

**No 8.**

**FINALE.— ACT I.**

*Allegro moderato.*

*Tenderly, but not too slow.*

**Tom.**

For aye my love, for aye my love, A -

**Piano.**

**TOM.**

- bid - ing - ly ——— Those lit - tle words shall live in my heart ——— And

**TOM.**

all life long, Like a glad sweet song, Bring hap - pi - ness when we're a - part ——— So

TOM.

say my love, O say my love Con - fid - ing - ly — Ah! whis - per them once a -

TOM.

- gain, — And — deep in my breast O — sweet - est and best, They a

TOM.

se - - cret — Shall e'er re - main. — I'll

SOPHIA.

SO.

*animato*

say my love, I'll say my love, Con - fid - ing - ly — My

*pp animato*

SO. *accel.*  
heart shall e'er be true \_\_\_\_\_ I love you so, And on - ly know I

SO. *accel.*  
live a - lone for you \_\_\_\_\_ I live a - lone for

SO. *Allegro.* *accel.*  
you \_\_\_\_\_ I love you so, And

SO. *rit.*  
on - ly know I live \_\_\_\_\_ a - lone \_\_\_\_\_ for

Allegro moderato.

*a tempo primo*

SO. you \_\_\_\_\_ My heart shall

TOM. For aye, my love! For aye, my love, A - bid - ing - ly \_\_\_\_\_ Those

SO. e'er be true, be true, shall e'er \_\_\_\_\_

TOM. lit-tle words shall live in my heart; \_\_\_\_\_ And all life long, Like a

SO. \_\_\_\_\_ be true. I'll

TOM. glad sweet song, Bring hap-pi-ness when we're a - part \_\_\_\_\_

SO. say my love, I'll say my love, Con - fid-ing-ly — A - gain — and oft a -

TOM. ————— O whis - per them once — a - gain ————— O

SO. - gain ————— The — words that my breast Holds — sweet - est and best And a

TOM. once — a - gain ————— And — deep in my breast — O

SO. *accel.* se - cret ————— they shall re - main. ————— I love

TOM. dear - est and best. ————— They a se - cret shall re - main, ————— re -

*Allegro.*

SO. I love you so, And

TOM. - main I love you so, And

*accel.*

SO. on - ly know I live a - lone for

TOM. on - ly know I live a - lone for

*rit.*

SO. you.

TOM. you. A cav-a-lier re-quest sir! Pray ex -

BLIFIL. Recit.

Let go that la-dy's hand!

*sf* *pp*

SO. 

TOM. 

BLI. 

- plain.

Allegro.



SO. 

TOM. 


BLI. 

So! then I re - - main.

With-draw you Mad-am!

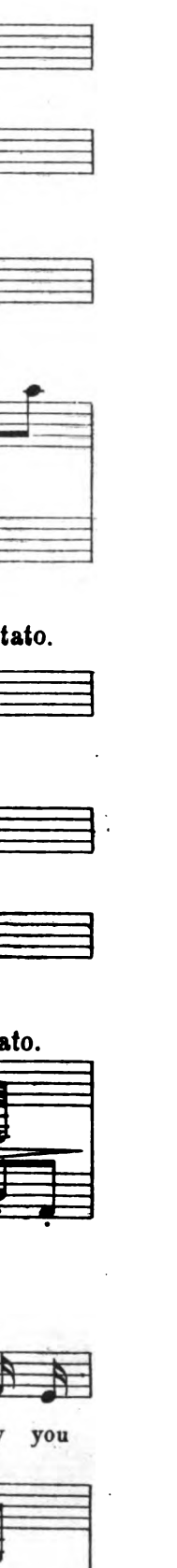
Allegro agitato.



BLI. 

(To Sophia.)

Then, if so lost to sense of shame That all the laws of mod-es - ty you



BLI. flout, To lis - ten to this dog, Whose ve - ry name Was

(Chorus enter gradually at back.)

BLI. thrown him like a bone, Why, hear me out! If't be your fan - cy

BLI. to af - fect The ways of shame - less dames of fash - ion, It does be - hove me to pro -

BLI. - tect you From a base - born scoundrel's pas - sion. Worse

TOM. *f* You call me scoun - drel!



BLI. *ff* > > Bas - tard!

TOM. *(Tom knocks Blifil down. Sophia falls in Tom's arms.)*  
Brute!

*sf* *accel.*

CHO. *ff* Ah! Here's a broil!

*ff* Ah! Here's a broil!

*Allegro agitato.*

CHO. Here's a broil! What a coil, O what a coil!

Here's a broil! What a coil, O what a coil!

CHO. Ter - ri - ble! Ter - ri - ble! Why this tur - moil?

Ter - ri - ble! Ter - ri - ble! Why this tur - moil?

CHO. What a coil! Ah! What a shock - ing thing to quar - rel, Ah! And the neigh - bour -

What a coil! Ah! What a shock - ing thing to quar - rel, Ah! And the neigh - bour -

CHO. - hood em - broil! Ah! Leav - ing out the ques - tion mor - al, Why this tur - moil?

- hood em - broil! Ah! Leav - ing out the ques - tion mor - al, Why this tur - moil?

CHO.

What a coil! Here's a broil, Here's a broil, here's a broil, here's a

What a coil! Here's a broil,

CHO.

broil, here's a broil, here's a broil What a coil

What a coil!

CHO.

what a coil! what a coil!

what a coil! what a coil!

## Moderato con espress

SOPHIA, *p* *a tempo*

He saved my life dear fa - ther, More to him you owe Than

SO. grat - i - tude in words a - lone for ev - er can be - stow, —

SO. At your feet be - hold me kneel - ing and ap - peal - ing;

SO. Let us not be part - ed, For I love him so. —

SO.

He saved her life, re - mem - ber more to him you owe Than

CHO.

He saved her life, re - mem - ber more to him you owe Than

owe Than gra - ti -

owe Than gra - ti -

SO.

gra - ti - tude in words a - lone for ev - er can be - stow.

CHO.

gra - ti - tude in words a - lone for ev - er can be - stow. At your

-tude by words a - lone for ev - er can be - stow.

SO. At your feet be - hold me kneel - ing and ap - peal - ing ;  
 At your feet be - hold her kneel - ing and ap - peal - ing ;

CHO. At your feet be - hold her kneel - ing  
 feet be - hold her kneel - ing ap - peal - ing

SO. Let us not be part - ed, for I love him so.

CHO. Let them not be part - - ed.

Let them not be part - - ed.

SO. *rit.* *a tempo* *pp*  
 O part us not, I love him— so — O let us not be part-ed,

CHO. *pp*  
 O part them not, she loves him— so, she

*pp*  
 O part them not, she loves him— so, she

SO. *rit.* *Allegro agitato.* WESTERN. (to Tom)  
 for I love him so. — She loves you!

CHO. *rit.*  
 loves, she loves him so. —

*rit.* *Allegro agitato.*  
 loves, she loves him so. —

WES. *rit.*  
 She, my daughter! Do you know Sir, Who and what you are?

**Allegro molto.**  
*Risoluto (with great animation.)*

WES. TOM. I make you no a -

*cresc.* *rall.* *p*

TOM. - pol - o - gies; Love laughs at Her - ald's col - le - ges. Plain

TOM. hearts suf - fice For his de - vice, And wise - ly he ac - knowledges

TOM. SOP. & CON. *in unison.* No Bar Sin - is - ter. He asks but the vi - ci - ni - ty Of



SOP.  
&  
CON.

hearts that seek af - fin - i - ty, And leaves the oath of

SOP.  
&  
CON.

mar - riage troth for a Doc - tor of Di - vin - i - ty

SOP.  
&  
CON.

To ad - - min - is - ter. And that is my po -

TOM.

- si - tion, Sir; Though low - ly my con - di - tion, Sir, I

TOM. love this maid, And her to wed Do crave your kind per -

TOM. - mission, Sir. I love this maid, And

CHO. He craves your kind per - mission, Sir.

He craves your kind per - mission, Sir.

SO. Ah! *a tempo*

TOM. her to wed Do crave your kind per - mission Sir. *rall.*

CHO. And that is his pos - *mf*

And that is his pos -

*rall.* *mf* *a tempo*

SO. — And that is his pos - i - tion Sir, I love him so and

TOM.

CHO. - i - tion Sir. Though low - ly his con - di - tion, Sir, He loves this maid And

- i - tion Sir. Though low - ly his con - di - tion, Sir, He loves this maid And

SO. on - ly know I live \_\_\_\_\_ for him I live for

TOM.

CHO. her to wed does <sup>crave</sup> <sup>crave</sup> your kind per - mis - sion your kind per - mis - sion Sir.

her to wed does <sup>crave</sup> your kind per - mis - sion Sir.

SO. *ff*  
him — for him — for aye —

TOM.

CHO.

SO. *p.*  
I live — for him a - lone — a - lone — for

TOM. *ff* *p*  
I love her so and on - ly know I live a-lone for

CHO.

SO. him

TOM. her

ALW. **ff** *Recit.* ALWORTHY. *a tempo*  
 In - so - lent! This cli - max of in - i - qui - ty all bonds doth sev - er,

*Recit.* **sf** *a tempo*

ALW. I'll suf - fer you no lon - ger! Leave my house for ev - er.

ALW. *Recit.* WESTERN. (to SOPHIA.)  
 Leave my house for ev - er. Be - gone un - grate - ful hus - sy! Quit my

WES. *a tempo* *cresc.* *sempre*  
 sight! Quit my sight! Quit my

CHO. Shame up - on you! Shame up - on you! Shame  
 Shame up - on you! Shame up - on you! Shame

*a tempo*  
*sf*

SO. *Allegro grandioso.* *f*  
 For

TOM. *f*  
 For

WES. *f*  
 sight!

CHO. *f* *ff*  
 Shame up - on you! For  
 Shame up - on you! Dis -  
 Dis -

*ff*

(with great animation)

SO. aye, my love, for aye, my love, A - bid - ing - ly, ———— And

TOM. aye, my love, for aye, my love, A - bid - ing - ly, ———— And

(with great animation)  
SOP. ev - er love, for ev - er love, A - bid - ing - ly, ———— A -

CHO. CONT. - cre - - - tion ov - - - er - rides ro - man - ces.

- cre - - - tion ov - - - er - rides ro - man - ces.

SO. ev - er, hope shall dwell in my heart, my heart ————

TOM. ev - er, hope shall dwell in my heart, ———— And all life long, Like a

- wak - ens hope in ev - 'ry heart, ———— And all life long, Like a

CHO. And in spite of sor - row - ing glan - ces, With the pre - sent

And in spite of sor - row - ing glan - ces, With the pre - sent

SO. Bring hap-pi-ness when we're a - part, So

TOM. sad sweet song, Bring hap - pi - ness to us a - part,

SOP. sad sweet song, Bring hap - pi - ness to us a - part,

CHO. CONT. The cir - cum - stan - ces They must both com - ply.

cir - cum - stan - ces They must both com - ply, must com - ply.

SO. say my love That

TOM. That

way of love, the way of love, Be - tid - ing - ly May

CHO. Pain - - ful 'tis young hearts to sev - er

Pain - - ful 'tis young hearts to sev - er



SO. noth - ing shall break the tie That has bound us so fast, And shall

TOM. noth - ing shall break the tie That has bound us so fast, And shall

SOP. seem to be all a - wry, But, brave to the last, Be not

CHO. CONT. E'en, may be, for ev - er and ev - er, See how brave - ly See how

E'en, may be, for ev - er and ev - er, See how brave - ly

SO. hold to the last, As you bid us say good -

TOM. hold to the last, As you bid us say good -

SOP. sad or down-cast, Tho' you say good - -

CHO. they en-deav - our to say good - - bye, to good - -  
brave - ly they en - deav - our to say good - bye, to say good -

they en-deav - our to say good - -

*accel.*

Allegro.

SO. - bye, For aye, I

TOM. - bye, I

CHO. SOP. - bye, al - tho' Al -

CHO. CONT. - bye, al - tho', al - tho' Al -

- bye, al - tho', al - tho' Al -

Allegro.

Allegro molto.

SO. love you so, and on - ly know, I live for

TOM. love you so, and on - ly know, I live for

CHO. - tho' you now must say good - bye, Be brave to the last, Be

- tho' you now must say good - bye, Be brave to the last, Be

- tho' you now must say good - bye, Be brave to the last, Be

Allegro molto.

SO. you for aye!

TOM. you for aye! I

SOP. brave to the last, Be brave

CONT. brave to the last, Be brave

TEN. brave to the last, Be brave brave

BASS. brave to the last, Be brave al-

SO.

TOM. love you so, and on - ly know I live a - lone

Be brave

CHO. Al - tho' you say, you say

- tho' you say, Al - tho' you say, you say

brave brave

SO. 

TOM.   
for you!

CHO.   
Be brave to the last, Be brave to the last, Be  
good - - bye, Be brave to the last, Be brave to the last, Be  
good - - bye, Be brave to the last, Be brave to the last, Be  
brave, Be brave to the last, Be brave to the last, Be



SO. 

TOM.   
for aye! for aye!

CHO.   
brave Be brave Be brave  
brave Be brave Be brave  
brave Be brave Be brave  
brave Be brave Be brave



SO.  
for aye!

TOM.  
for aye!

CHO.  
Be brave.  
Be brave.  
Be brave.

This section of the score features vocal parts for Soprano (SO.), Tom (TOM.), and Chorus (CHO.). The Soprano and Tom parts sing "for aye!" with a long note followed by a rhythmic pattern. The Chorus parts sing "Be brave." with a similar rhythmic pattern. The piano accompaniment is in the key of D major and 4/4 time, starting with a forte (ff) dynamic. It features a complex texture with sixteenth-note runs in the right hand and chords in the left hand.

This staff shows the piano accompaniment for the first system, continuing the complex texture with sixteenth-note runs and chords.

This staff shows the piano accompaniment for the second system, continuing the complex texture with sixteenth-note runs and chords.

This staff shows the piano accompaniment for the third system, continuing the complex texture with sixteenth-note runs and chords. The system ends with a double bar line.

END OF ACT I.

## Act II.

Nº 9.

## OPENING CHORUS.

(With Solos for Hostess and Officer.)

*Allegro con spirito.*

Piano.

*f*

*simile*

CHO.

CHO.

Hur - ry, bus - tle, Hur - ry, bus - tle, Sarv - ing - men and - wen - ches,

Hur - ry, bus - tle, Hur - ry, bus - tle, Sarv - ing - men and - wen - ches,

CHO. Serv - ing - men and wen - ches, House is full of

Clear a - way the pew-ter pots, Pol - ish up the ben - ches, The

*p* Ah

CHO. gen - tle folk, Sta - ble full of coach - es; Hur - ry bus - tle, hur - ry bus - tle

house is full, is full. Hur - ry bus - tle, hur - ry bus - tle

CHO. Qual - i - ty ap - proach - es.

Qual - i - ty ap - proach - es. Bus - tle, hur - ry, bus - tle, Qual - i - ty ap - proach - es,



CHO. Hur - ry, bus - tle hur - ry, bus - tle, Sarv - ing - men and wen - ches, Sarv -  
 Hur - ry, Hur - ry, Sarv - ing - men and wen - ches, Clear a - way the

CHO. - ing men and wen - ches, House is full of gen - tle folks,  
 pew - ter pots, Pol - ish up the ben - ches, House is full,

CHO. Sta - ble full of coach - es; Hur - ry, bus - tle, hur - ry,  
 House is full, is full. Hur - ry, bus - tle,

CHO. Hur - ry, bus - tle, hur - ry, Hur - ry, bus - tle, hur - ry, bus - tle,  
Hur - ry, Hur - ry, bus - tle, hur - ry,

CHO. hur - ry, bus - tle, bus - tle, bus - tle, Qual - i - ty, Qual - i - ty a - proach - -  
hur - ry, bus - tle, bus - tle, bus - tle, Qual - i - ty, Qual - i - ty a - proach - -

CHO. - - - es. - - -  
- - - es. - - -

*animato* *sf*

**Recit.** **Moderato.**  
*a tempo*

HOS. De-sist! I am no fool-ish maid, Who thinks that ev - 'ry i - dle

**Recit.** *p*

HOS. var - let Is an A - don - is, Be-cause he's paid to swag-ger in a

HOS. *animato* OFFICER. coat, a coat of scar - let. Rank trea - son! Come, a reb - el here we've

*animato* *fp*

OF. found; She shall pay for her of - fence in fla - gons round, shall

CHO. She shall  
She shall

OF. pay for her of - fence in fla - gons round; And in her own good

CHO. pay for her of - fence in fla - gons round.

pay for her of - fence in fla - gons round.

OF. *(broader.)* ale The King's health drink!

CHO. The King! the King! the  
The King! the King! the

OF. 1. We

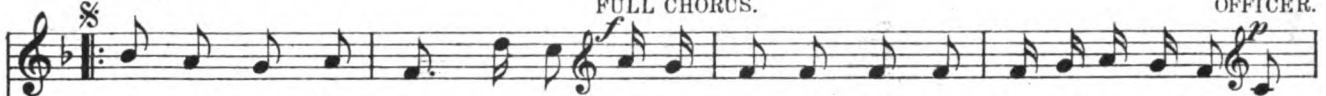
CHO. King!

King!


**Allegro moderato.**

FULL CHORUS.

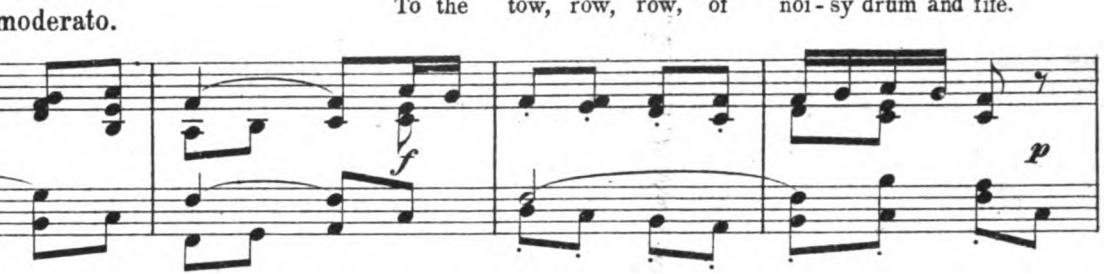
OFFICER.


OF. 

red - coat sol - dier's serve the King, To the tow, row, row, of noi - sy drum and fife. It  
Cu - pid leads us to the fray, To the tow, row, row, of noi - sy drum and fife. And


CHO. 

To the tow, row, row, of noi - sy drum and fife.

**Allegro moderato.** 


OF. 

sets the maids a - ca - per - ing, So who shall blame us if we cling To the  
scat - tring ter - ror and dis - may O'er rus - tic ranks in hod - den grey, With a


CHO. 

To the  
With a




OF. 

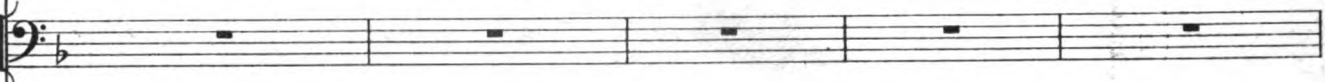
tow, row, row, To the tow, row, row, In— love as well as strife. No  
tow, row, row, With a tow, row, row, We— cap - ture wench and wife. When


CHO. 

tow, row, row, To the tow, row, row, In— love as well as strife.  
tow, row, row, With a tow, row, row, We— cap - ture wench and wife.



OF.    
 coo - ing— dit - ties, do we— sing, Or sigh, or so de - mean us; Old Mars he made O -   
 wit and— wine have won the— day, We leave them sad and sor - ry, And should - er arms, and

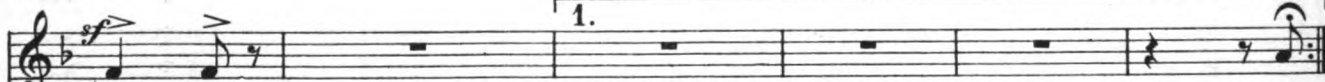
CHO. 


   
*p*

OF.    
 - lym - pus ring With a tow, row, row, a tow, row, row, When he went a - court - ing   
 march a - way With a tow, row, row, a tow, row, row, For a dis - tant field of


CHO. 

   
*p*

OF.    
 Ve - nus. 2. Dan

CHO.    
 glo - ry. 1.

1. Tow, row, row, row, row, row, When he went a-court-ing Ve - nus.   
 2. Tow, row, row, row, row, row, For a

   
*f*

1. Tow, row, row, row, row, row, When he went a-court-ing Ve - nus.   
 2. Tow, row, row, row, row, row, For a

   
*ff* *p*

OF.

CHO.

dis - tant field, a dis - tant, dis - tant, dis - tant field of

dis - tant field, a dis - tant, dis - tant, dis - tant field of

2. *accel.*

OF.

CHO.

For a dis - tant field of glo - - ry,

glo - ry For a dis - tant field of glo - - ry,

glo - ry For a dis - tant field of glo - - ry,

*ff*

OF.

CHO.

glo - - ry, of glo - ry.

glo - - ry, of glo - ry.

glo - - ry, of glo - ry.

*sf*

23063.

## No. 10.

## SONG.—(Partridge) and CHORUS.

Allegro giocoso.

Piano.

## PARTRIDGE.

PAR.

1. Ben - ja - min Part-ridge, a per - son of parts, Vers'd in the heal - ing and  
 2. Rea - dy to phy - sic a horse or a cow; Dock you a pup - py, or

CHO.

PAR.

med - i - cal arts, For - tune or wea - ther pre - pared to fore - tell,  
 ring you a sow; Cup for a fe - ver, or sweat for a chill;

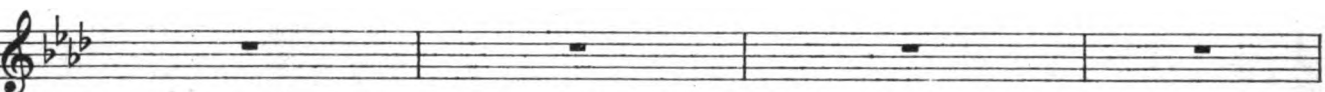
CHO.

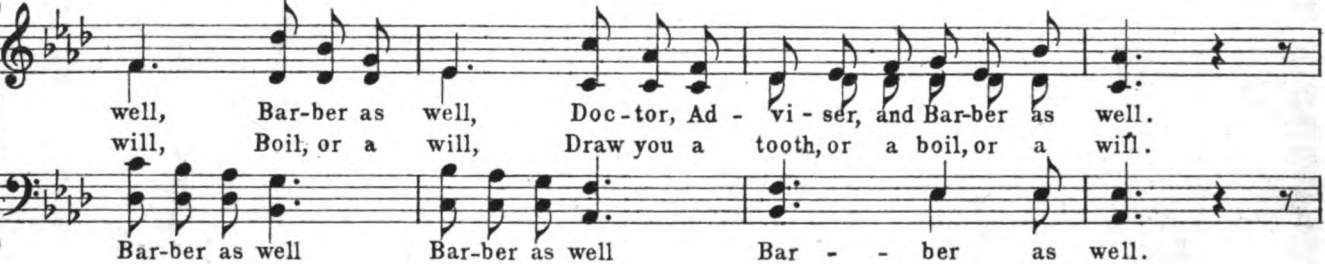


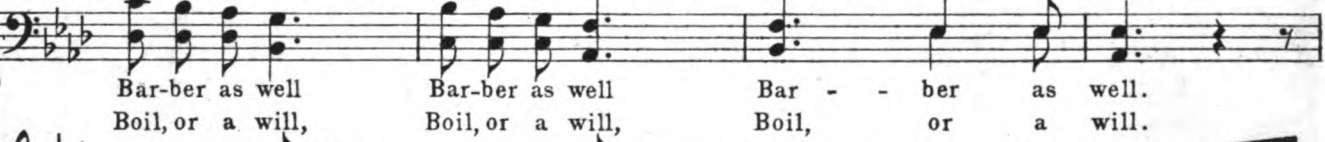
PAR.    
 Doc-tor, Ad-vis-er, and Bar-ber as well. \_\_\_\_\_  
 Draw you a tooth, or a boil, or a will. \_\_\_\_\_


CHO.    
 Bar-ber as  
 Boil, or a  
 Ah!  
 Ah!

   
*p*

PAR.  \_\_\_\_\_

CHO.    
 well, Bar-ber as well, Doc-tor, Ad-vi-ser, and Bar-ber as well.  
 will, Boil, or a will, Draw you a tooth, or a boil, or a will.


   
 Bar-ber as well Bar-ber as well Bar - - ber as well.  
 Boil, or a will, Boil, or a will, Boil, or a will.

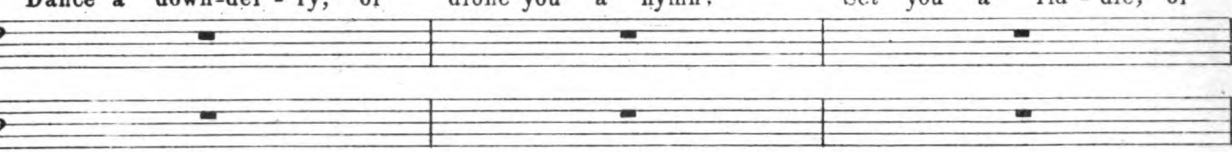



PAR.    
 Come and I'll shave you, and if you are ill, Blis-ter and bleed you, and throw in a pill;  
 Cau-dle a ba-by, or pow-der a wig; Wa-ter di-vine by the turn of a twig;

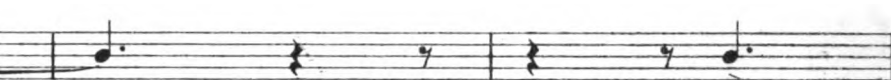
CHO.  \_\_\_\_\_

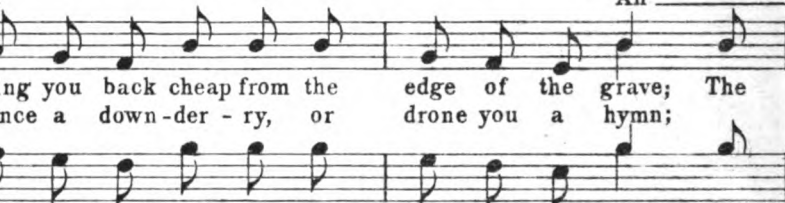
   
*sf* *pp*

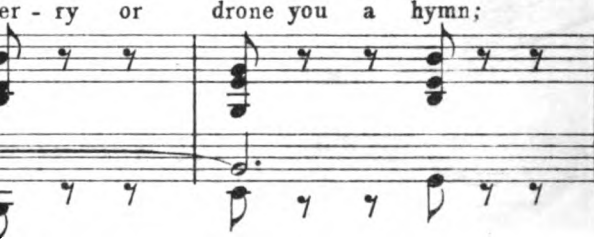
PAR.  Bring you back cheap from the edge of the grave; The clos-er you're fist-ed, the  
Dance a down-der-ry, or drone you a hymn; Set you a rid-dle, or

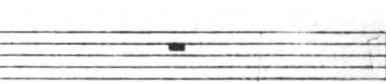
CHO. 

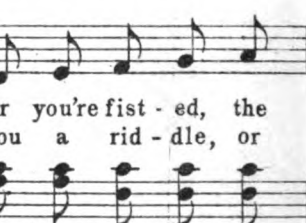


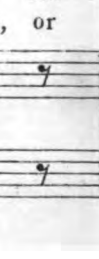
PAR.  clos-er the shave. Ah  
set you a limb. Ah

CHO.  Bring you back cheap from the edge of the grave; The  
Dance a down-der-ry, or drone you a hymn;



PAR. 

CHO.  clos-er you're fist-ed, the clos-er the shave. The clos-er you're fist-ed, the  
Set you a rid-dle, or set you a limb. Set you a rid-dle, or  
clos-er you're fist-ed, the clos-er the shave. The clos-er you're fist-ed the  
Set you a rid-dle, or set you a limb. Set you a rid-dle, or



PAR. *rit.* 0

CHO. clos - er the shave. \_\_\_\_\_ }  
 set you a limb. \_\_\_\_\_ }

clos - er the shave. \_\_\_\_\_ }  
 set you a limb. \_\_\_\_\_ }

PAR. *a tempo*  
 Ben - ja - min Par - tridge, a Quack if you will, Scho - lar, and mar - vel of

CHO.

*a tempo*  
*p ten.*

PAR. sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech \_\_\_\_\_

CHO.

PAR. *Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um, -*

CHO.

PAR. *1. — Some-thing of each.*

CHO. *Yes, some-thing of each, some-thing of each,*

*Yes, some-thing of each, some-thing of each,*

PAR. *§ Last time.*

*each.*

CHO. *Yes, some-thing of each. Ah!*

*Yes some-thing of each.*

*§*

*D.S.*

PAR. 

Ben - ja - min Par - tridge, a Quack if you will, Scho - lar and mar - vel of

CHO. 

Ben - ja - min Par - tridge, a Quack if you will, Scho - lar and mar - vel of

PAR. 

sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech,

CHO. 

sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech;

Ah!

PAR. 

Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um, -

CHO. 

Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um, -

Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um, -

PAR. *Animato.*  
 Some - thing of each. Om - ni - um gath - er - um,  
 CHO. Some - thing of each. Om - ni - um gath - er - um,  
 Some - thing of each. Om - ni - um gath - er - um,  
*Animato.*

PAR. Om - ni - um gath - er - um, some - thing of  
 CHO. Om - ni - um gath - er - um, some - thing of  
 Om - ni - um gath - er - um, some - thing of

PAR. each.  
 CHO. each.  
 each.  
*accl.*  
*Segue Dance.*

DANCE.  
Allegro moderato.  
*Not too fast.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the piece. The upper staff has a melodic line with some rests and ties, while the lower staff maintains the rhythmic accompaniment. The dynamics remain consistent with the first system.

The third system shows further development of the melody in the upper staff, with more active eighth-note passages. The lower staff continues with its accompaniment, featuring some chordal textures.

The fourth system introduces a forte (*f*) dynamic. The upper staff has a more complex melodic line with some sixteenth-note runs. The lower staff continues with the accompaniment, showing some syncopation.

The fifth system concludes the piece with a fortissimo (*sf*) dynamic. The upper staff features a final melodic flourish with some grace notes. The lower staff ends with a strong accompaniment. The piece concludes with a final chord in both staves.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes in the right hand, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece. It includes the tempo marking *rit.* (ritardando) over the first two measures, followed by *a tempo* (return to the original tempo) for the remaining measures. A dynamic marking of *pp* (pianissimo) is placed above the right-hand staff in the third measure. The right hand has some longer note values, including a half note.

The third system shows more complex rhythmic patterns. The right hand has several sixteenth-note runs and chords. The left hand continues with eighth-note accompaniment, featuring some accents and slurs.

The fourth system includes the tempo marking *accel* (accelerando) over the first two measures, followed by *al* (allegretto) for the rest of the system. The right hand has a melodic line with some chromaticism, and the left hand has a consistent eighth-note accompaniment.

The fifth system concludes the piece. It features a double bar line at the end. The right hand has a melodic line with some rests, and the left hand has a consistent eighth-note accompaniment. Dynamic markings of *sf* (sforzando) are present in the right hand.



No 11.

## SONG.— (Sophia.)

*Allegro moderato. (Not too slow.)*

**Sophia.** 

By night and day he thinks of me I know; —

**Piano.** *p* 

**so.** 

— It must be so, — It must be so, — For 'mid the stream of thoughts

**so.** 

— that come and go, That ebb and flow From joy to woe, —

SO. *f* *p accel.*

One thought is con - stant, And it whis - pers low — He loves me, he

SO. *f* *dim.*

loves me, he loves — me Tho' the nights are wea - ry and the days are

SO. *slow.* *accel.* *rit.* *Animato*

Hur - ry O

SO. *pp*

Time, The mo - ments quick - ly tell, — From ma - tin chime To lone of ves - per -

SO. *accel.*  
 - bell; And let me dream o' nights to soothe the pain, the

SO. *Allargando.* *f* *molto accel.*  
 pain of wait - ing, the pain of wait - ing Till we meet a -

SO. *rit.* *p* *a tempo.*  
 - gain, till we meet, we meet a - gain.

SO. *p*  
 Like bird en - snared I chafe my wings, and yet I love the

SO. net, I love the net; .The more for that it ceas -

SO. - eth not to fret, And will not let me once for - get

SO. While through the mesh - es, oft with fears be - set, With

SO. strain - ing eyes and wet, I look, and hope, The hope that

SO. *dulls, that dulls re - gret:*

SO. *Hur - ry O Time, The mo - ments quick - ly*

*Animato.*

*accel. rit.*

SO. *tell, From ma - tin chime To lone of ves - per - bell;*

*pp*

SO. *And let me dream o' nights to soothe the pain, the*

*accel.*

SO. *ff* pain of wait - ing, *molto accel.* the pain of wait - ing

SO. Till we meet a - gain, till we meet, we meet a - gain, *accel.* till we

SO. meet a - gain, a - gain, a -

SO. - gain.

N<sup>o</sup> 12.

## SONG.— (Gregory and CHORUS.)

Allegro moderato.

Gregory.

Piano.

GR.

1. Gurt

Un-cle Jan Tap-pit oi niv-ver did zee, But they  
 Un-cle Jan Tap-pit wuz ten-der of 'eart, An' while  
 Un-cle Jan Tap-pit wuz vool-ish they say, Vur 'e  
 Un-cle Jan Tap-pit 'e jil-ted a maid; An' 'er

Not too fast.

*p*

GR.

zay oi re-mark-a-bly tuk af-ter 'ee. When my Vey-ther vurst zaw me, to  
 kis-sin' a wid-der vell out ov a kaart Waat wuz load-ed with 'ay, an' wuz  
 wud goo a zee-kin' ov mush-rooms in May. But 'e niv-ver went out with-out  
 'eart it wuz bro-ken vur iv-ver, she zaid. An' she zpoke im zo zim-ple, and

GR.

Maw - ther 'e zaid:—"Whoi 'tis Un - cle Jan Tap - pit a - rose from the dead!"  
 picked up vur dead, But by mar - ci - ful prov - i - dence vell on 'is 'ead.  
 vind - in' a 'are Waat 'ad some 'ow or o - ther got catch'd in a snare.  
 touch'd 'im zo zore, That they thought as e'd zmile a - gin niv - ver no more.

CHO.

Wi 'is

*f Animato*

Wi 'is

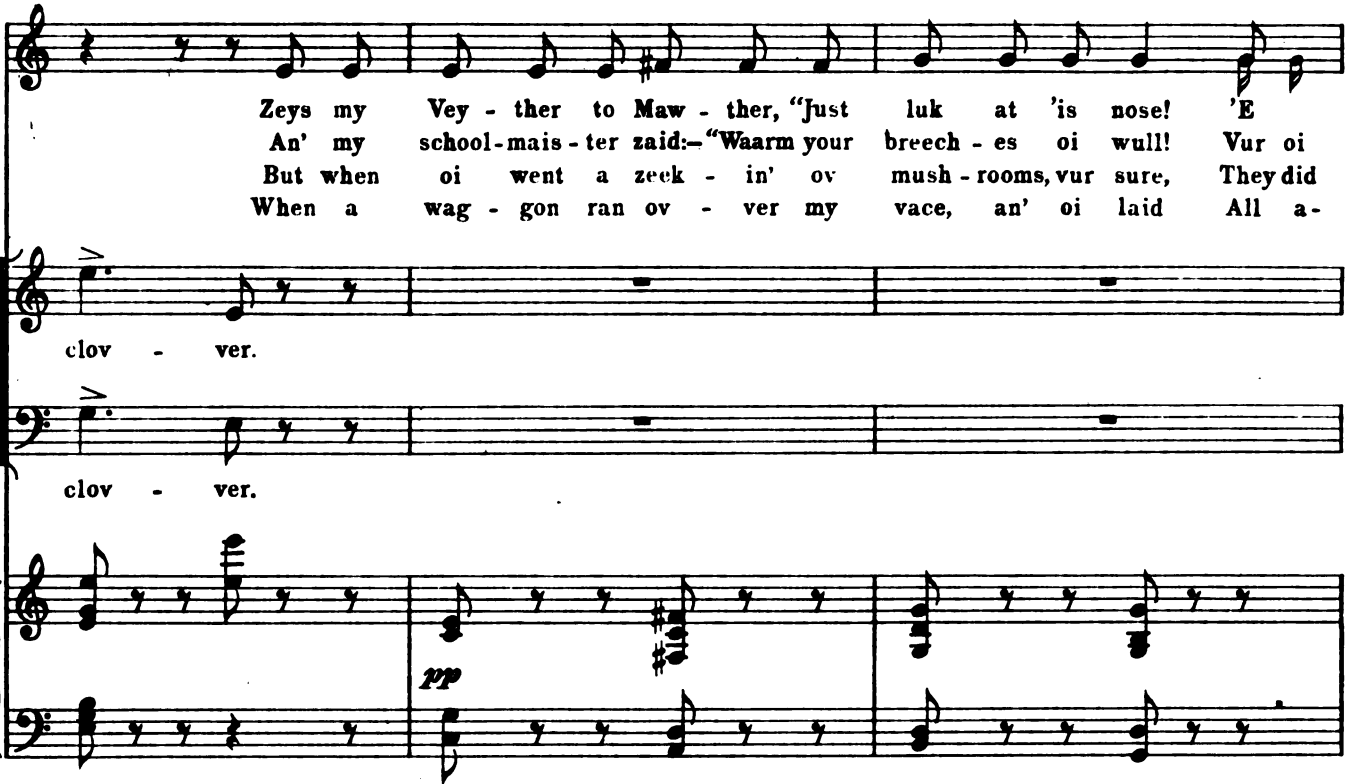
GR.

CHO.

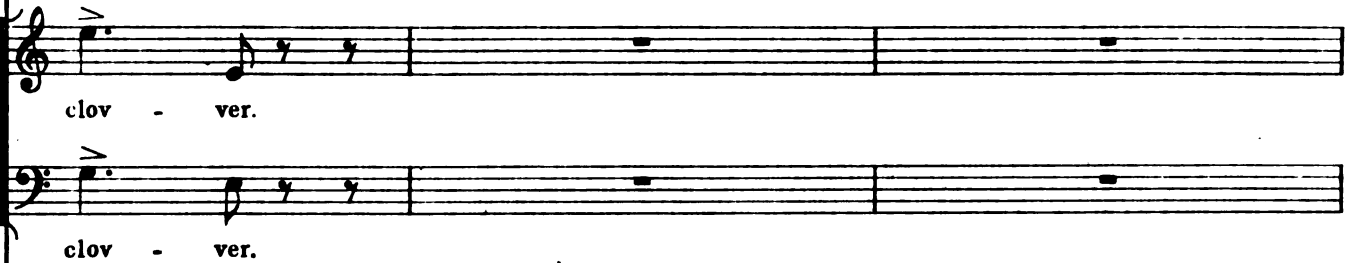
Hee! Dob - bin! Ho! Dob - bin! Gee! Dob - bin! Whoa! Dob - bin! Zum - mer - zet med - ders vur

Hee! Dob - bin! Ho! Dob - bin! Gee! Dob - bin! Whoa! Dob - bin! Zum - mer - zet med - ders vur



GR. 

Zeys my Vey - ther to Maw - ther, "Just luk at 'is nose! 'E  
 An' my school-mais - ter zaid:- "Waarm your breech - es oi wull! Vur oi  
 But when oi went a zeek - in' ov mush - rooms, vur sure, They did  
 When a wag - gon ran ov - ver my vace, an' oi laid All a-

CHO. 

clov - ver.  
 clov - ver.

GR. 

nub - but wants snuff col - oured breech - es an' 'ose;"  
 caan't get no larn - in' in - soide ov your skull;" } "Odd  
 gaol me vur poach - in' an zquire 'e zwoore:  
 zwound - in; they zaid:- "E's been jilt - ing a maid;"

CHO. 

GR. *f*  
 drat 'ee! An' 'ang 'ee! Luk at 'ee! whoi dang 'ee! 'E's Un - cle Jan Tap - pit all

CHO.

GR. *f*  
 1st, 2nd & 3rd time.  
 ov - ver.

CHO. *f*  
 E's Un - cle Jan Tap - pit, 'E's Un - cle Jan  
 E's Un - cle Jan Tap - pit, 'E's Un - cle Jan

GR. *f*  
 § Last time.  
 2. Gurt ov - ver  
 3. Gurt  
 4. Gurt

CHO. *f*  
 Tap - pit all ov - ver. Odd  
 Tap - pit all ov - ver. Odd

*sf* *D.S.*

GR.

CHO. drat 'ee! An 'ang 'ee! Luk at 'ee whoi dang 'ee! 'E's Un - cle Jan Tap - pit all

drat 'ee! An 'ang 'ee! Luk at 'ee whoi dang 'ee! 'E's Un - cle Jan Tap - pit all

GR.

CHO. ov - ver, all ov - ver, all ov - ver.

ov - ver, all ov - ver, all ov - ver.

GR.

CHO.

*accel.*

## Presto.

The first system of the Presto section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a series of eighth-note chords with accents. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The second system of the Presto section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a series of eighth-note chords with accents. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

## JIG.

The first system of the JIG section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a series of eighth-note chords with accents. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The second system of the JIG section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a series of eighth-note chords with accents. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The third system of the JIG section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a series of eighth-note chords with accents. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The fourth system of the JIG section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a series of eighth-note chords with accents. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

CHO.

GIRLS.

MEN.

With a

*rit*

CHO. Fal la la la la la la la

CHO. la With a Fal la la la la la la la

CHO. 1. la With a la. 2. *(confused noise heard off)*

Molto agitato.

CHORUS. (entering excitedly.)

CHO.

My La - dy's coach has been at-tack'd By high-way-men

My La - dy's coach has been at-tack'd By high-way-men

Molto agitato.

CHORUS. (on stage.)

CHO.

with pis - tols load - ed And fa - ces blacked! Lord a - mus - sy!

with pis - tols load - ed And fa - ces blacked! Lord a - mus - sy!

CHORUS. (just entering)

CHO.

Lord a mus - sy! Where be? Say! A - down by cop - pice.

Lord a mus - sy! Where be? Say! A - down by cop - pice.

CHO.

A - lack a - day! a - lack a - day!

A - lack a - day! a - lack a - day!

*rit.* *a tempo*

*sf rit.* *a tempo*

HOSTESS. *meno mosso*

Your noise her La-dy-ship a - larms, She

*pp*

HOS.

swoons in her pre - ser - vers arms.

CHO.

So let un bide to - geth - er, Nay,

So let un bide to - geth - er, Nay,



*p*

— We be not want - ed, Then come a - way come a -

— We be not want - ed, Then come a - way, a - way, then come a -

*dim.* - way *pp*

- way, come a - way, come a - way, come a - way, Hush! hush! hush! hush! a

- way, come a - way, come a - way, come a - way, *pp*

- way, a - way, then come a - way, Hush! hush! hush! hush! a

*ppp*

- way, a - way, Hush! hush! hush!

- way, a - way, Hush! hush! hush!

*pppp*

Nº 13.

## SONG:-(Honour.)

Allegro.

Honour.

Piano.

1. As all the maids and I one day Were in the mea-dow a-las - ses all stopp'd mak - in' hay, And cur - tsied low to his

HON. -mak - in' hay, — There came, the lane a - tit - tup - in' down, A bright "Good - day." — The o - ther maids wore pet - ti - coats fine - They'd

HON. gen - tle - man fine from Lon - don town. — And kilted then high - er in - deed than mine; — But

HON. oh! he look'd at me; He look'd a-skance at me. I  
oh! he look'd at me; He look'd a-skance at me. That

HON. felt my cheeks go flam - in' red I had n't got eyes in the back of my head,  
he was tall and brave I knew, Tho' ne-ver a glance at him I threw;

HON. But I knew that he look'd, I knew that he look'd, I knew that he look'd at  
But I knew that he look'd, I knew that he look'd, I knew that he look'd at

HON. me, I knew! I knew!  
me, I knew! I knew!

HON.

2. We  
3. Said

HON.

(3) he: "I'm go-ing to Lon - don town, And I've lost my way a -  
(4) when I show'd him the way to go, He light - ly stoop'd to his

HON.

- cross the Down — If one of you maids will show the way A  
sad - die bow, — With "Here's your kiss, and a sil - ver crown, And

HON.

kiss for the ser - vice I will pay." — And  
come with me, sweet, to Lon - don town." — And

HON.

oh! he look'd at me; ——— He look'd a - skance at  
oh! he look'd at me; ——— He look'd a - skance at

*pp*

HON.

me. ——— So, lest he lost his way a - gain, I  
me. ——— But when I found the heart to cry "Kind

HON.

took him as far as the top o' the lane ——— For I  
Sir, d'ye see a - ny green in my eye?" ——— Oh! the

HON.

knew that he look'd, I knew that he look'd I knew that he look'd at  
way that he look'd, The way that he look'd The way that he look'd at

*pp*

*pp*

HON. 1.  
me. I knew! I knew!

HON.

HON. 2.  
4. And me The way that he look'd, he  
*animato*

HON.  
look'd at me.

No. 14.

LAUGHING TRIO.-(Honour, Gregory and Partridge.)

Allegro molto.

Piano.

ff

HONOUR. *with great spirit*

1. You have a pret - ty wit sure - lie, — Hee! hee! ho! ho!

GREGORY. hu - mour driv - eth folk to tears, — Hee! hee! ho! ho!

PARTRIDGE.

Hee! hee! ho! ho! And

Hee! hee! ho! ho! And

Hee! hee! ho! ho!

Hee! hee! ho! ho!

mp f mp

HON.

Hee! hee! ho! ho!

Hee!

Hee! hee! ho! ho!

Hee!

GREG.

for a key - hole what an eye, —  
hath he not pro - dig - ious ears? —

Hee! hee! ho! ho! ho!

Hee! hee! ho! ho! ho!

PART.

Hee! hee! ho! ho! ho!

Hee! hee! ho! ho! ho!

f

HON. *ho! ho! ho! ho! ho!* I do ad - mit the point I missed, Till you  
*ho! ho! ho! ho! ho!* I vow no scan - dal doth es - cape Them

GREG. *ho! ho! ho! ho! ho!*  
*ho! ho! ho! ho! ho!*

PART. *ho! ho! ho! ho! ho!*  
*ho! ho! ho! ho! ho!*

The first system of music features three vocal staves (HON., GREG., PART.) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part includes dynamic markings such as *pp* and *f*.

HON. put me in the vein, And gave the joke a mer - ry, mer - ry twist. That  
 be it near or far, And while, and while we dul - lards are a - gape I —

GREG.

PART.

The second system of music continues the vocal parts and piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp. The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part includes dynamic markings such as *f* and *p*.



HON. made it all as plain as plain.  
catch the joke and there you are. Ha

GREG. That made it all as plain as plain,  
I catch the joke and there you are.

PART. That made it all as plain as plain,  
I catch the joke and there you are.

HON. ha ha ha! Ha ha ha ha ha ha ha ha

GREG. Ha ha ha ha! ha ha ha ha ha ha ha ha

PART. Ha ha ha ha! ha ha ha ha ha ha ha ha

HON. ho! Ah!

GREG. ho! Ha ha ha ha ha ha ha ha ha ha!

PART. ho! Ha ha ha ha ha ha ha ha ha ha!

*leggiero*

HON. *Let's be mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry while we*

GREG.

PART.

*leggiero* *pp*

HON. *may;— 'Tis bet-ter to be blithe and gay,— Than cry the live-long*

GREG.

PART.

HON. *day,— Come then, we'll bu-ry, bu-ry, bu-ry, bu-ry, bu-ry, bu-ry care a-*

GREG. *Come then, we'll bu-ry, bu-ry, bu-ry care a-*

PART. *Come then, we'll bu-ry, bu-ry, bu-ry care a-*

*f*

HON. way... Ha ha ha ha! Ha ha ha ha — ha ha ha —

GREG. way... Ho ho ho ho! Ha ha ha ha ha

PART. way... Ho ho ho ho! Ha ha ha ha ha

HON. ha ha ha — ha! Be mer-ry, mer-ry while — we may. —

GREG. ha ha ha ha! Be mer-ry, mer-ry while — we may. —

PART. ha ha ha ha! Be mer-ry, mer-ry while — we may. —

1.

HON. 2. Thy — we — may. —

GREG. — we may. —

PART. — we may. —

2.

DANCE. Allegro molto.

D. S.

First system of musical notation. The treble clef staff contains a melodic line with accents and slurs. The bass clef staff contains a harmonic accompaniment. A dynamic marking of *f p* is present in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line with a long slur. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a key signature change to one flat. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Seventh system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Nº 15.

## SONG.—(Tom.)

## "IF LOVE'S CONTENT"

*Allegro moderato.*

Tom.

Piano.

*f*

TOM.

*(With animation.)*

If love's con-

TOM.

-tent Lie in the spo - ken word, Then must a

TOM. more ac - com - plish'd tongue than mine Be el - o -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics 'more ac - com - plish'd tongue than mine Be el - o -'. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes various chords and melodic lines.

TOM. -quent, And I re - main un - heard Where fac - ile

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics '-quent, And I re - main un - heard Where fac - ile'. The piano accompaniment continues with similar harmonic and melodic patterns.

TOM. wit o'er hum - bler gifts doth shine. I have no store Of

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'wit o'er hum - bler gifts doth shine. I have no store Of'. The piano accompaniment includes a dynamic marking of *p* (piano) in both the vocal and piano parts.

TOM. hon - ey'd speech t'im - part, To her I love, my joy of her, my

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics 'hon - ey'd speech t'im - part, To her I love, my joy of her, my'. The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) above the staff.

TOM. Sweet; And can no more Than bring a beat - ing

TOM. heart, And, ask - ing no - thing, lay it at her

TOM. feet. Come then, for - tune or

*accel.* *rit.* (Not too slow.) *p a tempo*

TOM. ill be - fall, Go heart, wav - er - ing ne - ver;

TOM.

And if she deem the off-er-ing small, Yet will I love her.

TOM.

ev - er! Come then hap - pi - ness, or des - pair, It

TOM.

ask-eth no - thing, but to live and die for her.

TOM.



*(With animation.)*

TOM. If she be kind, And, as may well be -

TOM. - fall, Seal with her ripe and ro - sy lips my— joy, —

TOM. Then shall I find Fair thoughts and speech with - al, — And in her

TOM. hom - age ev - 'ry hour em - ploy. Her form, her face, Her

*p Animato*

TOM. *cresc.*  
 beau-ties man - i - fold \_\_\_\_\_ The ve - ry well - springs of my heart shall

TOM. *f*  
 stir; Nor time, nor place, Shall ev - er me with - hold;— My

TOM. *accel.* *rit.*  
 lat-est sigh shall be in praise of her. \_\_\_\_\_

(Not too slow.)  
*p a tempo*  
 TOM. Come then, for-tune or ill be - fall, Go heart, wav - er - ing

TOM. 
  
ne - ver; And if she deem the off - er - ing small, — Yet will I love her

TOM. 
  
ev - er! Come then hap - pi - ness, or des - pair, — It

TOM. 
  
ask - eth no - thing, but to live — and die for

Molto allegro.

TOM. 
  
her.

*ff* Molto allegro.