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# THE VICAR OF WAKEFIELD.

A Light Romantic Opera.  
Based on Goldsmith's Novel.



W. George

1

Lyrics by  
**LAURENCE HOUSMAN.**

MUSIC BY

**Liza Lehmann.**

Price 6/-

BOOSEY & CO LONDON & NEW YORK.





81952

THE  
VICAR OF WAKEFIELD,

A ROMANTIC LIGHT OPERA IN THREE ACTS,

FOUNDED ON OLIVER GOLDSMITH'S NOVEL.

THE LYRICS BY

LAURENCE HOUSMAN,

ADDITIONAL LYRICS BY

OLIVER GOLDSMITH, SHAKESPEARE, BEN JONSON, ETC.

THE MUSIC BY

LIZA LEHMANN.

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PRICE SIX SHILLINGS NET. 6/6

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# THE VICAR OF WAKEFIELD.

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## CHARACTERS.

DR. PRIMROSE (Vicar of Wakefield)	...	...	...	<i>Baritone.</i>
DEBORAH (his Wife)	...	...	...	
OLIVIA } (their Daughters)	...	...	...	{ <i>Soprano.</i>
SOPHIA }				{ <i>Mezzo-Soprano</i>
MOSES (their Son)...	...	...	...	
DICK } (their Children)	...	...	...	{ <i>Boy Soprano</i>
BILL }				{
SIR WILLIAM THORNHILL (known as "Mr. Burchell")				<i>Bass.</i>
SQUIRE THORNHILL (his Nephew)	...	...	...	<i>Tenor.</i>
MR. JENKINSON (Squire Thornhill's Secretary)			...	
FARMER WILLIAMS	...	...	...	
LADY BLARNEY				
MISS CAROLINA <sup>and</sup> WILHELMINA				} Two "Fine Ladies" from Town.
AMELIA SKEGGS				
A GIPSY WOMAN	...	...	...	

Country Lads and Lasses, Reapers, &c.  
Squire's Servants

# INDEX.

## ACT I.

	PAGE.
No. 1. INTRODUCTION AND CHORUS ... .. "We're all going down to the Fair" ... ..	1
„ 1A. MELODRAME ... ..	11
„ 2. DUET (Olivia and Sophia)... .. "Wishes" ... ..	14
„ 2B. GYPSY'S PROPHECY AND VICAR'S ENTRANCE ... ..	18
„ 2C. INCIDENTAL (Farmer Williams' Entrance) ... ..	21
„ 3. SONG (Olivia) ... .. "To-morrow" ... ..	23
„ 4. SONG (Burchell) ... .. ( <i>can be omitted</i> ) "With my pack on my back" ... ..	28
„ 5. SONG (Sophia) ... .. "The Blackbird" ... ..	31
„ 6. DUET (Vicar and Dick) ... .. "Go, Fortune, turn thy wheel" ... ..	35
„ 6A. INCIDENTAL, during Moses' Entrance and Dialogue ... ..	39
„ 7. DUET (Olivia and Thornhill) ... .. "Rose and Lily" ... ..	41
„ 7A. CHORUS ... .. "What have I got?" ... ..	48
„ 8. DRINKING SONG (Thornhill) AND CHORUS ... .. "Three things I've met" ... ..	59
„ 8A. SONG (Vicar) ... .. "Drink to me only with thine Eyes" ... ..	69
„ 9. QUINTETTE (Oliv., Soph., Thorn., Vicar and Burch.) "Haste not to end, oh day, so soon" ... ..	72
„ 9A. MELODRAME ... ..	80

## ACT II.

No. 1. INTRODUCTION AND CHORUS OF REAPERS ... .. "Now that Autumn's golden days are ending" ... ..	82
„ 2. SCENE (Olivia and Thornhill) ... .. "Oh, there's a way, so maidens say" ... ..	90
„ 2A. MELODRAME ... ..	93
„ 3. SONG (Thornhill) ... .. "There are birds in the Valley" ... ..	94
„ 4. SONG (Olivia) ... .. "Prince Charming" ... ..	99
„ 5. DUET (Sophia and Burchell) ... .. "Pray lend your aid" ... ..	106
„ 6. SONG (Vicar) ... .. "The mad Dog" ... ..	114
„ 7. SONG WITH QUARTETTE AND CHORUS ... .. "Come, lasses and lads" ... ..	122
„ 7A. INCIDENTAL (during Town Ladies' Scene) ... ..	131
„ 8. CHORUS ... .. "Sunset is calling" ... ..	133
„ 8A. MELODRAME ... ..	144
„ 9. DUET (Olivia and Thornhill) ... .. "Come, say that you will come" ... ..	146
„ 9A. MELODRAME ... ..	156
„ 10. FINALE (Vicar) ... ..	158

## ACT III.

No 1. INTRODUCTION AND CHRISTMAS CAROL ... .. "On Christmas Morn" ... ..	169
„ 1A INCIDENTAL ... ..	173
„ 2. DUET (Olivia and Vicar)... .. ( <i>can be omitted</i> ) "Slumber will come" ... ..	174
„ 2A. MELODRAME. SCENE (Olivia and Sophia) ... ..	178
„ 3. SONG (Sophia) ... .. "Honey lies in the comb" ... ..	180
„ 4. SONG (Vicar and Chorus) ... .. "Ah, wife, forbear to blame" ... ..	184
„ 5. SONG (Dick)... .. "It was a lover and his lass" ... ..	190
„ 6. SONG (Olivia) ... .. "When lovely woman stoops to folly" ... ..	194
„ 6A. RETURN OF THORNHILL ... ..	197
„ 6B. MELODRAME ... ..	198
„ 7. FINALE (Principals and Chorus)... ..	199

## APPENDIX.

QUARTETTE (Olivia, Sophia, Thornhill & Burchell) "When the wild-rose hedge has blossomed" ... ..	212
Sung in Act II., instead of Duet, "Pray lend your aid."	

# Act I.

## No 1. Introduction & Chorus.

"We're all going down to the Fair."

Words by  
LAURENCE HOUSMAN.

*Allegretto piuttosto mosso.*

PIANO.

The musical score is written for piano and consists of five systems of music. The first system is in the key of B-flat major (two flats) and 6/8 time. It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked 'Allegretto piuttosto mosso'. The second system continues the piano introduction. The third system marks the beginning of the chorus, with a key signature change to D major (two sharps) and a mezzo-forte (mf) dynamic. The fourth system includes an 8-measure rest in the treble clef. The fifth system concludes the piece with a 'sempre cresc.' (sempre crescendo) marking in the bass clef.

(From without and approaching.)

CHORUS.

The  
The  
The  
The

*CURTAIN RISES.*

*tr*

*Poco meno mosso.*

Fresh and lively.

prime o' the morn...ing's now to be sure, We're all going down to the Fair,..... And  
prime o' the morn...ing's now to be sure, We're all going down to the Fair,..... And  
prime o' the morn...ing's now to be sure, We're all going down to the Fair,..... And  
prime o' the morn...ing's now to be sure, We're all going down to the Fair,..... And

Fresh and lively.



all the ills we've had to en\_dure Are lit\_tle to bear and lit\_tle to cure, They'll

all the ills we've had to en\_dure Are lit\_tle to bear and lit\_tle to cure, They'll

all the ills we've had to en\_dure Are lit\_tle to bear and lit\_tle to cure, They'll

all the ills we've had to en\_dure Are lit\_tle to bear and lit\_tle to cure,.....

, (Chorus enter.)

all by to-night be right to be sure, We're all going down to the Fair!.... It's

all by to-night be right to be sure, We're all going down to the Fair!.... It's

all by to-night be right to be sure, We're all going down to the Fair!.... It's

..... We're all going down to the Fair!.... It's

ov\_er the field and ov\_er the stile We're all going down to the Fair,..... So

ov\_er the field and ov\_er the stile We're all going down to the Fair,..... So

ov\_er the field and ov\_er the stile We're all going down to the Fair,..... So

ov\_er the field and ov\_er the stile We're all going down to the Fair,..... So

foot it fast for once in a while, For thi\_ther the way's no mor\_en a mile, It's

foot it fast for once in a while, For thi\_ther the way's no mor\_en a mile, It's

foot it fast for once in a while, For thi\_ther the way's no mor\_en a mile, It's

foot it fast for once in a while, For thi\_ther the way's no mor\_en a mile,.....

round by the field and ov-er the stile We're all going down to the Fair!

round by the field and ov-er the stile We're all going down to the Fair!

round by the field and ov-er the stile We're all going down to the Fair! Here's

..... We're all going down to the Fair! Here's

*mf*

Here's

Here's

Dick from the rick and Dan from the mill, We're all going down to the Fair!.....

Dick from the rick and Dan from the mill, We're all going down to the Fair!.....

Mol-ly and Car-ry and Har-ry and Bill, So hey did-dle did-dle and on with a will!

Mol-ly and Car-ry and Har-ry and Bill, So hey did-dle did-dle and on with a will!

Here's

Here's

L.H.

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'Mol-ly and Car-ry and Har-ry and Bill, So hey did-dle did-dle and on with a will!'. There are two vocal parts, both with identical lyrics. The piano part consists of chords and single notes. The system ends with a double bar line.

Here's

Here's

Bes-sie and Jes-sie and Jan-et and Jill, They're all going down to the Fair!.....

Bes-sie and Jes-sie and Jan-et and Jill, They're all going down to the Fair!.....

V.

Detailed description: This system contains the second two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are 'Bes-sie and Jes-sie and Jan-et and Jill, They're all going down to the Fair!.....'. There are two vocal parts, both with identical lyrics. The piano part consists of chords and single notes. The system ends with a double bar line.

Rob-in and Dob-bin and Mar-tin and Phil, And Fred with his fid-dle can nev-er keep still!

Rob-in and Dob-bin and Mar-tin and Phil, And Fred with his fid-dle can nev-er keep still!

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Rob-in and Dob-bin and Mar-tin and Phil, And Fred with his fid-dle can nev-er keep still!".

Ah!..... The

Ah!..... The

Ah!..... The

Ah!..... The

Ah!..... The

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Ah!..... The".

prime o' the morn - ing's now to be sure, We're all going down to the Fair..... And

prime o' the morn - ing's now to be sure, We're all going down to the Fair..... And

prime o' the morn - ing's now to be sure, We're all going down to the Fair..... And

prime o' the morn - ing's now to be sure, We're all going down to the Fair..... And

all the ills we've had to en - dure Are lit - tle to bear and lit - tle to cure, They'll

all the ills we've had to en - dure Are lit - tle to bear and lit - tle to cure, They'll

all the ills we've had to en - dure Are lit - tle to bear and lit - tle to cure, They'll

all the ills we've had to en - dure Are lit - tle to bear and lit - tle to cure.....

(going off)

all by to-night be right to be sure, We're all going down to the Fair! Ah!.....

all by to-night be right to be sure, We're all going down to the Fair! Ah!.....

all by to-night be right to be sure, We're all going down to the Fair! Ah!.....

..... We're all going down to the Fair! Ah!.....

(without)

..... We're all going down to the Fair! Ah!.....

..... We're all going down to the Fair! Ah!.....

..... We're all going down to the Fair! Ah!.....

..... We're all going down to the Fair! Ah!.....

*dim.* (in distance)

We're all, all, all going down to the

*dim.*

We're all, all, all going down to the

*dim.*

We're all, all, all going down to the

*dim.*

We're all, all, all going down to the

*dim.*

Fair!

Fair!

Fair!

Fair!

(Mrs P. now Moses, now Moses, here's your hat, put it on!)

*leggiero*

*pp*

Led.

\*



**Nº 1ª Melodrame.**

SOPHIA. What shall it be, Moses,—a rose?

MOSES. No, Sophy. I'll not have a rose. Give me a Solomon's seal and they shall know I'm a

PIANO. *pp*

man of judgment. Mrs P. The very thing to be sure. There, there quick Sophy!

VILLAGE WIFE. Anything we can do for you at the fair, Mum? Mrs P. Oh no, indeed, you needn't

trouble. Moses will do everything. Moses is going to sell

our horse for us arn't you Moses? Whers's Livy? Livy!

OLIVIA.

Oh, Moses!

now mind you dazzle the dealers! Aye that I will.

MOSES.

Mrs P.

Catch him sell his hens

on a rainy day. He'll twist them round his little finger I warrant. And

SOPHIA.

Moses, you won't forget to bring me the fairings I asked you for.

OLIVIA.

And mine too!

I'm not likely to forget anything.

Mrs P.

No, of course not. There,

there let him alone. And you got your handkerchief? And the leather bag for the money? And the box for all your purchases? And the string to fasten your hat on if it blows off?

(*ad lib:*)

Moses, if they dare offer you less than five pounds you say something clever —

something to wither 'em!

MOSES.

Never fear, mother, they shan't get the better of me. Goodbye

everybody! (*Exit Moses*)

*cue.* (OLIVIA.) Ah if I could wish!

### № 2. DUET — (Olivia & Sophia.)

#### Wishes.

Words by  
LAURENCE HOUSMAN.

*Allegretto.*

OLIVIA.

SOPHIA.

PIANO.

*mp* If the fair - ies gave you a wish, What would your wish

*p* Oh! I would wish, wish, wish, wish, wish, That a

be?

prince come a - court - ing me!.....

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with the lyrics "prince come a - court - ing me!....." and includes a fermata over the final note. The piano accompaniment consists of chords and moving lines in both hands.

If the fair - ies grant - ed your wish,

The second system continues the musical score. The vocal line includes the lyrics "If the fair - ies grant - ed your wish," and features a triplet of eighth notes. The piano accompaniment includes a *mf* dynamic marking and a triplet of eighth notes in the right hand. The system concludes with a *p* dynamic marking in the piano part.

Oh! I would wish, wish,  
What would you wish for then?

The third system contains the final lyrics on the page: "Oh! I would wish, wish," and "What would you wish for then?". The vocal line starts with a *p* dynamic marking. The piano accompaniment also includes a *p* dynamic marking and features a triplet of eighth notes in the right hand.

wish, wish, wish, I would wish there were prin - ces ten!

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "wish, wish, wish, I would wish there were prin - ces ten!" are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

*più f*  
Why

*più f*

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest for the first three measures, followed by a quarter note G4. The lyrics "Why" are written below. The piano accompaniment continues with a similar rhythmic pattern, ending with a fermata over the final notes.

*p*  
Oh!

*stent:*  
what would you do with ten, my dear, When sure - ly one were plen - ty?

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest for the first three measures, followed by a quarter note G4. The lyrics "Oh!" are written below. The piano accompaniment continues with a similar rhythmic pattern, ending with a fermata over the final notes. The word "stent:" is written above the vocal line for the first measure of the second part.

I would wish, wish, wish, wish, wish, I'd wish that the ten were

twen - ty!..... I would  
She would wish, wish, wish, wish, wish, wish, wish, She would

wish that the ten..... were twen - ty!  
wish that the ten..... were twen - ty!

SOPHIA. *Ritenu*to (*dreamily*) (Enter Gipsy.)  
One true love were e - nough for me.

No 2<sup>b</sup> Gipsy's Prophecy & Vicar's Entrance.*During Gipsy's Prophecy.*

Here's a line like a highway where a gentleman might come riding. Ah, have ye ever lost money now?

Musical score for the first system, featuring piano accompaniment for the first two staves. The music is in 3/4 time and B-flat major. The right hand has a melody with a slur over the first two measures, and the left hand has a simple bass line.

OLIVIA.

Ye were richer once, may be? Yes, we were quite well off till we came here a few months ago.

Musical score for the second system, featuring piano accompaniment for the first two staves. The music continues in 3/4 time and B-flat major. The right hand has a melody with a slur over the last two measures, and the left hand has a simple bass line.

SOPHIA.

GYPSY.

Livy dear, don't! Well, ye'll get it again,— and the road'll bring it to you. Don't be

Musical score for the third system, featuring piano accompaniment for the first two staves. The music continues in 3/4 time and B-flat major. The right hand has a melody with a slur over the last two measures, and the left hand has a simple bass line.

afraid o' the road! Now there's yesterday, and here's today. Ah, that means he's been by before. Well,

Musical score for the fourth system, featuring piano accompaniment for the first two staves. The music continues in 3/4 time and B-flat major. The right hand has a melody with a slur over the last two measures, and the left hand has a simple bass line.

never you mind, he won't go by in the end. He is coming today to offer you his

Musical score for the fifth system, featuring piano accompaniment for the first two staves. The music continues in 3/4 time and B-flat major. The right hand has a melody with a slur over the last two measures, and the left hand has a simple bass line. The system ends with a double bar line and the instruction 'L.H.' above the staff.



heart. And he's rich too! Oh, I don't, I don't be - lieve it!

Ah!

that won't alter it! Mark my words.

GYPSY. (going off.)

SOPHIA. GYPSY.  
You'd better go! Well, mark my words, fortune comes by the road.

Oh the

cuckoo is a pret-ty bird A do sing as a do fly,

And a singeth cuc-koo as the summer draw-eth nigh.

VICAR. (heard in distance.)

In

SOPH: The only one who is really coming by the road now is father.

Scar - let town, where I was born, There was a fair maid

OLIV: Oh, yes there he is! I'll tell mother.

dwelling, Made every youth cry "Well a - way!" Her name was Bar - b'ra

VICAR.

Faith I feel like old Father Time with his scythe on his shoulder.

Al - len.

### No 20 Incidental. (Farmer Williams' Entrance.)

PIANO.

*pp*

*rall.*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music includes various note values and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal structures.

Third system of musical notation, showing a change in texture with more complex rhythmic figures.

Fourth system of musical notation, featuring a double bar line and a repeat sign.

Fifth system of musical notation, ending with a double bar line and a repeat sign.

*rall.*

*Dal segno ad lib.*

(SOPHIA.) Are you going to marry him?  
cue. (OLIVIA.) I've not decided. Perhaps I may tomorrow!

### NO 3. SONG — (Olivia.)

(Tomorrow.)

Words by L.L.

*Allegretto grazioso.*

OLIVIA.

PIANO.

*mp*

As Bess one day with her sheep did stray A -

- cross the.... ver - dant mea - dow, Young Col - in true was.....

stray - ing too, And met.... her.... in the sha - dow. "Ah

me," he said, "I..... fain would wed, I pray you end my

sor - row!" The maid re - plied: "I can't de - cide, Per -

- chance I..... may to - mor - row".....

*mf*  
An - o - ther day she

went that way, And saw with - in the mea - dow Young  
*p*

Col - in there with an - o - ther fair, Con - fer - ring in the sha - dow. "Ah

me," she said, "I..... was mis - led, For me no more you sor - row!" The  
*f*

swain re - plied: "I can't de - cide, Per - chance I..... may to -

- mor - row!".....

*p poco ritenuto.*  
Now pen - sive grown our maid is shown Once more to seek the

*a tempo giocoso.* *pp*  
mea - dow, Young Col - in sly was there hard by, But

L. H.



lin - gered in the sha - dow; "Ah me," she said, and....

blush - ing..... red Her cheek the rose did bor - row, "I'll

*rall.* *a tempo.*

*colla voce*

now de - cide to be your bride, And mar - ry you to - mor -

- row."

*accel.* *p*

# No 4. SONG— (M<sup>r</sup> Burchell.)

Words by  
LAURENCE HOUSMAN.

(With my pack on my back.)

(This song can be omitted.)

Tempo di marcia.

M<sup>r</sup> BURCHELL. *mf* (Sign.)

PIANO. *mf*

With my

The first system of the musical score. It consists of a vocal line for M<sup>r</sup> Burchell and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Tempo di marcia.' The vocal line begins with a rest followed by a note marked 'mf' with the instruction '(Sign.)'. The piano accompaniment starts with a 'mf' dynamic. The lyrics 'With my' are written below the vocal line.

pack on my back I go, With

The second system of the musical score. The vocal line continues with the lyrics 'pack on my back I go, With'. The piano accompaniment continues with a steady rhythmic pattern. The lyrics are written below the vocal line.

lit tle in my purse fare I! Where the road runs free There is

The third system of the musical score. The vocal line continues with the lyrics 'lit tle in my purse fare I! Where the road runs free There is'. The piano accompaniment continues. The lyrics are written below the vocal line.

room for me To mark how the world..... wags

The fourth system of the musical score. The vocal line continues with the lyrics 'room for me To mark how the world..... wags'. The piano accompaniment concludes with a final chord. The lyrics are written below the vocal line.

by..... Ev - 'ry man whom I meet I

*mf*

greet And light - ly as he comes let go, Though I

make no friend by the jour - ney's end, At least I have made.....

..... no foe..... But if

*f* *mf*

once, tho' a dunce, I've found My way to a good man's

*rall.*

door, Then, light of load, I..... fol - low the road To

*a tempo cresc.*

grasp his hand..... once..... more!

*(takes Vicar's hand.)*

# № 5. SONG— (Sophia.)

(The Blackbird.)

Words by  
LAURENCE HOUSMAN.

*Allegretto.*

SOPHIA.

PIANO.

Black - bird, black - bird, with your yel - low bill,.....

..... Here then, there then,

take and eat your fill!.....

Oh! you greed - y fel - low, you'll be ill! Black - bird, black - bird

dar - ling! This way, that way,

how you peep and peer.....

Right side, left side, Are you jea - lous, dear?.....

Tell me, bird - ie, what is it you fear?

Black - bird, black - bird dar - ling!

*rit.* Wag - tail, tell - tale, look - ing oh so wise!..... *a tempo*

*ritenuto* *a tempo*

*rit.*

Sharp eye, dark eye, what is it he spies?.....

*a tempo.*

..... Hush! then, bold face,

*a tempo.*

shut your wick - ed eyes! Black - bird, black - bird dar - ling!.....

.....

*tr*



*cue.* God has given me richly of His bounty.

### NO. 6. DUET— (Vicar & Dick.)

Words by  
LAURENCE HOUSMAN.

(Go Fortune, Fortune, turn thy wheel.)

DICK. *Moderato.*

VICAR. *mf*

PIANO. *Moderato.* *p*

I thank Him and am content. Go

*cresc.*

for - tune, for - tune, turn thy wheel, It mat - ters not to me, For

thou hast not the pow'r to steal The wealth that makes me free, The

boun - ty of an o - pen door, Warmth that af - fec - tion brings, The

kind - ly heart can want no more And need not en - vy kings.

*p* The

*pp*

kind - ly heart can want no more And need not en - vy kings.

*dolce* Though

*mp*

poor the dwell - ing where I lie, It looks to - ward the road And

*from*

ev - 'ry trav' - ler pass - ing by May here set down his load, And

*from*

sit - ting by the cot - tage fire While our O - li - via sings, I

*dolce allarg.* *a tempo e cresc.*

And  
shall have all my heart's de - sire And need not en - vy kings.

*p*  
*pp*

sit - ting by the cot - tage fire While our O - li - via sings, I

shall have all my heart's de - sire And need not en - vy kings.

And need not en - vy kings.

*p*  
*tr*  
*fv*

\* The shake is optional. Leave out the turn if no shake is made.

*cue.* { Moses is coming back—  
 { Moses is coming back!

**Nº 6<sup>a</sup>** (Incidental during Moses' entrance and dialogue.)

PIANO. *p*

The musical score is written for piano in A major (two sharps) and 6/8 time. It consists of four systems of two staves each. The first system is marked 'PIANO. p' and shows a melodic line in the right hand and a bass line in the left hand. The subsequent systems continue the piece with various rhythmic patterns and chordal textures.

Mrs P.

What have you brought from the Fair?

MOSES.

First I brought you myself. Aye but the horse?

Mrs P.

Aye but the horse?

PIANO.

MOSES.

I've sold him!

OMNES.

Moses has sold the horse, he's sold the horse!

Mrs P.

Well done my good boy! Ah I knew you'd touch them off!

Between ourselves £3-5 &amp; 2d is no bad day's work. Come let us have it then.

MOSES.

Ah but I haven't brought it back in money. Not in money? Then in Heaven's name what?

VICAR.

OLIVIA: But why? have you not far finer gardens of your own?

## Nº 7. DUET— (Olivia & Thornhill.)

(Rose and Lily.)

Words by  
LAURENCE HOUSMAN.

*Allegretto grazioso.*

OLIVIA.

THORNHILL.

TH. But no such gardeners! I vow every

PIANO.

*Dolce e grazioso assai.*

flower in this garden looks happy. Give me from your

gar - den bow - er What - so - e'er you fa - vour

Sure, sir, you may name your flow - er, All are sweet of.....

sa - vour.

*cresc.*

Ah, not rose, not rose or li - ly,

*p* *cresc.*

(ignoring his insinuation.)

(Pointing to her cheek.)

One of each I'll give you free - ly,

If not both com - bi - ned.....



*poco rall.* They may be en - twi - ned. *p a tempo.* Let the rose and

Let the

L.H. *colla voce.* L.H. *a tempo.*

let the li - ly Blend - ed be for..... to - ken,

rose and li - ly Blend - ed be for..... to - ken,

*p*

*p poco rall:* And white..... For thoughts un - spo - ken!

*cresc.* Red for hope, and white, Ah, white, For thoughts un - spo - ken!

*p colla voce*

(She goes to pick the flowers.  
He watches her.)

First system of musical notation, measures 1-3. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

Second system of musical notation, measures 4-6. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A large slur covers the right-hand melody across measures 5 and 6.

Third system of musical notation, measures 7-9. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with *pp* and the piano part with *L.H.* and *pp*.

What than these can earth show fair - er Through the sea - sons'

blow - ing? *appassionato.*  
*cresc.*

Where I gaze I..... vow that ra - rer

*p* *cresc.*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'blow - ing?' and 'Where I gaze I..... vow that ra - rer'. The second staff is a vocal line with lyrics 'Where I gaze I..... vow that ra - rer'. The piano accompaniment is shown in the bottom two staves, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Ah! but flow'rs spring

Wealth of bloom is..... show - ing!

*p.* *cresc.*

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'Ah! but flow'rs spring'. The second staff is a vocal line with lyrics 'Wealth of bloom is..... show - ing!'. The piano accompaniment continues in the bottom two staves, featuring a piano (*p.*) dynamic and a crescendo (*cresc.*) marking.

fresh each sea - son, Looks are not so last - - ing.....

*p*

Detailed description: This system contains the final three staves of music. The top staff is a vocal line with lyrics 'fresh each sea - son, Looks are not so last - - ing.....'. The second staff is a vocal line with lyrics 'fresh each sea - son, Looks are not so last - - ing.....'. The piano accompaniment is shown in the bottom two staves, ending with a piano (*p*) dynamic marking.

Here to ga - ther..... once were rea - son

8

*allarg.* For a whole life's fast - - ing! *pp* Take the rose and *pp* Give the

L.H. *colla voce.* L.H.

take the li - ly, Blend - ed thus for.....

rose and li - ly, Blend - ed thus for.....

to - ken, and white.....

to - ken, Red for love, and white, Ah!

*cresc.*

*p*

white.....

For thoughts..... un -

For thoughts..... un -

*accel.*

*p molto rall.*, *pp*

*pp molto rall.*, *pp*

*accel.*

*accel.*

- spo - ken.

- spo - ken.

L.H.

*pp*

*a tempo.*

*p*

# Nº 7a Chorus entrance.

Words by  
LAURENCE HOUSMAN.

(What have I got?)

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

What- what- what have I got? What have I got at the

What- what-

Fair?..... A bar - gain, a bar - gain, A' for a far - den,  
 A bar - gain, a bar - gain, A' for a far - den,  
 what have I got? I've got a bar - gain for a far - den,  
 I've got a bar - gain for a far - den,

A' for a far - den, see there! What - what - what have I got?  
 A' for a far - den, see there! What - what - what have I got?  
 for a far - den, there!  
 for a far - den, there!

What have I got at the Fair?..... A bar-gain, a bar - gain,  
 What have I got at the Fair?..... A bar-gain, a bar - gain,  
 What- what- what have I got? I've got a bar - gain  
 What- what- what have I got? I've got a bar - gain

A' for a far - den, A' for a far - den, so there!  
 A' for a far - den, A' for a far - den, so there!  
 for a far - den, A' for a far - den, so there!  
 for a far - den, A' for a far - den, so there!



Bal - lads and brooch - es, Her - rings and roach - es and  
 Bal - lads and brooch - es, Her - rings and roach - es and  
 Leath - er for coach - es,  
 Leath - er for coach - es,

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics are: "Bal - lads and brooch - es, Her - rings and roach - es and" on the first line, "Bal - lads and brooch - es, Her - rings and roach - es and" on the second line, "Leath - er for coach - es," on the third line, and "Leath - er for coach - es," on the fourth line.

can - dy to crunch, Cush - ions and cos - ies,  
 can - dy to crunch, Cush - ions and cos - ies,  
 Ker - chiefs for no - ses,  
 Ker - chiefs for no - ses,

The second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics are: "can - dy to crunch, Cush - ions and cos - ies," on the first line, "can - dy to crunch, Cush - ions and cos - ies," on the second line, "Ker - chiefs for no - ses," on the third line, and "Ker - chiefs for no - ses," on the fourth line.

Rib - bons and lock - ets,

Rib - bons and lock - ets,

Fav - ours and pos - ies a pen - ny the bunch.

Fav - ours and pos - ies a pen - ny the bunch.

The first system consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Pur - ses and pock - ets where mon - ey can stow,

Pur - ses and pock - ets where mon - ey can stow,

Sky - lark - ing rock - ets,

Sky - lark - ing rock - ets,

The second system consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Satch - els were em - ptied, Who would ha' thought it a

Satch - els were em - ptied, Who would ha' thought it a

We were so tempt - ed, Who would ha' thought it a

We were so tempt - ed, Who would ha' thought it a

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a fermata over the final chord.

morn - in' a - go! Silks and sat - ins,

morn - in' a - go! Silks and sat - ins,

morn - in' a - go! Clogs and pat - tens,

morn - in' a - go! Clogs and pat - tens,

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with a fermata over the final chord.

Croch - ets and tat - tins, ev - er so fine! Shawls and la - ces,  
 Croch - ets and tat - tins, ev - er so fine! Shawls and la - ces,  
 ev - er so fine!  
 ev - er so fine!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket with an '8' is placed over the final two measures of the piano part.

Frills for fa - ces like yours and mine!  
 Frills for fa - ces like yours and mine!  
 Hats and bra - ces, ev - er so fine!  
 Hats and bra - ces, ev - er so fine!

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "Frills for fa - ces like yours and mine!" and "Hats and bra - ces, ev - er so fine!". The piano accompaniment maintains the same rhythmic pattern as the first system. A first ending bracket with an '8' is placed over the final two measures of the piano part.

That- that- that's what I got. That's what I got at the

That- that- that's what I got.

That- that-

That- that-

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "That- that- that's what I got. That's what I got at the" on the first line, and "That- that- that's what I got." on the second line. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some notes marked with accents (>).

Fair..... A bar - gain, a bar - gain, A' for a far - den,

A bar - gain, a bar - gain, A' for a far - den,

that's what I got, I've got a bar - gain for a far - den,

that's what I got, I've got a bar - gain for a far - den,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "Fair..... A bar - gain, a bar - gain, A' for a far - den," on the first line, and "A bar - gain, a bar - gain, A' for a far - den," on the second line. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some notes marked with accents (>).

A' for a far - den, see there! That - that -

A' for a far - den, so there! That - that -

for a far - den, there!

for a far - den, there!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The lyrics are: "A' for a far - den, see there! That - that -" (top two staves), "A' for a far - den, so there! That - that -" (second two staves), "for a far - den, there!" (third staff), and "for a far - den, there!" (bottom staff). The piano accompaniment features a simple harmonic accompaniment with a bass line and a treble line.

that's what I got That's what I got at the Fair!..... A

that's what I got That's what I got at the Fair!..... A

That - that - that's what I got, A

That - that - that's what I got, A

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "that's what I got That's what I got at the Fair!..... A" (top two staves), "that's what I got That's what I got at the Fair!..... A" (second two staves), "That - that - that's what I got, A" (third staff), and "That - that - that's what I got, A" (bottom staff). The piano accompaniment continues with a similar harmonic accompaniment.

bar-gain, a bar - gain, A' for a far - den, A' for a far - den,  
 bar-gain, a bar - gain, A' for a far - den, A' for a far - den,  
 bar-gain, a bar - gain, A' for a far - den,  
 bar-gain, a bar - gain, A' for a far - den,

*mp e cresc. molto.*

Ah! .....  
 Ah! .....  
 A' for a far - den, Ah! .....  
 A' for a far - den, Ah! .....

*ff*

See there!.....

See there!.....

See there!.....

See there!.....

See there!.....

See there!.....

This system contains the first four staves of music. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics "See there!....." are written below each vocal line. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features chords and melodic lines. A dynamic marking of *ff* (fortissimo) is placed above the first vocal staff. The system concludes with a double bar line.

This system contains the next four staves of music. The top four staves are vocal parts, continuing the melody from the first system. The piano accompaniment continues with chords and melodic lines. The system concludes with a double bar line.



cue.(THORNHILL.)“And give it out rousingly.”

## NO 8. DRINKING SONG. (Thornhill & Chorus.)

“Three things I’ve met.”

Words by  
LAURENCE HOUSMAN.

Allegretto con moto.

THORNHILL.

PIANO.

*f con brio.*

*f Meno Allegro un poco ad lib.*

Three things I've met that the world holds yet, As

good for the heart as laugh - ing, The face of a maid, And a

board well laid, And a tank - ard rea - dy for quaff - ing, So

call we a toast to baked or roast, And the cup let him quaff who

can. But bet - ter than those, The li - ly and rose, That a

*leggiere.*

fair maid throws to a man.....

Oh

8 loco.

7

STIM

*mf*

life is made of ups and downs If the heart go la - den,

*mf*

Pay no heed to For - tune's frowns, Drink! Dine! Be

mer - ry on wine, And up and off with a maid - en!

STIM

## CHORUS.

*f* Life is made of ups and downs If the heart go

*f* Life is made of ups and downs If the heart go

*f* Life is made of ups and downs If the heart go

*f* Life is made of ups and downs If the heart go

la - - den, Pay no heed to For - tune's frowns,

la - - den, Pay no heed to For - tune's frowns,

la - - den, Pay no heed to For - tune's frowns,

la - - den, Pay no heed to For - tune's frowns,

Drink! Dine! Be mer-ry on wine, And up and off with a

Drink! Dine! Be mer-ry on wine, And up and off with a

Drink! Dine! Be mer-ry on wine, And up and off with a

Drink! Dine! Be mer-ry on wine, And up and off with a

\* (Clink of mugs knocked together.)

maid - - - en!

maid - - - en!

maid - - - en!

maid - - - en!

With

wine and a wench and a good field fence, I

care not whether I stum - ble There's no thing at all in a

jo - vial fall Need make a proud man hum - ble. So

call we a toast to baked or roast, And the

cup let him quaff who can, But bet - ter than all's the

bliss that thralls Where a fair maid kiss - es a  
*leggiero.*

man.....

Oh Life is made of

*mf*

*subito dim*

*mf*

ups and downs If the heart go la - - den,

Pay no heed to For - tune's frowns, Drink! Dine! Be

*b♯*

mer - ry on wine, And up and off with a maid - en.



CHORUS.

*f* Life is made of ups and downs If the heart be  
*f* Life is made of ups and downs If the heart be  
*f* Life is made of ups and downs If the heart be  
*f* Life is made of ups and downs If the heart be

la - - den, Pay no heed to For - tune's frowns,  
 la - - den, Pay no heed to For - tune's frowns,  
 la - - den, Pay no heed to For - tune's frowns,  
 la - - den, Pay no heed to For - tune's frowns,

Drink! Dine! Be mer-ry on wine, And up and off with a maid-en!

Drink! Dine! Be mer-ry on wine, And up and off with a maid-en!

Drink! Dine! Be mer-ry on wine, And up and off with a maid-en!

Drink! Dine! Be mer-ry on wine, And up and off with a maid-en!

## THORNHILL.

Up and off..... with a maid-en!

with a maid-en!

with a maid-en!

with a maid-en!

with a maid-en!

with a maid-en!

*stretto.*

cue. (VICAR.) There's a far better song

## Nº 8ª SONG — (Vicar.)

(Drink to me only with thine eyes.)

Words by  
BEN JONSON.

Arranged by HERBERT BEDFORD.

with a far sweeter sentiment that you, my dear, used to love in days gone by.

VICAR.

PIANO.

*p*

Drink to me on - - ly  
I sent thee late a

*tr*

*sempre arpeggiato.*

with thine eyes and I..... will pledge with mine.....  
ro - - sy wreath, not so much honour - ing thee,.....

Or leave a kiss with - - in..... the cup..... and  
As giv - ing it a hope..... that there..... it

I'll ..... not ask for wine..... The  
could..... not with - - er'd be..... But

thirst..... that from the soul..... doth rise, doth  
thou..... there - on didst on - - ly breathe, and

ask a drink..... di - - vine.....  
sentst it back..... to me.....

Or might I of Jove's nec - tar sup,..... I  
 Since when it grows and smells, I swear,.....

*1st time.*  
 would not change for thine.....

*2nd time.*  
 not of it - self..... but  
 L.H.

thee.

cue. (SQUIRE) Well, Vicar, we must be on our way.

## NO 9. QUINTETTE— (Olivia, Sophia, Thornhill, Burchell & Vicar.)

(Haste not to end, oh day, so soon.)

Words by  
LAURENCE HOUSMAN.

### Melodrame.

Moderato. (Distant Bells)

PIANO. *p*

(Carillon behind scenes)

VICAR.  
Nay, nay surely 'tis quite early yet!

Why should we haste to part? Let us at least have another song— You follow as I lead.

### Quintette.

Moderato ma senza lentezza.

Tutti.  
*f*

OLIVIA.  
SOPHIA.  
THORNHILL.  
VICAR.  
BURCHELL.

For life's a flow'r and  
For life's a flow'r and  
For life's a flow'r and  
Haste not to end, oh day, so soon, For life's a flow'r and  
For life's a flow'r and

*mp*

O.  
S.  
T.  
V.  
B.

time's a boon.  
time's a boon.  
time's a boon.  
time's a boon. Days well be - gun are fair to end,  
time's a boon.

*mp*

O. Work time - ly done makes time a friend..... Hey -

S. Work time - ly done makes time a friend.....

T. Work time - ly done makes time a friend.....

V. Work time - ly done makes time a friend.....

B. Work time - ly done..... makes time a friend.....

(Piano accompaniment)

O. - ho!

S. Hey - ho!

T. Hey - ho!

V. All

B. Hey - ho!

(Harp.)



O. All day at ebb and flow the  
S. All day at ebb and flow the  
T. All day at ebb and flow the  
V. days a come and go of old Fa-ther Time, All day at ebb and flow the  
B. All day at ebb and flow the

O. long hours chime, So let them come, friend, so let them go,  
S. long hours chime, So let them come, friend, so let them go,  
T. long hours chime, So let them come, friend, so let them go,  
V. long hours chime, So let them come, friend, so let them go,  
B. long hours chime, So let them come, friend, so let them go,  
long hours chime, So let them come, friend, so let them go,  
long hours chime, So let them come, friend, so let them go,

O.  
S.  
T.  
V.  
B.

*dim.* *pp*

So let them chime when I lie low.....

*dim.* *pp*

So let them chime when I lie low.....

*dim.* *pp*

So let them chime when I lie low.....

*dim.* *pp*

So let them chime when I lie low.....

*dim.* *pp*

So let them chime when I lie low.....

O.  
S.  
T.  
V.  
B.

*mf*

And few to flout me

And few to flout me

And few to flout me

True friends a - bout me time hath bound, And few to flout me

And few to flout me

*mp*

\*The accompaniment printed in small type is for purposes of practise only.

O. have I found,

S. have I found,

T. have I found,

V. have I found, *dolce.* Time draw - eth all the flocks to fold

B. have I found,

O. New friends to - day, to - mor - row old..... Hey -

S. New friends to - day, to - mor - row old.....

T. New friends to - day, to - mor - row old.....

V. New friends to - day, to - mor - row old.....

B. New friends to - day,..... to - mor - row old.....

O. - ho!

S. Hey - ho!

T. Hey - ho!

V. All

B. Hey - ho!

*mf*

*mp*

O. All day at ebb and flow the

S. All day at ebb and flow the

T. All day at ebb and flow the

V. days' a come and go of old Fa - ther Time, All day at ebb and flow the

B. All day at ebb and flow the

*f*

O.  
S.  
T.  
V.  
B.

long hours chime, So let them come, friend, so let them go,  
long hours chime, So let them come, friend, so let them go,  
long hours chime, So let them come, friend, so let them go,  
long hours chime, So let them come, friend, so let them go,  
long hours chime, So let them come, friend, so let them go,

*cresc.*

O.  
S.  
T.  
V.  
B.

So let them chime when I lie low.....  
So let them chime when I lie low.....  
So let them chime when I lie low.....  
So let them chime when I lie low.....  
So let them chime when I lie low.....

*dim.* *pp* *rall.* *ppp*  
*dim.* *pp* *rall.* *ppp*  
*dim.* *pp* *rall.* *ppp*  
*dim.* *pp* *rall.* *ppp*  
*dim.* *pp* *rall.* *ppp*

*rall.* *ppp*

SQUIRE - Well, farewell! Farewell everybody!

N<sup>o</sup> 9<sup>a</sup> MELODRAME.

PIANO.

pp

SQUIRE.

Miss Olivia, I carry with me  
more than memories!

Takes her hand and holds it.

Olivia gazes after him.

She turns from the gate as in a dream. The  
Vicar in the porch holds out his arms to her.

She runs to him and is clasped in his arms.

*Più mosso.*

(CURTAIN.)

Village clock strikes.

## Act II.

## No 1. Introduction &amp; Chorus of Reapers.

Words by  
LAURENCE HOUSMAN.

**PIANO.**

Moderato. *mf*

Più mosso. *mp*

Primo tempo. *mf*

*cresc.*

**CURTAIN RISES.**  
L.H.

Ten. *mf*

Moderato.

Bass. *mf*

Now that Au - tunn's

Now that



gold - en days are end - ing, Now that Au - tumn's la - den back's a - bend - ing,

Au - tumn's days are end - ing, Now that Au - tumn's back's a - bend - ing,

Mar - ry, how the field goes shorn, What a load is borne - Oat and rye and bar -

How the field goes shorn, What a load is borne - Oat and rye and

Sopr. *mf*

Contr. *mf* Now that Au - tumn's gold - en days are end - ing,

Ten. Now that Au - tumn's days are end - ing,

Bass. - - ley!

bar - - ley!

Now that Au - tumn's la - den back's a - bend - ing, Mar - ry, how the field goes shorn,

Now that Au - tumn's back's a - bend - ing, How the field goes shorn,

What a load is borne— Oat and rye and bar -

What a load is borne— Oat and rye..... and.....

ley!

bar - ley!

Solo Reaper on waggon.

Musical score for 'Solo Reaper on waggon.' featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata, followed by the lyrics 'So up a - ho!.....' with a dynamic marking of *f*. The piano accompaniment includes a left-hand section marked 'L.H.' with triplet figures.

They toss up a sheaf of corn.

They toss up another.

Musical score for 'They toss up a sheaf of corn.' and 'They toss up another.' featuring a vocal line and piano accompaniment. The key signature has two flats, and the time signature is common time. The vocal line includes the lyrics '..... Toss it up from be - - low!.....' with a dynamic marking of *f*. The piano accompaniment provides harmonic support for the vocal melody.

(Almost  $\text{♩} = \text{♩}$ )

Più mosso.

Musical score for 'Bar - ley - corn, bar - ley - corn, Come a - long do!'. The key signature has two flats, and the time signature is common time. The tempo is marked 'Più mosso.' and the dynamic is *mf*. The score includes four vocal staves and a piano accompaniment. The lyrics are: 'Bar - ley - corn, bar - ley - corn, Come a - long do!'.

Più mosso.

Piano accompaniment for the 'Bar - ley - corn' section. The key signature has two flats, and the time signature is common time. The dynamic is *mf*. The piano part features sustained chords and moving lines in both hands.

You mun come wi' me, friend, I mun go wi' you,

You mun come wi' me, friend, I mun go wi' you,

You mun come wi' me, friend, I mun go wi' you,

You mun come wi' me, friend, I mun go wi' you,

Rick and barn keep you warm All the win-ter through. Bar-ley-corn, bar-ley-corn, *rall.*

Rick and barn keep you warm All the win-ter through. Bar-ley-corn, bar-ley-corn, *rall.*

Rick and barn keep you warm All the win-ter through. Bar-ley-corn, bar-ley-corn, *rall.*

Rick and barn keep you warm All the win-ter through. Bar-ley-corn, bar-ley-corn, *rall.*

Tempo I<sup>o</sup>

A sheaf is tossed.

Come a - long do!.....

Come a - long do!.....

Come a - long do!..... Solo Reaper on waggon.

Come a - long do!..... So up a ho!..... Toss it up from be -

Come a - long do!.....

Tempo I<sup>o</sup>

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'Come a - long do!.....' repeated on the first four staves. The fifth staff has the lyrics 'Come a - long do!..... Solo Reaper on waggon.' The piano accompaniment consists of two staves with chords and melodic lines. The tempo is marked 'Tempo I<sup>o</sup>'.

Several are tossed one after another.

Now that Au - tumn's

Au - tumn's

- low!..... Au - tumn's

Au - tumn's

Detailed description: This system contains five vocal staves and two piano staves. The lyrics are 'Now that Au - tumn's' on the first staff, 'Au - tumn's' on the second, '- low!..... Au - tumn's' on the third, and 'Au - tumn's' on the fourth. The piano accompaniment features chords and melodic lines. The dynamic marking 'f' (forte) is present.

gold - en days are end - ing, Now that Au - tumn's la - den back's a - bend - ing,  
 gold - - en days are end - - ing,  
 days are end - ing, Au - - tumn's back's a - - bend - ing,  
 gold - - en days are end - - ing,

*cresc.* Mar - ry, how the field goes shorn, What a load is borne -  
*cresc.* Mar - ry, how the field goes shorn, What a load is borne -  
*cresc.* Mar - - ry, how the field goes shorn,  
*cresc.* Mar - - ry, how the field goes shorn,

The waggon is drawn off.

Oat and rye and bar - - - - - ley!.....

Oat and rye and bar - - - - - ley!.....

Oat and rye and bar - - - - - ley!.....

Oat and rye and bar - - - - - ley!.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a melody with triplets and a long, sustained note at the end of the phrase. The piano accompaniment provides harmonic support with chords and triplet patterns.

.....

.....

.....

.....

*dim:* .....

*pp*

The second system continues the musical score. The vocal staves show the continuation of the melody with some rests. The piano accompaniment includes a dynamic marking of *dim:* (diminuendo) and *pp* (pianissimo) towards the end of the system.

*cue.*(OLIVIA.) { That is what the country folk about here call "Lover's Grass."  
It is supposed to tell you the truth about marriage.

**Nº 2. SCENE. (Olivia & Thornhill.)**

Words by  
LAURENCE HOUSMAN.

*Allegretto leggiero.*

OLIVIA.

THORNHILL.  
Show me how!

PIANO.  
*p* *Leggiero assai.*

OLIVIA.  
*p*

Oh there's a way, so maid - ens say, To know the man you'll

mar - ry..... High or low, this grass can show What - ev - er fate may



She begins counting notches in grass.

car - - ry.....

It's one two, one— (Wait till I've done!-) You

rec - kon off leaf by leaf,— With tin - ker, tai - lor,

sol - dier, sai - lor, 'po - the - ca - ry, plough - boy, thief.....

Tin - ker, tai - lor, sol - dier, sai - lor, 'po - the - ca - ry, plough - boy,.....

..... thief!.....

Ah!.....

*leggiero.*

throws grass away. OL: (*laughing*) I'm to marry a thief you see!

*a tempo.*

## Nº 2ª MELODRAME.

THORNHILL.

Well, lovè's a thief, he laughs at locksmiths!

PIANO.

*(Faster than in Act I.)*

OLIVIA.

Oh it's no use your trying to turn it round!

THORNHILL.

What? the key in the lock?

OLIVIA.

won't it turn?

Not if it's the wrong key in the wrong lock.


THORNHILL.  
On the contrary, you ought to stay just where you are

**Nº 3. SONG. (Thornhill.)**

("There are birds in the Valley.")

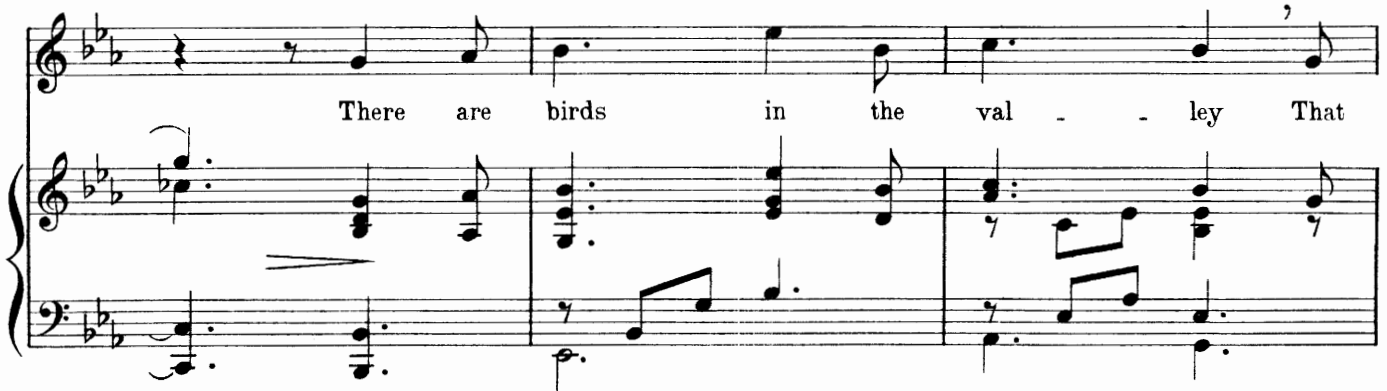
Words by  
LAURENCE HOUSMAN.

*Andante amoroso.*

THORNHILL. 

shall I tell you why? OL:  
Tell me!

PIANO. *p*



There are birds in the val - - ley That



sing less sweet - ly than you..... There are flow'rs in the

val - - ley That spring less pure from the dew..... But no

bird..... of the val - ley I know Is so shy..... of her

*p poco rall.*

*a tempo.*

mate,..... No flow'r..... of the val - ley can blow If it wa - ken too

late..... Ti - mid

*accel.* *pp a tempo.*

*accel.* *pp* *a tempo.*

*dolce.*

bird of the val - - ley, This heart would fain be your

*p dolce.*

*pp*

nest,..... Bud - ding flow'r of the val - - ley, Oh

*pp*

*cresc.*

part in bloom on my breast!..... Let your heart..... from its

*cresc.*

*f*

slum - ber a - wake To rap - - ture di - vine;..... The

*f*

days..... of your dream - ing for - sake, Oh a - wake and be

minel..... Let the

*accel.* *un poco più mosso.*

*accel.* *un poco più mosso.*

song - bird sweet, Let the flow'r so pure In

*pp* *poco rall.* *a tempo.*

*pp colla voce.*

close re - treat No more en -

*e poco a poco cresc.* *sotto voce.*

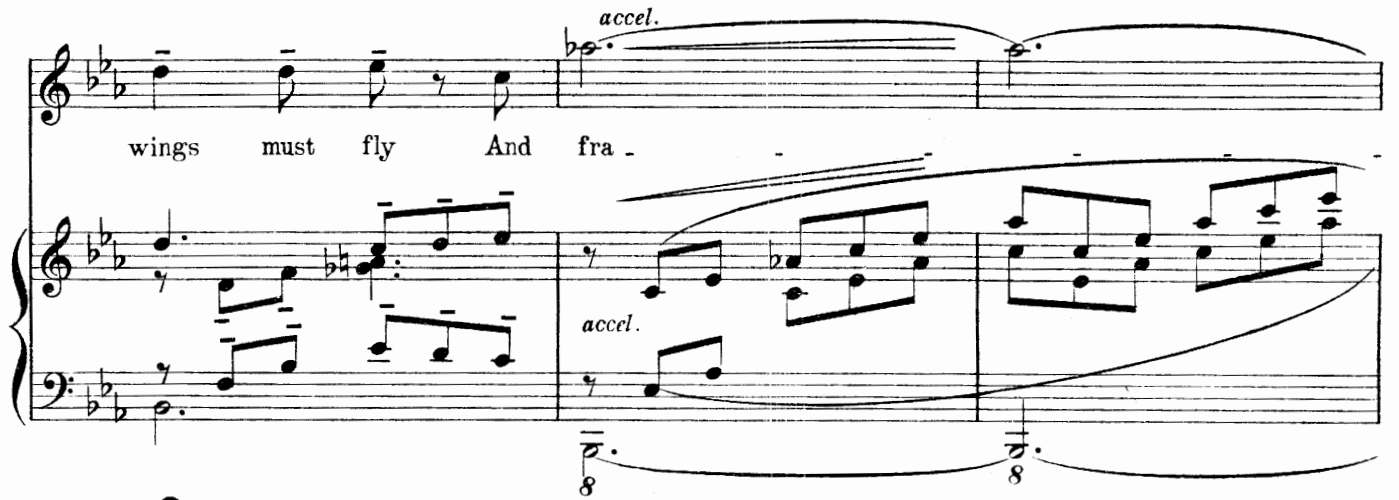
*colla voce.*

- dure..... For the sun is high And the wind doth blow, And



wings must fly And fra -

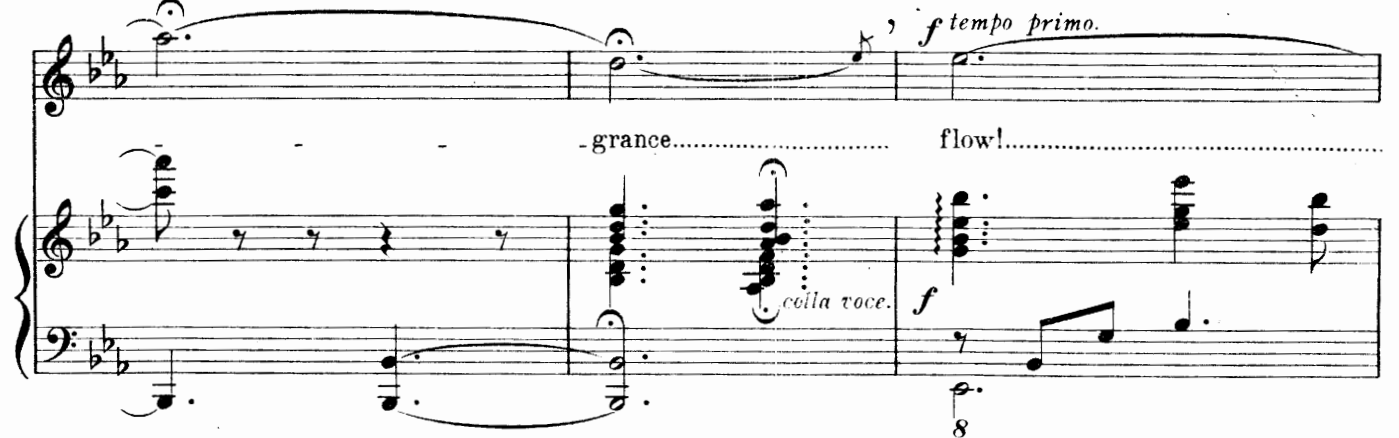
*accel.*



-grance..... flow!.....

*f* *tempo primo.*

*colla voce.*





# Nº 4. SONG—(Olivia.)

Prince Charming.

Words by L.L.

Moderato.

OLIVIA.

PIANO.

The musical score is written for voice and piano. It begins with a vocal line for Olivia, which is mostly rests. The piano accompaniment starts with a forte (*f*) dynamic. The tempo is marked 'Moderato'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The lyrics are: 'Oh long a - go on moon - lit nights, When the beams on my pil - low fell, I'. The piano part features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulations.

used to dream of a Fai - ry Prince Who came and loved me

well. And all the lit - tle elves ran tripping to my side

*pp*

Whis - per - ing low, but clear,..... "Listen, Li - vy,

*L.H.*

lis - ten , dear, Listen , Li - vy, lis - ten, dear, Prince

*f*

*rall.* Charm - ing has come, He is here! " Prince Charm - ing! Prince

*con espansione. a tempo.*

Charm - ing! Has my dream come true?..... Prince

Charm - ing! Prince Charm - ing! Can it, can it be

you?..... Ah!.....

*p*

Has..... my dream come true?..... Prince Charm - ing! Prince

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) and a common time signature. The lyrics are "Has..... my dream come true?..... Prince Charm - ing! Prince". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The bass line features a steady eighth-note accompaniment.

Charm - ing! Can it, can it be you?.....

*rall.* *a tempo.*

L.H. *colla voce.* *a tempo.* *f*

The second system continues the vocal and piano parts. The vocal line includes the lyrics "Charm - ing! Can it, can it be you?.....". Performance directions include "rall." (rallentando) and "a tempo." (return to tempo). The piano accompaniment includes a section for the left hand labeled "L.H." with the instruction "colla voce." (in time with the voice). The system concludes with a dynamic marking of "f" (forte).

The third system shows the piano accompaniment for the vocal line. It features a complex texture with arpeggiated chords and flowing lines in both the treble and bass staves. The key signature remains three flats and the time signature is common time.

*pp poco ritenuto.*

And now I stand in a world of dreams, In a

*pp*

The fourth system begins with the vocal line and piano accompaniment. The vocal line starts with the lyrics "And now I stand in a world of dreams, In a". The piano accompaniment is marked "pp" (pianissimo) and "poco ritenuto." (slightly slower). The system ends with a dynamic marking of "pp".

*, a tempo.*

fai - ry tale I move; More fair the earth a -

*a tempo.*

- bout..... my feet, More fair the..... skies a - bove; And

in my in - most heart I hear a ma - gic voice,

*pp*

Whis - per - ing low, but clear,.....

*L.H.*

“ Listen, Li - vy, lis - ten, dear, Lis - ten, Li - vy,

lis - ten, dear, Prince Charm - ing has come, He is here! ” Prince

*p rall.* *con espansione.*

Charm - ing! Prince Charm - ing! Has my dream come

*a tempo.*

true!..... Prince Charm - ing! Prince Charm - ing!

*a tempo.*

Can it, can it be you?..... Ah!.....

*p*

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with the lyrics "Can it, can it be you?..... Ah!....." and includes a dynamic marking of *p* (piano) at the end of the phrase. The piano accompaniment consists of chords and moving lines in both hands.

..... Has..... my dream come

This system contains the second line of the musical score. The vocal line continues with the lyrics "..... Has..... my dream come". The piano accompaniment continues with chords and moving lines in both hands.

true?..... Prince Charm - - ing! Prince Charm - - ing!

This system contains the third line of the musical score. The vocal line includes the lyrics "true?..... Prince Charm - - ing! Prince Charm - - ing!". The piano accompaniment continues with chords and moving lines in both hands.

Can it, can it be you?.....

L.H.  
*colla voce.*

This system contains the fourth line of the musical score. The vocal line repeats the lyrics "Can it, can it be you?.....". The piano accompaniment includes a section marked "L.H." (Left Hand) and "colla voce." (with the voice), indicating a specific performance instruction. The system concludes with a double bar line.

**Nº 5. DUET. (Sophia & Burchell.)**

Words by  
LAURENCE HOUSMAN.

**Allegretto giocoso.**

**PIANO.**

**M<sup>f</sup> BURCHELL.** Are we supposed to eat all this?  
**SOPHIA.** Not the crockery!

**SOPHIA.** *mf* Pray lend your aid till the cloth is laid,— It's

**BURCHELL.**

quite an ea - sy mat - ter, Put the cheese - cakes here, and the



jam - puffs there, And don't make such a clat - - ter!

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "jam - puffs there, And don't make such a clat - - ter!". The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes chords and melodic lines, with some notes marked with accents.

Why no, you're all a -  
Like that? and this?

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "Why no, you're all a -". The middle staff is the bass line in bass clef, with lyrics "Like that? and this?". The bottom staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes chords and melodic lines, with some notes marked with accents.

- miss! If you want to be quick, if you want to be quick, if you

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "- miss! If you want to be quick, if you want to be quick, if you". The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes chords and melodic lines, with some notes marked with accents.

want to be quick, - be slow! *cresc.* If you want to be quick, if you  
If you want to be quick, if you  
As if noting it,

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#). The vocal line begins with a melodic phrase in the first measure, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics are: "want to be quick, - be slow!" followed by "If you want to be quick, if you" and "If you want to be quick, if you As if noting it,". A *cresc.* (crescendo) marking is present above the vocal line.

want to be quick, if you want to be quick, - be slow.....  
want to be quick, if you want to be quick, - be slow.....  
*rall.*  
*colla voce*

This system continues the vocal and piano parts. The vocal line features a long, sustained note with a *rall.* (rallentando) marking. The piano accompaniment includes a *colla voce* marking. The lyrics are: "want to be quick, if you want to be quick, - be slow....." and "want to be quick, if you want to be quick, - be slow.....".

*f*  
The  
R.H.

This system shows the vocal line with a *f* (forte) dynamic marking and the word "The". The piano accompaniment includes a *R.H.* (Right Hand) marking. The key signature remains two sharps.

*p*  
Come,

barn-door fowl can lay an egg, But we can lay a ta-ble!

come, be quick, be..... quick I beg.

As quick as I am ab-

breaks crockery. What's that? and this?

le. I

ruefully.

al - ways seem to miss! If I want to be quick, if I

Detailed description: This system contains the first two lines of music. The top line is a vocal line in bass clef with a key signature of two sharps (F# and C#). The lyrics are "al - ways seem to miss! If I want to be quick, if I". Above the vocal line, the word "ruefully." is written. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some moving lines. The music is in a 4/4 time signature.

laughing.

If you

want to be quick, If I want to be quick, - I'm slow, If I

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "If you want to be quick, If I want to be quick, - I'm slow, If I". Above the vocal line, the word "laughing." is written. The piano accompaniment continues with chords and some moving lines. The music is in a 4/4 time signature.

want to be quick, if you want to be quick, if you want to be quick, - be

want to be quick, if I want to be quick, if I want to be quick, - I'm

*colla voce.*

Detailed description: This system contains the final two lines of music. The vocal line features a triplet pattern in the melody and accompaniment. The lyrics are "want to be quick, if you want to be quick, if you want to be quick, - be" and "want to be quick, if I want to be quick, if I want to be quick, - I'm". The piano accompaniment features a triplet pattern in the bass line. The music is in a 4/4 time signature. The instruction "colla voce." is written at the end of the system.

slow!..... They sit down.

slow!..... con brio.

f a tempo.

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long note followed by a dotted quarter note, with the instruction "slow!". The piano accompaniment starts with a long note, then moves to a series of chords and eighth notes. The tempo changes to "con brio" and "f a tempo" as the piano part becomes more active.

*p*

I do be - lieve, when A - dam and Eve Had

*p*

This system contains the second vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment continues with eighth notes and chords. A piano dynamic marking (*p*) is present.

first a mind for eat - ing, That so they sat on a gras - sy mat, Their

This system contains the third vocal line and piano accompaniment. The vocal line continues with eighth notes and quarter notes. The piano accompaniment features chords and eighth notes. A piano dynamic marking (*p*) is present.

plea - sure thus com - ple - ting. *poco rit.*

Like

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "plea - sure thus com - ple - ting." followed by "Like". The piano accompaniment is in a bass clef with the same key signature. It features a series of chords and melodic lines, including a section marked *p* (piano) and *poco rit.* (ritardando). There is a fermata over a chord in the piano part.

puts his arm round her. tries to kiss her. Why, sir, you're all a -

this! and this?

Evades the kiss and rises. *a Tempo.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "puts his arm round her. tries to kiss her. Why, sir, you're all a -" and "this! and this?". The piano accompaniment includes a section marked *a Tempo.* and features a fermata over a chord. The piano part has a dynamic marking of *p* (piano).

- miss! If you want to be quick, if you want to be quick, if you

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- miss! If you want to be quick, if you want to be quick, if you". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes a fermata over a chord.

*Poco accel.*  
*cresc.*

want to be quick, - be slow. If you want to be quick, if you To the audience.  
*cresc.*

If I want to be quick, if I

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "want to be quick, - be slow. If you want to be quick, if you To the audience." The middle staff is a vocal line in bass clef with lyrics: "If I want to be quick, if I". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo/mood is marked "Poco accel." and "cresc.". There are triplets of eighth notes in the vocal lines and piano accompaniment.

want to be quick, if you want to be quick, - be

want to be quick, if I want to be quick, - I'm

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "want to be quick, if you want to be quick, - be". The middle staff is a vocal line in bass clef with lyrics: "want to be quick, if I want to be quick, - I'm". The bottom staff is a piano accompaniment in grand staff. The key signature has two sharps. The tempo/mood is "Poco accel." and "cresc.". There are triplets of eighth notes in the vocal lines and piano accompaniment.

runs off, he following.

slow!.....

slow!.....

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "runs off, he following." The middle staff is a vocal line in bass clef with lyrics: "slow!.....". The bottom staff is a piano accompaniment in grand staff. The key signature has two sharps. The tempo/mood is "slow!". There are long, sweeping lines in the vocal lines and piano accompaniment.

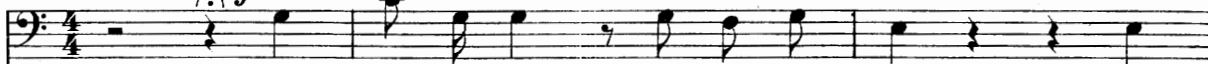
cue. (VICAR) did I promise, (CHILD) Well!- when you've done choking me.

### Nº 6. SONG. (Vicar.)

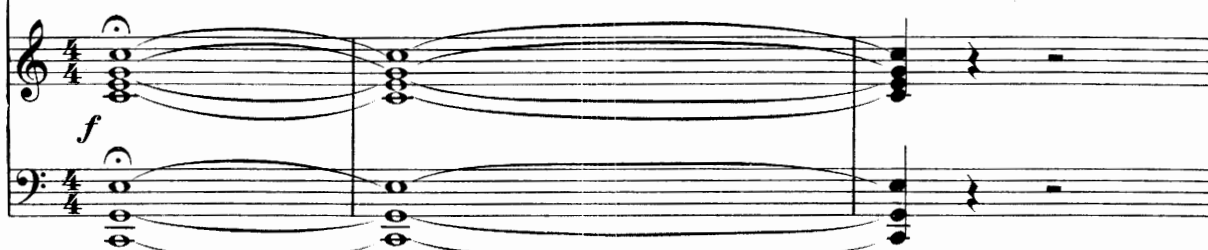
(The mad dog.)

Words by  
GOLDSMITH.

*f Recit ad lib.*


VICAR. 

Good peo - ple all, of ev - 'ry sort, Give

PIANO. 

ear..... un - to my song; And if you find it won - drous

short, It can - not hold you long.





Moderato un poco mosso.

*f* *p* *accel.*

*mf* *a tempo.*

In Is - ling - ton there was a man Of whom the world might

say, That still a god - ly race he ran When - e'er he went to

pray. A kind and gen - tle heart he had, To com - fort friends and

foes; The na - ked ev - 'ry day he clad When he put on his

clothes.

And in that town a

dog was found, As ma - ny dogs there be; Both

mon - grel, pup - py, whelp, and hound, And curs of low de -

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a half note 'mon', followed by quarter notes 'grel', 'pup', 'py', 'whelp', and 'and'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

- gree. This dog and man at first were friends But

The second system continues the vocal line with a half note '- gree.', followed by quarter notes 'This', 'dog', 'and', 'man', 'at', 'first', 'were', 'friends', and a half note 'But'. The piano accompaniment includes a dynamic marking of *p* (piano) and a slur over a group of notes in the bass clef.

when a pique be - gan, The dog, to gain some

The third system features a vocal line with a half note 'when', quarter notes 'a', 'pique', and a half note 'be - gan', followed by quarter notes 'The', 'dog,', 'to', 'gain', and a half note 'some'. The piano accompaniment includes a dynamic marking of *tr* (trio) and a slur over a group of notes in the bass clef.

pri - vate ends, Went mad and bit the man, Went

The fourth system concludes the vocal line with a half note 'pri - vate', quarter notes 'ends,', 'Went', 'mad', 'and', 'bit', 'the', 'man,', and a half note 'Went'. The piano accompaniment continues with chords and eighth-note patterns.

mad..... and bit the man. A -

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a dotted quarter note and a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- round from all the neigh - bring streets The wond - ring neigh - bours

The second system continues the musical piece. The vocal line has a more melodic quality with some slurs. The piano accompaniment includes some chordal textures and a consistent bass line.

ran, And swore the dog had lost his wits

The third system shows the vocal line with a slight pause before the phrase "And swore the dog had lost his wits". The piano accompaniment provides harmonic support with chords and a moving bass line.

To bite so good, so good a man, They

The final system on the page concludes with the vocal line and piano accompaniment. The piano part features some more complex chordal structures and a final cadence.

swore the dog had lost his wits To bite so

(without Ped.)

Detailed description: This system contains the first two lines of music. The top line is a vocal line in bass clef with lyrics. The middle line is the piano's right hand in treble clef, and the bottom line is the left hand in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A fermata is placed over the final notes of the piano accompaniment in the second measure, with the instruction "(without Ped.)" written below it.

good a man.

*mf*

*ped.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "good a man." The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the final notes of the piano accompaniment in the second measure, with the instruction "*ped.*" written below it. The dynamic marking "*mf*" is placed at the end of the system.

*cresc e più accel.*

Detailed description: This system contains the fifth and sixth lines of music. It features a piano accompaniment with a continuous eighth-note pattern in the right hand and quarter notes in the left hand. The instruction "*cresc e più accel.*" is written above the right hand staff.

*lunga poco p rit.*

The

*ff*

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment continues with the eighth-note pattern. The instruction "*lunga poco p rit.*" is written above the right hand staff. The word "The" is written below the right hand staff. The dynamic marking "*ff*" is placed at the end of the system.

wound it seem'd both sore and sad To ev - 'ry Chris - tian eye; And

while they swore the dog was mad, They swore the man must die. And

*accel.* *rall.* *pp a tempo.*

soon a won - der came to light That show'd the rogues they lied, The

*leggiero.*

man re - co - vered of the bite, The dog it was that died, The

*Abbreviated ending.*

dog it was that died!

R.H.

dog.....

The first system of the musical score. The vocal line (bass clef) begins with a series of eighth notes, each marked with an accent (>). The lyrics "dog....." are written below the notes. The piano accompaniment (treble and bass clefs) consists of a few chords and rests.

The dog.....

The second system of the musical score. The vocal line continues with eighth notes and a half note, with the lyrics "The dog.....". The piano accompaniment includes a change in time signature from 3/4 to 3/4.

(The dog)..... The dog it

*rit. ad lib*

The third system of the musical score. The vocal line features a melodic line with a fermata over the final note, with the lyrics "(The dog)..... The dog it". The piano accompaniment has a 4/4 time signature. The instruction "*rit. ad lib*" is written above the vocal line.

was..... that..... died.....

was..... that..... died.....

The fourth system of the musical score. The vocal line begins with a fermata over the first note, with the lyrics "was..... that..... died.....". The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line. The instruction "R.H." is written above the piano part.

cue. (VICAR.) I will be with him immediately.

**Nº 7. Song with Quartet & Chorus.**  
**Olivia, Sophia, Thornhill & Burchell.**

Come, lasses and lads.

OLD ENGLISH.

PIANO.

Lively.

OLIVIA. *mf*

Come lass - es and lads, Take leave of your dads, And a -

- way to the may - pole hie ..... For ev' - ry fair has a

sweet - heart there, And the fid - dler's stand - ing by ..... For



Wil - ly shall dance with Jane,..... And John - nie has got his

Joan,..... To trip it, trip it, trip it, trip it, Trip it up and

*f* down, *f* To trip it, trip it, trip it, trip it, Trip it up and down..... *mf* "You're  
*f* To trip it, trip it, trip it, trip it, Trip it up and down.....  
 CHORUS.  
 To trip it, trip it, trip it, trip it, Trip it up and down.....  
 To trip it, trip it, trip it, trip it, Trip it up and down.....  
 To trip it, trip it, trip it, trip it, Trip it up and down.....

out" says Dick, "Not I".... says Nick, "The fid - dler played it wrong"..... "Tis

true" says Hugh, and so says Sue, And so says ev' - ry - one..... The

fid - dler then be - gan..... To play the tune a - gain..... And

ev' - ry girl did trip it, trip it, Trip it to the

CHORUS.

men..... And ev' - ry girl did trip it, trip it, Trip it to the men..... "Good  
 And ev' - ry girl did trip it, trip it, Trip it to the men.....  
 And ev' - ry girl did trip it, trip it, Trip it to the men.....  
 And ev' - ry girl did trip it, trip it, Trip it to the men.....  
 And ev' - ry girl did trip it, trip it, Trip it to the men.....

OLIVIA. *p*  
 "Good night" says Ma - ry.  
 SOPHIA. *p*  
 "Good night" says Dol - ly to  
 night" says Har - ry.

John ..... "Good night" says Sue to her sweet - heart Hugh, "Good

BURCHELL. *mf* "Good night" says Sue to her sweet - heart Hugh, "Good

*p* "Good *p* "Good *p* "Good *p*

night" says ev' - ry - one..... Some walked and some did

night" says ev' - ry - one..... Some walked and some did

night" says ev' - ry - one..... Some walked and some did

night" says ev' - ry - one..... Some walked and some did

*pp* *cres poco a poco.*

run, Some loi - tered by the way,..... And

run, Some loi - tered by the way, And

run, Some loi - tered by the way,..... And

run, Some loi - tered by the way, And

bound them\_selves with kiss - es twelve To meet next ho - li -

bound them\_selves with kiss - es twelve To meet next ho - li -

bound them\_selves with kiss - es twelve To meet next ho - li -

bound them\_selves with kiss - es twelve To meet next ho - li -

## QUARTETTE.

*f*

- day,..... And bound themselves with kiss - es twelve, To meet next ho - li - day.....

- day,..... And bound themselves with kiss - es twelve, To meet next ho - li - day.....

- day,..... And bound themselves with kiss - es twelve, To meet next ho - li - day.....

- day,..... And bound themselves with kiss - es twelve, To meet next ho - li - day.....

## CHORUS.

*f*

And bound themselves with kiss - es twelve, To meet next ho - li - day.....

And bound themselves with kiss - es twelve, To meet next ho - li - day.....

And bound themselves with kiss - es twelve, To meet next ho - li - day.....

And bound themselves with kiss - es twelve, To meet next ho - li - day.....

*f*

*colla voce.*

DANCE.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is G major (one sharp, F#) and the time signature is 6/8. The piece is titled "DANCE." and begins with a forte (f) dynamic. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with chords and single notes. The score concludes with a piano (p) dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes various note values and rests. A dynamic marking of *pp* (pianissimo) is present in the right hand.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex harmonic structures.

Fifth system of musical notation, including a double bar line and a repeat sign in the bass line.

Sixth system of musical notation, concluding the piece with a dynamic marking of *f* (forte) in the right hand.



Nº 7<sup>a</sup> Incidental. (During Town Ladies' Scene.)

PIANO.

*pp*

The musical score is written for piano in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system is marked *pp* and features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system includes a *trill* marking above the right hand. The fourth system concludes the piece with a final cadence in both hands.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats. The treble staff contains several trills marked "tr" and a melodic line. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some grace notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with a "piano" marking above it. The bass staff continues with a harmonic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some chromaticism. The bass staff continues with a harmonic accompaniment.

Fifth system of musical notation, the final system on the page. The treble staff features a melodic line with a "piano" marking above it. The bass staff continues with a harmonic accompaniment.

**Nº 8. Chorus.**

Sunset is calling.

Words by L.L.

Moderato un poco maestoso.

PIANO.

The piano introduction is in G major (one sharp) and 2/2 time. It begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady bass line with chords. The tempo is marked 'Moderato un poco maestoso'.

The vocal part consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics: "Sun - set is call - ing, Sha - dows are" and "Sun - set is call - ing, call - ing, Sha - dows are". The piano accompaniment is shown below the vocal staves, featuring a melody in the right hand and chords in the left hand. The piano part is marked with a forte (*f*) dynamic.

fall - ing, Ev - 'ry bird now

fall - ing, fall - ing, Ev - 'ry bird now

fall - ing, fall - ing, Ev - 'ry bird now

fall - ing, fall - ing, Ev - 'ry bird now

The piano accompaniment consists of a treble and bass clef staff with a key signature of two sharps (F# and C#). It features a complex texture with many beamed notes and rests.

seeks its..... nest, Ev - 'ry toil - er now shall.....

seeks its nest, Ev - 'ry toil - er now shall.....

seeks its nest, Ev - 'ry toil - er now shall.....

seeks its..... nest, Ev - 'ry toil - er now shall.....

The piano accompaniment continues with a treble and bass clef staff, maintaining the two-sharp key signature and featuring a mix of chords and melodic lines.

rest, So..... good - night, a fair..... good -  
rest,..... So..... good - night, a fair good -  
rest,..... So good - night, a..... fair good -  
rest, So good - night, a fair good -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "rest, So..... good - night, a fair..... good -" for the Soprano; "rest,..... So..... good - night, a fair good -" for the Alto; "rest,..... So good - night, a..... fair good -" for the Tenor; and "rest, So good - night, a fair good -" for the Bass. The piano accompaniment is written in a grand staff (treble and bass clefs) and features chords and melodic lines that support the vocal parts.

- night, good - night to..... one and all.....  
- night, good - night to one and all.....  
- night, good - night to..... one and all.....  
- night, good - night to one and all.....

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "- night, good - night to..... one and all....." for the Soprano; "- night, good - night to one and all....." for the Alto; "- night, good - night to..... one and all....." for the Tenor; and "- night, good - night to one and all....." for the Bass. The piano accompaniment continues with chords and melodic lines, providing harmonic support for the vocalists.

So..... good - night, a fair..... good - night, good -

So good - night, a fair good - night, good -

So good - night, a..... fair good - night, good -

So good - night, a..... fair..... good - night, good -

- night to..... one and all.....

- night to one and all..... The

- night to one and all.....

- night to one and all..... The

*Poco più mosso.*

The sheep are in the  
cows are in the shed.....

The sheep are in the  
cows are in the shed.....

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "The sheep are in the cows are in the shed....." repeated on both vocal staves.

fold.....

The dai - ly task is sped.....

fold.....

The dai - ly task is sped.....

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "fold....." on the first vocal staff, "The dai - ly task is sped....." on the second, "fold....." on the third, and "The dai - ly task is sped....." on the fourth.

So peace to young and old!.....

So peace to young and old!.....

So peace to young and old!.....

So peace to young and old!.....

So peace to young and old!.....

The first system of the score consists of five staves. The top four staves are vocal parts, each with the lyrics "So peace to young and old!....." written below them. The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes dynamic markings such as *pp* and *mf*.

Primo Tempo.

The second system of the score consists of five staves. The top four staves are vocal parts, which are mostly silent in this section, indicated by dotted lines. The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes dynamic markings such as *pp* and *mf*, and the instruction "Primo Tempo." is written above the staff.



*pp*  
Sun - set is call - - - ing,

*pp*  
Sun - set is call - ing, call - - - ing,

*pp*  
Sun - set is call - ing, call - - - ing,

*pp*  
Sun - set is call - ing, call - - - ing,

Sha - dows are fall - - - ing,

Sha - dows are fall - ing, fall - - - ing,

Sha - dows are fall - ing, fall - - - ing,

Sha - dows are fall - ing, fall - - - ing,

Ev - 'ry bird now seeks its..... nest, Ev - 'ry

Ev - 'ry bird now seeks its nest, Ev - 'ry

Ev - 'ry bird now seeks its nest, Ev - 'ry

Ev - 'ry bird now seeks its..... nest, Ev - 'ry

toil - er now shall..... rest, So..... good - night, a

toil - er now shall rest,..... So..... good - night, a

toil - er now shall rest,..... So good - night, a.....

toil - er now shall rest, So good - night, a

fair..... good - night, good - night to..... one and all.....

fair good - night, good - night to one and all.....

fair good - night, good - night to..... one and all.....

fair good - night, good - night to one and all.....

..... So..... good - night, a fair..... good -

..... So good - night, a fair good -

..... So good - night, a..... fair good -

..... So good - night,..... a..... fair..... good -

*sempre dim.*

- night, good - night to..... one and all,..... good -

*sempre dim.*

- night, good - night to one and all,..... good -

*sempre dim.*

- night, good - night to one and all,..... good -

*sempre dim.*

- night, good - night to one and all,..... good -

*alla fine.*

- night!..... good - night!..... good -

*alla fine.*

- night!..... good - night!..... good -

*alla fine.*

- night!..... good - night!..... good -

*alla fine.*

- night!..... good - night!..... good -

*pppp*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with notes marked with a fermata. The lyrics are: - night!..... good -

The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with a fermata, and the bass staff has a supporting bass line with a fermata.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with notes marked with a fermata. The lyrics are: - night!.....

The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with a fermata, and the bass staff has a supporting bass line with a fermata.

cue. (JENKINSON) "See yonder."

## № 8ª MELODRAME.

PIANO. *pp*

OLIVIA.  
Oh, how you frightened me!

THORNHILL.

I shall never frighten you again— for from this hour—

*pp*

OLIVIA.

I had lost something.....

THORNHILL.

(gives it to her)

I have found it A

heart of gold — I knew it was yours, and I

OLIVIA.

waited.

I must not be long;

THORNHILL.

No you must be quick!

cue. (THORNHILL) "No, I am saving you"

## NO 9. DUET— (Olivia & Thornhill.)

(Come, say that you will come.)

Words by  
LAURENCE HOUSMAN.

Allegro. *mp*

OLIVIA. I

THORNHILL. *f appassionato*  
Come, say that you will come!

PIANO. *f*

Allegro.

can not! I dare not!

Ol - i - via, do you doubt my love?

No, but the pain, the cost!

*cresc.* How can you count the cost? the price of

*cresc.*



Heav'n!.....

*accel.*

Detailed description: This system contains the first system of music. It features a vocal line with a long note on 'Heav'n!' followed by a dotted line. The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with a slur and a fermata. The bass clef has a more active line. The tempo marking 'accel.' is placed above the piano part.

*pp Andante dolcissimo.*

Love is a bird that lacks his

*rall.*

*pp*

Detailed description: This system contains the second system of music. The vocal line begins with the lyrics 'Love is a bird that lacks his'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a more active line. The tempo marking 'pp Andante dolcissimo.' is placed above the piano part. The word 'rall.' is placed below the piano part. The dynamic marking 'pp' is placed below the piano part.

mate, And with his voice of se - cret fire

Detailed description: This system contains the third system of music. The vocal line continues with the lyrics 'mate, And with his voice of se - cret fire'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a more active line. The tempo marking 'pp Andante dolcissimo.' is placed above the piano part. The word 'rall.' is placed below the piano part. The dynamic marking 'pp' is placed below the piano part.

Calls from the gar - den of de - - sire. "Fear me not, for love is

*allargando*

*rall. colla voce.*

fate.' Come, my Ol - i - via, come!

*a tempo*

*a tempo*

Ah,..... you do not love me!

*p rit.*  
I

*cresc.*

love you, I love you, I a - dore you!

*mf*  
Then

*pp*

*accel.*

*Con moto.*

come, be - loved, the world is wide, And love for wings is

*Con moto.*

fain! Well fly, well fly, with love for guide, While

'Tis love that moves the  
time pur\_sues..... in vain!

*mp*

*tr*

*p*

stars a\_bove And lights the orb of day, And

*cresc.*

*cresc.*

since our hearts have met in love, 'Tis love shall find..... the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "since our hearts have met in love, 'Tis love shall find..... the". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

way!

*poco rit.*

Oh, what were love, if not to give Thy

*poco ritenuto.*

The second system continues the musical score. The vocal line begins with the word "way!". The tempo marking *poco rit.* (poco ritardando) is placed above the vocal line. The lyrics are "Oh, what were love, if not to give Thy". The piano accompaniment includes the marking *poco ritenuto.* (poco ritenuto) below the bass line.

*a tempo*

If love be life, for

heart that on it mine should rest?

*a tempo*

The third system concludes the musical score. The tempo marking *a tempo* (allegretto) is placed above the vocal line. The lyrics are "If love be life, for heart that on it mine should rest?". The piano accompaniment also includes the marking *a tempo* below the bass line.

thee I'll live, For thee to die..... were

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 one sharp (F#) and a common time signature. The lyrics are "thee I'll live, For thee to die..... were". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

blest!..... I come, be - loved, the  
Then come, be - loved, the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note for "blest!" followed by "I come, be - loved, the" and "Then come, be - loved, the". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

world is wide, And love for wings is fain! We'll  
world is wide, And love for wings is fain! We'll

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has two lines of lyrics: "world is wide, And love for wings is fain! We'll" and "world is wide, And love for wings is fain! We'll". The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

fly, we'll fly, with love for guide, While  
fly, we'll fly, with love for guide, While

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "fly, we'll fly, with love for guide, While". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a series of chords and moving lines in both hands.

time pur - sues..... in vain! 'Tis love that moves the  
time pur - sues..... in vain! 'Tis love that moves the

The second system continues the vocal and piano parts. The lyrics are: "time pur - sues..... in vain! 'Tis love that moves the". The piano accompaniment includes a *cresc.* (crescendo) marking above the right-hand part. The piano part features more complex chordal textures and melodic lines.

stars a - bove And lights the orb of day, And  
stars a - bove And lights the orb of day, And

The third system concludes the vocal and piano parts. The lyrics are: "stars a - bove And lights the orb of day, And". The piano accompaniment continues with its characteristic chordal and melodic patterns.

since our hearts have met in love, 'Tis love..... shall.....

since our hearts have met in love, 'Tis love shall find the

*f*

find..... the way!

way! Then come, be loved, the world is wide, And

*mf* *cresc.*

Since our two hearts have

love for wings is fain! And since our hearts have

*cresc.*



*rall.* *a tempo* *accel.*

met in love, 'Tis love..... shall  
met in love, 'Tis love..... shall

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "met in love, 'Tis love..... shall". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line. Performance markings include "rall." (ritardando), "a tempo" (return to original tempo), and "accel." (accelerando). A fermata is placed over the final note of the vocal lines.

find..... the way!.....  
find..... the way!.....

The second system continues the vocal and piano parts. The vocal lines are marked with a fermata over the word "find" and another over "the way!". The piano accompaniment features a right-hand part with chords and a left-hand part with a melodic line. A fermata is also present over the final note of the piano accompaniment.

The third system shows the continuation of the vocal and piano parts. The vocal lines are mostly rests, with a fermata over the final note. The piano accompaniment features a right-hand part with chords and a left-hand part with a melodic line. A fermata is placed over the final note of the piano accompaniment. A dynamic marking of "p." (piano) is visible at the bottom right of the system.

## Nº 9ª MELODRAME. (Olivia alone.)

(She stands as though in a dream; She turns and looks towards her home; approaches the cottage

PIANO.

*Ritenuato e dolcissimo.*

*pp*

window and looks in.)

Oh there they are, there they all are, and

I am not with them! I must not even go in to wish them with all my heart good-bye— Oh but it

isn't good-bye, I will be back so soon that they will hardly have missed me.

Only Papa!

"Where is my Livy?" he already seems to say.

Oh dearest Papa, forgive me!

Good - bye! good - bye!

BILL: Sister! Sister Livy!

Nº 10. FINALE.

Vicar's voice heard within:  
Livy! Livy!

Words by  
GOLDSMITH.

PIANO.

(Enter Vicar.)  
*pp*

Olivia, my child,  
where are you?

The first system of music is for the piano. It begins with a treble clef and a bass clef, both in 4/4 time. The key signature has two flats (B-flat and E-flat). The piano part starts with a series of chords in the bass line, moving from a low G to a low C, then a low F, and finally a low B-flat. The vocal line enters with a whole note G4, followed by a half note G4, and then a half note G4. The lyrics are "(Enter Vicar.)" and "Olivia, my child, where are you?".

Mrs P.  
Charles, do not go out, the night has turned cold.

VICAR.  
Nay, my ewe lamb has strayed,

The second system of music continues the piano accompaniment. Mrs. P. has a line of music with the lyrics "Charles, do not go out, the night has turned cold." The Vicar has a line of music with the lyrics "Nay, my ewe lamb has strayed,". The piano accompaniment consists of chords in the bass line, with some triplets in the right hand.

I must go and search for her. Livy, my child, are you there?

The third system of music continues the piano accompaniment. Mrs. P. has a line of music with the lyrics "I must go and search for her. Livy, my child, are you there?". The piano accompaniment consists of chords in the bass line, with some triplets in the right hand.

Livy, are you there? (Enter Bill running.)

The fourth system of music continues the piano accompaniment. Mrs. P. has a line of music with the lyrics "Livy, are you there?". The piano accompaniment features triplets in both hands. The system ends with the instruction "(Enter Bill running.)".

PIANO.

BILL. (*rushes on!*) Oh papa, papa, she is gone.  
 VICAR. Gone, child?  
 MOSES. There goes the Squire's coach.  
 BILL. And she is with him!

*p*

VICAR.

*Recit ad lib.*

Allegro.

Now

go, my chil - dren, be mi - se - ra - ble and in - fa - mous, for we shall

neer en - joy an hour a - gain!

May Hea - ven's ev - er - last - ing curse up - on him light That

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a long, sustained chord in the right hand and a single note in the left hand.

robbed..... me of my child— My child— My O -

The second system continues the vocal line with a half note, a quarter note, and a half note. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

- liv - ia, O - liv - - - ia! Vile

The third system features a vocal line with a half note, a quarter note, and a half note. The piano accompaniment includes triplets in the right hand and single notes in the left hand. The system concludes with an *accel.* marking.

trai - tor! Thou shalt rue, shalt rue..... thy vil - lain - y.

The fourth system continues the vocal line with a half note, a quarter note, and a half note. The piano accompaniment features chords in the right hand and single notes in the left hand.

Where are my pis - tols? Bring them me!

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a half note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment is mostly rests, with some chords appearing in the final two measures.

I will pur - sue him while he is on earth;.....

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur over it. The piano accompaniment features more active chords and some melodic lines in the right hand.

*cresc.*  
Old as I am, He shall find I can

The third system includes the instruction 'cresc.' above the vocal line. The piano accompaniment shows a clear upward trend in dynamics and complexity, with more chords and moving lines.

Tempo primo.  
sting him yet!

The fourth system begins with the instruction 'Tempo primo.' The vocal line has a 'sting' (accented) note. The piano accompaniment features a 'ff' (fortissimo) dynamic and includes triplet figures in the right hand.

Mrs. PRIMROSE.  
My dearest, dearest husband, the Bible is the only weapon fit for your old hands now.

DICK.  
Father, you said we should never curse our enemies.

VICAR. (*brokenly*) Did I curse him, child?

*rall.*

VICAR. *rit.*  
Then may Heav'n for give both him and me!.....



Kneels down.  
*Lento ma non troppo.*

*p* Bless - ed be His

*espress.*

Detailed description: This system contains the first two measures of the piece. The vocal line (bass clef) begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment (treble and bass clefs) starts with a series of chords in the right hand and a simple bass line in the left hand. The tempo marking is *Lento ma non troppo* and the dynamic is *p* (piano).

name, Bless - ed be His name, For

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note D2, a quarter note C2, and a quarter note B1. The piano accompaniment continues with chords and a bass line. The dynamic remains *p*.

all that He hath giv - en, and all that He hath

Detailed description: This system contains measures 5 and 6. The vocal line continues with a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment continues with chords and a bass line. The dynamic remains *p*.

ta - ken a - way. 'Tis not a small dis - tress can

*3*

Detailed description: This system contains measures 7 and 8. The vocal line continues with a half note D2, a quarter note C2, and a quarter note B1. The piano accompaniment continues with chords and a bass line. There is a triplet of eighth notes in the vocal line in measure 7. The dynamic remains *p*.

*poco accel.*

wring the tears from these old eyes that

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "wring the tears from these old eyes that". The piano accompaniment features a bass line with a treble clef and a key signature of one flat, and a right-hand part with a treble clef and a key signature of one flat. The music is marked *poco accel.*

have not wept..... for so ma - ny years! rises.

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a fermata. The lyrics are "have not wept..... for so ma - ny years! rises.". The piano accompaniment includes a triplet of eighth notes and a fermata. The music is marked *poco accel.*

Allegro.

The third system is a piano accompaniment section. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked *Allegro.* The music features a bass line with a treble clef and a key signature of two flats, and a right-hand part with a treble clef and a key signature of two flats. The music includes a triplet of eighth notes and a fermata.

Mrs PRIMROSE.  
She has broken his heart!  
Never will I call her daughter more!

The fourth system continues the vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Mrs PRIMROSE. She has broken his heart! Never will I call her daughter more!". The piano accompaniment features a bass line with a treble clef and a key signature of one flat, and a right-hand part with a treble clef and a key signature of one flat. The music is marked *p* and includes a fermata and a triplet of eighth notes.

Moderato.

Wife, do not talk thus hard - ly. Ev - er shall this

home and this heart..... be

*p espress.*

o - pen to a poor re - pent - ant sin - ner.

*p*

*f deciso.*

My son, bring hither my Bi - ble and my staff.....

*f deciso.*

Moses goes within.

.....

*Lento cantabile*

*cresc. molto.*

*f*

This system contains a vocal line and piano accompaniment. The vocal line begins with a dotted line, followed by a melodic phrase that rises and then falls. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo is marked *Lento cantabile* and the dynamics include *cresc. molto.* and *f*.

Moses appears with the Bible and staff, and hands them to his father.

*Maestoso e marcato.*

This system features piano accompaniment. The tempo is marked *Maestoso e marcato.* The right hand plays a series of chords, while the left hand plays a simple bass line.

*f*

With my

This system features piano accompaniment and a vocal line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The vocal line begins with a forte (*f*) dynamic and the lyrics "With my".

Bi - - ble and my staff, and

This system features piano accompaniment and a vocal line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The vocal line continues with the lyrics "Bi - - ble and my staff, and".

Heav'n to be my guide, I will

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "Heav'n to be my guide, I will". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

seek her to the world's end, Will

The second system continues the vocal line and piano accompaniment. The lyrics are "seek her to the world's end, Will". The piano accompaniment continues with chords and a bass line.

seek her to the world's end, and

The third system continues the vocal line and piano accompaniment. The lyrics are "seek her to the world's end, and". A triplet of eighth notes is marked with a "3" above it in the piano accompaniment.

bring her home at last!..... and

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "bring her home at last!..... and". The piano accompaniment continues with chords and a bass line.

*accel.*

bring..... her

*accel.*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in bass clef with a key signature of two sharps (F# and C#). It features a long melisma over the word 'bring' and a final note on 'her'. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. It includes a piano introduction with a melisma over 'bring' and a final chord on 'her'. The word 'her' is written in the vocal line.

home..... at.....

*colla voce*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a melisma over 'home' and a final note on 'at'. The piano accompaniment features a melisma over 'home' and a final chord on 'at'. The word 'colla voce' is written in the piano part. The piano part includes a melisma over 'home' and a final chord on 'at'.

last!

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features a melisma over 'last!' and a final chord. The piano part includes a melisma over 'last!' and a final chord.

*rall.* *ff* L.H.

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment features a melisma over 'last!' and a final chord. The piano part includes a melisma over 'last!' and a final chord. The word 'L.H.' is written in the piano part.

# Act III.

## Nº 1. Introduction & Christmas Carol.

(Chorus.)

Words by  
LAURENCE HOUSMAN.

*Lento.*

PIANO.

Solo Cello.

*pp*

*f Più mosso.*

*ff*

*dim.*

*rall.*

CURTAIN.

The musical score is written for piano and solo cello. It begins with a tempo marking of 'Lento.' and a dynamic of 'pp'. The key signature has two flats and the time signature is 4/4. The piano part features a series of chords and arpeggios, while the cello part has a melodic line with long slurs. The score is divided into five systems. The third system includes a tempo change to 'f Più mosso.' and a triplet. The fourth system features a 'ff' dynamic and more complex rhythmic patterns. The fifth system ends with a 'dim.' and 'rall.' marking, and a 'CURTAIN.' instruction. The score concludes with a final chord and a fermata.

Sopr.

Contr.

Ten.

Bass.

Moderato ma senza lentezza.

On

Christ - mas morn when new - ly sprung, While shep - herds lay their

Christ - mas morn when new - ly sprung, While shep - herds lay their

Christ - mas morn when new - ly sprung, While shep - herds lay their

Christ - mas morn when new - ly sprung, While shep - herds lay their

\*The small notes of accompaniment in brackets are for practice only.



flocks a-mong, Of peace on earth the song was sung, A boon it was for

flocks a-mong, Of peace on earth the song was sung, A boon it was for

flocks a-mong, Of peace on earth the song was sung, A boon it was for

flocks a-mong, Of peace on earth the song was sung, A boon it was for

mor - tals, So, neigh-bours kind, bear that in mind, And peace be in your

mor - tals, So, neigh-bours kind, bear that in mind, And peace be in your

mor - tals, So, neigh-bours kind, bear that in mind, And peace be in your

mor - tals, So, neigh-bours kind, bear that in mind, And peace be in your

por - tals. So, neighbours kind, bear that in mind, And peace be in your

por - tals. So, neighbours kind, bear that in mind, And peace be in your

por - tals. So, neighbours kind, bear that in mind, And peace be in your

por - tals. So, neighbours kind, bear that in mind, And peace be in your

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics "por - tals. So, neighbours kind, bear that in mind, And peace be in your" written below it. The piano accompaniment is written in a grand staff (treble and bass clefs).

por - - tals. *pp*

por - - tals. *pp*

por - - tals. *pp*

por - - tals. *pp*

por - - tals. *pp*

(Sophia opens the door.)

The second system continues with four vocal staves and a piano accompaniment. The lyrics "por - - tals." are written below each vocal line, with a *pp* (pianissimo) dynamic marking. The piano accompaniment includes a *pp* marking and a key signature change to B-flat major. A stage direction "(Sophia opens the door.)" is placed at the end of the system.

# NO 1<sup>a</sup> INCIDENTAL.

PIANO. *pp*

(Vicar and Olivia seen passing window.)

(They enter.)

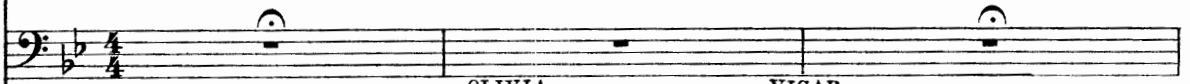
## Nº 2. DUET. (Olivia & Vicar.)

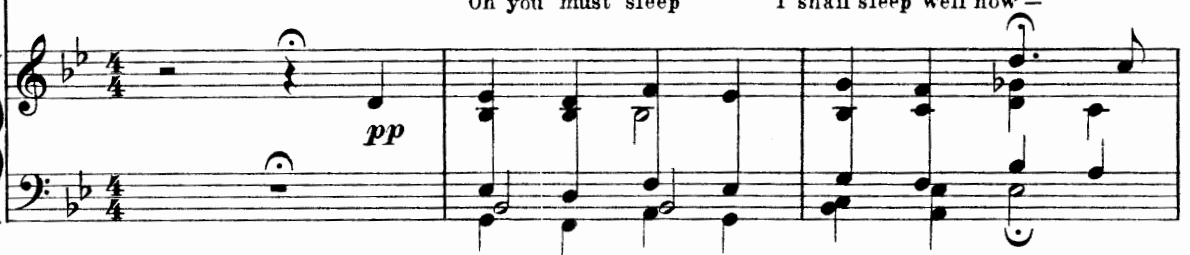
Words by  
LAURENCE HOUSMAN.

"Slumber will come."

*Lento.*

OLIVIA. 

VICAR. 

PIANO. 

OLIVIA. Oh you must sleep

VICAR. I shall sleep well now -

*pp*

(This Duet can be omitted from here. Skip to \*\* on page 177 where the accompaniment only should be resumed.)

\* 

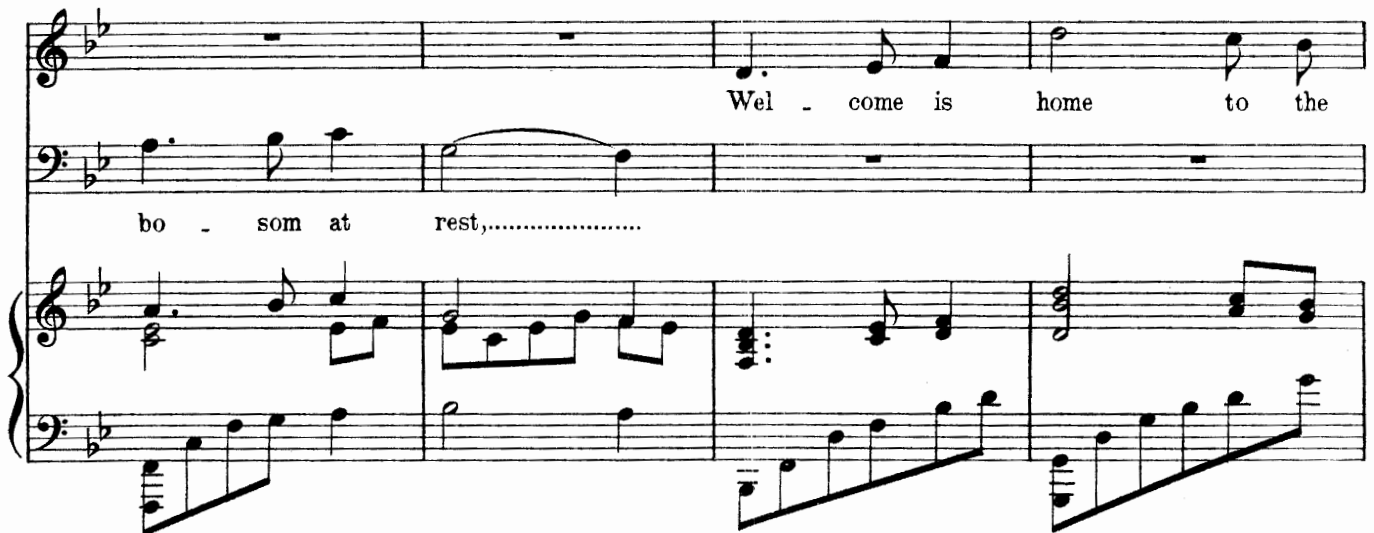
Slum - ber will come to the

*rall.*

*dolce.*

Wel - come is home to the

bo - som at rest,.....



wan - der - er's breast,

Dark - ness is ov - - er, the

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "wan - der - er's breast," followed by a measure of rest. The middle staff is a vocal line in bass clef with the lyrics "Dark - ness is ov - - er, the". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a fermata.

Wel - come at last to the

dawn is be - gun,

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Wel - come at last to the". The middle staff is a vocal line in bass clef with the lyrics "dawn is be - gun,". The bottom staff is a piano accompaniment in grand staff with a key signature of two flats. It features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a fermata and the number "8" below the staff.

light of the sun! Home spreads a - round..... us

Home spreads a - round..... us

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "light of the sun! Home spreads a - round..... us". The middle staff is a vocal line in bass clef with the lyrics "Home spreads a - round..... us". The bottom staff is a piano accompaniment in grand staff with a key signature of two flats. It features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a fermata and the number "8" below the staff.

shelt - er - ing arms,..... Ah we can rest now se -

shelt - - 'ring arms, We can rest now se -

The piano accompaniment consists of a treble and bass clef system. The bass line features a steady eighth-note accompaniment, while the treble line provides harmonic support with chords and moving lines.

- cure from all harms, Ah we can rest now se -

cure from harms,..... Ah!..... se -

*p subito.*

The piano accompaniment continues with the same eighth-note bass line. A dynamic marking of *p subito.* is placed above the vocal line, indicating a sudden change in volume.

cure from all harms.

cure from all harms.

The piano accompaniment concludes with a final chord and a short melodic flourish in the bass line.

*p*  
Now I shall rest.

*rall.* *ff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Now I shall rest." The piano accompaniment features a bass line with a rising eighth-note pattern and a treble line with chords and a melodic line. Performance markings include *p* (piano), *rall.* (rallentando), and *ff* (fortissimo).

*pp*  
Dear one, now rest.....

*dolce.*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Dear one, now rest....." The piano accompaniment continues with a rising eighth-note pattern in the bass and chords in the treble. Performance markings include *pp* (pianissimo) and *dolce.* (dolce).

*rall.*

*rall.*

Detailed description: This system contains the final piano accompaniment. The bass line continues with a rising eighth-note pattern, and the treble line features a melodic line with a *rall.* (rallentando) marking. The system concludes with a final chord in the bass.

## N<sup>o</sup> 2<sup>a</sup> MELODRAME. Scene - (Olivia & Sophia.)

OL: He is asleep.

PIANO.

Olivia approaches the window in a sad

*pp* Cello Solo.

rêverie; sighs— shakes her

softly puts out  
the light.

head, and stooping,

Enter SOPHIA. "Livy! my own  
sister Livy."



SOPHIA.  
Nay do not

Moderato. (SEGUIRE LA PAROLA)

Cello Solo. R.H.

*pp dolce.*

OLIVIA. Dear hand that set the light to burn. SOPHIA.  
weep For your re -

OLIVIA. Dear heart that shared the wanderer's load. SOPHIA.  
- turn. Till back come for - tune by the road!

# Nº 3. SONG- (Sophia.)

(Honey lies in the Comb.)

Words by  
LAURENCE HOUSMAN.

Slowly and tenderly.

OLIVIA.

SOPHIA.

PIANO.

by the road.

(Harp-like)

Though wide be the world's ways, all roads have a

turn - - ing, And one road, the true road, shall

*poco cresc.*

lead the heart home. Though cold lie with -

- out, There a bright hearth is burn - ing;

*piu cresc.*

*dolce.*

In the hive, for the

*pp*

bee, Ho - ney..... lies..... in the comb.

*pp*  
Though

old be the tale, Though sad be the

end - - ing, In tell - ing of it ov - er, the

L.H.  
*sempre pp*

*molto cresc.*  
heart finds a home; Though bit - ter the

*molto cresc.*

8

dregs, and the sor - row..... past mend - ing,.....

*colla voce*

*sempre piu cresc.*

In the hive, for the bee,

*p*

*pp*

Ho - ney..... lies..... in the comb.....

*colla voce*

8

### Nº 4. SONG— (Vicar & Chorus.)

(Ah, wife, forbear to blame.)

Words by  
LAURENCE HOUSMAN.

**VICAR.** *Impetuoso.* *mf Recit meno mosso*

Ah, wife,..... for\_bear to

**PIANO.** *f*

*poco ritenuto*

blame!..... The contrite heart..... for\_give\_ness earns. Ah, give your child a

*colla voce* *p*

dear\_er name, Who to the fold re.. turns.....

This Song may be had separately in the key of D.

*p* Poco lento.

The lamb has returned to the fold, The lost one is

*p*

found, Safe from the dark - ness and cold, And the snares that a -

- bound; Though wea - ry the way was and dire, I sought to and

*cresc. molto ed allargando*

fro- And trac - ing her foot - steps through mire, I found her like

L.H. L.H. *p*

Moderato ma senza lentezza.

SNOW

Chorus without.

Oh Christ \_ mas morn the bells shall ring For mirth on earth where

Oh Christ \_ mas morn the bells shall ring For mirth on earth where

Oh Christ \_ mas morn the bells shall ring For mirth on earth where

Oh Christ \_ mas morn the bells shall ring For mirth on earth where

Moderato ma senza lentezza.

Detailed description: This system contains the first vocal entry of the chorus. It features a bass line at the top, followed by four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The piano accompaniment is shown in grand staff notation at the bottom. The tempo is 'Moderato ma senza lentezza.' and the key signature has one sharp (F#).

CHRIST IS KING.

Christ is King, That as a babe He came to bring The

Christ is King, That as a babe He came to bring The

Christ is King, That as a babe He came to bring The

Christ is King, That as a babe He came to bring The

Detailed description: This system contains the second vocal entry of the chorus. It features a bass line at the top, followed by four vocal staves with lyrics. The piano accompaniment is shown in grand staff notation at the bottom. The tempo is 'Moderato ma senza lentezza.' and the key signature has one sharp (F#).



love of God to mor - tals, So neighbours all, let joy be - fall, And

love of God to mor - tals, So neighbours all, let joy be - fall, And

love of God to mor - tals, So neighbours all, let joy be - fall, And

love of God to mor - tals, So neighbours all, let joy be - fall, And

*(Sophia opens the window)*

peace be in your por - tals, So neighbours all, let joy be - fall, And

peace be in your por - tals, So neighbours all, let joy be - fall, And

peace be in your por - tals, So neighbours all, let joy be - fall, And

peace be in your por - tals, So neighbours all, let joy be - fall, And

Tempo Almo

*mf e poco a poco sempre cresc.*

The heart of a father that yearned No  
peace be in your portals.  
peace be in your portals.  
peace be in your portals.  
peace be in your portals.

Tempo Almo

*mf e poco a poco sempre cresc.*

more shall be sad; The lamb to the fold has returned, And the

shep - herd is glad, The shep - - herd is

*allargando*

And

And

And

And

L.H.

*colla voce.*

*a tempo*

glad!.....

peace be in your por - - - tals!.....

peace be in your por - - - tals!.....

peace be in your por - - - tals!.....

peace be in your por - - - tals!.....

*a tempo*

*ff*

L.H.

## Nº 5. SONG. (Dick.)

(It was a lover and his lass.)

SHAKESPEARE.

Moderato, quasi allegretto.

PIANO.

*mf*

It was a lov - er and his lass, With a

hey and a ho, and a hey non - i - no, That through the green

corn - fields did pass, In Spring - time,..... The

This song may be had separately in the key of D.

H. 5171.

on - ly pret - ty ring - - - time, When birds do sing, hey

L.H.

ding a ding ding, Sweet lov - ers love the Spring.....

*f*

*mp*

This ca - rol they be -

- gan... that hour, With a hey and a ho, and a hey non - i - no,

How..... that life was but..... a flow - er, but a

L.H.

flow - er, And there - fore take the pre - sent time, With a

*pp*, *cresc. molto.*

hey and a ho, and a hey non - i - no, For love..... is crown - ed

with..... the prime in Spring - time,..... The

*trill*

on - ly pret - ty..... ring - - - - time, When

L.H.

birds..... do sing, hey ding a ding ding, Sweet lov - ers love the

*pp rall.* , *a tempo.*

Spring, When birds..... do sing, hey ding a ding ding, Sweet

*colla voce.* *a tempo.*

lov - - - ers love the Spring.....

*f*

*colla voce.*

**Nº 6. SONG.— (Olivia.)**

“When lovely woman stoops to folly?”

Words by  
GOLDSMITH.

*Andante ritenuto.*

PIANO.

L.H.  
*pp (as though prelude.)*

*p (very sadly.)*

When love - ly wo - man stoops..... to fol - ly, And

*p*

*sempre p*

finds too late that men be - tray,

*sempre p*



What charm can soothe her me - - lan - - cho - ly, What

art can wash..... her guilt a - - way?

L.H.

*pp* The on - ly art her guilt..... to co - ver, And

*appassionato.*

hide her shame from ev - - 'ry eye,

To give re - pen - tance to her lo - ver, And

wring his bo - - som, is..... to  
*pp* *colla voce.* *pp*

die!.....

*cue.* Knocking at the door.

### Nº 6a (Return of Thornhill.)

**PIANO.**

*mf*

*Agitato.*

(Olivia screams.)

*ff*

Enter Vicar.

Nº 6<sup>b</sup> MELODRAME.

Lento .

Mrs Primrose opens the Bible.

PIANO.

*pp*

The musical score is written for piano in common time (C). It consists of five systems of two staves each. The first system is marked *pp* and *Lento*. The second system has '8' markings under the bass staff. The third system has a '3' marking over a triplet in the treble staff. The fourth system has a '3' marking over a triplet in the treble staff. The fifth system has a *rall.* marking and a '3' marking over a triplet in the treble staff.

# Nº 7. FINALE.

Words by  
LAURENCE HOUSMAN.

THORNHILL. *p ad lib.*

O - li - via! is it fare - well?.....

PIANO.

Un poco mosso.

..... (She makes no sign)

*f risoluto.*

Yet there is hope..... in youth, clear lies..... the path be -

*f*

- fore me; Hon - our, faith, and truth,..... my

love, may yet..... res - tore me! I go, as yet de -

- nied The pow'r to make a - mends, I'll

face..... what - e'er be - tide, All that stern for - tune

sends..... Strong in the thought..... of you,

L.H.

out of..... the wreck I'll..... rise, Go through the world and

This system features a vocal line with a triplet of eighth notes and a piano accompaniment with chords and moving lines in both hands.

do my part, And..... strive to win the prize. *accel.*

This system includes a vocal line with a triplet and a piano accompaniment that begins with an *accel.* marking.

There is hope..... in youth, clear lies..... the path be -

This system contains a vocal line with a triplet and a piano accompaniment with a *grace* marking.

- fore me..... *colla voce.* *Allegro.*

This system features a vocal line with a triplet and a piano accompaniment with a *colla voce.* marking and an *Allegro.* tempo change. The system concludes with a 2/4 to 4/4 time signature change.

OLIVIA.

Stay!.....

*più accel.*

Detailed description: This system contains Olivia's first vocal line and the piano accompaniment. The vocal line begins with a fermata over a whole note, followed by a dotted line indicating a long pause. The piano accompaniment features a series of triplets in both the right and left hands, with a crescendo leading to the instruction 'più accel.'.

(They are clasped in each other's arms.)

VICAR. Ah, Sir William, when the heart calls,

*p rall.*

Detailed description: This system contains the Vicar's first vocal line and piano accompaniment. The vocal line starts with a fermata, then begins with the lyrics 'Ah, Sir William, when the heart calls,'. The piano accompaniment is marked 'p rall.' and features a slow, sustained bass line with chords.

Uncles and Fathers must be silent!

*ff*

Detailed description: This system contains the Vicar's second vocal line and piano accompaniment. The vocal line continues with the lyrics 'Uncles and Fathers must be silent!'. The piano accompaniment features a dramatic crescendo, marked 'ff', with a tremolo effect on the final notes.



Sir W. Well then, I suppose as Olivia has forgiven the fellow so must I!— Vicar, your daughter Sophia has done me the honour to accept my hand in marriage— Have we your sanction?

VICAR. You have what is better—an old man's blessing!

DICK. And now father we need not envy kings,

Bells.

*p rit:*

VICAR. Nay, child, I am richer than the greatest monarch  
need we? on earth, all my cares are over, my pleasure is unspeakable.

Enter Villagers with holly and mistletoe

*accel. e cresc.*

\* bringing on Xmas hamper.  
BASSES.

When fa\_ther Noah came out of the Ark, And bade the an\_i\_mals dis\_em\_bark,

*mf*

\*These 12 bars can be omitted to \*\* on next page.

What do you think came first of all With the compliments of the sea - son?

*Sir W. produces large Turkey* *The children take it to Mrs Primrose, afterwards returning to continue the business of receiving other presents, while the Chorus is singing.* ❁❁❁

*f*

*Un poco allargato.*

Chorus of Villagers, (*decorating the room*)

*f*

Up with the mis - tle - toe! Up with the hol - ly oh!

Up with the mis - tle - toe! Up with the hol - ly oh!

Up with the mis - tle - toe! Up with the hol - ly oh!

Up with the mis - tle - toe! Up with the hol - ly oh!

Here there is cheer for twen - - ty! May you of

Here there is cheer for twen - - ty! May you of

Here there is cheer for twen - - ty! May you of

Here there is cheer for twen - - ty! May you of

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with a trill-like flourish in the second measure, while the bass clef part provides a steady harmonic accompaniment with chords and moving lines.

hol - i - day, Glad - ness and jol - li - ty Ev - er and aye have

hol - i - day, Glad - ness and jol - li - ty Ev - er and aye have

hol - i - day, Glad - ness and jol - li - ty Ev - er and aye have

hol - i - day, Glad - ness and jol - li - ty Ev - er and aye have

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a more active melodic line with slurs and accents, while the bass clef part maintains a consistent harmonic support with chords and a steady bass line.

plen - - ty!

plen - - ty!

plen - - ty!

plen - - ty!

*trium*

OLIVIA.

SOPHIA.

THORNHILL.

*mf* VICAR.

Old friends u - nit - - ed, here we stand,

BURCHELL.

*pp*

*mf*  
New lo - vers plight - ed hand in hand!

*mf*  
New lo - vers plight - ed hand in hand!

*mf*  
New lo - vers plight - ed hand in hand!

*mf* *cres.*  
New lo - vers plight - ed hand in hand! Past wrongs are

*mp* *p*

OLIVIA. *cresc.*  
Thus well be - friend - ed may the

SOPHIA. *cresc.*  
Thus well be - friend - ed may the

THORNHILL. *cresc.*  
Thus well be - friend - ed may the

VICAR. *cresc.*  
end - ed, new joys found. Thus well be - friend - ed may the

BURCHELL. *cresc.*  
Thus well be - friend - ed may the

*cresc.*

world spin round!.....

world spin round!.....

world spin round!.....

world spin round!.....

world spin round!.....

*cresc. molto*

CHORUS.

*ff* Up with the mis - tle - toe! Up with the hol - ly oh!

*ff* Up with the mis - tle - toe! Up with the hol - ly oh!

*ff* Up with the mis - tle - toe! Up with the hol - ly oh!

*ff* Up with the mis - tle - toe! Up with the hol - ly oh!

*ff* Up with the mis - tle - toe! Up with the hol - ly oh!

Here there is cheer for twen - - ty! May you of

Here there is cheer for twen - - ty! May you of

Here there is cheer for twen - - ty! May you of

Here there is cheer for twen - - ty! May you of

hol - i - day, Glad - ness and jol - li - ty Ev - er and aye,

hol - i - day, Glad - ness and jol - li - ty Ev - er and aye,.....

hol - i - day, Glad - ness and jol - li - ty Ev - er and aye,

hol - i - day, Glad - ness and jol - li - ty Ev - er and aye,.....

ev - er and aye..... have plen - ty!

ev - er, ev - er and aye have plen - ty!

ev - er, ev - er and aye have plen - ty!

ev - er, ev - er and aye have plen - ty!

*più mosso*

*loco*

(Bells)

8

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'ev - er and aye..... have plen - ty!' for the first staff, and 'ev - er, ev - er and aye have plen - ty!' for the others. The piano accompaniment is in bass clef and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A 'loco' marking is present above the piano part, and '(Bells)' is written above the right hand. A measure rest of 8 measures is indicated at the beginning of the piano part.

No - el! No -

No - el! No -

No - el! No -

No - el! No -

*cresc.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The lyrics are 'No - el! No -' for all four staves. The piano accompaniment is in bass clef and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A 'cresc.' (crescendo) marking is present above the piano part.



- ell No - ell.....  
- ell No - ell.....  
- ell No - ell.....  
- ell No - ell.....

*ff*

*sempre cresc.*

CURTAIN.

*cue.* (OLIVIA) "Everybody feels lazy in summer."

## QUARTETTE— (Olivia, Sophia, Thornhill & Burchell.)

(to replace Duet "Pray lend your aid") in Act II.

Words by L.L.

OLIVIA.

SOPHIA.

THORNHILL.

BURCHELL.

PIANO.

When the wild . rose . hedge has blossomed

When the wild . rose . hedge has blossomed

When the wild . rose . hedge has blossomed

When the wild . rose . hedge has blossomed

And the jas - mine scents the breeze, When the sun - dial's face is burn - ing

And the jas - mine scents the breeze, When the sun - dial's face is burn - ing

And the jas - mine scents the breeze, When the sun - dial's face is burn - ing

And the jas - mine scents the breeze, When the sun - dial's face is burn - ing

And the fruit is on the trees,

And the fruit is on the trees,

And the fruit is on the trees, *f* Then's the time for youth to dal - ly,

And the fruit is on the trees,

I - dle ev - 'ry lad and lass, For the ve - ry air is drow - sy

I - dle ev - 'ry lad and lass, For the ve - ry air is drow - sy

I - dle ev - 'ry lad and lass, For the ve - ry air is drow - sy

I - dle ev - 'ry lad and lass, For the ve - ry air is drow - sy

*pp* *rall:*  
And the Pop - py gems the grass, For the ve - ry air is drow - sy

*pp* *rall:*  
And the Pop - py gems the grass, For the ve - ry air is drow - sy

*pp* *rall:*  
And the Pop - py gems the grass, For the ve - ry air is drow - sy

*pp* *rall:*  
And the Pop - py gems the grass, For the ve - ry air is drow - sy

*rall*

*a tempo.*  
And the Pop - py gems the grass.  
*a tempo.*  
And the Pop - py gems the grass.....  
*a tempo.*  
And the Pop - py gems the grass.  
*a tempo.*  
And the Pop - py gems the grass.

*p a tempo.*

*f*  
Fa la la la la la fa la la la Fa la la la la.....  
*f*  
Fa la la la fa la la la la la Fa la  
*f*  
Fa la la la fa la la la Fa la  
*f*  
Fa la la la la la fa la la Fa la la la la la

fa la la la la      Fa la la la la la      fa la la la

la      la.....      Fa la la la la la      fa la la la

la      la la la la      Fa la la la      la la      fa la la la

fa      la      la      Fa la la la      la la      fa      la la la

*p* Fa la la la la fa la.

*p* Fa      la fa      la fa la la.

*p* Fa      la fa      la fa la la.

*p* Fa la la      la fa      la.



And the lane is sweet by night,

And the lane is sweet by night,

And the lane is sweet by night, Then's the time for youth to dal. ly,

And the lane is sweet by night,

*f*

I . dle ev . 'ry lad and lass, For the ve . ry air is drow . sy

I . dle ev . 'ry lad and lass, For the ve . ry air is drow . sy

I . dle ev . 'ry lad and lass, For the ve . ry air is drow . sy

I . dle ev . 'ry lad and lass, For the ve . ry air is drow . sy



And the Pop-py gems the grass, For the ve-ry air is drow-sy

And the Pop-py gems the grass, For the ve-ry air is drow-sy

And the Pop-py gems the grass, For the ve-ry air is drow-sy

And the Pop-py gems the grass, For the ve-ry air is drow-sy

*pp* *rall.*

*pp* *rall.*

*pp* *rall.*

*pp* *rall.*

*rall.*

And the Pop-py gems the grass. Fa la la la la

And the Pop-py gems the grass..... Fa la la la

And the Pop-py gems the grass. Fa la la la

And the Pop-py gems the grass. Fa la la la la

*a tempo.* *pp*

*a tempo.* *pp*

*a tempo.* *pp*

*a tempo.* *pp*

*P a tempo.* *pp*

fa la la la Fa la la la la..... fa la la la la Fa la la la la la

fa la la la la Fa la la la..... Fa la la la la la

fa la la la Fa la la la la la la la Fa la la la la la

fa la la Fa la la la la la fa la la Fa la la la la la

*rall.*

fa la la la Fa la la la la fa la.....

fa la la la Fa la fa la fa la la.

fa la la la Fa la fa la fa la la.

fa la la la Fa la la la fa la.....

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*