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NELL GWYNNE.

RM

Comic Opera.

IN THREE ACTS.

WORDS BY

H. B. FARNIE.

MUSIC BY

R. PLANQUETTE.

VOCAL SCORE, PRICE 5s. NETT. PIANO SCORE, 3s. NETT.

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NELL GWYNNE.

Dramatis Personae.

NELL GWYNNE (<i>Of the King's Theatre</i>)	Miss FLORENCE ST. JOHN.
CLARE (<i>Ward of the King</i>)	...	...	...	...	...	Miss AGNES STONE.
JESSAMINE (<i>Niece of Weasel</i>)	...	...	...	...	...	Miss JULIA WARWICK.
MARJORIE (<i>Parish Waif—Servant to Weasel</i>)	...	...	...	...	...	Miss VICTORIA REYNOLDS.
BUCKINGHAM } (<i>In disgrace at Court—Landlord and Waiter at the Dragon</i>)	...	...	...	...	...	{ Mr. M. DWYER.
ROCHESTER }	...	...	...	...	...	{ Mr. A. CADWALADR.
THE BEADLE (<i>The Local Authority</i>)	...	...	...	...	...	Mr. LIONEL BROUGH.
WEASEL (<i>Village Pawnbroker</i>)	...	...	...	...	...	Mr. ARTHUR ROBERTS.
TALBOT (<i>Cousin to Clare</i>)	...	...	...	...	...	Mr. CECIL CROFTON.
FALCON (<i>A Strolling Player</i>)	...	...	...	...	...	Mr. HENRY WALSHAM.
HODGE } <i>Villagers</i>	...	...	...	...	...	{ Mr. D. ST. JOHN.
PODGE }	...	...	...	...	...	{ Mr. HUNT.
PEREGRINE (<i>Buckingham's Foot-boy</i>)	...	...	...	...	...	Miss AGNES LYNDON.

Village Lads and Lasses, Harvesters, Huntsmen, Pages, Ladies of the Court, Waiters, Falconers, &c., &c.

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ACT I.

No. 1. (a) CHORUS—"NO HEEL-TAPS." (b) SCENE—"HE BRINGS OUR SCORE." (c) AIR & CHORUS—"TO YOU LADIES."—(Buckingham & Coro, S.S.T.B.)

Allegro moderato.

PIANO.

poco a poco cresc. scen.

The piano introduction is in 2/4 time, key of B-flat major. The right hand features a rhythmic pattern of eighth notes with a melodic line, while the left hand provides a steady accompaniment of chords. The tempo is marked 'Allegro moderato' and the dynamics range from 'poco' to 'cresc.' and 'scen.'

ff TENORS.

No heel - taps! Fill up each flag - on!

ff BASSES.

No heel - taps! Fill up each flag - on!

do. *tr* *tr* *tr* *tr* *tr* *tr* *tr*

ff *ff*

5/6

The vocal parts for Tenors and Basses enter with a strong *ff* dynamic. The piano accompaniment features a melodic line with trills and a bass line with chords. The tempo and dynamics are consistent with the previous section.

Drink we to the Drag - - - on! Let the lip of cyn - ic curl,

Drink we to the Drag - - - on! Let the lip of cyn - ic curl,

tr *tr* *Ped.* *mf*

M. 6119.

The vocal parts continue with the lyrics 'Drink we to the Drag - - - on! Let the lip of cyn - ic curl,'. The piano accompaniment includes trills, a pedal point, and a melodic line. The dynamics are marked *mf*.

We will quaff our frag - rant purl, Dog's-nose mix, care - less laugh, While our veins run shan - dy - gaff!

We will quaff our frag - rant purl, Dog's-nose mix, care - less laugh, While our veins run shan - dy - gaff!

Ha, ha, ha! So, free from strife, Flows the rus - tics' hap - py life! Yes,

Ha, ha, ha! So, free from strife, Flows the rus - tics' hap - py life! Yes,

rit.
Ah!

flows the rus-tics' hap - py life! Ah! . . . Ah!

flows the rus-tics' hap - py life! Ah!

ritard.

p dolcissimo moderato semplice.

Once, when twi - light sha - dows, Length - en'd o'er the mea - dows,

Once, when twi - light sha dows, Length - en'd o'er the mea - dows,

p

p

Would we tryste our girls . . . By the haw - thorn in the vale!

Would we tryste our girls By the haw - thorn in the vale!

sfz

pp

Now they are our spous - - es, We leave them in our hous - - es,

pp

Now they are our spous - - es, We leave them in our hous - - es,

pp

Age does not im - prove them, Un - like thee, old ale! . . .

Age does not im - prove them, Un - like thee, old ale! . . .

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of chords and moving lines.

tempo 1mo. flag - on! Drink we to the Drag - - - on!

No heel - taps Fill up each flag - on! Drink we to the Drag - - - on!

tr tr tr tr tr

f *Ped.* *

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats and the time signature is 4/4. The piano part includes trills (tr) and a pedal point (Ped.) marked with an asterisk (*).

mf Let the lip of cyn - ic curl, We will quaff our frag - rant purl,

mf Let the lip of cyn - ic curl, We will quaff our frag - rant purl,

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats and the time signature is 4/4. The piano part features a consistent accompaniment pattern.

Dog's-nose mix, care-less laugh, While our veins run shan-dy-gaff! Ha, ha, ha! So, free from strife,

Dog's-nose mix, care-less laugh, While our veins run shan-dy-gaff! Ha, ha, ha! So, free from strife,

Flows the rus-tics' hap-py life! Yes, flows... the rus-tics' hap-py life!

Flows the rus-tics' hap-py life! Yes, flows... the rus-tics' hap-py life!

(Enter BUCKINGHAM from Inn R. as Waiter with flagon. He serves groups.)
TENORS. *pp* (aside.)

HODGE.

He brings our score! Ay! like enough! He's the

BASSES. *pp*

He brings our score!

Moderato quasi allegretto.

TENORS. *p*
 wait - - er! The wait - er! The wait - er! He brings our score!

BASSES. *p*
 The wait - er! The wait - er! He brings our score!

BUCK.
 The reck' - ning? No! down with bills! Here they ex - ist no more! The ru - ral lot, . . . We'd

OMNES. Ah!

do our best to bless! And comfort ag - rar - i - an... dis - tress! . . . Too

TENORS. (*aside.*) *pp*

BASSES. *pp.*
 What's this we hear? Free beer!

What's this we hear? Free beer!

dear the working man Hereto - fore has paid his can, . . . While li - cens'd vit. and brew - er rich have grown! His

hum-ble fate to cheer, E - man-ci-pate his beer, Be that my pleas-ing task, and mine a - lone, My task, and mine a - lone!

TENORS. *Leggieramente.*
 Oh, were he light and air - y, We'd say he was a fair - y, From dream-land hith - er far-ing, No

BASSES. *pp*
 Oh, were he light and air - y, We'd say he was a fair - y, From dream-land hith - er far-ing No

wand, but pint - pot bear - ing; But as this is not rea - son, And witch - craft's out o' sea - son, Let's

wand, but pint - pot bear - ing; But as this is not rea - son, And witch - craft's out o' sea - son, Let's

turn the mat-ter up, As now we do this cup. (all drink.)

BUCK. *Allegretto grazioso.*
 To taste my strong waters, your wives and your daughters, Per-

Allegretto grazioso.

haps might care! A be-vy of beau-ty! Fair la-dies, my du-ty, Sin-cere and

TENORS. *pp*

Yes, and they're there! (*Entrance R. & L. U. E. of the Girls.*)

BASSES. *pp*

Yes, and they're there!

(*bows.*) (*bows.*) (*goes up.*)

true! Thank you, kind friends! Thank you, kind friends! You're charm-ing, charm-ing, charm-ing!

(*curtsey.*) (*curtsey*) (*aside.*)

Same, Sir, to you! Thank you, kind Sir! Thank you, kind Sir! He is charm-ing! The

Thank you, kind Sir! Thank you, kind Sir! He's a-larm-ing!

Thank you, kind Sir! Thank you, kind Sir! He's a-larm-ing!

wai-ter's a per-fect non-such! . . . He's hand-some, and oh! what an air! Oh, what an

pp *pp*

Ra-ther too much! Ne-ver you care!

pp *pp*

Ra-ther too much! Ne-ver you care!

pp cre

ff
air! Oh! what an air!

f
Ne - ver you care!

f BUCK. *Moderato grazioso.*
Ne - ver you care! To you, la - dies, beer I do not prof - fer! For 'tis not ale such beau - ty

scen do. p rit. pp

sips! Would a cup of nec-tar I might of - fer, Up-on the al - tar of your lips! But

mf *Poco rit.* *Ped.* *

pp *Or,*

what I have, deepas the o - cean, To pour out, la - dies, at your shrine, It is a heart's deep, deep de-

Tempo. *pp*

SOPRANOS. *tempo.*

Oh! what a

- vo - tion, Drink deep then of the draught di - vine, . . . Drink deep then of the draught di - vine!

rit. *cadenza.*

rit. *tempo.*

charming, charming man! Oh what a charm-ing, charm-ing man!

(aside.)

He is a most a - larm - ing man!

(aside.)

Al - tho' he fills for nought our can, He is a most a - larm - ing

Allegro moderato.

ff

Let the lip of cyn - ic curl, We will quaff our frag - rant purl,

Let the lip of cyn - ic curl, We will quaff our frag - rant purl,

man! Though lip of cyn - ic curl, We will quaff our frag - rant purl,

ff (Clog dance.)

Dog's-nose mix, Care-less laugh, While our veins run shan-dy-gaff. Ha, ha, ha! So, free from strife,

Dog's-nose mix, Care-less laugh, While our veins run shan-dy-gaff. Ha, ha, ha! So, free . . from strife,

Dog's-nose mix, Care-less laugh, While our veins run shan-dy-gaff. Ha, ha, ha! So, free from strife,

Soa.

Flows the rus-tics' hap-py life, Yes, flows . . the rus-tics' hap-py life!

Flows the rus-tics' hap-py life, Yes, flows . . the rus-tics' hap-py life!

Flows the rus-tics' hap-py life, Yes, flows . . the rus-tics' hap-py life!

f *f* *f*

p

un poco rit.

p pizz. *pp*

No. 2. DUETTO BOUFFE—"THE BRITISH WAITER."—(Rochester & Buckingham.)

ROCH. *Moderato risoluto.* *tr* A Brit - ish wait - er now you be!

PIANO. *f* *tr* *ff* *p*

BUCK. ROCH. BUCK. ROCH.

Ah, well! Yes! Your call - ing if you know, let's see! I can guess! A wait - er's is, or

ought to be, an art. I'll re - hearse you, my lord, in the part! Good! . . . My at - -

p *Mesurato.*

- - tire is dress - coat seed - y, (Just that kind of coat that no - bo - dy suits!) White tie, dir - ty, limp, and

wee - dy, Shuff - ling shoes that stand for boots! For - eign wines my soul will

mock, Sir, All I know of cook - ing is "roast and biled," Red wines all are "clar - et," White ones all are

ROCH. Ah! . . . that's ve - ry, ve - ry true, They near - ly al - ways
"hock, Sir!" And our ales are al - ways "old and mild!"

do!
BUCK. Though the bill may be in - clu - sive, And no fees may be al -

p
piess.

low'd, Such a sys - tem is de - lu - sive, And a wait - er is not proud; Spe - cial -

ly from new - wed lov - er, My gra - tu - i - ty I wait, With my nap - kin, round I

ad lib.

ROCH.
A mo - del wait - er! A mo - del

ho - ver, Bu - sy dust - ing, bu - sy dust - ing some clean plate!

rit.

f rit.

wait - er! A mo - del wait - er! From Pic - ca - dil - ly to the Ci - ty, and thence on to Greenwich town, There is a

A mo - del wait - er! From Pic - ca - dil - ly to the Ci - ty, and thence on to Greenwich town, There is a

p *pp* *pp* *p*

fun - ny hy-brid to your wants to ca - ter ; He's not an a - dept, nor a nov - ice, nor a dab, nor yet a clown, But wholly

fun - ny hy-brid to your wants to ca - ter ; He's not an a - dept, not a nov - ice, nor a dab, nor yet a clown, But wholly

and u-nique-ly he's a Bri-tish wait - - er ! Now then, you fel-low, look a - live ! There goes number five !

and u-nique-ly he's a Bri-tish wait - - er ! Yes, Sir ! Com-ing, Sir ! Yes, Sir ! Com-ing, Sir !

(Bell rings.)

Can't you hear that bell ? And then you know . . . He does not go ! . . . From Pic-ca - dil - ly to the Ci - ty, and thence

Yes, I hear that bell ! And then you know . . . I do not go ! . . . From Pic-ca - dil - ly to the Ci - ty, and thence

(Bell rings furiously.) (Bell stops.)

on to Greenwich town, There is a fun - ny hy - brid to your wants to ca - ter; He's not an a - dept, nor a nov - ice, not a

on to Greenwich town, There is a fun - ny hy - brid to your wants to ca - ter; He's not an a - dept, nor a nov - ice, not a

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

dab, nor yet a clown, But whol - ly and u - nique - ly Bri - tish wait - -

dab, nor yet a clown, But whol - ly and u - nique - ly Bri - tish wait - -

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a hairpin crescendo. The piano part features a more active eighth-note accompaniment.

- er !

- er !

Piu animato.

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment is marked *Piu animato.* and features a dynamic marking of *f* (forte). The piano part has a more complex, rhythmic accompaniment.

No. 3. RONDO—"ONLY AN ORANGE-GIRL."—(Nell Gwynne.)

Moderato non troppo.

On - ly an o range-girl! A

Allegro.

f

p Moderato non troppo.

PIANO.

sort of be - ing cour - te - sy calls hu - man, "Like her fruit, (lisp gal - lants gay) But fit to press and

throw a - way!" Ah! A - las! my cav - a - liers, for your a - cu - men,

f

p

O - range-girl or play - er, This you can't gain - say her, Nel - ly is with - at a wo - man! . . .

Più mosso. *a piacere.* *parlant.*

Ah me! for the life that is bit - ter and sweet, The thorns and ro-ses round my feet. . . When the

Più mosso. *colla parte.* *a tempo. leggermente.*

lamps are all lit, Shed-ding gla - mour o'er the scene, For the mo - ment I flit, A

Ped. *

crown'd and scep-tr'd queen! Then the base world fades a-way, Charm'd by the po-et's lay, I am transform'd--his thoughts are mine, As I

pp

Ped. *

sing that song di - vine! I breathe a high-er, pur - er, air, Forth in a no - bler life I fare, That knoweth not a sor - row or a

sre *scen* *do.*

pp

care!... But a momen-ta-ry bliss, And a vain il-lusion this! The dream is o'er...my glories fade, Inspi-ration turns to trade! The

pp

f *Meno mosso.*

lamps are dead, the guests are gone, Chill as the light of glimm'ring dawn, Life and the cold re-al-i-ty come on! . . . May . . . one touch of na - ture,

cre . . . *scen* . . . *do.* *poco rit.* *f* *Meno mosso.*

Al - way move this heart. (Pain . . . and pleasure blend - ed, In the play - er's art!)

Ped. *

f *p*

If . . . that influence e - ver Thro' my be - ing thrill, Then for-tune I de-fy, What chance or change fear I? Am I not

f Ped. *

rit. molto. *alla RECIT.* *rit. en. mo.*

wo - man still? Yet they say, light-ly say, Ah!

colla parte.

f *ff*

Ped. * Ped. *

tempo mo.

On - ly an o - range-girl! A sort of be - ing cour - te - sy calls hu - man, "Like her fruit, (lisp gal - lants gay) But

tempo mo.

fit to press and throw a - way!" Ah! A - las! my ca - va - liers, for your a -

p *f* *p*

- cu - men, O - range-girl or play - er, This you can't gain - say her, Nel - ly is with - al a wo - man! *sec.*

ff

No. 4. QUARTETTE—"O HEART! MY LOVER'S NEAR!"--(Jessamine, Rochester, Buckingham, & Weasel.)

Moderato. RECIT. JESSAMINE. (*aside.*)

O heart! My lo-ver's near me! Dost not thrill at the thought? Yet ah, no! for I

PIANO.

(BUCKINGHAM & ROCHESTER *offer wine in cups.*)
Moderato grazioso.

ad lib. BUCK.
fear me, Lest ill to him be wrought! Ru - - by wine . . . to ru - by lips! . . .

p

BUCK.
Taste, I pray!

JESSAMINE. ROCH. *dolce.*
Nay, . . . I thank thee, nay! . . . Nay, . . . I thank thee, nay! . . . Lo! . . . the tide . . . that

sfz *p*

JESSAMINE.
No! I must say thee no! No! I must say thee no!

WEASEL (*aside to JESSAMINE*).
beau - ty sips! . . . Sayst thou so? Re-fuse good drink that

sfz *poco piu.*

JESSAMINE (*taking cup*).

What po sy
 way? You sure for - get there's nought to pay! Sil - ly lass, sil - ly lass! Up now with your glass!

shall I give? . . . If there be swain who loves in fear, Yet, fearing, holds his love full dear; Tho' foes and

for - tune both look grim, Why, with your leave, I'll drink to him! I'll drink to him! . . .

ROCH. *pp*
 Though but a

WEASEL. *pp*
 Though but a

BUCK. *pp*
 Though but a

f
Here's to the swain!

sil - ly sort of strain, Here's to that scarce - ly like - ly swain! Here's to the swain!

f
sil - ly sort of strain, Here's to that scarce - ly like - ly swain! Here's to the swain!

f
sil - ly sort of strain, Here's to that scarce - ly like - ly swain! Here's to the swain! Now pledge with

ROCH.
And pledge with me! And weaves a

(ROCHESTER and BUCKINGHAM bring down JESSAMINE.)

BUCK.
me! I pledge the nymph whose glance di - vine Still rud - dier makes the rud - dy wine! . . .

suivez le chant.

spel' more po - tent still, Than e'er did grape, or e - ver will! . . .

WEASEL.
Go on, go on! my dear, kind

JESSAMINE.

Nay, Sirs ! I thank you all the same, But let us pledge, yet nameno
 hosts, Whilst ye pro-pose, I'll drink the toasts.

name ! If there be swain who loves in fear, Yet fear-ing holds his love full dear, Tho' foes and for - tune both look
 ROCH. *f*
 I pledge one nymph, whose glance di-vine Still ruddier makes the wine, And weaves a spell, more po-tent
 WEAS.

Let's drink the toast, You'll find me mod-el host, . . . (This wine's a
 BUCK. (Filling WEASEL's glass.)
 Let's drink the toast, You are a mod-el host. . . To love and

grim, Why, with your leave, I'll drink to him ! True love, true
 still, Than e'er did grape, or e-ver will ! I drink to love, . . . All joys a - bove, . . .
 beau - ty, No price ! no du - ty ! Gra - - - tis ! Gra - - -
 beau - ty, It is our du - ty ! (We're get-ting on ! . . . We're getting

JESS. *dolce. a piacere.* *rit.*
 love, True love? I, too! O love, true love, where'er thou be, I drink to thee! . . .

ROCH. *rit.*
 . . . I drink to love, . . . O love, warm love, both fair and free, I drink to thee! . . .

WEAS. *dolce.* *rit.*
 - tis!) How good of you! I drink, I drink, Neighbour, to

BUCK. *rit.*
 on!) . . . Fill up, pray do. I drink, I drink, Neighbour, to

cres. *a piacere.* *dolce.* *colla parte.*

ben marcato.
 . . . True love I drink, Wher-e'er it may be!

f *p*
 . . . Here now I drink, Love fair and free, Ah! Love fair and free!

p
 thee! . . . Here now I drink, Good neigh-bour, to thee!

tempo. *f* *p*
 thee! . . . Here now I drink, neighbour, to thee! Here now I drink, Good neigh-bour, to thee!

pp *tempo.* *f* *p*
 Ped.

] *ess.* *f* True love I drink, Wher-e'er it may be!

ROCH. Here now I drink, Love fair and free! Ah! love fair and free!

WEAS. Here now I drink, Good neigh-bour, to thee!

BUCK. Here now I drink, neighbour, to thee! Here now I drink, Good neigh-bour, to thee!

f *Ped.* *ris.* *L'istesso tempo.* *marcato la melodia.* *p*

WEASEL (to ROCHESTER.) *(ROCHESTER nods.)*

A word, sir, in your ear. . . . The rat-catcher sure will come?

ROCH. *WEASEL (to BUCK.)*

He won't be ve-ry dear? No, no! But mind, keep mum! You pro-mis'd you would

(ROCH. nods.)

see To-night I guar-ded be! . . . He is so dear, the bea-dle! Him, mayhap, you could wheedle?

BUCK.

I'll see that he is there! . . . Those va - grant loons will judge ill, Who tempt his oak - en

ROCH. (aside).

And then for Jes - sa - mine! Ah, then for Jes - sa -

WEASEL.

I'm safe now, I o - pine!
 (aside) (takes flagon and fills.)
 cudg - - el! So rest se - cure from care! And then for Jes - sa - mine!

JESS.

f tempo 1mo.

Fill up, fill up! If there be
 mine! An - o - ther cup! Fill up, fill up! I pledge the
 Fill up, fill up!
 One cup be - fore our part - ing! An - o - ther cup! Fill up, fill up!
 tempo 1mo.

JESS.
 swain who loves in fear, Yet fear-ing holds his love full dear, Tho' foes and for - tune both look grim, Why, with your

ROCH.
 nymph, whose glance di-vine Still ruddier makes the wine, And weaves a spell more po-tent still Than e'er did

WEAS.
 Let's drink the toast, You'll find me mo-del host. . . (This wine's a beau - ty!

BUCK. *(Filling WEASEL'S glass.)*
 Let's drink the toast, You are a mo-del host! . . . To love and beau - ty,

leave, I'll drink to him! True love, true love,

grape, or e-ver will! I drink to love, All joys a - bove, I drink to

No price! no du - ty!) (Gra - - tis! Gra - - tis!)

It is our du - ty! (We're getting on! . . . We're getting on!) . . .

JESS. *dolce. a piacere.* *rit.*
 True love? I, too! O love, true love, where'er thou be, I drink to thee! . . .

ROCH. *rit.*
 love, . . . O love, warm love, both fair and free, I drink to thee! . . .

WEAS. *dolce.* *rit.*
 How good of you! I drink, I drink, Neighbour, to thee! . . .

BUCK. *rit.*
 Fill up, pray do! I drink, I drink, Neighbour, to thee! . . .

cres. *a piacere.* *dolce.* *colla parte.* *pp*

f *ben marcato.* *p*
 True love I drink, Wher - e'er it may be!

f *p*
 Here now I drink, Love fair and free, Ah! Love fair and free!

f *p*
 Here now I drink, Good neigh - bour, to thee!

tempo. *f* *p*
 Here now I drink, neigh - bour, to thee! Here now I drink, Good neigh - bour, to thee!

tempo. *f* *p* *tr*

Ped.

JESS. *f* True love I drink, Wher - e'er it may be! . . .

ROCH. *f* Here now I drink, Love fair and free! Ah! love fair and free! . . .

WEAS. *f* Here now I drink, Good neigh - bour, to thee! . . .

BUCK. *f* Here now I drink, neigh - bour, to thee! Here now I drink, Good neigh - bour, to thee! . . .

f Ped.

(going L.) *p* Good day! . . . 'Tis time to

p Why go so

p Good day! . . . 'Tis time to

p Why go so

Moderato semplice.

p

JESS.
go a - way!

ROCH.
soon a - way? Ah, stay!

WEAS.
go a - way! Good-day!

BUCK.
soon a - way?

pp
Good day!

pp
A - way?

pp
Good day!

pp
Whygo so soon a - way? A way?

(JESSAMINE and WEASEL enter house, L.)

sfz *pp* *ppp*

No. 5. SONG—"ONCE UPON A TIME."—(Buckingham.)

Moderato non troppo.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato non troppo'.

BUCK. *Risoluto.*

r. If to a Princess Roy - al, I'd of - fer hom - age loy - al, Think you my court I'd pay . .

The vocal line begins with a rhythmic pattern of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'Risoluto'.

rit. *Tempo.*

In garb of hod - den - grey? No, ere I would re - pair . . Un - to my la - dy fair, . .

The vocal line continues with a similar rhythmic pattern. The piano accompaniment includes a 'rit.' (ritardando) marking followed by a 'Tempo.' (tempo) marking. The tempo is marked 'Tempo'.

rit. *Tempo di Valse.*

Needs must that I shall be . . Dress'd in my bra - ver - y! . . Once up - on a time, . . .

The vocal line features a 'rit.' marking followed by a 'Tempo di Valse' marking. The piano accompaniment also includes a 'rit.' marking followed by a 'Tempo di Valse' marking. The tempo is marked 'Tempo di Valse'.

Ben ostenuto il Canto.

(So saith clas - sic rhyme,) . . . Cu - pid's arms we know. . . .

The vocal line concludes with a 'Ben ostenuto il Canto' marking. The piano accompaniment continues with a steady accompaniment. The tempo is marked 'Ben ostenuto il Canto'.

Were but bolt and bow; . . . Times are al - ter'd now, . . . And Love

needs, I trow, . . . Ev - 'ry mod - ish art, . . . If he'd tri - umph o'er wo - man's

stent.

colla parte.

Ped. *

heart! . . .

vivo.

Risoluto.

2. Po - ets have of - ten cho - sen He - ro in homespun ho - sen, Win - ning some love-sick dame,

Sans rich - es, rank, or name. Well! let the po - ets dream, Men are but what they seem,

rit. *Tempo.*

rit. *Tempo.*

rit. Tempo di Valse.

Give me in am'rous fray, Plum'd hat and diamonds gay! . . . Once up - on a time,

rit. Tempo di Valse.

ben sostenuto il canto.

. . . (So saith clas - sic rhyme,) Cu - pid's arms we

know Were but bolt . . and bow. Times are

al - ter'd now, And Love needs, I trow,

stent.

Ev - 'ry mo - dish art If he'd tri - umph o'er wo - man's heart!

colla parte.

Ped. *

No. 6. QUARTETTE—"O'ER THEIR YOUNG HEARTS." (Nell, Clare, Rochester, & Buckingham.)

BUCK. *Moderato quasi Allegretto. ♩ = 120.* O'er their young

PIANO.

ROCH. BUCK. ROCH.

hearts I'll watch aus-tere-ly, Check all fri-vol-it-y se-vere-ly! Lec-ture, ad-mon-ish, or com-mend, Ex-

ROCH. *cres.* act-ly like their nearest friend! We'll be their bro-thers! We'll be their

BUCK. They'll be our sis-ters! We'll be their fa-thers!

ad lib. moth-ers An aunt's al-so, Yes! they shall know! In short, we'll be, as they will

An un-cle's love, Shall be their due! In short, we'll be, as they will

see, All that they want for fa - mi - ly! . . . In short we'll be, as they will see, All they can want for

see, All that they want for fa - mi - ly! . . . In short we'll be, as they will see, All they can want for

Allegro assai. ♩ = 152.
NELL. (*laughing.*) *poco rit.*

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You

CLARE. (*laughing.*) *poco rit.*

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You

ROCH. (*laughing.*) *poco rit.*

fa - mi - ly, for fa - mi - ly. . . . Ha, ha, ha, ha, ha, ha! They

BUCK. (*laughing.*) *poco rit. p.*

fa - mi - ly, for fa - mi - ly. . . . Ha, ha! They

Tempo.

re - al - ly are charm - - - - - ing! We need not feel a - fraid, Nor

Tempo.

re - al - ly are charm - - - - - ing! We need not feel a - fraid, Nor

Tempo.

re - al - ly are charm - - - - - ing! You need not feel a - fraid, Nor for each

Tempo. (*With ROCH.*)

re - al - ly are charm - - - - - ing! You need not feel a - fraid, Nor for each

NELL.
for each ti-mid maid Have the least doubt a - larm ing!

CLARE.
for each ti-mid maid Have the least doubt a - larm ing!

ROCH.
ti - mid, ti - mid maid Have the least doubt a - larm ing! Ha, ha, ha, ha, ha, ha, ha,

BUCK.
ti - mid, ti - mid maid Have the least doubt a larm ing! Ha, ha, ha, ha, ha, ha, ha,

poco rit. *tempo.*
(laughing.) Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm

poco rit. *tempo.*
(laughing.) Ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm

poco rit. *tempo.*
ha ! Ha, ha, ha, ha, ha, ha! They re - al - ly are charm

poco rit. *tempo.*
ha ! Ha, ha ! They re - al - ly are charm

NELL.
- ing! We need not feel a - fraid, Nor for each ti - mid maid Our-selves at all a -

CLARE.
- ing! We need not feel a - fraid, Nor for each ti - mid maid Our-selves at all a -

ROCH.
- ing! You need not feel a - fraid, ha, ha, Nor for each ti - mid maid

BUCK.
- ing! You need not feel a - fraid, ha, ha, Nor for each ti - mid maid

- larm! Nor for each ti - mid maid Our-selves at all a -

- larm! Nor for each ti - mid maid Our-selves at all a -

Your-selves at all a - larm! Nor for each ti - mid maid Your-selves at all a -

Your-selves at all a - larm! Nor for each ti - mid maid Your-selves at all a -

ad lib.

f

NELL.
- larm !

CLARE.
- larm !

ROCH.
- larm ! I'll show them how to draw a spi - got.

BUCK.
- larm ! I'll teach 'em how to cook a gi - got ! Les - sons I'll

To iron, mangle, and to rub!... To clean the knives... Of model

give 'em how to scrub, To lay a cloth, .. And all the arts

wives! To spin and bake, And custard make ! In short we'll be, as they will

To milk the kine, Brew cowslip wine, In short we'll be, as they will

see, All that they want for fa-mi-ly! . . . In short we'll be, as they will see, All they can want for
 see, All that they want for fa-mi-ly! . . . In short we'll be, as they will see, All they can want for

Allegro assai. ♩ = 152.

NELL. (laughing.) *poco rit.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You
CLARE. (laughing.) *poco rit.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You
ROCH. (laughing.) *poco rit.*
 fa - mi - ly, for fa - mi - ly. . . . Ha, ha, ha, ha, ha, ha! They
BUCK. (laughing.) *poco rit. p.*
 fa - mi - ly, for fa - mi - ly. . . . Ha, ha! They

Tempo.
 re - al - ly are charm - - - - - ing! We need not feel a - fraid, Nor
Tempo.
 re - al - ly are charm - - - - - ing! We need not feel a - fraid, Nor .
Tempo.
 re - al - ly are charm - - - - - ing! You need not feel a - fraid, Nor for each
Tempo. (With ROCH.)
 re - al - ly are charm - - - - - ing! You need not feel a - fraid, Nor for each

NELL.
for each ti - mid maid Have the least doubt a - larm ing!

CLARE.
for each ti - mid maid Have the least doubt a - larm ing!

ROCH.
ti - mid, ti - mid maid Have the least doubt a - larm ing! Ha, ha, ha, ha, ha, ha, ha,

BUCK.
ti - mid, ti - mid maid Have the least doubt a larm ing! Ha, ha, ha, ha, ha, ha, ha,

poco rit. *tempo.*
(laughing.) Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm -

poco rit. *tempo.*
(laughing.) Ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm -

poco rit. *tempo.*
ha! Ha, ha, ha, ha, ha, ha! They re - al - ly are charm -

poco rit. *tempo.*
ha! Ha, ha! They re - al - ly are charm -

NELL.
 - ing! We need not feel a - fraid, Nor for each ti - mid maid Our-selves at all a - larm!

CLARE.
 - ing! We need not feel a - fraid, Nor for each ti - mid maid Our-selves at all a - larm!

ROCH.
 - ing! You need not feel a - fraid, ha, ha, Nor for each ti - mid maid Your-selves at

BUCK.
 - ing! You need not feel a - fraid, ha, ha, Nor for each ti - mid maid Your-selves at

Nor for each ti - mid maid Ourselves at all a - larm!

Nor for each ti - mid maid Ourselves at all a - larm!

all a - larm! Nor for each ti - mid maid Yourselves at all a - larm!

all a - larm! Nor for each ti - mid maid Yourselves at all a - larm!

ad lib.

ff *ff* *ff*

No. 7. CHORUS—"CLUBS & CUDGELS."—(S.S.T.B.)

SOPRANOS.

TENORS.

BASSES.

Allegro vivace.

PIANO. *ff cre* *scen* *do.*

Clubs and cudg - els

Clubs and cudg - els

Sva.

have we got - ten, Eggs and cab - bage, and both rot - ten! Bring a - long the play - er chap, And let us

have we got - ten, Eggs and cab - bage, and both rot - ten! Bring a - long the play - er chap,

Sva.

at his nod-dle get a rap! *senza rit.* Clubs and cudg - els we have got - ten, *ff*

At his nod-dle let us get a rap! Yes! cudg - els we have got - ten, *ff*

Sva.

Eggs and cab - bage, and both rot - ten, Bring a - long the play - er chap, And at him let us have a

Eggs and cab - bage, and both rot - ten, Bring a - long the play - er chap, And at him let us have a

Sva. (FALCON is brought in and put in the stocks.)

SOPRANOS. *tempo.*

Stay the ruth-less egg, the cab-bage throw not, He hath airs and gra - ces that ye

rap!

rap!

Andante grazioso.

Sva. loco.

rit. *tempo.* *pp* *poco cres.*

un poco rit. *tempo.*

know not, For the poor youth fee', See us pleading kneel,... If your wicked will ye wreak, To you no more we'll speak ! Stay the ruthless

colla parte. *mf tempo.*

SOPRANOS.

egg, the cab-bage throw not, He hath airs and gra - ces that ye know not, For the poor youth feel ! See us pleading

TENORS. *fz fz*

No, no, no ! No, no, no ! Not a bit we feel !

BASSES.

No, no, no ! No, no, no !

poco cres.

un poco rit. *Tempo 1mo.*

kneel ! If your wicked will yewreak, To you no more we'll speak ! (Attacca.) *ff*

Tho' you pleading kneel. Rise and go, And

Rise and go, And

Tempo 1mo.

colla voce. *pp* (Attacca.) *ff*

SOPRANOS.

Wretch - es! do not think your con-duct is so ve - ry cle - ver!

TENORS.

let us throw! Ah! Clubs and cudg - els we have got - ten,

BASSES.

let us throw! Ah! Clubs and cudg - els we have got - ten,

Sva.

Ped.

ff

Mind you, that between us court - ing now is done for e - ver! Pelt the poor young stroller, 'tis a burn - ing shame, And

Eggs and cab - bage, and both rot - ten, Let us at the play - er chap Now get a

Eggs and cab - bage, and both rot - ten, Let us at the play - er chap Now get a

Sva.

we'll pre - vent the bru - tal game!

rap, get a rap!

rap, get a rap!

Sva.

loco.

vivo.

ff

No. 8. BEADLE'S SONG—" 'TIS I"—(Beadle & Coro, S.S.T.B.)

PIANO.

Allegretto.

f

I. Who's the great - est pow - er

lo - cal? Why, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I! Ter - ror of each gap - ing yok - el? Why, 'tis I, 'tis

accel. *tempo.* *accel.*

I, 'tis I, 'tis I, 'tis I, 'tis I! The so - bri - e - ty, Of so - ci - e - ty, Is my care, You're a - ware! And the

tempo.

p

pil - lor - y, Is an - cil - la - ry To my rule, O'er sot and fool! I'm al - ways down On stol - ler clown Who'd try to

p

play - act in this town! Me you may be - hold! I am the

TENORS.

Him we may be - hold!

BASSES.

Him we may be - hold!

f

pp mar - vel - lous! The won - der - ful! The Bea - dle bold! *With SOPRANOS.* { Him we } may be - hold!
Me you }

pp Mar-vel-lous! Won-der-ful! Mar-vel-lous! Wonder-ful! Bea-dle bold! Him we

pp Mar-vel-lous! Won-der-ful! Mar-vel-lous! Won-der-ful! Bea-dle bold! Him we

pp

f The mar - vel - lous! The won - der - ful! The Bea - dle bold, Be - hold! Be - hold! **BEADLE** 2. Who's the

may be - hold! Yes! Yes! Be - hold!

may be - hold! Yes! Yes! Be - hold!

f Ped. * Ped. *ff*

theme of ad - mi - ra - tion? Why, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I! Of the la - dies' ad - u -

accel. *tempo.*

- la - tion? Why, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I! All press thronging - ly, Look so long - ing - ly, When I go, To and

accel. *tempo.*

fro! To get speech of me, E - ven reach of me, See 'em rush, And fight and crush! Then re - gal - ly my hand I

p

p

wave, And say, "Dear friends, if you be - have, Me you may be - hold!" I am the

TENORS.

BASSES.

Him we may be - hold!

Him we may be - hold!

f

pp *With SOPRANOS.*

mar - vel-lous ! The won - der - ful ! The Bea - dle bold ! { Him we } may be - hold !
 { Me you }

pp Mar-vel-lous ! Won-der-ful ! Mar-vel-lous ! Won-der-ful ! Bea-dle bold ! Him we

pp Mar-vel-lous ! Won-der-ful ! Mar-vel-lous ! Wonder-ful ! Bea-dle bold ! Him we

pp

f

The mar - vel - lous ! The won - der - ful ! The Bea - dle bold Be - hold !

may be - hold ! Yes ! Yes ! Be-hold !

may be - hold ! Yes ! Yes ! Be-hold !

f

Ped. * Ped. *

Più animato.

ff Dance.

ff

No. 8½.

EXIT OF PEASANTS.

Più animato.

PIANC. *ff*

No. 9. SERENADE—"SWEETHEART, IF THOU BE NIGH!"—(Falcon.)

Moderato.

PIANO. *un poco rit.*

FALCON.
Allegretto.

Sweet-heart, if thou be nigh me, Turn here thy fai - ry feet! . . .

alla arpa.

Gyves, not of love, now tie me, I can - not seek thee, sweet!

With clasp'd hands once sought I thee, love, On bend - ed knee I sued,

But not with hand or on knee, love, Canst thou be long - er wooed,

No! no! All's si - lent round. No, no, no, no, no, no! And

I fast bound! To thee, my bright star, De-spite bolt and

bar, In thought I'm fly - ing, My love - tale sigh - ing, Oh, wert thou but

near, To pi - ty—to hear,— Bliss - ful would be my cap - ti - - - - vi - ty!

rit.

Ped. * Ped. * *tempo 1mo.*

Allegretto.

2. Once, dear heart, didst thou

un poco rit. *alla arpa.*

chide me, That round thy slen - der waist, . . . As thou didst sit be -

side me, My cir - cling arm I placed. . . If 'twere ad -

ven - tured too bold . . . ly, Fear not I'll do't . . . gain!

Lo! how I hold my - self cold - - ly, 'Gains't throbbing heart and brain! . . .

dim.

dim.

No! no! All's si - lent round. No, no, no, no, no no! And

I fast bound! . . . To thee, my bright star, . . . De spite bolt and

mf

marcato il canto.

bar! . . . In thought I'm fly - ing, . . . My love-tale sigh - ing, . . . Oh! wert thou but

cres. *dim.* *sient.*

cres. *dim.* *un poco animato.*

near, To pi - ty, to hear, Bliss-ful would be my cap - tiv - - - it - y!

rit.

Ped. * *Ped.* * *ppp*

No. 10. FINALE, ACT I—"O SURPRISE!"—(Tutti e Coro.)

Allegro molto.

PIANO.

p *poco a poco.* *cre - - - scen - - - do.*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a dynamic of *p* and a tempo of *Allegro molto*. The music features a rhythmic pattern of eighth and sixteenth notes, with a *poco a poco* crescendo leading to a *cre-scendo* section.

SOPRANOS. *poco meno.*

TENORS.

BASSES.

O sur -

O sur -

O sur -

poco meno.

ff

The vocal parts (Soprano, Tenor, Bass) and piano accompaniment are shown. The vocal lines are mostly rests, with the lyrics "O sur -" appearing at the end of each line. The piano accompaniment continues with a rhythmic pattern, marked with *poco meno* and *ff* dynamics.

- prise! Here we left the stroll - er, Pil - lo - ried and fet - ter'd, fast as fast could be. Lo! the stocks, and the ir - on

- prise! Here we left the stroll - er, Pil - lo - ried and fet - ter'd, fast as fast could be. Lo! the stocks, and the ir - on

- prise! Here we left the stroll - er, Pil - lo - ried and fet - ter'd, fast as fast could be. Lo! the stocks, and the ir - on

The chorus is repeated three times. The vocal parts (Soprano, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "prise! Here we left the stroll - er, Pil - lo - ried and fet - ter'd, fast as fast could be. Lo! the stocks, and the ir - on". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *ff* dynamic.

col - lar, As for the play - er, where is he? It seems to us as clear as whey, He's gone a -

col - lar, As for the play - er, where is he? It seems to us as clear as whey, He's gone a -

col - lar, As for the play - er, where is he? It seems to us as clear as whey, He's gone a -

Sva.

SOPRANOS.
- way! With - out e'en a "Good day!" In this pass, where is the Bea - dle?

(Enter the BEADLE.) BEADLE.
- way! With - out e'en a "Good day!" Here I am, I am, I am, I am, I am, I

- way!
Sva.... With - out e'en a "Good day!"

accel.

TENORS. BEADLE.
am! Where's he gone? Canst read this rid - dle? No! I can't, I can't, I can't, I can't, I can't!

BASSES.
Where's he gone? Canst read this rid - dle?

tempo. (Enter FALCON disguised as a peasant.)

SOPRANOS.

FALCON. BEADLE. He's two mile
TENORS. He's two mile
BASSES. He's two mile

Who! He be two mile off! Two mile!

p *tempo mo.*

off? At such con-sta - bu - la - ry neg - li - gence we scoff! ay, scoff!

off? At such con-sta - bu - la - ry neg - li - gence we scoff! ay, scoff!

off? At such con-sta - bu - la - ry neg - li - gence we scoff! ay, scoff!

tempo mo. *cre - scen*

ff *(Groups go up and look off R & L, U.E.)*

... Lo! the stocks! and the ir - on col - lar, As for the play - er, where is he?

ff *(Enter WEASEL, L.)*

... Lo! the stocks! and the ir - on col - lar, As for the play - er, where is he?

ff

... Lo! the stocks! and the ir - on col - lar, As for the play - er, where is he?

do. ff *p dolce.*

FALCON speaks to JESS.
WEASEL. (to JESS.)

JESS.

(to FAL.)

Allegro vivo.
FAL. (gabbling.)

Ha! who is that youth? Each o-ther you know? Not I, in sooth! . . . Sir, is't not so? . . . I

wun-not tell lies on her, Niv-ver sot eyes on her, Saw the play-ac-tor, zur, (Main bad cha-rac-ter, zur,) 'Scape from the pil-lo-ry,

Allegro vivo.

(Which my name's Hi-la-ry,) That's what I tell, To your gell! Broke from the stocks! Got clean a-way! To that charge, my

WEASEL. meno mosso. *ad lib.*

meno mosso.

BEADLE.

Bea-dle, what d'ye say? That these same stocks can-not be good, Let us now have a look at the wood!

ff (They go up and examine pillory.)

Tempo di Valse.
FALCON. (to JESS.)

JESS.

FALCON.

To - night thy love - watch be keep - ing, When all the jeal - ous world is sleep - ing! And

p dolce.

JESS. (*looking off R.*)

ev - 'ry watch - dog is dumb! . . . Si - lence! for they I love not now come! . . .
 (*Enter ROCHESTER and BUCKINGHAM R.*)

ROCH. (*to BUCK.*)

BUCK.

The maids don't show! 'Tis ab - surd! . . . Lay you a thousand that these dames keep their word. . . .

(*Aside.*)

ad lib.

If they fail I don't care. Jes-sa-mine, fair-est fair, To-night, a-bout the hour of nine, I'll woo and win and make her

Andante. *Allegretto.*

mine.
 SOPRANOS.

No one! No one! No one! Two lass - es coming here?...

TENORS.

No one! No one! No one! Two lass - es coming here?...

BASSES.

(*NELL and CLARE in peasant dress, with sticks and bundles, enter by rustic bridge at back.*)

No one! No one! No one!
 (*Peasants come down. Exeunt BUCKINGHAM and ROCHESTER.*)

PASTORALE.
Allegretto.

Andante. *louré.* *p*

Some strangers, that is clear! Let us in the usual way Find out what they've got to

Some strangers, that is clear! Let us in the usual way Find out what they've got to

Some strangers, that is clear!

NELL.

say. Who are you? We're two poor girls whose on - ly wealth, Is right good will and youth and health; We mean to try our

say. Who are you? who are you?

Who are you? who are you?

p

bread to win As servants of some village inn.

SOPRANOS.

They're two poor girls whose on - ly wealth Is right good will and youth and health; They
They're two poor girls whose on - ly wealth Is right good

TENORS.

Poor girls whose wealth Is will and youth and health; They

BASSES.

Poor girls whose wealth Is will and health; They

mf

NELL

For such a place can we look out, In a - ny pa - rish here - a -

mean to try their bread to win As ser - vants at some vil - lage inn !

mean their bread to win As ser - vants at some vil - lage inn !

mean their bread to win As ser - vants at some vil - lage inn !

(To ROCH. & BUCK., *curtseying.*)

bout? We're two poor girls whose on - ly wealth, Is

(*Enter ROCH. & BUCK.*) Yes! at our inn's a va - cant place, There is the mas - ter, state your case!

Yes! at our inn's a va - cant place, There is the mas - ter, state your case!

Yes! at our inn's a va - cant place, There is the mas - ter, state your case!

right good will and youth and health, We mean to try our bread to win As ser - vants at some vil - lage inn !

poco rit. tempo di valse.

poco rit. tempo di valse.

ROCH. (aside to BUCK.)

Nice! Nice! Young! with a nameless charm, Let's take their bundles, and of - fer our arm!

dolce.

Musical score for Roch. (aside to Buck.) in G minor, 3/4 time. The vocal line features a triplet of eighth notes on 'Nice!' and another triplet on 'Young!'. The piano accompaniment is marked 'dolce' and features a steady eighth-note accompaniment.

BUCK. (aside to ROCH.) (Coughing, Hem!)

No! Stop! How do you think 't would look? That's not how peo - ple en - gage a cook!

Musical score for Buck. (aside to Roch.) in G minor, 3/4 time. The vocal line includes a coughing sound '(Coughing, Hem!)' and a triplet of eighth notes on 'No!'. The piano accompaniment features a steady eighth-note accompaniment.

ROCH. Andantino pomposo.

Young wo-men! ere we be-stow the sit - u - a - tions, We would know what are your qual - i - fi -

Young wo-men! ere we be-stow the sit - u - a - tions, We would know what are your qual - i - fi -

ben sostenuto.

Musical score for Roch. Andantino pomposo in G minor, 3/4 time. The tempo is marked 'Andantino pomposo'. The vocal line is repeated. The piano accompaniment is marked 'ben sostenuto' and features a slow, steady eighth-note accompaniment.

NELL & CLARE (curtseying, "Certainly, Sir!") **NELL.**

ca - tions! We can sow and thrash, We can make a mash, Lit - ter down the

CLARE.

ca - tions! We can sow and thrash, We can make a mash, Lit - ter down the

Allegretto pastorale.

Musical score for Nell & Clare (curtseying, "Certainly, Sir!") in G minor, 2/4 time. The tempo is marked 'Allegretto pastorale'. The vocal lines for Nell and Clare are repeated. The piano accompaniment features a steady eighth-note accompaniment.

N.
 sow, And then milk the cow, Yes, milk the cow! . . . Make the milking thin, By mix-ing wa-ter in, And what's left in the pail, Pour in your

C.
 sow, And then milk the cow, Yes, milk the cow! . . . Make the milking thin, By mix-ing wa-ter in, And what's left in the pail, Pour in your

N.
 ale, Pour in your ale! Ne- ver mope nor mut-ter, Ve- ry good at but- ter, Know a cure that *senza rit.*

C.
 ale, Pour in your ale! Ne- ver mope nor mut-ter, Ve- ry good at but- ter, Know a cure that

N.
 is, Prime for rheu- ma - tiz, And to make it plain, We'll just go o - ver all a - gain! We can sow and thrash, We can make a

C.
 is, Prime for rheu- ma - tiz, And to make it plain, We'll just go o - ver all a - gain! We can sow and thrash, We can make a

SOPRANOS.
 They can sow and thrash, They can make a

TENORS. *pp*

BASSES. *pp* Fal lal lal

Fal lal lal

Ped. * Ped. * Ped. * Ped.

NELL & CLARE.

mash, Lit-ter down the sow, And then milk the cow, Make the milking thin, Mix-ing wa-ter in. What's left in the

SOPRANOS.
mash, Lit-ter down the sow, And then milk the cow, Make it thin, Wa - ter in, What's left in the

TENORS.
la! With a fal lal lal la! With a fal lal lal la! With a

BASSES.
la! With a fal lal lal la! With a fal lal lal la! With a

pail We'll pour in your ale. Make the milking thin, Mix-ing wa-ter in, What's left in the pail We'll pour in - to your

pail They'll pour in your ale. Make it thin, Wa - ter in! What's left in the pail They'll pour in - to your

fal lal la la! With a fal lal la la! With a fal lal la la

fal lal la la! With a fal lal la la! With a fal lal la

Lento.

ale!

ale!

la!

ROCH.
What trea - sures have we in you! You'll do, my girls, you'll do! . .

BUCK.
What trea - sures have we in you! You'll do, my girls, you'll do! . .

Lento.
Ped.

NELL. (*with affected simplicity.*)
poco rit. *lunga.*
ad lib.

You promise us that you will be Just what the la - dies said to me? You'll be our cousins! you'll be our

CLARE.

ROCH. & BUCK. "What was that?" You'll be our bro - thers!

(*Spoken.*)

What? what?

What? what?

colla parte.

fa - thers! An un - cle's love Will be our due? In short you'll

You'll be our mo - thers! An aunt's al - so! Ah! shall we know? In short you'll

be, we hope to see, All that we want for fa - mi - ly! In short you'll be, we hope to see, All that we want for

be, we hope to see, All that we want for fa - mi - ly! In short you'll be, we hope to see, All that we want for

Ped.

NELL.

Allegro assai. ♩ = 152.
(laughing.)

poco rit.

poco rit.

fa - mi - ly, for fa - mi - ly. Ha, ha, ha, ha, ha, ha, ha, ha, na, ha, ha, ha, ha, ha, ha! You

CLARE. *poco rit.*

(laughing.)

poco rit.

fa - mi - ly, for fa - mi - ly. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You

ROCH.

(laughing.)

poco rit.

Ha, ha, ha, ha, ha, ha! They

BUCK.

(laughing.) *poco rit.*

Ha, ha! They

Tempo.

re - al - ly are charm - - - - - ing! We need not feel a - fraid, Nor

Tempo.

(With NELL.)

re - al - ly are charm - - - - - ing! We need not feel a - fraid, Nor

Tempo.

re - al - ly are charm - - - - - ing! You need not feel a - fraid, Nor for each

Tempo.

(With ROCH.)

re - al - ly are charm - - - - - ing! You need not feel a - fraid, Nor for each

NELL.
for each ti-mid maid Have the least doubt a - larm - - - - ing!

CLARE.
for each ti-mid maid Have the least doubt a - larm - - - - ing!

ROCH.
ti - mid, ti - mid maid Have the least doubt a - larm - - - - ing! Ha, ha, ha, ha, ha, ha, ha,

BUCK.
ti - mid, ti - mid maid Have the least doubt a - larm - - - - ing! Ha, ha, ha, ha, ha, ha, ha,

poco rit. *tempo.*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm

poco rit. *tempo.*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm

ha! *poco rit.* *tempo.*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm

ha! *poco rit.* *tempo.*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm

poco rit. *tempo.*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm

poco rit. *tempo.*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm

poco rit. *tempo.*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm

poco rit. *tempo.*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm

NELL.
CLARE.
ROCH.
BUCK.

ing, We need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,
ing, We need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,
ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid
ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid
ing, They need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,
ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid
ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

cres.

ad lib. *ff* *più animato.* *ad lib.*

Ourselves at all a - larm, Ourselves at all a - larm! Not for each ti - mid, ti - mid maid, Our - selves at
Ourselves at all a - larm, Ourselves at all a - larm! Not for each ti - mid, ti - mid maid, Our - selves at
maid, Yourselves at all a - larm, Yourselves at all a - larm! Not for each ti - mid, ti - mid maid, Your - selves at
Yourselves at all a - larm, Yourselves at all a - larm! Nor for each ti - mid, ti - mid maid, Your - selves at
maid, Yourselves at all a - larm, Yourselves at all a - larm! Nor for each ti - mid, ti - mid maid, Your - selves at
BUCK with BASSES.
maid, Yourselves at all a - larm, Yourselves at all a - larm! Nor for each ti - mid, ti - mid maid, Your - selves at
più animato.

NELL.

all a - - larm !

CLARE.

all a - - larm !

ROCH.

all a - - larm !

BUCK.

all a - - larm !

all a - - larm !

all a - - larm !

più moderato. *Curtain.*

f *f* *f*

End of First Act.



ACT II.

ENTR'ACTE.

Moderato quasi allegretto.

PIANO.

pizz.

con espressivo.

p

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system is marked 'Moderato quasi allegretto' and 'pizz.'. The second system has a dynamic marking 'ff'. The third system is marked 'con espressivo' and 'p'. The fourth, fifth, and sixth systems contain various musical notations including slurs, ties, and triplets.

una corda.

This system features a grand staff with treble and bass clefs. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment of chords and moving lines. The instruction 'una corda.' is written above the bass staff.

This system continues the musical piece with similar notation. The treble clef has a more active melodic line with slurs, and the bass clef has a steady accompaniment. The system concludes with a double bar line and repeat signs.

con espress.

This system shows a change in dynamics and articulation. The treble clef has a more sustained melodic line, and the bass clef accompaniment is more rhythmic. The instruction 'con espress.' is written above the bass staff.

This system continues with a melodic line in the treble clef and a supporting bass line. The notation includes various note values and rests.

una corda.

This system features a melodic line in the treble clef and a bass line. The instruction 'una corda.' is written above the bass staff.

un poco rit.

p pp

This system concludes the page with a melodic line in the treble clef and a bass line. The instruction 'un poco rit.' is written above the treble staff, and dynamic markings 'p' and 'pp' are written below the bass staff.

No. 11. PAWN CHORUS—"ABOUT THE MIDDLE OF THE WEEK."
(S.S.T.B.)

Moderato quasi allegretto.

PIANO.

p (*Curtain rises.*)

(*The village lasses enter on tip-toe at back carrying each an article of male dress.*) (*They start.*) (*They come down.*)

1st and 2nd SOPRANOS.

About the mid-dle of the week, Our coin and cre - dit gone, We las - ses

nat - u - ral - ly seek What's hand - i - est to pawn! For our ap - pear - an - ces must be Kept up, no

mat - ter how, And, there - fore, that's the rea - son we are in the mi - ser's pawn-shop now, Yes ! that's the

rea-son we are in the pawnshop now ! For our ap - pear-an-ces must be kept up, you see ! The ar - ti -

- - cles we best can spare, Be - long un - to our men, These Sun-day things they ne - ver wear, Or on - ly

now and then ! If, there - fore, las - sies should re - quire A rib - bon or a knot, It is up -

- - on the men's at-tire Ad - van-ces should be got ! If a loan then we re-quire, It is up - on the men's at-tire Ad -

- van-ces should begot, For bow or knot! Ah!

(They exunt to R. I. E. inner room.) *(Stage empty.)*

TENORS. *pp*
About the

BASSES. *pp*
About the

(Enter the men, at back on tip-toe, each carrying an article of female dress. They come down.)

p *pp*

mid - dle of the week, Both coin and cre - dit at the ale - house gone! Around the house we anx - ious

mid - dle of the week, Both coin and cre - dit at the ale - house gone! Around the house we anx - ious

seek, To find out what is han - di - est to pawn! The ar - ti - cles we best can spare, Are these fallals our sil - ly wo - men

seek, To find out what is han - di - est to pawn! The ar - ti - cles we best can spare, Are these fallals our sil - ly wo - men

wear! A tem-por - a - ry loan if we re-quire, We raise it on this fe - mi - nine at - tire! We do!

wear! A tem-por a - ry loan if we re-quire, We raise it on this fe - mi - nine at - tire! We do!

WEASEL. (*off.*) (WEASEL enters, followed by the women.) TENORS.

No! No! Of waistcoats, and such stuff, I've got more than e - nough! What's that !!

BASSES.

What's that !!

Allegro.

pp

SOPS.

WEASEL. TENORS. (*Excitedly.*) (*Seeing clothes.*)

I've got more than e - nough! What's that !! Stol'n from our ve - ry back!

BASSES.

What's that !! Stol'n from our ve - ry back!

(furious.)

that! So! our dresses you've been steal - ing! Des - ti - tute of feel - ing!

(Shaking the girls' finery at them.)

You cunning, thiev - ing, pack! .. Off our back! You thiev - ing pack!

You cunning, thiev - ing, pack! .. Off our back! You thiev - ing pack!

(flinging clothes across to men.)

Take back your mus - ty rags! We can do with - out them, We do not care a - bout 'em!

(throwing dresses to women.)

Take back your taw - dry tags! We can do, yes do, with - out 'em!

Take back your taw - dry tags! We can do, yes do, with - out 'em!

All the same, It is a shame. Yes! 'tis a shame!

All the same, It is a shame. 'Tis a shame!

All the same, It is a shame. 'Tis a shame

SOPRANOS.
(Fouting.) *molto ritenuto.*

TENORS.
(Softened.)

Ah! lit - tle for us do you care! Ah! mat-ters not what frock we wear! Come! do not take on so... We're

BASSES.
Come! do not take on so... We're

Sops.

not like that, you know! . . . Ah! at the dance up - on the green, Ah! no such frights as

not like that, you know! . . .

we are seen...

(Overpowered.)

No! Ra - ther than you grieve, To pawn these we give you leave. (Holding out coats, &c.)

No! Ra - ther than you grieve, To pawn these we give you leave.

(All coming down—aside.)

pp Ah! con-fi-dence re-stored a - gain! Ah! that's the way to rule the men, Seem to obey their will, But

pp Now the wo - men are re - pent - ing, We must show them some re - lent - ing! We rule them still! Yes!

pp Now the wo - men are re - pent - ing, We must show them some re - lent - ing! For we rule them still, And they o -

pp al - ways rule them still! . . . Ah! con - fi - dence re - stored a - gain! Ah! that's the way to rule the men,

pp they o - bey our will! . . . Now the wo - men are re - pent - ing, We must show them some re - lent - ing!

pp - bey, o - bey our will! . . . Now the wo - men are re - pent - ing, We must show them some re - lent - ing!

Seem to o - bey their will, Yet we al - ways rule them still!

f Yes! they o - bey our will, And we al - ways rule them still!

f Yes! they o - bey our will, And we al - ways rule them still!

Tempo e accel.

No. 11½.

EXIT OF PEASANTS.—(S.S.T.B.)

SCPRANOS.

TENORS.

BASSES.

p

About the mid-dle of the week, our coin and

pp

All we

All we

p

cre - dit gone, We las - ses na - tu - ral - ly seek What's han - di - est to pawn! For our ap -

own You can take,

own You can take,

pear - an - ces must be kept up, no mat - ter how, And, there - fore, that's the rea - son we are in the

Get a loan, For our

Get a loan, For our

mi - ser's pawn-shop now, Yes! that's the rea - son we are in the pawn-shop now! For our ap -
 sake! Ah! for our sake!
 sake! Ah! for our sake!

pear - an - ces must be kept up, you see! The ar - ti - cles we best can spare Ee - long un -
 For our sake! Do not
 For our sake! Take all we own, And raise a loan! Don't

to our men, Their Sun - day things they ne - ver wear, Or on - ly now and then! If, there - fore,
 mind What is gone!
 mind What is gone!

las-ses should require A rib-bon or a knot, It is up - on the men's at - tire Ad - van - ces should be got !

When in - - - clined, Go and pawn !

When in - - - clined, Go and pawn !

The first system of the musical score consists of five staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are the piano accompaniment, with the right hand on the fourth staff and the left hand on the fifth staff. The key signature is one sharp (F#) and the time signature is 4/4.

If a loan then we re-quire, It is up - on the men's at - tire Ad - van - ces should be got, for bow or knot ! Ah !

When in - - - clined, Pray go and pawn ! Ah !

When in - - - clined, Pray go and pawn ! Ah !

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are the piano accompaniment, with the right hand on the fourth staff and the left hand on the fifth staff. The key signature is one sharp (F#) and the time signature is 4/4.

p *pp*

The third system of the musical score consists of two staves, both of which are piano accompaniment. The top staff is the right hand and the bottom staff is the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics *p* and *pp* are indicated.

No. 12.

RUSTIC RONDO—(Nell Gwynne).

NELL.

Moderato. *tr.* *poco rit.*

PIANO.

1. Ah! work a - day life's hard, but at ev' - ning all

pass-es, When on the vil - lage green, we all meet when our toil is done. You should see then the daf - fing of mer - ry lads and

lass - es, As the gloam - ing comes gray - ly at the set - ting of the sun! For Tom will bring his flute, Ay! and Jack will bring his

fid - dle. Mer - ri - ly each note O'er the green will float, While each bachelor and maid Trip across and down the

mid - dle; Oh, life is full of glee, In my own lov'd . . coun - tree! La la la la la, . . . la la la la, . . .

Dance.

. . la la la la la la la la, La la la la la, . . la la la la, . . la la la la la la la, La, la, la la, . . la, la,

la, la, la, la, La, la, la, la, la, la, la, la, la, la, la, la, . . .

p

2. When twi-light's dark - er grown, Then with whis - p'ring and

tr

poco rit.

laugh-ter, The lass - es run a - way throwing ling - er - ing looks be - hind! And that's how it will hap - pen, the fel - lows fol - low

af - ter, As the girls might be los - ing dan - ces if they do not mind. For Tom will bring his flute, Ay! and Jack will bring his

fid - dle. Mer - ri - ly each note, O'er the green will float, While each bachelor and maid, Trip across and down the

mid - dle; Oh, life is full of glee, In my own lov'd . . . coun - tree! La la la la la, . . . la la la la, . . .

Dance.

. la la la la la la la, la, La la la la la, . . . la la la la, . . . la la la la la la la, La, la, la, la, . . . la, la,

la, la, la, la, La, la, la, la, la, la, la, la, la, la, la, la, la, la!

No. 13. SONG OF THE CLOCK.—“TIC, TAC.”—(Jessamine.)

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato'.

Tic, tac, oh that mon - ot - on - ous tale of time, Tic, tac,

p

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

wea - ri - ly croon - ing its an - cient rhyme; . . . Tic, tac, ra - ther the hour-glass with gold - en

pp

The second system continues the vocal and piano accompaniment. The piano part includes a dynamic marking of *pp* (pianissimo).

sand, Than that . . still voice, and that nerve - less hand!

The final system of the song concludes with the vocal line and piano accompaniment.

più animato.

Fast - er! Fast - er! Fast - er! Fast - er! Oh! . . . what a lag - gard thou art!

più animato.

Fast - er! Fast - er! Fast - er! Fast - er still... . Than the beats of my heart!

Quick - ly, quick - ly, quick - ly, quick - ly bring . . . my be - loved to my feet! . . . Then,

Lento.

slow - ly, slow - ly, slow - ly, slow - ly mete out the mo - ments sweet! Ah! . . .

poco rit.

Tempo 1mo.

Tic, tac, pa-tient and pas-sionless on the wall, Tic, tac, lit-tle the old clock will

Tempo 1mo.

p *pp*

hear my call. . . . Tic, tac, Nay, I'm un-grate-ful, for lo! at last,

pp *pp*

poco più.

Mo - ment . . . of rap-ture, thou'rt near - ing fast! Sweet on my ear falls thy old rhyme, Soon now to

poco più.

rit.

break in sil-ver-y chime! For the hour to lo-vers dear, Ah! is here! . . .

rit. Ped. *

No. 14. GIPSY DUETTINO—"MAID OF THE WITCHING EYE."
(Nell & Clare.)

Allegro. NELL. Ah!..... maid of the witching eye,
CLARE. Ah! ah! maid of the witching eye,

Allegro. Ah! youth a-mor-ous and shy, Come! have a hap - - py for - - tune told!
Ah! ah! youth a-mor-ous and shy, Come! have a hap - - py for - - tune told!

Ah! our palm you've but to cross, Ah! to save your love from loss, With gold!
Ah! Ah!

PIANO. *f* *sfz* *tr*

Ah! . . . the gip-sy don't refuse! Ah! . . . ye who have wealth to lose!

With gold! Ah! don't re - - - fuse!

tr

But pro - pi - ti - ate, Your fate! Ah! . . . the

Ah!

gipsy don't refuse! Ah! ye who have wealth to lose! But pro - pi - ti - ate Your

don't re - fuse! Ah! . . . know Your

fate!

p We read the signs the stars may

fate!

CLARE.

write, In mys - tic scroll up - on the night! We prac - tise

arts from an - cient Nile, For all who make it worth our

La la, la, la la la la la, la la, la, la la la la la!

while! La la, la, la la la la la, la la, la, la la la la la!

Ah Ah! maid of the witching eye, Ah! youth

Ah! ah! ah! maid of the witching eye, Ah! ah! youth

a - morous and shy, Come! have a hap - py for - tune told! Ah! our

a - morous and shy, Come! have a hap - py for - tune told! Ah!

The first system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The key signature has one sharp (F#), and the time signature is 2/4. The system ends with a dynamic marking of *sfa* (sforzando).

palm you've but to cross, Ah! to save your love from loss, With gold!

. . . Ah! With

The second system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a similar rhythmic pattern. The system ends with a trill (*tr*) in the piano part.

Ah! the gip-sy don't refuse! Ah! ye who have wealth to lose! But pro -

gold! Ah! don't re - fuse!

The third system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a trill (*tr*) in the right hand. The system ends with a dynamic marking of *f* (forte).

pi - ti - ate Your fate!

Ah . . . know Your fate!

The fourth system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a trill (*tr*) in the right hand. The system ends with a dynamic marking of *f* (forte).

No. 15. SEXTUOR—"NOW THE SPELLI"—(Nell, Jessamine, Clare, Rochester, Buckingham, & Weasel.)

WEASEL. *Moderato* Now the

NELL. spell! Th'incan-ta-tion? As ye will, so let it be! . . . Calm now all per-tur-ba-tion,

CLARE. JESS. ROCH. And you'll see . . . What you'll see! Oh, I dread this witches' re-vel! Nay, then, let the de-mons ap-pear! . . .

BUCK. NELL. (Shows planchette.) Call up your spi-rit, imp, or de-vil! Imp, or de-vil! No need, for'tis here! Be-hold, and

animato. *Allegro moderato.* fear! Yes, 'tis here! it is here! Look and fear! Far . . . in fair cor-al land, . . .

animato. Ped. *

Wheresandal and palm Shed o - dor - ous balm,

Rose

Ped.

. . . by white-breasted strand, . . . The mys - ti - cal tree . . . That grew this for me, That grew this for me !

rit.

colle parte.

NELL.
Rose by white-breasted strand, The mys - ti - cal tree That grew this for

JESS.
Rose by white-breasted strand, The mys - ti - cal tree That grew this for

CLAKE.
Rose by white-breasted strand, The mys - ti - cal tree That grew this for

ROCH.
Rose by white-breasted strand, The mys - ti - cal tree That grew this for

WEASEL.
In fair co - ral land By white-breasted strand, Themys - ti - cal tree

BUCK.
In fair co - ral land By white-breasted strand, Themys - ti - cal tree

In fair co - ral land By white breasted strand, Themys - ti - cal tree

ff tempo.

NELL.
me! 'Twill vi-brate and thrill, At the fine spi-rits' will!

JESS.
me! 'Twill vi-brate and thrill, At the fine spi-rits' will!

CLARE.
me! 'Twill vi-brate and thrill, At the fine spi-rits' will!

ROCH.
me! 'Twill vi-brate and thrill, At the fine spi-rits' will!

WEASEL.
That grew this for thee! 'Twill vi-brate and thrill, At the fine spi-rits' will! . . .

BUCK.
That grew this for thee! 'Twill vi-brate and thrill, At the fine spi-rits' will!

ff

At the spi - rits' will! . . . It will vi-brate and thrill at the spi - rits' will!

At the spi - rits' will! . . . It will vi-brate and thrill at the spi - rits' will!

At the spi - rits' will! . . . It will vi-brate and thrill at the spi - rits' will!

pp Wonder, won-der, won-der, won-der, won-der! It will vi-brate and thrill at the spi - rits' will!

pp Wonder, won-der, won-der, won-der, won-der! It will vi-brate and thrill at the spi - rits' will!

pp Won-der, won-der, won-der, won-der, won-der! It will vi-brate and thrill at the spi - rits' will!

poco rit. *ff* *più moderato*

(NELL and CLARE hold their tambourines for money, which the others give.)

BUCK.

Ah! hold! . . . No me-tal base, But gold! Here's gold!

NELL. Thanks to your grace!

BUCK. Grace? oh fie!

NELL. Wherefore? spi-rits don't lie!

(NELL making burlesque incantation motions.)

From West, from East, from South, from North, . . . Ye spi-rits fine, Now is-sue forth . . .

(To WEASEL.)

Fire and sea, Earth and air, Give them up, Ev'rywhere! What wouldst thou? What would-est thou?

WEASEL.

Here they are now! . . . If my trea-sure, if my treasure here is safe! Is't secure, from play-ac-tor, and from vagrant, and from

NELL. (*Spoken*)—We will see! (*Goes behind table, c.*) NELL. (*To table.*)

waif? Art thou there? Spi-rit, say! Tell me

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'waif?' and 'Art thou there? Spi-rit, say! Tell me'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more active bass line in the left hand.

(NELL puts plan-

true! I command thee! Obey! It is there! It is there! It is there! It is there!

It is there!

It is there!

It is there!

It is there!

It is there!

(Raps heard.) Harp.

The second system of the score features multiple vocal parts and piano accompaniment. The vocal parts enter with the lyrics 'true! I command thee! Obey!' and 'It is there! It is there! It is there! It is there!'. The piano accompaniment includes a harp part, indicated by the 'Harp.' label, and features a series of raps, indicated by the '(Raps heard.)' label.

chette on white paper—placed by CLARE on table—and puts finger-tips on the planchette.)

NELL. *dolce.*

Through thy mag - ic maz - es now

The third system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Through thy mag - ic maz - es now'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more active bass line in the left hand. The tempo is marked 'p' (piano).

twin - ing, Weave out thine an - swer, sy - bil fay! Tell him who his

NELL.
weird is di - vin - ing, What means the por - tent of to - day?

ROCH.
Thro' thy

WEASEL.
Thro' thy

BUCK.
Thro' thy

un poco rit. *a tempo.*

NELL.
Ah! . . . twin - ing,

JESS.
Ah! . . . twin - ing,

CLARE.
Ah! . . . twin - ing,

ma - gic ma - zes now twin - ing, Thro' thy ma - zes twin - ing,

ma - gic ma - zes now twin - ing, Thro' thy ma - zes twin - ing,

ma - gic ma - zes now twin - ing, Thro' thy ma - zes twin - ing,

NELL.
Tell him who his weird is di - vin - - ing, What means the por - tent of to - day?

JESS.
Tell him who his weird is di - vin - - ing, What means the por - tent of to - day?

CLARE.
Tell him who his weird is di - vin - - ing, What means the por - tent of to - day?

ROCH.
Tell him who his weird is di - vin - - - ing, What means the por - tent of to - day?

WEASEL.
Tell him who his weird is di - vin - - ing, What means the por - tent of to - day?

BUCK.
Tell him who his weird is di - vin - - ing, What means the por - tent of to - day?



Twine on! Twine on! Tell him who'd be now di - vin - ing,



NELL.
What means, what means, What means the por - tent of to -

JESS.
Tell him, tell him, Tell him his fate to -

CLARE.
Tell him, tell him, Tell him his fate to -

ROCH.
Tell him, tell him, Tell him his fate to -

WEASEL.
Tell him, tell him, Tell him, to -

BUCK.
Tell him, tell him, Tell him, to -

(Nell takes the scroll from under planchette, and all descend stage.)

meno mosso. *p* *sffz* *Lento.*

- day! Twine on, twine on, oh! sy - bil fay! . . . Twine on, twine on, oh! sy - bil fay! . . .

- day! Twine on, twine on, oh! sy - bil fay! . . . Twine on, twine on, oh! sy - bil fay! . . .

- day! Twine on, twine on, oh! sy - bil fay! . . . Twine on, twine on, oh! sy - bil fay! . . .

- day! Twine on, twine on, oh! sy - bil fay! . . . Twine on, twine on, oh! sy - bil fay! . . . (Laughing.)

- day! Twine on, twine on, oh! sy - bil fay! . . . Twine on, twine on, oh! sy - bil fay! . . . By my

- day! Twine on, twine on, oh! sy - bil fay! . . . Twine on, twine on, oh! sy - bil fay! . . .

- day! Twine on, twine on, oh! sy - bil fay! . . . Twine on, twine on, oh! sy - bil fay! . . .

meno mosso. *Lento.* *sffz*

ROCH.

troth! 'Tis a screed! But no mat - ter!

BUCK. *p* Now read! . . .

NELL.—(Spoken)—“ Look well, old man, to bolts and bars, Your treasure's peril'd—signed, The Stars!”

WEASEL (shrieking).

Oh! . . . oh! . . .

Tempo di Valse.

NELL. *poco rit.*

JESS. *poco rit.*

CLARE. *poco rit.*

ROCH. *poco rit.*

WEASEL.

BUCK.

Tempo di Valse.

ff poco rit.

By this to - ken . . . Fate hath spo - ken, . . . And there's dan - ger in the air! . . .

By this to - ken . . . Fate hath spo - ken, . . . And there's dan - ger in the air! . . .

By this to - ken . . . Fate hath spo - ken, . . . And there's dan - ger in the air! . . .

By this to - ken . . . Fate hath spo - ken, . . . And there's dan - ger in the air! . . .

By this to - ken Fate hath spo - ken, Dan - ger's there! . . .

By this to - ken Fate hath spo - ken, Dan - ger's there! . . .

By this to - ken Fate hath spo - ken, Dan - ger's there! . . .

By this to - ken Fate hath spo - ken, Dan - ger's there! . . .

NELL.
But this let - - ter, Had been bet - - ter, If on - ly it said when and

JESS.
But this let - - ter, Had been bet - - ter, If on - ly it said when and

CLARE.
But this let - - ter, Had been bet - - ter, If on - ly it said when and

ROCH.
But this let - - ter, Had been bet - - ter, If on - ly it said when and

WEASEL.
But this let - - ter, Had been bet - - ter, If it on - ly said

BUCK.
But this let-ter, Had been bet-ter, If it on - ly said

where ! . . . By this to - ken . . . Fate hath spo - ken, . . . And there's dan - ger

where ! . . . By this to - ken, . . . Fate hath spo - ken, . . . And there's dan - ger

where ! . . . By this to - ken, . . . Fate hath spo - ken, . . . And there's dan - ger

where ! By this to-ken Fate hath spo-ken, Dan . . .

where ! By this to-ken Fate hath spo-ken, Dan . . .

where ! By this to-ken Fate hath spo-ken, Dan . . .

poco rit.

rit. in the air! . . . But this let . . . ter Had been bet - - ter, If it *p.*

rit. in the air! . . . But this let . . . ter Had been bet - - ter, If it *p.*

rit. in the air! . . . But this let . . . ter Had been bet - - ter, If it *p.*

rit. - ger's there! . . . But this let . . . ter Had been bet - - ter, If it *p.*

rit. - ger's there! . . . But this let - ter Had been bet - ter,

rit. - ger's there! . . . But this let - ter Had been bet - ter,

rit. *p.*

on - ly had said when and where! . . . Yes! this let - - ter Had been bet - - .

on - ly had said when and where! . . . Yes! this let - - ter Had been bet - - .

on - ly had said when and where! . . . Yes! this let - - ter Had been bet - - .

on - ly had said when and where! . . . Yes! this let - - ter Had been bet - - .

Had it said where! . . . But this let - ter Had been

Had it said where! . . . But this let - ter Had been

NELL.

Dan - ger lurks in the

ter,

JESS.

Dan - ger lurks in the

ter,

CLARE.

Dan - ger lurks in the

ter,

ROCH.

ter Had it on - ly said when!

WEASEL.

Or at least men - tioned where!

BUCK.

Or at least men - tioned where!

air! the air!

air! the air!

air! the air!

air! the air!

air! the air!

air! the air!

Animato.

No. 16.

SONG—"FIRST LOVE."—(Nell.)

Troth is naught—and the world is grey.

PIANO. *Andante assai.*

Wo - man trusts, and men be - tray! So hath run Love's tale al - way, And

p

so shall it be for e - ver and aye! Oh, trust-ing maid with thy vis - ions bright, Art

poco piu.

poco piu.
marcato il basso.

wi - ser than the wise of Na - ture's prime? . . . What is the spell that veils thy sight, That thou read'st

stentato. *tempo.* *f*

stentato. *tempo.* *f*
Ped. *

rall. not the warnings of all time? Ah! . . . First love! . . . I

Tempo di Valse.

colla voce. Ped. * L.H.

know its charm full well! . . . First love . . . now

L.H.

ris. holds thee with its spell! . . . And for - tune may be - tray thee, And

un poco animato.

ris. *marcato il basso.* *un poco animato.*

he who vows, be - tray thee, Yet, ah! . . . be they

cres. *ac - cel - er - an - do.* *dim.*

rall. *a piacere.*

false as they will, . . Thou wilt dream on still!

p *rall.* *Colla voce.* *f* *p*

Tempo 1mo.

Love's a flow'r! But flow'rs de - cay,

Tempo 1mo.

Ped. *

Love's a sun! But night shrouds day, Love's a song! But the sweet - - est . . . lay

3

Ebbs in - to si - lence and dies a - way! Yet his faith - no! Or the vow he made, Im -

marcato il basso.

stentato. *tempo.*

mor - tal - tho' all earth - ly things may pass! . . . Poor trust - ing heart! 'Twill as quick - ly fade, . . . As sum - mer

stentato. *tempo.*

Ped. *

f *rall.* *Tempo di Valse.*

sha - dow on the wav - ing grass! Ah! . . . First love! . . . I

Tempo di Valse. pp

Ped. *solla voce.* * L.H.

know its charm full well! First love now

L.H.

ris. holds thee with its spell! And for - tune may be - wray thee, And *un poco animato.*

ris. *marcato il basso.* *un poco animato.*

he . . . who vows, be - tray thee! Yet ah!

cres. *ac - cel - ler - an - do.*

Ossia: 

rall. . . . be they false as they will, . . . Thou wilt dream on still!

dim. *p* *rall.* *colla voce.* *pp*

Fed,

No. 17. DUET—"THE DAPPLED FAWN."—(Jessamine & Falcon.)

JESS. *Allegretto non troppo.*
The dap - pled fawn Sleeps

FAL.
The dap - pled fawn Sleeps

PIANO
ff *Allegretto non troppo.*

on the lawn, The birds no more are sing - ing, The rov - ing bee, From o'er the lea, Is

on the lawn, The birds no more are sing - ing, The rov - ing bee, From o'er the lea, Is

slow - ly home - ward wing - ing, From fox - glove bells, His trea - sure cells, With sweets to - night are

slow - ly home - ward wing - ing, From fox - glove bells, His trea - sure cells, With sweets to - night are

la - den, But sweet - er far, 'Neath light of star, The troth of youth and maid - en!

la - den, But sweet - er far, 'Neath light of star, The troth of youth and maid - en! And dost thou

ritard poco a poco. Molto meno mosso.

No! for thou'rt near ! And yet de - spite my feignèd might, How quick - ly throbs my rebel heart! Yet who can
 fear? So near, that ne - ver more we'll part ! Yet who can

colla parte. Molto meno mosso.

tempo 10.

sev - er the hearts now one? Hearts link'd for e - ver, Till time be done ! Ah ! The .
 sev - er the hearts now one? Hearts link'd for e - ver, Till time be done ! Ah ! The .

p tempo 10.

birds no more are sing - ing, The rov - ing bee, from o'er the lea, Is . . slow - ly home - ward wing - ing ! From
 birds no more are sing - ing, The rov - ing bee, from o'er the lea, Is . . slow - ly home - ward wing - ing ! From

fox - glove bells, His . . trea - sure cells With sweets to - night are la - - den, But sweet - er far, 'Neath
 fox - glove bells, His . . trea - sure cells With sweets to - night are la - - den, But sweet - er far, 'Neath

f *più animato.*
 light of star, The . . . troth of youth and maid - en!
 light of star, The . . . troth of youth and maid - en! Fear - - less be, I

più animato.
 Fear - - less, yes, fear - less I will be, For
 watch, love, I watch o'er thee! Fear - - less, yes, fear - less thou mayst be, For

a piacere. *f accel.*
 ah, . . . love, thou wilt watch o'er me! . . . Thou art my fate, I o - bey. I
 ah, . . . love, I will watch o'er thee! . . . Thou art my fate, I o - bey. I

colla parte. *dim.* *f* *accel.* *8va.*

8va.
 bow to love's sway, Thine a - lone for e - ver and aye!
 bow to love's sway, Thine a - lone for e - ver and aye!

Ped. *

No. 18. SONG—"ILLUSIONS!"—(Buckingham.)

Moderato.

PIANO.

The piano introduction consists of two staves in 3/4 time, marked *Moderato*. The key signature has one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand.

BUCK. *Tempo di Valse.*

p

Faith! there's a sea - son, When one's ripe rea - son Will say some truths and won't be de - nied, . .

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is *Tempo di Valse*. The piano part begins with a *p* dynamic.

Time and place scorn - ing, Urg - ing its warn - ing, Tho' you may mock and care - less de - ride!

The second system of the vocal and piano accompaniment, continuing the lyrics from the first system.

Then you dis - cov - er, You, whil - om lov - er, Were but the deer and feign'd love the toils! . .

The third system of the vocal and piano accompaniment, continuing the lyrics.

Al - so that wo - man, Is su - per - hu - man, When fee - ble man she de - ceives and spoils!

pp

The fourth system of the vocal and piano accompaniment, concluding the piece. The piano part ends with a *pp* dynamic.

p

Dear - ly my wisdom have I earn'd, And paid my school - ing all in vain! Oft tho' I have my fingers burn'd, I'd like to burn them o'er a -

p Ped.

- gain! Ah! lit-tle traitors that ye were, Your kiss-es false were pass-ing sweet, 'Tis quite as plea - sant I'll a - ver, In

p *cres.* *dim.*

p *cres.* *dim.*

a piacere. *più.*

be - ing cheat-ed as..... to cheat! Once more de - ceive!

colla parte. *più.*

poco rit. *più lento.* *p*

I'll give you leave! . . . In vain I'm sigh - ing, No voice re -

poco rit. *più lento.* *p*

- ply - ing, Vow gives to mine, As in old time, as in old time! My ten-der flow - ers,

rit. *poco animato.*

Scent o - ther bow - ers, All, all are gone ! . . Yet I, fond lo - ver, still live on ! By such de -

rit. *poco animato.*

ri - tar - dan - do. *Tempo 1mo.*

ceit my heart's per - plex'd ! Farewell, old loves, ... un - til the next ! Ah ! . . .

ri tar dan do. *Tempo 1mo.*
p

Who knows that, from the gay world a - part, . . Here, some sweet maid - en, In - no - cence la - den,

rit. *piu.*

For me is keep - ing her pure young heart ! Avaunt thee, Rea - son ! 'Tis yet Love's sea - son !

rit. *piu.*

ad lib.

Let woman reign ! Let woman reign o'er my heart a - gain !

colla parte.

No. 19. DUETTO—"TURN ABOUT."—(Buckingham and Rochester.)

BUCK. ³ ROCH. ³

Roch-es-ter, Ah! . . . Bucking-ham here? Come,

Allegro vivace.

PIANO.

BUCK. *un poco rit.* ROCH.

Sir! this way of deal - ing Is ra - ther ca - va - lier! And you a march were steal - ing! We

Allegretto.

set - tled pla - ces ev - 'ry day to change, no doubt, . . . Mas - ter first, then ser - vant, turn a -

Allegretto.

- bout. . . To - day you are the wait - er, My pow'r is there - fore great - er, Sub - mis - sive you must be! . . . Go!

ROCH.

leave the field to me! Go! wait - er, leave the field to me!

BUCK.

Right! Ro - ches - ter, and loy - al - ly now

I'll o - bey! . . . Ev - 'ry dog, my lord, shall have his day! . . . I wish it were to -

- mor - row, And own it to my sor - row, I grudge thee Jes - sa - mine, . . . May she not be Jes - sie thine! My

ROCH.

tempo.

I have won! I have won! Sweet sen - sa - tion, His vex -

gen - tle vil - lage flow'r, my pret - ty Jes - sa - mine! I am done! I am done! Vile sen - sa - tion And vex -

*rit.**tempo.*

ROCH.
BUCK.

a - tion, I have won! I have won! I'll en - gage He's in a rage! My day out! My day out! Hearts be -
a - tion, I am done! I am done! How as - suage All my rage? Quite put out! Quite put out! I m re -

gill - ing! For - tune smil - ing! My day out! My day out! Ser - vant thou, Un - to me bow! Tra la la tra la
vil - ing, Fate be - gill - ing, Quite put out! Quite put out! Ser - vant now, I have to bow! Sing a - way! It's your

la, tra la la! . . . I have won! I have won! Sweet sen - sa - tion, His vex - a - tion! I have
day! Sing a - way! . . . I am done! I am done! Vile sen - sa - tion And vex - a - tion! I am

won! I have won! I'll en - gage He's in a rage! Now you must go! Our bond you know! . . .
done! I am done! How as - suage Now all my rage? *Più Moderato.*

BUCK. (*spoken.*) Shall I re-call? You know each clause, Then wherefore pause?

Yes! I know! Not at all . . .

BUCK. (*angrily.*) (*Is going, when stops and listens to the village chimes.*) (*Spoken.*) I don't pause! Ha! 'Tis the bells!

SOPRANOS. (*Chorus of Peasants off.*) *p* Health to our Mas - ter,

TENORS. *p* Health to our Mas - ter,

BASSES. *p* Health to our Mas - ter,

(*Carillon.*) *quasi religioso* *p*

ROCH. No! pea - sants troll - ing. Hark! now the bell now toll - ing, And midnight it tells! and stall!

BUCK. Har - vest home is o - ver! May good luck him be - fall, In field, in field and stall! Gold - en his

Har - vest home is o - ver! May good luck him be - fall, In field, in field and stall! Gold - en his

Har - vest home is o - ver! May good luck him be - fall, In field and stall! Gold - en his

(*The bells chime midnight.*)

Ped. * Bell Ped. * Ped. *

ROCH. (*aside*) BUCK.

What a slip... 'twixt lip and cup! Yes, your day is up!... Twelve o'clock! I am master, you see! Go!

corn - fields, Green the meadow clo - ver, Long live our Mas-ter, and so say we all!

corn - fields, Green the meadow clo - ver, Long live our Mas-ter, and so say we all!

corn - fields, Green the meadow clo - ver, Long live our Mas-ter, and so say we all!

* Ped. * Ped. * Ped. * Ped. * *con Sva.* Ped. *

ROCH.

I am done! I am done! Vile sen - sa - tion, And vex -

wait - er, leave the field to me! I have won! I have won! Sweet sen - sa - tion, His vex -

Tempo Imo. *pp*

- a - tion! I am done! I am done! How as - suage All my rage? Quite put out! Quite put out! I'm re -

- a - tion! I have won! I have won! I'll en - gage He's in a rage! My day out! My day out! Hearts be -

- vil - ing! Fate be - guil - ing! Quite put out! Quite put out! Ser - vant now, I have to bow! Sing a - way! It's your
 - guil - ing! For - tune smil - ing! My day out! My day out! Ser - vant thou, Un - to me bow! Tra la la, tra la

p

rit. *tempo.*
 day! sing a - way! I am done! I am done! Vile sen - sa - tion And vex - a - tion! I am
 la, tra la la! I have won! I have won! Sweet sen - sa - tion, His vex - a - tion! I have

rit. tempo. pp

done! I am done! How as - suage Now all my rage?
 won! I have won! I'll en - gage He's in a rage!

ff

No. 20.

FINALE, ACT II—"WHAT'S PASSING HERE?"—(Tutti e Coro, S.S.T.B.).

Allegro moderato.

PIANO. *p* cre - - - - - scen - - - - - do.

(Entry of Reapers and Harvesters, with lanterns, pitchforks, &c.)

BASSES. *Ben mesurato.*

What's

Ben mesurato.

2ND TENORS.

What's pass - ing here? What's pass - ing here, we

pass - ing here? What is pass - ing here, we won - der? What's pass - ing here? What's pass - ing here, we

(They lift up WEASEL.)

SOPRANOS.

It looks like

1ST & 2ND TENORS.

won - - - der? It looks like crime! Is it mur - der? or is't plun - - - der? It looks like

won - - - der? It looks like crime! looks like

WEASEL (*groaning*).

crime, is it mur - der, or is't plun - - - der? How came you thus? Now tell to us!

crime, is it mur - der, or is't plun - - - der? How came you thus? Now tell to us!

crime, How came you thus? Now tell to us!

rit. Ah! . . .

rit.

rit.

tr.....

tempo.

WEASEL.

Ah! . . . the vil - lage will be dumb with fright... Ah! . . . at what has hap-pen'd

Sva.

stacc.

pp

here this night! Yes! mur - der stalks a - bout, In le - gal robe trick'd out!

Sva.

Ped. sfz

sfz

sfz

SOPS. & TENORS. NELL & CLARE.

Ah! Lack a day! Help we pray! For our mas-ters two: Whom some knaves

BASSES.

Ah!

(Enter NELL & CLARE as servants.) *p meno mosso.*

Have with staves, beat - en black and blue! Lack a day, Help we pray, For our mas - ters two...

SOPRANOS. *f*

Lack a day, Help they pray, For their mas - ters two...

TENORS. *f*

Lack a day, Help they pray, For their mas - ters two...

BASSES. *f*

Lack a day, Help they pray, For their mas - ters two...

Whom some knaves Have with staves, Beaten black and blue !

poco meno.

Whom some knaves Have with staves, Beaten black and blue ! Here they come, sorry pair !

Whom some knaves Have with staves, Beaten black and blue ! Here they come, sorry pair !

Whom some knaves Have with staves, Beaten black and blue ! Much the worse for the wear !

(Enter ROCHESTER and BUCKINGHAM limping.)

poco meno.

f *p*

Tempo di marche bouffe.

ROCH. Here we come, tho' knock'd a-bout and tired! And scarce - ly fit to move!

BUCK. Here we come, tho' knock'd a-bout and tired! And scarce - ly fit to move!

SOPS. Knock'd a - bout that hard-ly they...

TENORS. Knock'd a - bout that hard-ly they...

BASSES. Knock'd a - bout that hard-ly they...

Tempo di marche bouffe.

rit.

now can move! WEASEL. *f* 'Tis a scan - dal, a shame!

ROCH. (*aside.*) now can move! (Just in case we e-ver are required An a - li - bi to prove!) 'Tis a scan - dal, a shame!

BUCK. now can move! (Just in case we e-ver are required An a - li - bi to prove!) 'Tis a scan - dal, a shame!

sfz *tempo.*

WEASEL. SOPS. *Allegro quasi vivo.* The villain you shall know, and his name! The ras - cal we would know! To pri - son he shall go! His

ROCH. TENORS. The villain you shall know, and his name! The ras - cal we would know! To pri - son he shall go! His

BUCK. BASSES. The villain you shall know, and his name! The ras - cal we would know! To pri - son he shall go! His

Allegro quasi vivo.

Allegretto.
WEASEL. *accel.*

name de - clare, He'll to the lock - up fare! There he stands! It was the Bea - dle! Yes! 'tis he, 'tis

ROCH. *accel.*

name de - clare, He'll to the lock - up fare! There he stands! It was the Bea - dle! Yes! 'tis he, 'tis

BUCK. *accel.*

name de - clare, He'll to the lock - up fare! There he stands! It was the Bea - dle! Yes! 'tis he, 'tis

(Enter the BEADLE.)

un poco rit. *Allegretto.* *accel.*

Sops. *Vivo.*

he, 'tis he, 'tis he, 'tis he, 'tis he! *a tempo.* Of him

TENORS. *accel.*

he, 'tis he, 'tis he, 'tis he, 'tis he! Gra - cious pow'rs! it was the Bea - dle! Joy - ful - ly then let us put him in the pil - lor - ie! Of him

BASSES.

he, 'tis he, 'tis he, 'tis he, 'tis he! Gra - cious pow'rs! it was the Bea - dle! Joy - ful - ly then let us put him in the pil - lor - ie! Of him

a tempo. *accel.* *Vivo.*

take a hold, Of him take a hold, He was too ven - ture - some and art - ful was the

take a hold, Of him take a hold, Tra la la! Tra la la!

take a hold, Of him take a hold, Tra la la! Tra la la!

BEADLE.

'Twasn't me! 'Twasn't me!

Bea - dle bold! Of him take a hold! Of him take a hold! And in the
tra la la, tra la la, la! Of him take a hold! Of him take a hold! And in the
tra la la, tra la la, la! Of him take a hold! Of him take a hold! And in the

stocks, with ma - ny knocks, Just put the Bea - dle bold! Takehold!
stocks, with ma - ny knocks, Just put the Bea - dle bold! Takehold!
(They hurry BEADLE off.)
stocks, with ma - ny knocks, Just put the Bea - dle bold! Takehold! (Enter MARJORIE veiled and dressed as JESSAMINE.)

Ob. *poco rit.*

Moderato ben sostenuto. WEASEL. MAR. (sighing.) NELL. CLARE.
Jes - sa - mine! Jes - sa - mine! Ah! Well done, my lass! I think she'll

MAR. (sighing) Ah! BUCK. ROCH. *dolce.*
pass! O hap - py chance! I now may sigh my vow! If e'er I press my suit, 'tis now!

dolce.

SOPS. *p dolce.*

TENORS. *p*

BASSES. *p*

Stil-ly night and star-ry skies, Thro' girlhood's dream should e-ver rise, Nor midnight foes, Nor din, nor blows, Mar her re -

NELL. *rit.*

Should ne'er marthy re - pose !

The vil-lain is in durance vile, And Ah! I will watch o'er thee !

- pose ! Raise thy drooping head and smile, Fear not, but smile, For we will watch o'er thee !

- pose ! Raise thy drooping head and smile, Fear not, but smile, For we will watch o'er thee ! She

- pose ! Raise thy drooping head and smile, Fear not, but smile, For we will watch o'er thee !

ROCH. *rit.*

needs the doctor's art ! Sweet trembling maid ! I feel her pulses wild-ly beat-ing,

BUCK. *rit.*

Let's feel her pulse (and heart !)...

Moderato quasi allegretto.

BUCK. Tic - e - toc! I hear her ti-midheartsometale of love re-peat-ing, Tic - e - toc! **NELL (aside).** (I fan-cy if whis'trembling

'tis with in-ward laughter Tic - e - toc! **NELL.** Her
CLARE (aside). (This con-sul-tation they'll re-mem-ber e-ver af-ter, Tic - e - toc!) Her
ROCH. Her
BUCK. Her

pulse is high! One,two,three,four,five, six, . . We must a po-tion mix, . . See how her ro-ses fly! . . Her
 pulse is high! One,two,three,four,five, six, . . We must a po-tion mix, . . See how her ro-ses fly! . . Her
 pulse is high! One,two,three,four,five, six, . . We must a po-tion mix, . . See how her ro-ses fly! . . Her
 pulse is high! One,two,three,four,five, six, . . We must a po-tion mix, . . See how her ro-ses fly? . . Her

NELL.
pulse is ve - ry high! See how her ro - ses fly!

CLARE.
pulse is ve - ry high! See how her ro - ses fly!

ROCH.
pulse is ve - ry high! See how her ro - ses fly!

BUCK.
pulse is ve - ry high! See how her ro - ses fly! Be - neath the ker - chief's wreath of snow, See

col canto.

un poco animato.

N.
Ah! now be - neath the ker - chief's snow, . . . See

C.
p
la la! la la! la la la, la la!

R.
p
la la! la la! la la la, la la!

B.
p
now the ro - ses blush and blow! la la! la la! la la la, la la!

un poco animato.

NELL. *stent.* *f.*
 now the ro - ses blush and blow! See now the ro - ses blow, . . ay, blow! Now

CLARE. *stent.* *f.*
 la la! la la! la la! la la! See now the ro - ses blow, . . ay, blow! Now

ROCH. *stent.* *f.*
 la la! la la! la la! la la! See now the ro - ses blow, . . ay, blow! Now

BUCK. *stent.* *f.*
 la la! la la! la la! la la! See now the ro - ses blow, . . ay, blow! Now

colla parte. *f.* *p.*

pp
 mu - sic soft and sweet, Her gen - tle pul - ses beat! Now mu - sic soft and sweet, Her gen - tle pul - ses beat! Tic

pp
 mu - sic soft and sweet, Her gen - tle pul - ses beat! Now mu - sic soft and sweet, Her gen - tle pul - ses beat! Tic

pp
 mu - sic soft and sweet, Her gen - tle pul - ses beat! Now mu - sic soft and sweet, Her gen - tle pul - ses beat! Tic

ppp
 mu - sic soft and sweet, Her gen - tle pul - ses beat! Now mu - sic soft and sweet, Her gen - tle pul - ses beat! Tic

pp

NELL.

toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc!

CLARE.

toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc!

ROCH.

toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc!

BUCK.

toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc!

toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc, tic toc!

Andante assai.
SOPRANOS.

BUCK.

Now, dear Jes - sa - mine, good night, good night! Not yet, ah, no!

Andante assai.

ROCH.

SOPRANOS.

ROCH. (*aside to JESS.*)

Why should we go? Don't you see she is half dead with fright? Nay, lis - ten,

BUCK. (*aside to JESS.*)

love, to me! . . . One word with thee! . . . Ah!

un poco rit.

Moderato
NELI.

CLARE.

ROCH. (aside to MARJORIE).
Moderato. dolce.

(MARJORIE nods acceptance.)

meet me, sweetheart, I im - plore...

By the Hunter's oak at four !...

BUCK. (aside to MARJORIE).

Ah ! meet me, sweetheart, I im - plore...

Moderato.

p

N. The day breaks o - ver wood - land and stream,

C. The day breaks o - ver wood - land and stream,

R. Meet me, sweetheart, I im - plore !

B. (MARJORIE nods acceptance.)
By the Hun-ter's oak at four, just at four. Meet me, sweetheart, I im - plore !

SOPS. pp

Lo, the day is here ! Lo, the day is here ! O'er wood and stream,

TENORS. pp

Lo, the day is here ! Lo, the day is here ! O'er wood and stream,

BASSES. pp

Lo, the day is here ! Lo, the day is here ! O'er wood and stream,

NELL.
Sleep, mai - den sleep, Sweet be thy dream! Till the noon is bright a - bove, Dream

CLARE.
Sleep, mai - den sleep, Sweet be thy dream! Till the noon is bright a - bove, Dream

ROCH.
Just at the hour of four, At the hour of four, Meet me, sweet - heart,

BUCK.
Just at the hour of four, At the hour of four, Meet me, sweet - heart,

SOPS.
Sleep, mai - den sleep, Sweet be thy dream! Till the noon is bright a - bove,

TENORS.
Sleep, mai - den sleep, Sweet be thy dream! Till the noon is bright a - bove,

BASSES.
Sleep, mai - den sleep, Sweet be thy dream! Till the noon is bright a - bove,

NELL. *più moderato.*

N.
on, and be thy dreams of love. Yet a strain, on-ly one, before we part, With arm in arm, and heart to

C.
on, and be thy dreams of love.

R.
I im - - - - - plore!

B.
I im - - - - - plore!

S.
Dream of love.

T.
Dream of love.

B.
Dream of love.

più moderato.

p

heart, When twi - light's dark - er grown, Then with whis - p'ring and laugh - ter, The lass - es run a -

- way throw - ing ling - er - ing looks be - hind! And that's how it will hap - pen, the fel - lows fol - low

af - ter, As the girls might be los - ing dan - ces if they do not mind. For Tom will bring his

flute, Ay! and Jack will bring his fid - dle. Mer - ri - ly each note, O'er the green will float,

NELL.
While each bach - e - lor and maid . . . Trip a - cross and down the mid - dle; Oh, life is full of

TENORS.
pp La, la, la, la, la, la, la, la, la, la, la, la, la, la,

BASSES.
pp La, la, la, la, la, la, la, la, la, la, la, la, la, la,

NELL.
glee, In my own lov'd . . . coun - tree! La la la la la, . . . La la la la, . . . la la la la la la la

SOPRANOS. *Bouche fermée.* Ah! Ah!

TENORS. *Bouche fermée.* Ah! Ah!

BASSES. *Bouche fermée.* Ah! Ah!

la, la, La la la la la, . . . la la la la, . . . la la la la la la la la, La, la, la,

Ah! Ah!

Ah! Ah!

Ah! Ah!

NELL.
la la la, la, la, la, la la, la, La, . . . la, la, la, la, la, la, la, la, la, la,

Animato.

la! SOPRANOS. *f* La, la la, la, la, la, la, la, la, la la, la,

TENORS. *f* La, la la, la, la, la, la, la, la, la la, la,

BASSES. *f* La, la la, la, la, la, la, la, la, la la, la,

ff *Animato.*

La, la, la, la, la, la, la, la, la, la!

La, la, la, la, la, la, la, la, la, la!

La, la, la, la, la, la, la, la, la, la!

La, la, la, la, la, la, la, la, la, la!

ff

f La, la la, la, la, la, la, la, la, la, la, la, La, la, la, la,

f La, la la, la, la, la, la, la, la, la, la, la, La, la, la, la,

f La, la la, la, la, la, la, la, la, la, la, la, La, la, la, la,

f La, la la, la, la, la, la, la, la, la, la, la, La, la, la, la,

ff

la, la, la, la, la, la, la, la, la, la,

la, la, La, la, la, la, la, la, la, la,

la, la, . . . La, la, la, la, la, la, la, la,

la, la, La, la, la, la, la, la, la, la,

ff

la!

la!

la!

la!

ff

(Curtain.)

Sua... più animato.

fff

End of Act II.

ACT III.

ENTR'ACTE.

PIANO.

Risolto. *più moderato.*

f *p*

Tempo di Valse.

f *pp con sordini.*

f Allegro.

(Behind curtain.) (Orchestra.) (Orchestra.)

ff (Behind.) (Behind.)

(Orchestra.) (Orchestra.)

This system contains the first two staves of music. The top staff begins with the instruction "(Behind curtain.)" and features a melodic line with a dotted quarter note followed by eighth notes. The bottom staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include "ff" and "ff (Behind.)".

(Orchestra.)

This system contains the third and fourth staves. The top staff continues the melodic line with some rests and slurs. The bottom staff features a more active accompaniment with eighth-note patterns and chords. A dynamic marking of "ff" is present.

This system contains the fifth and sixth staves. The top staff has a melodic line with slurs and accents. The bottom staff has a dense accompaniment of chords and eighth notes. A dynamic marking of "ff" is present.

This system contains the seventh and eighth staves. The top staff continues the melodic line with slurs. The bottom staff has a rhythmic accompaniment with eighth notes and chords. Dynamic markings include "ff" and "f".

(Behind.) (Orchestra.) (Behind.)

p f

This system contains the ninth and tenth staves. The top staff has a melodic line with slurs and accents. The bottom staff has a rhythmic accompaniment. Dynamic markings include "p" and "f".

(Orchestra.)

f p

This system contains the eleventh and twelfth staves. The top staff has a melodic line with slurs and accents. The bottom staff has a rhythmic accompaniment. Dynamic markings include "f" and "p".

(Behind.) (Orchestra.)

p ff Segue Coro.

(Orchestra.)

This system contains the thirteenth and fourteenth staves. The top staff has a melodic line with slurs and accents. The bottom staff has a rhythmic accompaniment. Dynamic markings include "p" and "ff". The system concludes with the instruction "Segue Coro." and a double bar line.

No. 21. HUNTING CHORUS—"THE EAGER HOUNDS." (S.S.T.B.)

Allegro. (Enter VALETS with wine, &c., which they set. Then FALCONERS and HUNTSMEN.)

PIANO

ff (Dogs barking.) (Enter CAVALIERS.)

TENORS. *f*
The ea - ger hounds are bay - ing, But here for a mo - ment de - lay - ing, We'll

BASSES. *f*
The ea - ger hounds are bay - ing, But here for a mo - ment de - lay - ing, We'll

hold them in leash, And we'll hood the hawk, Here on the grass, . . . Like low - born

hold them in leash, And we'll hood the hawk, Here up - on the silk - en grass, All like un - to a

f *ff*

lass, . . . Shall haugh - ty beau - ty drink from our fla - gon and laugh and talk! . . . Ah! game than deer yet

low born lass, Shall haugh - ty beau - ty drink from our fla - gon and laugh and talk! . . . A! game than deer yet

f

SOPS. (*off.*)

fair - er, Than doe or the dappled fawn rar - er, O la - dies, O la - dies, flee not a - way! . . . Hill-

fair - er, Than doe or the dappled fawn rar - er, O la - dies, O la - dies, flee not a - way! . . .

ff *ff* *pp*

TENORS (*on stage.*) SOPS. (*off.*) TENORS (*on stage.*)

o - o - oh! This sum - mer day! Hill - o - o - oh! This sum - mer day! . . .

This sum - mer day! This sum - mer day! . . .

ff *pp* *ff*

(*looking off.*) Here . . . comes the flight, . . . The

Here . . . comes the flight, . . . The

pp

sad - dles light, Court-ly

horns now are near - er blow - - ing, Down from their sad - - dles Light dames all

horns now are near - er blow - - ing, Down from their sad - - dles Light dames all

flusht and glow - - ing; Gay . . . are the spoils . . . Of her - on and

flusht and glow - - ing; Gay . . . are the spoils . . . Of her - on and

ant - ler'd crest, . . . But gay - er far, ay! far, the noon - tide

ant - ler'd crest, . . . But gay - er far, the noon - tide

f

rest! Ah! game than deer yet fair - er, Than doe or the dappled fawn rar - er, O la - dies, O

rest! Ah! game than deer yet fair - er, Than doe or the dappled fawn rar - er, O la - dies, O

f *ff*

la - dies, flee not a - - way! Ah! this is sport, Away from court, From e - ti -

la - dies, flee not a - - way! *Moderato grazioso.*

(PAGES & LADIES OF COURT enter.)

Moderato grazioso.

- quette and or - der'd phras - es, As for White-hall, Its glo-ries pall, Be-fore these love-ly wood - land maz - es! What col-on-

ade Was e - ver made, So fair as those o'er - arch - ing trees, What perfumed bow'r, Smelt like the flow'r that throws its

(They sit, PAGES serve.)

o - dour to the breeze? Thanks! but yet, 'Tis sin to eat, The scene's so sweet, And lo! the
TENORS. *(They eat.)* *p*

Pour out the wine! . . . *Bouche fermée.* Hum! Hum!
BASSES. *p*

Pour out the wine! . . . Hum! Hum!

lit - tle brook - let wimp - ling, With now and then, A ti - ny wren, With flashing wing its cur - rent dimpling! From ev'ry

Hum! Hum! Hum! Hum! Hum! Hum!

Hum! Hum! Hum! Hum! Hum! Hum!

spray A round - e - lay Thrills to our heart, we know not why; Lack and well - a - day, Tho' we would be gay,

Hum! Hum! Hum! . . . Still we

Hum! Hum! Hum! . . . Still we

Animato.

Lack and well - a - day, Tho' we would be gay, We are sad a moment As we think of days That are gone by !...

must sigh For days that are gone by !...

must sigh For days that are gone by !...

Animato.

Tempo 1mo. *f*

Ta ra, ta ra, ta ra! . . . Ta ra, . . . ta ra, . . . ta

f The eager hounds are bay - ing, But here for a moment delay - ing, We'll hold them in leash, And we'll

The eager hounds are bay - ing, But here for a moment delay - ing, We'll hold them in leash, And we'll

Tempo 1mo. *f* *ff* *ff*

ra! Here on the grass . . . Like low born lass, . . . We'll drink from fla - gon,

hood the hawk, Here on the grass . . . Like low born lass, . . . Shall haugh - ty beau - ty

hood the hawk, Here up - on the silk - en grass, All like un - to a low born lass, Shall haugh - ty beau - ty

drink from your fla-gon, and laugh and talk! Ta ra, ta ra, ta ra! Ta

drink from our fla-gon, and laugh and talk! Ah! game than deer yet fair - er, Than doe or the dap-pled fawn rar - er, O

drink from our fla-gon, and laugh and talk! Ah! game than deer yet fair - er, Than doe or the dap-pled fawn rar - er, O

ra ta, ta ra ta, Yes, here we'll stay, Hill - o - o, . . . oh! This sum - mer

la - dies, O la - dies, flee not a - way! This sum - mer

la - dies, O la - dies, flee not a - way! This sum - mer

day! Hill - o - o, . . . oh! This sum - mer day!

day! This sum - mer day!

day! This sum - mer day!

No. 22. SCENA—"THE BROKEN CAVALIER."—(Nell Gwynne.)
(The Legend of Chelsea Hospital.)

NELL.

The trum - pet sounds, to

Andante.

pp

PIANO.

Marziale.

f

sad - dle springs The loy - al Ca - va - lier, . . . "My sword" (he cries) it is my king's, My

rit. *tempo.*

love I vow thee, dear! . . . But give me a rib - bon for my crest, Ere from thee, sweet, I

colla parte. *tempo.*

rall.

part. . . . Thy scarf I'll car - ry on my breast, Thy im - - - age in my heart!

Lance and pen - non are glanc - ing, The char - ger is pranc - ing, Then ho! . . . for the

piu vivo.
pp

Crown, . . . The round-head - ed rab - ble, With their snuf - fle and bab - ble, We'll ride . . . them down! . . . With

hot Ru - pert lead - ing, And Hamp-den a - bleed - ing, Who would be the slaves Of the Pu - ri - tan knaves?

So they sang, While their blades in an - ger rang— . . . "A Stu - art," a

ff

Stu - art! the trai - tors cut down, . . . And up with the gal - lants who

fight for the Crown— . . . A Stu - art! A Stu - art! The trai - tors cut

down, . . . And up with the gal - lants Who fight for the Crown, Who fight for the Crown!

RECIT. *Lento.*

The last field's fought, Woe - worth the fa - tal day! A monarch bought. His sceptre pass'd a -

Lento.

p *pp* *sf* *sf*

Poco animato.

way, . . . And they who had drawn for the Crown, Poor ca - va - liers! . . . like wild beasts hunted down! With no

f *p*

Sva..... *Sva.....* Ped.

dim. *rit.* *Andantino.*

roof - tree o'er their head— Bro-ken, begging rest and bread. O'er an - ces - tral hall, The

rit. *Andantino. ppp*

snows of win - ter fall, But no glad yule logs burn, For him who'll ne'er re - turn! Long waits the la - dye fair, Grey

rit. *a piacere.*

grows the sun - ny hair, But waits, ah me, in vain! He'll ne - ver come a - gain! Pi - ty the

a piacere.

sol - dier home - less, lone, Whose blood was shed For King and throne. 'Neath the

Andante semplice.

trees of Thames' fair stream . . . Let the war - worn he - ro dream! There, ah! let him

dream . . . Till like a phan - tom strain, He will hear the drum a - gain, From his

fields a - far, Sound the point of war, The point of war.

Andante.

And a li - ly white hand once more. . .

Tie his sword-knot as of yore... A - gain he will kiss her fair young brow, A -

molto rall.
- gain he will pledge his vow... As on a May - day long a - go, But on - ly a

pp *colla parte.*

Marziale.
mem - - try now. Eng - gland! Thy he - ro chil - dren ne - ver for - get,

con fuoco. *f* *Marziale.*

Deep in thy heart of hearts thy sol - diers oh set! Mo - ther! Thy sons have kept thee

Largo.
safe 'mid a - larms, In thy turn take them to thine arms... . . .

ff *3*

No. 22½.

EXIT OF HUNTING PARTY.—(S.S.T.B.)

SOPRANOS. *Allegro.*

TENORS.

BASSES.

PIANO.

f Ta ra, ta ra, ta ra! . . . Ta

f The ea-ger hounds are bay-ing, But here for a moment de-lay-ing, We'll

f The ea-ger hounds are bay-ing, But here for a moment de-lay-ing, We'll

ra, . . . ta ra, . . . ta ra! . . . Here on the grass . . . Like low born

hold them in leash, And we'll hood the hawk, Here on the grass . . . Like low born

hold them in leash, And we'll hood the hawk, Here up-on the silk-en grass, All like un-to a

lass, . . . We'll drink from fla-gon, drink from your fla-gon, and laugh and talk!

lass, . . . Shall haugh-ty beau-ty drink from our fla-gon, and laugh and talk! Ah! game than deer yet

low born lass, Shall haugh-ty beau-ty drink from our fla-gon, and laugh and talk! Ah! game than deer yet

Ta ra, ta ra, ta ra! . . . Ta ra ta, ta ra ta, Yes, here we'll stay, . . . Hill -
 fair - er, Than doe or the dap-pled fawn rar - er, O la - dies, O la - dies, flee not a - way! . . .
 fair - er, Than doe or the dap-pled fawn rar - er, O la - dies, O la - dies, flee not a - way! . . .

pp

- o - o, . . . oh! This sum - mer day! Hill - o - o, . . . oh! This sum - mer
 This sum - mer day! This sum - mer
 This sum - mer day! This sum - mer

ff *pp* *f* *ff*

day!
 day!
 day!

ff *pp* *f*

mo - ren - p do. poco a poco. *pp*

No. 23.

ROMANCE—"THE TRYSTING TREE."—(Falcon.)

PIANO.

Andante con espressione.

Run, lit - tle,

brook, . . . Run with thy sil - ver feet, . . . Fast, thro' the for - est, and

piu mosso.

piu mosso.

fast o'er the lea, . . . And when thou'rt come, . . . where dwells my

rit. *Tempo mo.*

rit. *Tempo mo.*

sweet, . . . Tell her I wait at the tryst - - ing tree! . . .

Affetuoso.

Tell her not to stop to twine, A ker-chief rare, In her gol-den hair, Nor put on a

Affetuoso. *pp* *Sva.* *Ped.*

kir-tle fine, Nor bod-ice gay, Of high hol-i-day! Nor with un-guent touch her lips, Nor be-

Sva. *colla parte.* *poco più.*

-dew her fai-ry fin-ger-tips, With per-fume or with ess-en-ces, For her own beau-ty

rit. *tempo.* *rit.* *rit.* *tempo.* *rit.*

sweet-er is! Then by the gras-sy mar-gin, stream, Oh let her trace, Our meet-ing place,

tempo. *Sva.* *tempo. pp*

Dear-er than love's fair-est dream, Our tryste shall be 'Neath the haz-el tree! Our tryste shall be, By the

fz *un poco rit.* *Sva.* *pp* *un poco rit.* *Ped.*

Tempo 1mo.

haz - el tree! Run, lit - tle brook, . . . run with thy sil - ver feet, . . .

più mosso. *rit.* *Tempo 1mo.*

Fast thro' the for - - est, and fast o'er the lea, . . . And when thou'rt

più mosso. *rit.* *Tempo 1mo.*

come . . . where dwells my sweet, Tell her I wait at the

mf *cres.*

tryst - ing . . . tree, Tell her I wait . . . at the tryst - - ing

cres.

Ped. * Ped. *

tree!

f *ff* *Sva.* *loco.*

Ped. *

No. 24. SCENE & AIR—(a) "THE BALL AT WHITEHALL."
 (b) OLD AIR—"GREEN SLEEVES."—(Nell Gwynne.)

PIANO.

A hall! a hall! Be - gin the ball! Now for

Pomposo. *Animato.*

Trumpets. *mf*

pleasure, We'll tread a measure, What dance is set? 'Tis a me - nu - et!... And now with courtly grace, Each la - dy takes her place.

tr *tr*

THE MENUET. (Counting and dancing.)

1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3,

cres.

Lo! the King dan - cing, With or - ders glan - cing, Bow - ing, ad - van - cing, With grace all his own!

p *f*

But! for him well I know, Min - u - ets are too slow, Ah, . . . too mon - o - - tone!

p *mf* *rall.* *colla voce.*

'Tis o - ver now, The dan - cers bow, An - o - ther mea - sure In - vites to plea - sure, Than

tr *p*

men - u - et, More state - ly yet, For 'tis the cold Pa - vane, With train and plume and fan!

rall. THE PAVANE. (*Very stately.*)

tr *colla voce.* *mf*

(counting and dancing.)

1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4,

Old Noll and his sour fan - at - ics, Would dance this if they'd

1, 2, 3, 4, 1, 2, 3, 4,

p

danced at all! Prob - lem hard in ma - the - ma - tics, Not a mea - sure I'd it call!

rall. *p* *rall.*

Pastorale (not fast).

No! for my king doth long . . . For some old rhyme, or vil - lage

song! . . . Ah! . . . A sim - ple song, A quaint old rhyme or vil - lage song.

f *rall.* *ppoco rall.* *p* *Attacca.*

"GREEN SLEEVES." *Allegretto.*

Thy smock of silk both fair and white, With gold em - broi - der'd gor - geous - ly, Thy pet - ti - coat of

send - al right, And these I bought thee glad - ly! For ah! Green sleeves was all my joy, And oh! Green sleeves was

f *f (dancing.)*

my de - light! Green sleeves she was my heart of gold, And who but my La - dy Green sleeves?

Sva.

No. 25. IDYLL—"HAPPY THE LOT."—(Weasel & Beadle).

1st VOICE.

Andante pastorale.

PIANO

i. Hap - py the lot of the pas - to - ral yo - kel, Pipe.

2nd VOICE.

Free from all care, from ne - go - ti - is pro - cul-

1st VOICE.

Pipe.

When the wick - ed towns-folk, are at morn-ing still a -

2nd VOICE.

- drows - ing, We gen - tle shep - herds are up and a - way. With our dul - cet fla-geo-let the

Both.

syl - van e - choes rous - - ing, This we keep on do - ing through the whole live - long day— Ah! . . .

senza rit.

Where sil - ver streams thro' the mea - dows me - an - der.

Pipe.

There seek ye Phi - le - mon, al - so Syl - van - der.

Pipe.

Dance.

ff

2nd VOICE.

2. O - ver the pas - ture trips blond A - ma -

The second voice part begins with a vocal line on a treble clef staff. The lyrics are "2. O - ver the pas - ture trips blond A - ma -". The piano accompaniment consists of a right hand on a treble clef staff and a left hand on a bass clef staff. The right hand features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

1st VOICE.

- ryl - lis, Daph - ne, and Chlo - e, Jo -

Pipe.

The first voice part begins with a vocal line on a treble clef staff. The lyrics are "- ryl - lis, Daph - ne, and Chlo - e, Jo -". The piano accompaniment consists of a right hand on a treble clef staff and a left hand on a bass clef staff. The right hand features a melodic line with a "Pipe." annotation above it, and the left hand plays a steady eighth-note accompaniment.

2nd VOICE.

- con - da and Phil - lis. 'Tis per - haps the

Pipe.

The second voice part continues with a vocal line on a treble clef staff. The lyrics are "- con - da and Phil - lis. 'Tis per - haps the". The piano accompaniment consists of a right hand on a treble clef staff and a left hand on a bass clef staff. The right hand features a melodic line with a "Pipe." annotation above it, and the left hand plays a steady eighth-note accompaniment.

tak - ing way, in which our lays we ren - - der, (Or, a - gain, p'r'aps 'tis our beau - ty that wiles).

The first voice part concludes with a vocal line on a treble clef staff. The lyrics are "tak - ing way, in which our lays we ren - - der, (Or, a - gain, p'r'aps 'tis our beau - ty that wiles).". The piano accompaniment consists of a right hand on a treble clef staff and a left hand on a bass clef staff. The right hand features a melodic line, and the left hand plays a steady eighth-note accompaniment.

1st VOICE.

But the nymphs when by our side, can't help get - ting ten - der, Like an A - pril day, are their

The first system of the score consists of a vocal line for the first voice and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "But the nymphs when by our side, can't help get - ting ten - der, Like an A - pril day, are their". 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.

BOTH.

sighs and their smiles— Ah! Where sil - ver streams thro' the mea - dows me -

senza rit.

The second system continues the musical piece. It features a vocal line for both voices and a piano accompaniment. The lyrics are: "sighs and their smiles— Ah! Where sil - ver streams thro' the mea - dows me -". The piano accompaniment includes the instruction *senza rit.* (without ritardando). The vocal line has a long note on "Ah!" followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

- an - der. There seek ye Phi - le - mon,

Pipe.

The third system of the score shows the vocal line and piano accompaniment. The lyrics are: "- an - der. There seek ye Phi - le - mon,". The piano accompaniment includes the instruction "Pipe." and features a more active eighth-note accompaniment in the right hand.

al - so Syl - van - der.

Pipe.

Dance.

ff

The fourth system continues the musical piece. The lyrics are: "al - so Syl - van - der." The piano accompaniment includes the instruction "Pipe." and features a more active eighth-note accompaniment in the right hand. The system ends with a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes.

Dance.

ff

The fifth system of the score is a piano accompaniment. It features a more active eighth-note accompaniment in the right hand and a bass line in the left hand. The system ends with a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes.

No. 26. QUARTETTE—"THE RENDEZ-VOUS."—(Nell, Clare, Rochester,
& Buckingham.)

ROCH. *(aside.)*
The ser - vant! 'Twas the ser - vant! (A

BUCK.
Good heavens! 'twas the ser - vant!

PIANO. *f* *p*

pret - ty plot, I wot.) *(aside.)* ('Twas she who gave the meet - ing !)

('Tis sing - u - lar, my ar - dour's cool'd ! . . .) (Her's was the heart went beating !)

(Yes! e - vi - dent - ly we are fool'd . . . Too e - vi - dent - ly we are fool'd . . . Be - yond a doubt we

(Yes! e - vi - dent - ly we are fool'd . . . Too e - vi - dent - ly we are fool'd . . . Be - yond a doubt we

Tempo di minuetto.

both are fool'd!) (ROCH. & BUCK. *aside.*) He can have her! Yes! A sac - ri - fice will

both are fool'd!)

I now make! Ne - ver mind my flames, You have pri - or claims, Take her, be hap - py, hap - py for my

sake!

No! On such de - vo - tion shall I trade? Tho' we now may part, Yet down, struggling heart, She is yours, the

portamento.

No, no! No, no! No, no! No, no, no, No! . . . Ge - ne - ro - si - ty is

maid! No, no! No, no! No, no, no, No! . . . Ge - ne - ro - si - ty is

(*aside.*)

ROCH.
thrown a - way! Self - ish - ness I hate, And no use to wait, So I'll say good - day!...

BUCK.
thrown a - way! Self - ish - ness I hate, And no use to wait, So I'll say good - day!...

p (To MARJORIE.)
Ri - vals we can - not, mai - den, be, So in de - spair we

Ri - vals we can - not, mai - den, be, So in de - spair we

rall. tempo.
fly from thee. Ah! thee I love sincere - ly, near - ly, dear - ly!...

fly from thee. Ah! Let me mention merely That I grieve sin - cere - ly, For I love thee dearly, Had espous'd thee nearly,

(Enter quickly NELL and CLARE.)
NELL.
But stern fate con - trols Both our a - m'rous souls. So fare-well, fare - well! They said tru - ly, then, Oh,

But stern fate con - trols Both our a - m'rous souls. So fare-well, fare - well!

rit.(NELL to BUCK.) *Allegretto quasi allegro.*

perjur'd, wick-ed men. 'Twas on - ly in sport then, That you paid me court then, And all that you said was un

rit.

BUCK. and ROCH. (Spoken). "Trapped!"

- true! For it's clear you have left me, Of all hope be - rept me, And poor I must wear the rue! . . . With

CLARE.

To our loves such an end - ing, You'll
sor-row all la - den, I, weak, simple mai - den, See plain - ly I'm left in the lurch! . . . To our loves such an end - ing, You'll

NELL.

own is heart - rend - ing, We thought you would ask us in church. Lack - and - a - well - a - day!
own is heart - rend - ing, We thought you would ask us in church. Lack - and - a - well - a - day!

ROCH. *pù animato.*

E - nough! e -
BUCK. E - nough! e -

*Adagio.**pù animato.**colla voce.**ff*

- nough! Don't sob and cry! Go . . now, and we'll see what can be done for you by and
 - nough! Don't sob and cry! Go . . now, and we'll see what can be done for you by and

NELL. *Andante semplice.*

Ah! well-a - day! Ah! well-a - day! Ah! well-a - day, well-a - - day!

CLARE.

Ah! well-a - day! Ah! well-a - day! Ah! well-a - day, well-a - - day!

bye! Do go a - way! Do go a - way! A . . . way!

bye! Do go a - way! Do go a - way! A . . . way!

Andante semplice.

p

NELL.

Ah! (*sob, sob,*) Ah! (*sob, sob,*) Fare - well, love, for e - - ver! Ah! (*sob, sob,*) Ah! (*sob, sob,*) Fare - well wood and

p

stream, . . Ah! (*sob, sob,*) Ah! (*sob, sob,*) Hope will come back ne - - - ver, Ah! (*sob, sob,*)

NELL. *a piacere.* Ah! (*sob, sob,*) Life is but an emp - ty dream! . . Ah!

CLARE. Ah! (*sob, sob,*) Ah! (*sob, sob,*) Fare - well, love, for e - - - ver,

ROCH. Tut - tut! * Tut - tut! Will they fin - ish e - - ver?

BUCK. Tut - tut! Tut - tut! Will they fin - ish e - - ver?

colla parte. *tempo.*

Ped. *

Ah! (*sob, sob,*) Ah! (*sob, sob,*) Fare - well, wood and stream! . . Ah! (*sob, sob,*) Ah! (*sob, sob,*)

(*sob, sob,*) (*sob, sob,*) Ah! fare - well, stream! . . Ah! (*sob, sob,*) Ah! (*sob, sob,*)

Tut - tut! Tut - tut! (Their woe's a stream! . .) Tut - tut! Tut - tut!

Tut - tut! Tut - tut! (Their woe's a stream! . .) Tut - tut! Tut - tut!

f

* Clicking the tongue only.

Hope will come back ne - - ver, Now we know, To our woe, Life is but an emp - ty dream! (sob,

Hope will come back ne - - ver, Now we know, To our woe, Life is but a dream! (sob,

Will they fin - ish ne - - ver? Do go! Do go! 'Tis a hor - rid dream! Tut - tut!

Will they fin - ish ne - - ver? Do go! Do go! 'Tis a hor - rid dream! Tut - tut!

8va...

ff

sob, (*sob,* *sob,*) Ah! life's an emp - ty dream! (*sob,* *sob,*) (*sob,* *sob,*) An

sob, (*sob,* *sob,*) Ah! life's an emp - ty dream! (*sob,* *sob,*) (*sob,* *sob,*) An

Tut - tut! Tut - tut! It is a hor - rid dream! Tut - tut! Tut - tut! A

Tut - tut! Tut - tut! It is a hor - rid dream! Tut - tut! Tut - tut! A

8va... *loco.*

f

emp - ty dream!

emp - ty dream!

hor - rid dream!

hor - rid dream!

accel.

ff *ff*

Ped.

No. 27. DUETTINO—"TIMID BIRD,"—(Jessamine & Falcon.)

Allegro agitato.

PIANO.

JESS.

Ti-mid bird . . . on the spray, . . . Ti-mid deer . . in the brake, . . . In

col canto.

air . . . or in co-vert a shel-ter make! I a-lone, . . . (cru-el

Ped.

lot), A re-fuge find not! Ah! thy love . . . thou wilt

* Ped. *

rit. not for-sake!

tempo. FALCON. Doubt me not, . . . trembling maid, . . . For thou

colla voce. *tempo.*

too shalt find thy rest, . . . And thy co - - vert shall be In my faith - ful

breast! There se - cure - - ly thou'lt lie, Till the dan - - ger pass by! Ah! my

love! . . . Thee shall I ne'er for - sake! Here in this lone wood re -

ad lib. *JESS. tempo.*

colla voce. *tempo.*

- sound, The blare of horn, the bay of hound, And my heart beats quick, I own, As if I,

too, were hunt - ed down! *tempo.* Ti - mid

FALCON. *a piacere.* *rit.*

Ah! fear not! . . . fear not! . Ah! fear not! . . . fear not! Doubt me *tempo.*

col canto. *rit.*

Ped.

JESS.
 bird . . . on the spray, . . . Ti - mid deer . . . in the brake, . . . In air, . . . or in
 FALCON.
 not, . . . trem - bling maid, . . . For thou too shalt find a rest, . . . And thy co - - vert shall

co - - vert a shel - - ter make, Cru - - el lot!
 be . . . in my faith - - ful breast! Doubt it not! . . . doubt it not! Doubt it

Cru - - el lot! Yet will I not fear, Thou, oh love, art
 not, . . . doubt it not! Ah! no long - er fear, For thy love is

near!
 near!
p
più animato.

No. 28.

FINALE, ACT III—(Tutti e Coro).

SOLO. NELL.

On - ly an o - range girl! A sort of be - ing cour - te - sy calls hu - man.

PIANO.

Like her fruit, lisp gal - lants gay, But fit to sip and throw a - way! Ah!

SOPRANOS. *f*

TENORS. *f* On - ly an o - range - girl, A

BASSES. *f* On - ly an o - range - girl, A

On - ly an o - range - girl, A

Orange-girl or play - er—This you can't gainsay her, Nel - ly is with - al a

sort of be - ing cour - te - sy calls hu - man.

sort of be - ing cour - te - sy calls hu - man.

sort of be - ing cour - te - sy calls hu - man.

NELL. *Vivace.*

wo - man.
CLARE.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm . . .

ROCH:

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm . . .

BUCK.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm . . .

SOPRANOS.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm . . .

TENORS.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm . . .

BASSES.

Ha, ha! They re - al - ly are charm . . .

Vivace.

ing, We need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,

ing, We need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,

ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

ing, They need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,

ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

cres.

NELL. *ad lib.* *ff* *piu animato.* *ad lib.*
 Ourselves at all a-larm, Ourselves at all a-larm! Nor for each ti-mid, ti-mid maid, Our-selves at
 CLARE. *ff*
 Ourselves at all a-larm, Ourselves at all a-larm! Nor for each ti-mid, ti-mid maid, Our-selves at
 ROCH. *ff*
 maid, Yourselves at all a-larm, Yourselves at all a-larm! Nor for each ti-mid, ti-mid maid, Your-selves at
 Yourselves at all a-larm, Yourselves at all a-larm! Nor for each ti-mid, ti-mid maid, Your-selves at
 maid, Yourselves at all a-larm, Yourselves at all a-larm! Nor for each ti-mid, ti-mid maid, Your-selves at
 BUCK. with BASSES. *ff*
 maid, Yourselves at all a-larm, Yourselves at all a-larm! Nor for each ti-mid, ti-mid maid, Your-selves at
piu animato.

all a-larm!
 all a-larm!
 l a-larm!

all a-larm!
 all a-larm!
 all a-larm!

ff *ff* *piu moderato.* *Curtain.*

ff

FINIS.