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THE
GOLDEN WEB

Comedy Opera

IN THREE ACTS

by

F. CORDER AND B. C. STEPHENSON

Lyrics by F. Corder

MUSIC BY

ARTHUR GORING THOMAS.



London,
CHAPPELL & Co 50, NEW BOND STREET, W.
NEW YORK · NOVELLO, EWER & Co

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CONNICK

Written for and produced by the Carl Rosa Light Opera Company, at the Royal Court Theatre, Liverpool.
on Wednesday, Feb. 15th, 1893.

DRAMATIS PERSONÆ.

LORD SILVERTOP *Bass* An old Beau.
BULLION *Bass* A rich London Merchant.
GEOFFREY NORREYS *Tenor* A young Spendthrift.
DR. MANACLE *Baritone* A Fleet Parson.
SPINDLE *Bass* His man.
SMUG *Bass* Lord Silvertop's Valet.
AMABEL *Soprano* Bullion's Niece.
MISTRESS PAMELA PATCH.. *Contralto* Her Aunt.
MRS. SCATTERWELL *Soprano* }
MRS. POUNCEBY *Contralto* } Ladies of Fashion.

Bailiffs, Touts, Citizens, Ladies & Gentlemen, &c

ACT I—The Fleet Market. ACT II—Ranelagh Gardens.

ACT III—Interior of The Golden Web.

PERIOD 1750.

CONTENTS.

		Page.
	Overture.	1
	ACT I.	
No.	1 Chorus (with Spindle & Manacle), "Oh what a place".	15
	2 Chorus (with Geoffrey), "Nay, nay, come let him go".	41
	3 Recit & Song (Geoffrey), "The cowards, how they take to heel" & "Fly, Summer?".	48
	4 Trio (Geoffrey, Manacle & Spindle), "You will?".	53
	5 Scena (Amabel), "In vain I search".	59
	6 Quintet (Amabel, Pamela, Geoffrey, Manacle & Spindle), "Thus do I the bride invest".	70
	7 Song (Pamela), "I knew a love-song".	89
	8 Finale, "My good friend".	93
	ACT II.	
	9 Introduction & Chorus, "Oh scented air of Summer night".	124
	10 Ballet music	135
	11 Recit. (Scatterwell, Pounceby & Silvertop), "Nay, nay, your lordship promised".	139
	12 Song (Silvertop) & Ensemble, "A youth once lived".	144
	13 Duet (Pamela & Smug), "Deign to hear me".	155
	14 Song (Manacle), "Like a kindly spider".	162
	15 Duet (Amabel & Geoffrey), "Away, away!".	166
	16 Finale, "Now my charmer".	175
	ACT III.	
	17 Chorus (with Geoffrey & Smug), "Not another drop".	195
	18 Recit. (Smug), "No more polite society".	214
	19 Song (Smug), "This tattered coat".	215
	20 Song (Amabel), "This love is like a naughty child".	222
	21 Duet (Amabel & Geoffrey), "Where is the lover's rest?".	226
	22 Finale, "I doubt not we shall find her here".	230

THE GOLDEN WEB.

OVERTURE.

Allegretto.

First system of musical notation, featuring piano dynamics (*p*) and a tempo marking of *Allegretto*. The music is written in G major (one sharp) and 3/4 time. It consists of two staves: a treble staff with a melodic line and a bass staff with a supporting accompaniment. The melody is characterized by eighth-note patterns and rests.

Second system of musical notation, including a crescendo (*cres:*) and a fermata. The music continues in the same key and time signature. The treble staff features a melodic line with a fermata at the end of the system, while the bass staff provides harmonic support.

Third system of musical notation, marked *a tempo*. The music continues with a steady pace. The treble staff has a melodic line with some slurs, and the bass staff has a consistent accompaniment.

Fourth system of musical notation, featuring a crescendo (*cres:*) and a fermata. The music builds in intensity. The treble staff has a melodic line with a fermata at the end, and the bass staff has a supporting accompaniment.

Fifth system of musical notation, including a crescendo (*cres:*) and a fermata. The music continues to build. The treble staff has a melodic line with a fermata at the end, and the bass staff has a supporting accompaniment.

Sixth system of musical notation, featuring forte (*f*) and piano (*p*) dynamics, and a trill (*tr*). The music concludes with a trill in the treble staff. The bass staff has a supporting accompaniment.

First system of musical notation, consisting of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes. A *cres:* marking is present in the upper right portion of the system.

Second system of musical notation, consisting of two staves. It continues the complex rhythmic pattern from the first system. A *cres:* marking is present in the middle of the system.

Third system of musical notation, consisting of two staves. The music becomes more melodic and flowing. A *p* (piano) dynamic marking is present in the lower left portion of the system.

Fourth system of musical notation, consisting of two staves. The music returns to a more rhythmic and complex texture. A *cres:* marking is present in the middle of the system.

Fifth system of musical notation, consisting of two staves. The music is characterized by dense, block-like chords. A *p* dynamic marking is in the lower left. The words *cres-*, *cen-*, and *do.* are written across the staves, indicating a crescendo leading to a cadence.

Sixth system of musical notation, consisting of two staves. The music features a prominent triplet pattern in the right hand. A *f* (forte) dynamic marking is in the lower left. The number '3' is written above the triplet figures.

Allegro.

First system of musical notation. The right hand (treble clef) plays a series of chords with eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand has a vocal line with the lyrics "cres - cen - do." written above it. Dynamics include *f* and *p*.

Third system of musical notation. The right hand continues with chords and eighth notes. The left hand continues with the eighth-note accompaniment. Dynamics include *f* and *p*.

Fourth system of musical notation. The right hand continues with chords and eighth notes. The left hand has a vocal line with the lyrics "cres - - - cen - - - do." written above it. Dynamics include *f* and *p*.

Fifth system of musical notation. The right hand features a *f* (forte) dynamic and a fermata over a chord. The left hand continues with the eighth-note accompaniment.

Sixth system of musical notation. The right hand plays various chords, some with fermatas. The left hand continues with the eighth-note accompaniment.

First system of musical notation. The upper staff contains melodic lines with slurs and accents, marked with *f* (forte) and *V* (accents). The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff features complex chordal textures and melodic fragments, marked with *V* (accents). The lower staff continues the accompaniment.

Third system of musical notation. The upper staff has melodic lines with slurs, marked with *p* (piano) and *cres:* (crescendo). The lower staff features a steady accompaniment.

Fourth system of musical notation. The upper staff has melodic lines with slurs, marked with *f* (forte) and *p* (piano). The lower staff features a steady accompaniment. The word *cres - - - cen - - - do.* is written across the system.

gua

Fifth system of musical notation. The upper staff has melodic lines with slurs, marked with *f* (forte). The lower staff features a steady accompaniment.

gua

Sixth system of musical notation. The upper staff has melodic lines with slurs, marked with *f* (forte). The lower staff features a steady accompaniment.

gva

loco.

gva *loco.*

ff

dim:

Andante con moto.

espress:

3

First system of musical notation. Treble and bass staves. Includes dynamic marking *cres:* and a triplet of eighth notes.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *dim:* and *cres:*.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *f*, *dim:*, and *cres:*. Features a sixteenth-note triplet.

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *f* and a *grv.* (grave) marking. Features a triplet of eighth notes.

Fifth system of musical notation. Treble and bass staves. Includes a *grv.* (grave) marking. Features a triplet of eighth notes.

Sixth system of musical notation. Treble and bass staves. Includes a *grv.* (grave) marking. Features a triplet of eighth notes.

gva. *loco.*

Allegro.

cres:

gva.

cres - cen - do. ff

dim:

Andante. *graz.*

espress:

This system shows the beginning of a piece in 3/4 time. The right hand features a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked *Andante.* and the articulation is *graz.* (graceful). The dynamics include *espress:* (expressive).

graz.

dim:

The second system continues the melodic and harmonic development. The right hand has a more active line with eighth notes. The left hand has a melodic line with a slur. The tempo remains *Andante.* and the articulation is *graz.* The dynamics include *dim:* (diminuendo).

graz.

poco accel:

The third system shows a slight increase in tempo. The right hand continues with chords and eighth notes. The left hand has a melodic line with a slur. The tempo is *Andante.* and the articulation is *graz.* The dynamics include *poco accel:* (poco accelerando).

graz.

a tempo. *poco rit:* *a tempo.*

The fourth system features a return to the original tempo. The right hand has a series of chords. The left hand has a melodic line with a slur. The tempo is *Andante.* and the articulation is *graz.* The dynamics include *a tempo.* and *poco rit:* (poco ritardando).

graz.

cres:

The fifth system shows a gradual increase in volume. The right hand has a series of chords. The left hand has a melodic line with a slur. The tempo is *Andante.* and the articulation is *graz.* The dynamics include *cres:* (crescendo).

graz.

accel: *a tempo.* *rit:*

The sixth system concludes the piece with a final flourish. The right hand has a series of chords. The left hand has a melodic line with a slur. The tempo is *Andante.* and the articulation is *graz.* The dynamics include *accel:* (accelerando), *a tempo.*, and *rit:* (ritardando).

a tempo.

pp *molto*

espress:

grv

rit.

a tempo.

grv

loco.

grv

tr

p *cres* *e* *accel:* *ff*

Allegro.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The right hand features a prominent melodic line with slurs and accents, and the left hand continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. The right hand has a more active role with frequent sixteenth-note passages.

Fourth system of musical notation, marked with a *cres:* (crescendo) dynamic marking. The right hand continues with a melodic line, and the left hand features a more rhythmic accompaniment.

Fifth system of musical notation, also marked with a *cres:* dynamic. The right hand has a more complex melodic line with slurs and accents, and the left hand features a rhythmic accompaniment with some dynamic markings like *f* and *p*.

Sixth system of musical notation, concluding the page. It features a *f* (forte) dynamic marking and a *p* (piano) dynamic marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with two staves. The music is in a minor key and features a complex, flowing melody in the upper voice and a more rhythmic accompaniment in the lower voice.

Second system of musical notation, continuing the piece. It includes a *cres:* (crescendo) marking in the lower staff.

Third system of musical notation, featuring a *gva* (ritardando) marking above the staff and a *loco.* (ad libitum) marking above the final notes. A *cres:* marking is also present in the lower staff.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development.

Fifth system of musical notation, featuring a *ppp* (pianissimo) dynamic marking in the lower staff.

Sixth system of musical notation, concluding the page with a series of chords and melodic fragments.

First system of musical notation. Treble and bass clefs. Key signature: two flats. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues its melodic development. A crescendo (*cres:*) is indicated above the staff. The left hand maintains its accompaniment pattern.

Third system of musical notation. A forte (*ff*) dynamic is marked. The right hand includes a sixteenth-note figure with a '6' above it, indicating a sextuplet. The left hand accompaniment continues.

Fourth system of musical notation. The right hand features a melodic line with some rests. The left hand accompaniment continues with eighth-note patterns.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment continues. A piano (*p*) dynamic is marked at the end of the system.

Sixth system of musical notation. A crescendo (*cres:*) is indicated above the staff. The piece concludes with a piano (*p*) dynamic. The right hand has a melodic line, and the left hand has a final accompaniment pattern.

cres - - - - *cen* - - - - *do.* *gva*

con fuoco.

gva

gva

gva

gva

gva *loco.*

ff

grace

grace *loco* *grace*

grace

grace

grace *loco*

No. 1.

ACT I.

CHORUS WITH SOLOS (SPINDLE AND MANACLE.)

Allegro. ♩ = 132.
gva

PIANO. *f*

gva

SOPRANO.

Oh..... what a place is London ci - ty!

CONTRALTO.

Oh..... what a place is London ci - ty!

TENOR.

f Oh what a place is London ci - ty!

BASS.

f Oh what a place is London ci - ty!

Noise and tu - mult, noise and tu - mult ev - 'ry - where!

Noise and tu - mult, noise and tu - mult ev - 'ry - where! Nought ro -

Noise and tu mult, noise and tu - mult ev - 'ry - where!

Noise and tu - mult, noise and tu - mult ev - 'ry - where! Nought ro -

Nought ro - man - tic, All men fran - tic, Seek - ing gold with

- man - tic, All men fran - tic, Seek - ing gold with

Nought ro - man - tic, All men fran - tic, Seek - ing

- man - tic, All men fran - tic, Seek - ing gold with

strife gi - gan - tic, - 'Tis their on - ly care,

strife gi - gan - tic, with strife gi - gan - tic.

gold with strife, with strife gi - gan - tic.

strife gi - gan - tic, with strife gi - gan - tic.

their on - ly care. Oh what a place is London ci - ty, What

Yes, 'tis their on - ly care, Oh what a

Oh what a place is London ci - ty, What a place is

Yes, 'tis their on - ly care, Yes 'tis their on - ly

... a place is Lon - don, Beaux so wit - ty, maids so
 place is Lon - don ci - ty, Beaux so wit - ty, Beaux so wit - ty, maids so
 Lon - don, Beaux so wit - ty, Beaux so wit - ty, maids so
 care their on - ly care, ... Beaux so wit - ty, maids, so

pret - ty, Ah, what a place, - 'Tis . . . a na - tions fair!
 pret - ty, Oh what a place is Lon - don ci - ty, - 'Tis a na - tions fair!
 pret - ty, Oh what a place is Lon - don ci - ty, - 'Tis a na - tions fair!
 pret - ty, Ah, what a place, - 'Tis . . . a na - tions fair!
 dim.

(TOUTS.)
1st GROUP

1. Sweet couple be ad - vis'd, Be ad - vis'd, and

1. step..... this way,..

2nd GROUP.

2. Nay here's the shop where there is least to

1. Be ad - vis'd,..... and step this way.

3rd GROUP.

2. pay, Fair madam, marry

1st GROUP.

1. Fair ma - dam -

3. here, . . . 3rd GROUP. Mar - ry here and save Your

2. Good mas - ter -

1st GROUP.

1. Good mas - ter, we will ask but what you

3. fees, we will charge what you

2. Fair ma - dam, we will charge but what you

crps.

1. please.

3. please. We give a proper stamp'd cer - ti - fi - cate -

2. please. And so do

legg:

1. We give a proper stamp'd cer-

3. we at on-ly half the rate,

2. we at on-ly half the rate,

1. -ti-fi-cate.

3. And so do we at on-ly

2. And so do we at on-ly half.... the rate.

And so do we at on-ly half.... the rate.

cres.

cres.

1. Fair madam, mar ry here.

3. half the rate, at on-ly half.... the rate.

2. So step this way.

So step this way.

cres.

f

SPINDLE. *Andante.*

Fleet parsons weddings Cannot be maintain'd. My master

dim. *fres.*

S. has been properly or - dain'd.

Tempo Imo

1. A - way! They're mine, I

f

3. A - way! They're mine, I

f

2. A way! They're mine, I

Tempo Imo

p cello voce! *f*

S. Nay, nay!

COUPLES. WOMEN. Oh pray! oh pray your con - flict stay!

COUPLES. MEN. Your con - flict

TOUTS. say! Who dares my stur - dy arm gain say?

TOUTS. say! Who

say! Who

say! Who

say! Who

say! Who

say! Who

say! Who

say! Who

COUPLES.

Oh pray! Oh pray! oh pray!..... Oh

stay! Oh pray! oh pray!..... Oh

1.

A-way! They're mine I say!

3.

A-way! They're mine I say!

2.

dares my arm gain - say?..... They're mine I say!

COUPLES.

dear! oh pray your conflict stay! We will be wed some o-ther day!

dear! oh pray your conflict stay! We will be wed some o-ther day!

1.

3.

2.

COUPLES.

Your con - flict stay!.. We will be wed some

Your con - flict stay!.. We will be wed some

L. B. TOUTS.

- way! a - way!..

- way! a - way!..

grin *loco.*

CITIZENS.

Ha! ha! ha! ha!

Ha! ha! ha! ha!

COUPLES.

o - ther day! Oh pray!..... your

o - ther day! Oh pray!..... your

TOUTS.

No no no no no no no no! Nay! nay! nay!

No no no no no no no no! Nay! nay! nay!

ff

CITIZENS.

Ha! Ha!

COUPLES.

con - flict stay! We..... will be wed some o - ther day!..

TOUTS.

Nay! nay! nay! Nay! nay! nay! a

CITIZENS.

Ha! Ha! Ha! Ha! Oh what a place is Lon - don ci - ty!

COUPLES.

Oh pray!

TOUTS.

- way! a - way! They're mine I say!

Noise and tu - mult, noise and tu - mult
 Noise and tu - mult, noise and tu - mult
 Oh what a place is London ci - ty! Noise and tu - mult, noise and tu - mult
 Oh what a place is London ci - ty! Noise and tu - mult, noise and tu - mult

ev - 'ry where! Nought ro - man - tic, All men
 ev - 'ry where! Nought ro - man - tic, All men fran - tic,
 ev - 'ry where! Nought ro - man - tic,
 ev - 'ry where! Nought ro - man - tic, All men fran - tic,

fran - tic Seeking gold with strife gi - gan - tic, - 'Tis their on - ly

Seeking gold with strife gi - gan - tic, with strife gi -

All men fran - tic, Seek - ing gold with strife,..... with strife gi -

Seeking gold with strife gi - gan - tic, with strife gi -

care..... Beaux so wit - ty, Maids so pret - ty, Ah

- gan - tic... Beaux so wit - ty, Maids so pret - ty, Ah what a

- gan - tic. Beaux so wit - ty, Maids so pret - ty, Ah what a

- gan - tic. Beaux so wit - ty, Maids so pret - ty, Ah

what a place! 'Tis.... a na-tion's fair!

place is Lon-don ci-ty! 'Tis na-tion's fair!

place is Lon-don ci-ty! 'Tis a na-tion's fair!

what a place! 'Tis.... a na-tion's fair! *grit*

Meno Mosso.

grit *loco.*

dim.

Enter Manacle from house showing out various ill assorted couples whom he has just married.

Andante.

vi. *p* *2*

Now fly a-way..... my gay love - - birds, Go seek your

Harp

Ped *

M
 nests..... my beau - ties; But heark - en first to these my

M
 words. and re - a - lise your duties! *poco più vivo.*

CITIZENS.
 Yes, hearken first to these his

Yes, hearken first to these his

words, ... And re - a - lise your duties!

words, ... And re - a - lise your duties! *Allegretto con grazia ♩=88.*

cres.

tr tr

M *p*

Tis a serious matter when love.... flies a - bout, Dis -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

M

charg - ing his arrows at ran - dom. Not even the old - est... his power can

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata and a small 'x' above it. The piano accompaniment includes a dynamic marking of *p*.

M

scout, Nor mere children who scarce under - stand.... them.

The third system shows the vocal line and piano accompaniment. The piano accompaniment features some rhythmic markings like '77' and '77b'.

M

'Tis a serious mat - ter when love flies a -

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *p*.

a tempo.

M

bout, For whether at seventy or seven-teen. To love.

colla voce. p tempo.

M

. is a serious matter I ween!

Yes whether at seventy or seven-

Yes whether at seventy or seven-

grit loco.

-teen. To love is a serious matter I ween, I ween!

-teen. To love is a serious matter I ween, I ween!

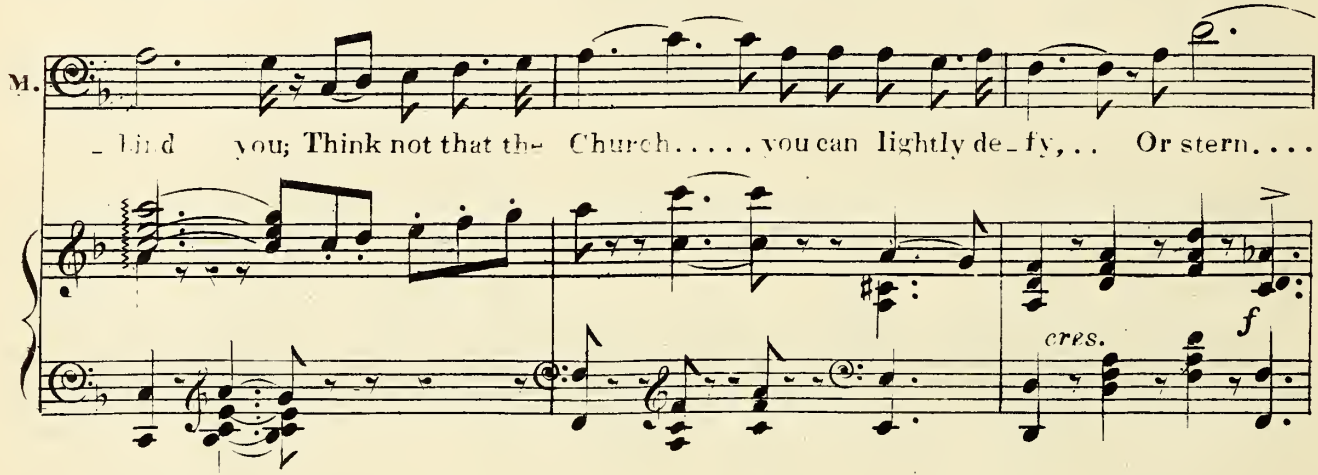
M

Now you who have.

dim.

M.  *sought... but a loose knot to tie, I tell you, no pow'r can un-*


cres

M.  *- bind you; Think not that the Church... you can lightly de-fy, ... Or stern...*

cres. f

M.  *retribution will find you!.. Think not... that the*

p

M.  *Church you can lightly de-fy or stern retribution will find you. And when on the*

colla voce.

M. *triumph* constables fall, ... Why that, ... that's... the most serious

M. matter of all! And when... on the

CHORUS. And when on the big - a - mist con - sta - bles

And when on the big - a - mist con - sta - bles

gen *lento*

M. big - a - mist con - sta - bles fall, Why that's the most serious mat

fall, Why that's yes that's the most serious mat

M. ... the most serious mat - ter of all!

ter of all!

ter of all!

TEN: *Moderato.*

TOUTS. A - ha! That was a sermon un - ex - pect - ed! See how they slink away with

BASS: A - ha! That was a sermon un - ex - pect - ed! See how they slink away with

mien de - ject - ed! Fare - well! Fare - well!

mien de - ject - ed! Fare - well! Fare -

SOP:

Let not the warning be ne_glect_ _ _ ed! Farewell! Farewell!

_ well! Let not the warning be ne_glected! Fare_well! Fare_

Allegro.

CITIZENS.

well! Let not the warning be ne_glect_ _ ed!

Let not the

Let not the warning be ne_glect_ _ ed!

cres:

Let not the warning be ne_glect_ _ ed!

warning be ne_glect_ _ ed! For when on the big_a_mist

For when on the big_ _ a_mist

p
Why that's the most se - rious mat - ter of all! Ha,
p
Why that's the most se - rious mat - ter of all! Ha,
p
con - stables fall, Why that's the most se - rious mat - ter of all! Ha,
p
con - stables fall, Why that's the most se - rious mat - ter of all! Ha,

gma-----

Tempo I^{mo}
accelerando.
ha, ha, ha, What a place is London ci - ty!
ha, ha, ha, Whata place is London ci - ty!
ha, ha, ha, Ha, ha, *f* Oh what a
ha, ha, ha, Ha, ha, *f* Oh what a

gma-----
accelerando.
f

Noise and tu_mult, noise and tu - mult ev - 'ry
 Noise and tu_mult, noise and tu - mult ev - 'ry
 place is London ci - ty! Noise and tu_mult, noise and tu - mult ev - 'ry
 place is London ci - ty! Noise and tu_mult, noise and tu - mult ev - 'ry

where! Nought ro - man - tic, All men fran - tic,
 where! Nought ro - man - tic, All men fran - tic,
 where! Nought ro - man - tic, All men
 where! Nought ro - man - tic, All men fran - tic,

Seek - ing gold with strife gi - gan - tic, 'Tis their on - ly care,.....

Seek - ing gold with strife gi - gan - tic, with strife gi - gan - tic.

fran - tic, Seek - ing gold with strife,..... with strife gi - gan - tic.

Seek - ing gold with strife gi - gan - tic, with strife gi - gan - tic.

..... their on - ly care.. Oh what a place is London

Yes, 'tis their on - ly care.....

Oh what a place is London ei - - - ty,

Yes, 'tis their on - ly care..... Yes,

cres:

ci - ty, What... a place is Lon - don. Beaux so
 Oh what a place is London ci - ty. Beaux so wit - ty, Beaux so
 What a place is Lon - don. Beaux so wit - ty, Beaux so
 'tis their on - ly, care, their on - ly care.. Beaux so wit - ty,

wit - ty, maids so pretty, Ah..... what a place....
 wit - ty, maids so pretty, Oh what a place is Lon - don ci - ty,
 wit - ty, maids so pretty, Oh what a place is Lon - don ci - ty,
 maids.... so pretty, Ah what a place is Lon - don

No. 2.

CHORUS, WITH RÈCIT. (GEOFFREY.)

Allegro.

(Sounds of brawling heard, enter a crowd of youths in the midst of whom Geoffrey fighting and struggling)

PIANO.

First system of piano introduction, featuring treble and bass staves with a 6/8 time signature and a key signature of one flat. The music begins with a piano (*p*) dynamic.

Second system of piano introduction, continuing the musical texture with dynamic markings for *cres.* (crescendo).

TENOR.

Nay, nay!

BASS.

Come, ... let him

Piano accompaniment for the first vocal line, corresponding to the lyrics 'Nay, nay!' and 'Come, ... let him'.

Come! Come! De-sist rash youth!

go!

De-sist rash youth! No violence!

Piano accompaniment for the second vocal line, corresponding to the lyrics 'Come! Come! De-sist rash youth!', 'go!', and 'De-sist rash youth! No violence!'.

He speaks the truth. -Come,.... let him go!

He speaks the truth.... Come,.... let him go, yes, let him go!

Thou hast de-fraud-ed us!

f

of preceding movement.

Recit: GEOFFREY (throwing them off.)

Thus do I treat whoever dares to call me cheat!

Allegro.

Poco Andante.

Fine friends are ye who hang on me and win my gold! Until I

stand a wreck complete! Then, greedy for more spoil, ye raise this

Allegro.

TEN: Well!... pay thy debts! I have lost

BASS: Well!... pay' thy debts!

Recit: GEOFF: 3

Moderato.

nay, good friend, be not so rash! We'll wait un_til you've

Nay, good friend be not so rash! We'll

got more cash! Put up your sword, . . . we're not a_fraid!

wait un_til you've got more cash! we're not a_fraid!

But we had rather not be paid! . . . Nay, nay,

But we had rather not be paid! . . . Good

Be not so rash!

friend, be not so rash! Put up your

we're not afraid! But we had rather not be

sword, we're not afraid! But we had rather not be

canta voce.

Allegro.

paid! . . .

paid! . . .

Allegro.

RECIT: & SONG (GEOFFREY)

GEOFF: *Recit:*

G. *Recit:*

The cowards! how they take to heel At the first

G. *Recit:*

sight of honest steel! Fool! Fool!

Allegro.

G. *Recit:* *Moderato.*

... to seek a mid such scenes as these Dis -

Recit:

G. *Recit:*

- trac - tion for a heart bereft of ease!

GEOFF:

G. *p*

1. Fly, sum - mer fly,

Andante con moto.

G.

For all joy has de - part - ed! Wea - ry and sad at heart....

G.

..... am I,..... Friends fall a - way!

G.

And like suff - ring flow - ers, Neath au - - tumn show'rs, Old

G. loves de - cay Sum - mer, thy leaves turn'd to

G. gold . . . 'ere they pe - rished. The gold I cherish'd turns to

G. wi - - ther'd leaves! A - las! a - las! that the

G. world and its treasures Our loves and plea - sures a - like

G. must pass, must pass!

G. Fly, sum-mer fly, For all joy has de-

p *gva* *gva* *gva*

G. - part - ed! Wea - ry and sad at heart am

gva *gva*

G. I! Alas! a. las! that the world and its

cres: *cres:*

G *mf*

trea - sures Our loves and

G

plea - sures a - like must pass,

G

must pass, must . . .

p *rit:* *pp*

dim: *rit:*

G

pass!

a tempo. *pp*



No.4.

TRIO (GEOFFREY, MANACLE AND SPINDLE.)

Allegro non troppo.

GEOFFREY. *You will?...* For

MANACLE. *I will!...*

PIANO. *p*

G. *me?...* *f* *dim.* The plan together we'll pur-

M. *f* *dim.* For you! The plan together we'll pur-

PIANO. *tr* *cres:*

G. *f* *listesso tempo.* - sue!... The plan together we'll pur - sue!

M. *f* - stie!... The plan together we'll pur - sue!

PIANO. *f* *p*

MANACLE.

M. *p* Wilt thou take whom_e'er I bring,

M. Countess, cook, or a_ny thing, Mar_ry her.... for

SPINDLE.

M. good, or ill?.... Then the man shall say. "I

GEOFF:

G. Will she take.... me

S. will, I will!"

legg.

G. *for my name, With my pover-ty and shame? As to*

G. *lov - ing her I cant! I dont!... SPINDLE.*

S. *Then the maid shall*

M. *MANACLE. b e .*

S. *Yes, out of friendship I con-*

S. *say "I wont!"*

M. *- sent, I con - sent.*

S. *(to Geof:) You hear? Out of friendship he con-*

gua loco.

G. *But-stay!* Will she wed.... me

S. _sents. Ad - - 'mi-ra-ble man! *3*

G. for... my name, For my

M. The plan, the plan to- geth-er well pur-sue!

S. The plan, the plan to- geth-er well pur-sue! *gr.* *3*

G. pov - er-ty and shame? The plan to- geth-er well pur-

M. The plan... to- geth-er well pur- sue, to- geth-er well pur-

S. The plan... to- geth-er well pur- sue, to- geth-er well pur-

G. *- sue, The plan to_gether we'll pur_sue!... Come ring the mer_ry*

M. *- sue, The plan to_gether we'll pur_sue! Come ring.... the merry marriage*

S. *- sue, The plan to_gether we'll pur_sue!... Come*

G. *marriage bell... Altho' we do not know What kind of she The bride will be,*

M. *bell. Altho' we do not know What kind of she The bride will be, And..*

S. *ring the merry bell, Al_ tho' we do not know The kind of she The bride will be,*

G. *May blessings on her flow, And bless_ings on the happy pair.... who part as*

M. *... may blessings on her flow, And bless_ings on the hap_py pair.... who*

S. *May blessings on her flow,..... And blessings on the hap_py*

G. *cres:* soon as meet. Whose wedding glee will surely, surely be the *rit:*

M. *cres:* part as soon..... as meet, Whose wedding glee will be the *rit:*

S. *cres:* pair who part as soon.... as meet, Whose wedding glee will be the

a tempo. *cres:* *rit:* *colla voce.*

G. *a tempo.* fleet - est, ... will surely, surely be..... the

M. *a tempo.* fleet - est, ... will surely be the fleet - est, the

S. *a tempo.* fleet - est in the Fleet, the fleet - est, the

a tempo. *p*

G. *a tempo.* fleet - est in the Fleet.

M. *a tempo.* fleet - est in the Fleet.

S. *a tempo.* fleet - est in the Fleet. *gma* (Exeunt Geoffrey, Manacle and Spindle.)

a tempo.

No. 5.

SCENA (AMABEL.)

Allegro moderato.

AMABEL.

PIANO.

The first system of the musical score. The AMABEL part is a single treble clef staff with a whole rest. The PIANO part consists of two staves (treble and bass clefs) with a piano (p) dynamic marking. The music is in common time (C) and begins with a piano introduction.

The second system of the musical score. The AMABEL part is a single treble clef staff with a whole rest. The PIANO part continues with two staves. It includes a tempo change to *a tempo.* and a dynamic marking of *gva* (grand voce) with a dashed line indicating a crescendo.

The third system of the musical score. The AMABEL part is a single treble clef staff with a whole rest. The PIANO part continues with two staves, featuring triplets and a *loco.* marking. The dynamic marking *gva* is present at the beginning of the system.

The fourth system of the musical score. The AMABEL part is a single treble clef staff with a whole rest. The PIANO part continues with two staves, concluding the piece with a final cadence. The key signature changes to two flats (B-flat and E-flat) at the end of the system.

(Amabel without)

Aunt Pa - me - la, . . .

A. Aunt Pa - - - me - la, Pa - - - me - la!

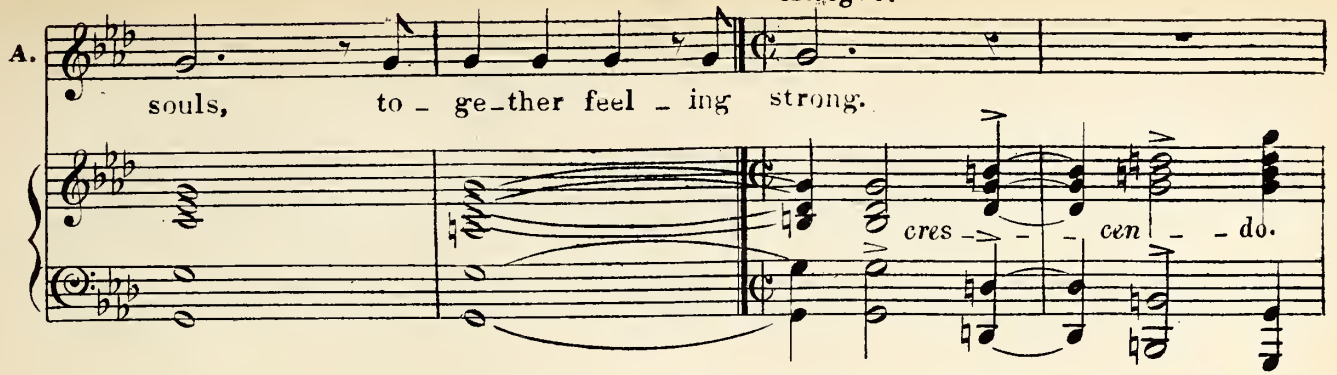
(Enters)

A. In vain, in vain, I search, I call

... The foolish dame, be-wild'erd by the throng, Has left my

A. side. Now fear on both must fall - Two timid

Allegro.

A.  *souls, to - ge - ther feel - ing strong.*
cres - - cen - - do.

A. 

A.  Oh

A. *dear, I am so frighten'd, My pulse is mad - ly*


A. *heigh - - ten'd, And ev' - ry nerve is tight - end. Aunt*
 *cres:*

A. Pa - - me - la, Aunt Pa - me - la is lost!

A. Oh dear, I am so

A. frighten'd! Aunt Pa - -

A. - - me - la is lost, A - - las, is

A. lost! I turn'd my head a

A. mo - ment, A love - ly dress for show meant, All

A. lace and fur be - low - ment, Had caught my eye a

A. mo - - ment. In vain I search, I

A. call! A - - las! A -

A. - las! A - las! Aunt Pa - me - la is

A. *pp*
 Pa - me - la is lost! A - las!

A. *And! con moto.*
molto espress.
 . . . Geof - - frey,

A. Geof - - frey, why thus leave me? . . .

A. End - - - less truth, end - less truth and

A. con - - stan - cy we swore;

A. Sure - - ly, sure - - ly you would... not de -

A. - ceive me? Geof - - frey, Geof - - frey,

cres:

cres:

A. say not, say not our dream of love is o'er, say not our

p

colla voce.

A. dream of love is o'er!

rit.

Allegro.

pp

A. Aunt Pa-me-la, in vain I search! In vain I

f

Recit:

a tempo, cres:

sfpp

Recit:

a tempo. p cres:

Tempo I^o

A. *call!* Oh

The first system of music features a vocal line starting with a fermata and the instruction "call!". The piano accompaniment begins with a series of chords and moving lines. A second "Tempo I^o" marking appears in the piano part.

A. dear, I am so fright_end. My pulse is mad_ly

The second system continues the vocal line with the lyrics "dear, I am so fright_end. My pulse is mad_ly". The piano accompaniment provides harmonic support with chords and melodic fragments.

A. heigh - tend, And ev' - ry nerve is tight_end, For

cres:

The third system contains the lyrics "heigh - tend, And ev' - ry nerve is tight_end, For". A "cres:" (crescendo) marking is placed above the vocal line and below the piano part.

A. Pa - me - la, Aunt Pa - - me - la is lost! A -

The fourth system features the lyrics "Pa - me - la, Aunt Pa - - me - la is lost! A -". The piano accompaniment includes a fermata over a chord.

A. - las! A - las! I

The fifth system contains the lyrics "- las! A - las! I". A "cres:" marking is present in the piano part, and dynamic markings "f" and "p" are visible in the vocal line.

A. *turn'd my head a mo - ment, A love - ly dress for*

A. *show meant, All lace and fur be - low - ment, Had*

A. *caught my eye a mo - - ment. In vain*

cres:

A. *. . . I search, I call! A -*

cres:

A. *- las! Aunt*

cres:

A. Pa - me - la is lost! In vain I

A. search, In vain I call!

A. *sempre a tempo.* Aunt

A. Pa - me - la is lost!

A.

QUINTET (AMABEL, PAMELA, GEOFFREY, MANACLE & SPINDLE.)

Allegretto.

PIANO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

Continuation of the piano accompaniment, showing the right and left hand parts with various chords and melodic lines.

MANACLE.

Vocal line for Manacle, starting with a whole rest followed by a melodic phrase in the bass clef.

Thus do I... the bride in - vest... With the

Piano accompaniment for Manacle's vocal line, featuring a piano (*p*) dynamic and a *staccato* articulation. The accompaniment consists of rhythmic chords and eighth notes.

PAMELA.

Vocal line for Pamela, starting with a whole rest followed by a melodic phrase in the bass clef.

robe..... of mystery. A - gi - ta - ted and dis - tress,

Piano accompaniment for Pamela's vocal line, featuring a piano (*p*) dynamic and a *staccato* articulation. The accompaniment consists of rhythmic chords and eighth notes.

SPINDLE.

Vocal line for Spindle, starting with a whole rest followed by a melodic phrase in the bass clef.

Dark - - er trou - bles I... for - see. Mar - riage is the

Piano accompaniment for Spindle's vocal line, featuring a piano (*p*) dynamic and a *staccato* articulation. The accompaniment consists of rhythmic chords and eighth notes.

A.

S. Marriage! At the
 pa - na - ce - a, My ex - pe - ri - ence has found.

A. bare i - dea I could sink, I could sink in - to the ground, Yes,
 A - -

P.

S. Cou -

A. at the bare i - dea I could
 - gi - tat - ed and dis - trest, Dark - er troubles I for - see,
 - rage then, my pret - ty dear, . You.. in me a friend have found,

P.

S.

A. *p*
 sink in - to..... the ground,

P. *p*
 I..... fore - see.

M.
 Thus.... do I the bride in -

S. *p*
 In me... a friend have found.

legg:

A.
 I..... could sink..... in-to the ground.

P.
 This is past all jest,.. is really past a jest, And all the blame will

M.
 - vest..... With the robe, the robe of mys - te - ry.

S.

legg:

A. *cres:*
Fill'd... am I with doubt and fear. What.. if

P. *cres:*
fall on.. me, The blame will fall on me, All... the

M. *cres:*
Come, come, cou - rage,

S. *cres:*
Cou rage then, my pret - ty dear, For... in

A. I should here be found? Fill'd...

P. blame will fall on me! 'Tis past.. a jest, and

M. *p*
cou - rage, For marriage is... the pa - na - ce - a, the pa - na -

S. *p*
me a friend you've found.

A. *cres:*
 ... am I with doubt and fear. A-las! if I should here be

P. *cres:*
 dark-er troubles I fore-see. A-las! all blame will fall on

M. *cres:*
 - ce - a that my ex - pe-ri-ence has found. Come, come, my

S. *cres:*
 A friend in me you've found, my dear, yes, yes, in

A. *p*
 found! Ah! Fill'd.. am

P. *p*
 me, Yes,.. the blame will fall on me. All.... the

M.
 dear, Cou - rage.. then, my dear,

S.
 me..... a friend you've found.

A. I..... with doubt and fear,.... doubt and

P. blame.... will fall on me,.... yes,... on

M. *p* Cou - - rage then! Cou - - rage then, my

S. *p* Cou - - rage then! Cou - - rage then, my

A. fear! Mar_riage! at the bare i -

P. me! Mar_riage! at the bare i -

M. dear, my pret - ty dear. Mar_riage is the pa - na -

S. dear, Cou - rage!.. Mar_riage is the pa - na -

A. *- dea.... I could sink in - to the ground. Fill'd am*

P. *- dea.... We could sink in - to the ground. Fill'd am*

M. *- ce - a, Our ex - pe - ri - ence has found. Cou - rage*

S. *- ce - a, Our ex - pe - ri - ence has found. Cou - rage*

A. *I with doubt and fear! A - las, if we should here be*

P. *I with doubt and fear! What if we should here be*

M. *then, my pret - ty dear; For in me.... a friend . . . you've*

S. *then, my pret - ty dear; For in... me a friend . . . you've*

A. found.

P. found?

M. found. *p* In me... a friend you've

S. found. *p* Cou - rage then,..... my dear, my

A. *cres:* Oh, what if

P. *cres:* A - las!... if

M. *poco cres:* found, In me.. a friend you've found, a friend

S. *cres:* pret - ty dear, In us true friends you've found, Yes,

A. *dim:*
we should here be found,..... At the bare i - dea fill'd,

P. *dim:*
we should here be found. Ah!... at the bare i - dea fill'd

M.
... in me you've found..... In

S.
yes, true friends you've found..... In

A. *dim.*
... a - las, with doubt am I,..... and.... with

P. *dim.*
... am I.... with doubt, .. a - las! a - las!..... with doubt and.... with

M.
us..... true friends, yes,.. true friends.... you've found! For

S. *dim.*
us..... true friends, yes,.. true friends.... you've found, you... have

A. *fear.* Mar - riage! at the

P. *fear.* Dark -

M. *p* marriage is.... the pa - na - ce - a My ex - pe - ri - ence has e - ver

S. found.

A. bare i - dea I..... could sink..... in-to the ground.... *cres:*

P. - er trou - bles I for - see,..... *cres:* And all the

M. found. Have cou - - - rage, *cres:*

S. Yes, marriage is... the pa - na - ce - a That our..... great ex -

A. *f*
- las!..... Fill'd..... am I with doubt and

P. *f*
blame... will fall on me, Yes all.... the blame will fall on

M. *b₂* *f*
then, my dear, In me..... a friend.....

S. *f*
_pe - ri - ence has found. So cou - rage then, my pret - ty

A. *dim:*
fear! what.... if... we should here.. be found,..... if..

P. *dim:*
me, will fall on me if here we're found!.....

M. *b₂* *dim:*
... you've found,..... Trust my ex - pe - ri - ence...

S. *dim:*
dear, my pret - ty dear, in us true friends you've found.

A. we here should be found? Ah!..... at the bare i -

P. Dark - er troubles I..... fore - see!..... At the

M. In me a friend you have found. Cou - -

S. Yes! yes, in me a friend, ...

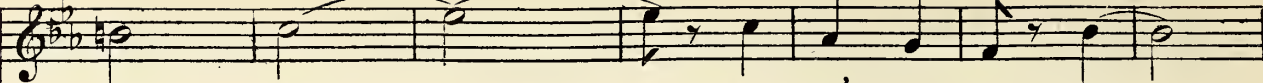
A. -dea I could sink in - to the ground,..... So fill'd am I

P. bare i - dea.. I could sink, I..... could sink in - to the ground,

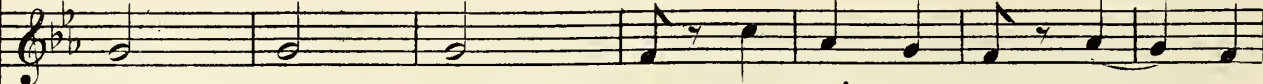
M. - rage then, my pretty dear, Cou - rage then, my pret_ty dear,

S. ... a friend you've found, Cou - rage then, my pret_ty dear, in

dim:

A.  with doubt,..... so fill'd with doubt and....

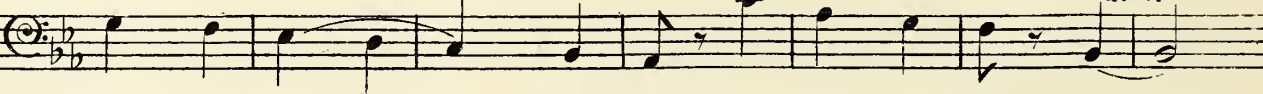
dim:

P.  So filled am I, so fill'd with doubt and, with

dim:

M.  ... in me a friend you've found, So put a - side all... your

dim:

S.  me a friend..... you've found, So put a - side all...

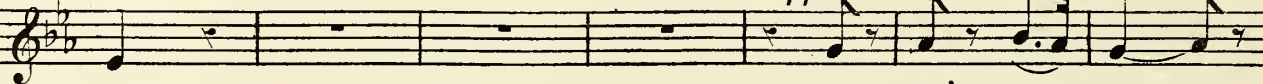
dim:



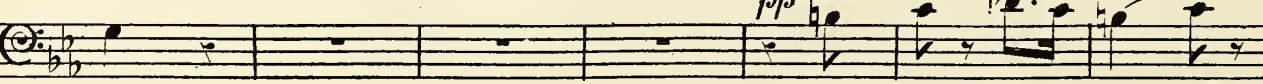
pp

A.  fear! Fill'd am I..... with

pp

P.  fear! So fill'd am I.....

pp

M.  fear! So have no fear,..

pp

S.  fear! Have no fear,..... in



A. *ff*
doubt and fear, a - las!.....

P. *ff*
With doubt and fear, a - las!.....

M. *ff*
In us true friends... you've found!.....

S. *ff*
us true friends..... you've found!.....

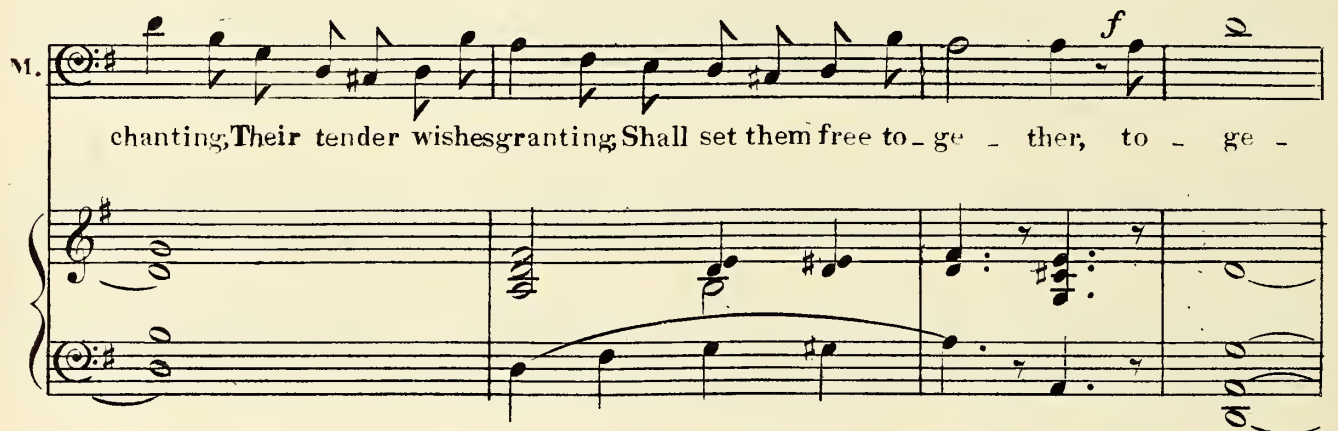
Moderato.
tr
p
rit:

M. *Moderato.* **MANACLE.**
p
When two fond hearts... are pant - - ing,

dolce.

M.  *p*

Restrained by cruel te - - ther, What fairy spell en -

M.  *f*

chanting, Their tender wishes granting, Shall set them free to - ge - ther, to - ge -

Andante con moto.

VI.  *f* *p*

- ther? A gold-en web's be - fore them,

M.  *f*

Oh, let them seek... it's mesh - es; For those..... who once ex -

M. 

plore..... them,... For ev - er more.... a - dore them, Where

M. 

love..... the soul re - fresh - es, Where love the soul refresh -

A. *mf*  A gold - en web's be - fore them,..

P. *mf*  A gold - en web's be - fore them,..

G. *mf*  A gold - en web's be - fore them,..

M. *mf*  - es. A gold - en web's be - fore them,..

S. *mf*  A gold - en web's be - fore, them,..



A. Oh, let them seek... it's mesh - es; For those..... who once ex -

P. Oh, let them seek.. it's mesh - es; For those..... who once ex -

G. Oh, let them seek.. it's mesh - es; For those..... who once ex -

M. Oh, let them seek.. it's mesh - es; For those..... who once ex -

S. Oh, let them seek.. it's mesh - es; For those..... who once ex -

A. - plore..... them,.. For ev - er more..... a - dore.. them. Yes, *cres:*

P. - plore..... them,.. For ev - er more..... a - dore *cres:* them. Yes, *cres:*

G. - plore..... them,.. For ev - er more a - dore.. them. Yes, *cres:*

M. - plor them,.. For ev - er more a - dore.. them. Yes, *cres:*

S. - plore them,.. For ev - er more a - dore them. Yes, *cres:*

A. *J*
those who once... ex-plore them, For ev - er - more... a -

P. *f*
those who once.. ex-plore them, For ev - er - more... a -

G. *f*
those who once.. ex-plore them, For ev - er - more... a -

M. *f*
those who once.. ex-plore them, For ev - er - more... a -

S. *f*
those who once.. ex-plore them, For ev - er - more... a -

gna

A. - dore them. Where love... where love.. the soul,..... Where love the

P. - dore them. Where love... the soul... re - fresh - es, Where

G. - dore them. Where love... the soul... re - fresh - es, Where

M. - dore them. Where love... the soul... re - fresh - es, Where

S. - dore them. Where love... the soul... re - fresh - es, Where

gna

A. *rit:* *a tempo.*
soul re - fresh - - es

P. *rit:* *a tempo.*
love . . . the soul . . re - fresh - - es

G. *rit:* *a tempo.*
love . . . the soul . . re - fresh - - es

M. *rit:* *a tempo.*
love . . . the soul . . re - fresh - - es

S. *rit:* *a tempo.*
love . . . the soul . . re - fresh - - es

gua.

colla voce. *a tempo.*

gua.

gua. *gua.* *ff*

slargando.

No. 7.

SONG (PAMELA)

Allegretto.

PIANO.

First system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of two flats. Features a triplet of eighth notes in the treble and a steady eighth-note accompaniment in the bass. Dynamics include *p*.

Second system of piano introduction, continuing the musical texture from the first system.

P. PAMELA.
I knew a love-song years a - go; Ah, well - a -

Piano accompaniment for the first vocal line, featuring a consistent eighth-note accompaniment with some chordal textures.

P. - day, . . . 'tis nigh for - got! . . . There were broken hearts in it, I

Piano accompaniment for the second vocal line, including triplet markings in the vocal line and corresponding accompaniment.

P. trow; . . . Ah, well - a - day, tis the common lot!

Piano accompaniment for the third vocal line, concluding the piece with a *cres:* marking in the piano part.

P. *f* Ah, well - a - day, *dim:* tis the com - mon *tr*

P. *lot!*... There were loves and doves, and

P. moon and June, For 'tis thus that lo - vers make com - mune, 'Tis

P. *poco rit:* thus that lo - vers make com - mune. *a tempo.* I forget the words, and it had no *a tempo.*

P. *a tempo.* tune Ah, well - a - day, well - a - day! . . . *a tempo.* *p*

P.

P.

My love-song now is the chink of gold,

P.

Ah, well-a-day, . . . and I've never a jot! . . . I love it

P.

more as I grow old, — Ah, well-a-day, — and . . . what maid does

cres:

P.

not? . . . Ah, well-a-day, and what

f *dim:*

P. *maid* *gra,* *does* *loco* *not?...* For it

P. rings and sings of a thou - sand things, Of the joys that

P. its posses - sion brings, the joys that its pos - ses - sion brings....

dim: *p*

poco meno mosso.

P. Yet that o - ther song... to my con - science clings Ah, well - a -

P. - day, well - a - day!

a tempo.

colla voce: *p*

No. 8.

FINALE ACT I.

Molto moderato.

BULLYON.  My good

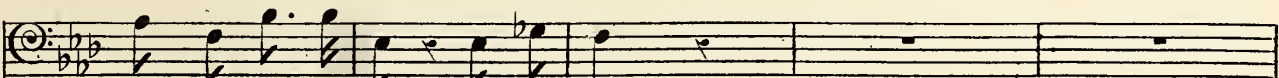
SILVERTOP  My good friend

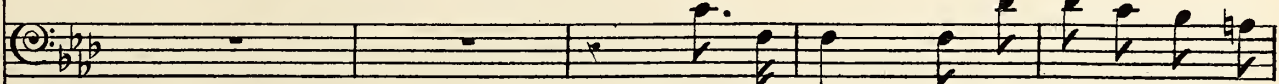
PIANO. 


B.  friend, let this con_tro_ver_sy end; I say "Nay," your best

S.  'Tis the way!

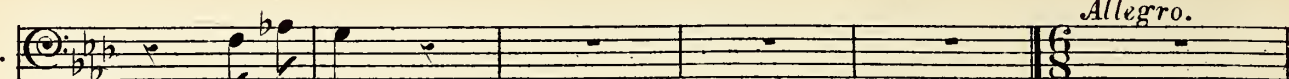


B.  chance lies in de_lay— She's so young!


S.  Hold your tongue— That is why my heart is



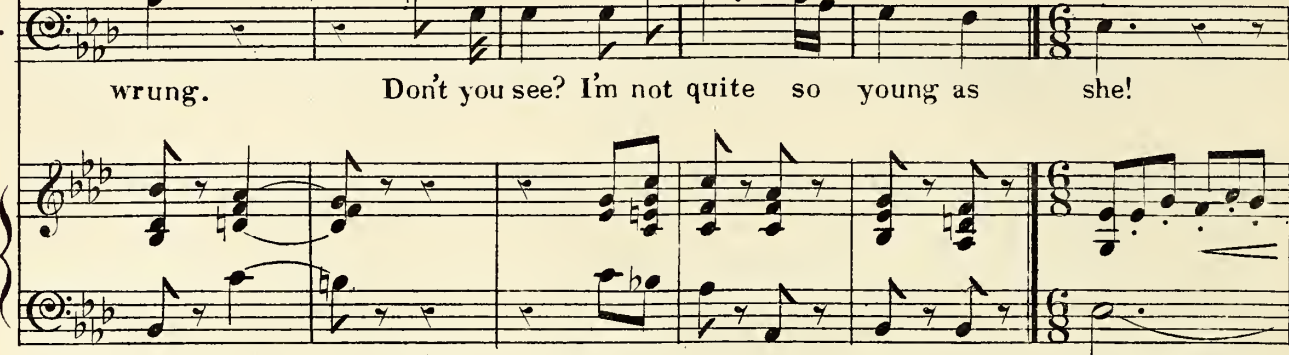
Allegro.

B. 

List to me.

S. 

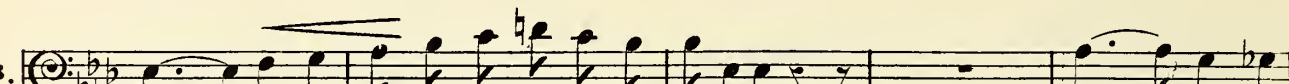
wrung. Don't you see? I'm not quite so young as she!



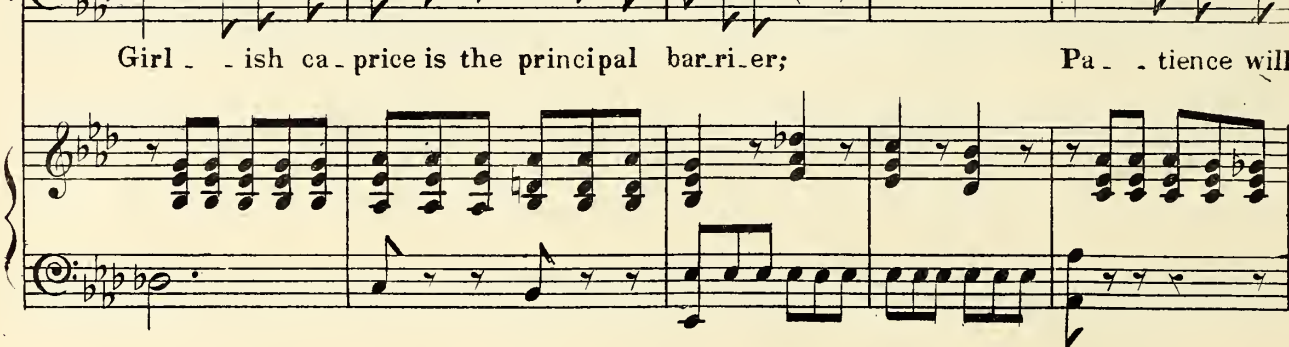
B. 

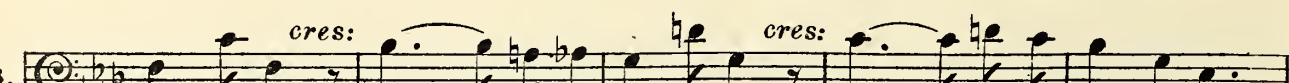
Nay, mine's the best plan;.. Do not hurry or harry her,



B. 

Girl-ish ca-price is the principal barrier; Pa-tience will



B. 

cres: con-quer it, then... you may mar-ry her; *cres:* That... is the on-ly way,



B. *p*
 the on - ly way.

S.
 Nay, mine's... the best plan... I'll be no tar - dy

S.
 tar - ri - er;... If..... you con - sent, to the Fleet I will car - ry her,

S. *cres:*
 Wast - - - ing no time, wil - ly - nil - - - ly I'll

S. *gua*
 mar - ry her; That.... is the on - - ly way, the on - - ly way...

meno mosso. *tempo I^{mo}*

B. 

Cunning is nought where a womans con-cern'd.

meno mosso.

S. 

Nothing like boldness in

meno mosso *tempo I^{mo}* *meno mosso.*



B. 

Mine.... is the on-ly way,

tempo I^{mo}

S. 

love, so I've learn'd...

tempo I^{mo}



cres:

B. 

Mine is the on-ly way,.....

cres:

S. 

My plan is best, I say, My plan is best, I say,.....

cres:



B. *p* ... Yes, mine's.... the best plan..... Do not hur-ry or

S. *p* ... Nay, mine's... the best plan..... I'll be no tar-dy

B. har-ry her; Girl - - - ish ca-price is the prin-ci-pal bar-ri-er...

S. tar-ri-er; If..... you con-sent, to the Fleet I will car-ry her,

B. Pa - - tience will con-quer it, then.... you can mar-ry her,

S. Wast-ing no time, wil-ly-nil- - - ly I'll mar-ry her;

cres:

B. This... is the on - - - ly way, the on - ly way....

cres:

S. This... is the on - - - ly way, the on - ly way....

cres:

Andante.

B. My sis - ter! By the pow'rs!

(They catch sight of Pamela)

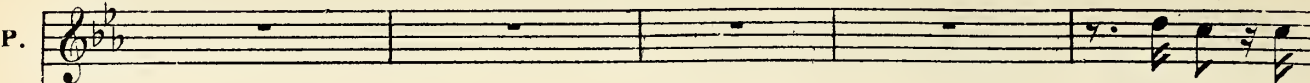
S. His


cres: *f* *p*

B. Pray, miss,

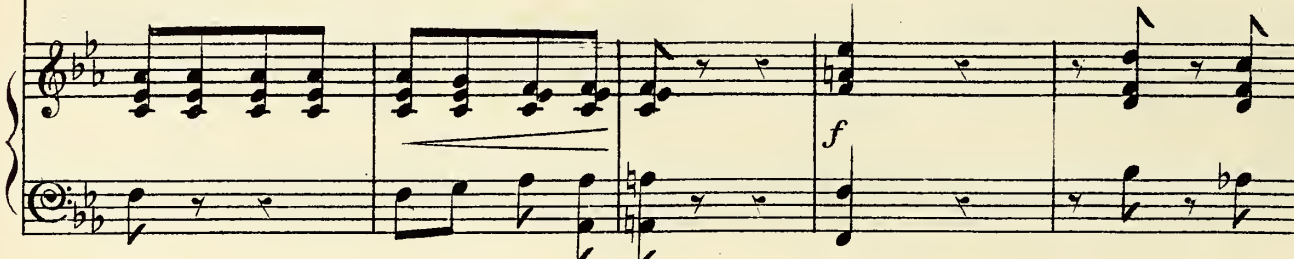
S. sis - ter! by the pow'rs! Pray, miss,

(aloud)

P. 

S. 

Oh no, in-
 ... my plan t'would car-ry through If Am - a - bel were with her too!

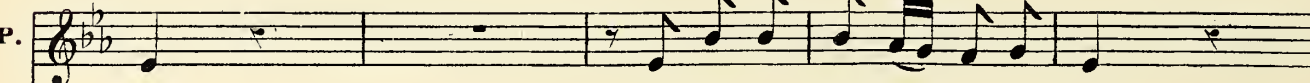


P. 

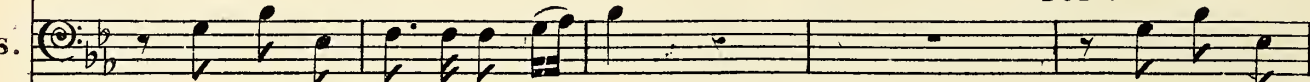
- deed, She is not here! I..... am a lone,..... as you may

S. 




P. 

see. In deed, in deed she is not here. BULL:

S. 

There's something underhand, I fear. Yes, yes, there's



(aside.) (aloud.)

P. A_lack! I am a_lone.

B. something un_der_hand, I fear. Come, come, hussy, keep it

cres: *f*

Moderato.

P. Why, sir, I came to see a friend, And

B. not from me.

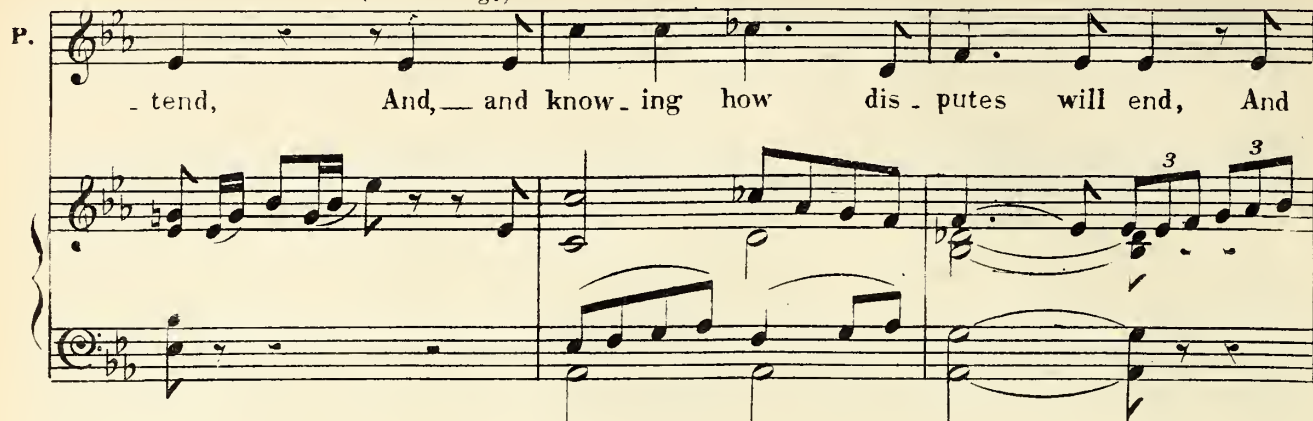
Moderato.


p

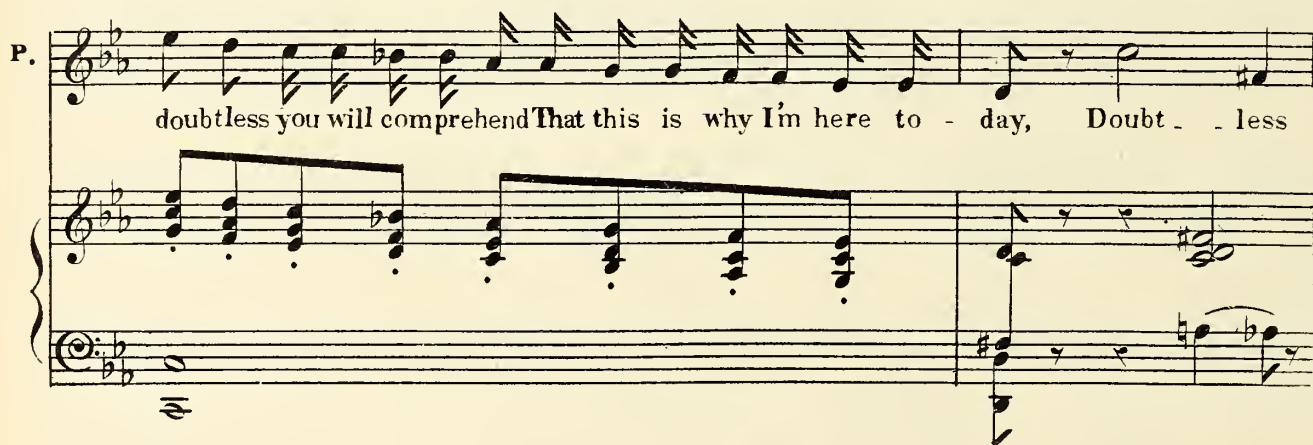
P. los_ing, as it were, my way And fearing further still to stray, And

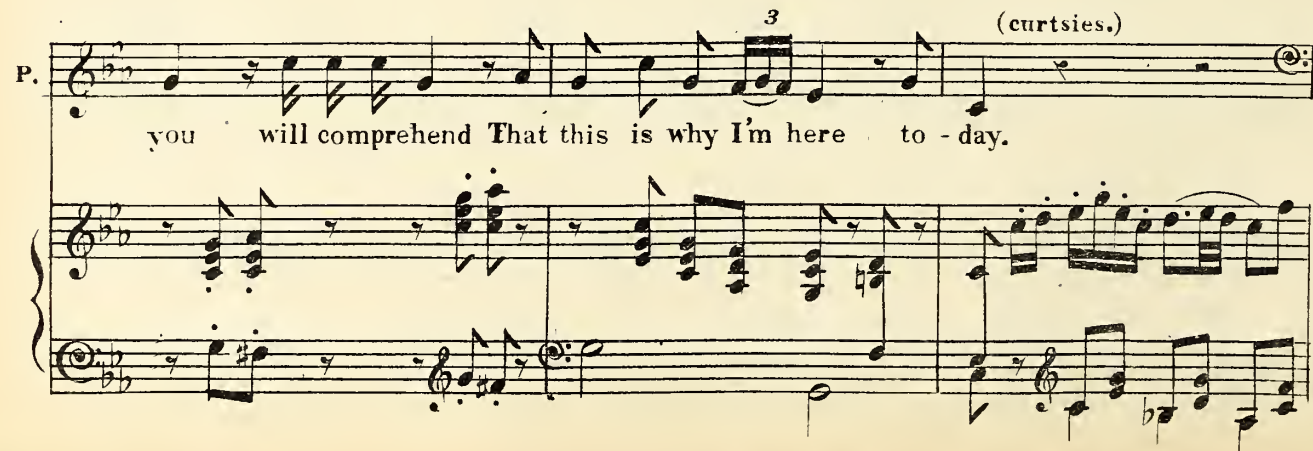
P. hearing foot.steps hi - ther wend, And_ and seeing both of you con -

(hesitating.)

P.  tend, And, and know ing how dis - putes will end, And

P.  feeling prey to wild dis - may! And so I fol - low'd, as I say, And doubtless

P.  doubtless you will comprehend That this is why I'm here to - day, Doubt - - less

P.  you will comprehend That this is why I'm here to - day. (curtsies.)

BULL.

B. Thy tale is crook - ed as a pig's!

Allegro come 1^{mo} (Bullion goes up to

B. Get home, and run me no more rigs!

(Pamela stopping him.)

P. Manacle's door.) Why, can this be her cloak? SILVER:
S. How now?

P. She's not here now! BULL:
S. Is Am - a - bel with - in? What

B. *SILVER:* 4

ho, good master par - son! He will not an - swer to

P. *PAM:*(aside.)

A - las! A - las! What can I say? What shall I

B. *BULL:* (furiously.)

I'll rouse the neighbours. Mur - der! ar - son!

S.

you, dunce!

cres - - gen - do.

P.

do, a - las! What

B.

mur - der! My doubts must be dis - pell'd

S.

Our doubts must be dis - pell'd

f *cres:* *ff*

P. can I do? A - las!

B. . . . at once. Hola! ho - la! ho - la!

S. you at once. Hola! ho - la! ho - la!

loco

P. *p* Oh, if they en - - ter and find her there.

B. *p* Oh if we en - ter and find her there,

S. *p* Oh if we en - ter and find her there,

P. How can it end but in

B. Mar - - riage will speedi - ly end the af - fair

S. Mar - - riage will speedi - ly, speedi - ly

qua

cres:

P. *wrath and des - pair? How can it*

B. *... Yes, if we en - - - - - ter and*

S. *end this af - fair! Yes if we en - ter and*

1000

cres:

P. *end? How can it end but in*

B. *find her there, Then mar - - - - -*

S. *find her there, Marriage will end the af - fair,*

cres:

P. *wrath... and des - pair, and des - pair?*

B. *- riage will speedi - ly end this af - fair! Ho -*

S. *Marriage will speedi - ly, speedily end this af - fair!*

f *dim:*

P. *(knocking violently.)*

B. *la! Good master par-son! Mur-der! Ar-son!*

S. *Ho-la! Good master par-son! Mur-der!*

sempre cres:

P. *What shall I do? A-las!*

B. *Mur-der, mur-der, mur-der, murder, ar-son!*

S. *Ar-son! Murder, murder, murder, murder, ar-son!*

CHORUS.

f *Ho-la! ho-*
(entering from the house)

Tempo di Valse.

ff *f*

(Enter from house women and girls, Touts &c.—(Parmela steps off) They address the two old men) ^{SOP.} 1 & 2.

Dye

-la!

Ho - la! ho - la!

Detailed description: This block contains the first system of the musical score. It features two vocal staves for Soprano 1 and 2, and a piano accompaniment. The vocal lines begin with a long note on 'Dye' followed by 'la!' and then 'Ho - la! ho - la!'. The piano accompaniment provides a rhythmic and harmonic foundation.

want to be married, good sirs? Dye want a nice wife, sweet as

TENOR.

Dye want to be mar - - ried, good

BASS.

Dye want to be mar - - ried, good

Detailed description: This block contains the second system of the musical score, featuring the Tenor and Bass parts. The Tenor part starts with 'want to be married, good sirs?' and 'Dye want a nice wife, sweet as'. The Bass part starts with 'Dye want to be mar - - ried, good' and 'Dye want to be mar - - ried, good'. The piano accompaniment continues with chords and melodic lines.

honey? The luck will be yours and not hers, And 'tis

sirs? Dye want a nice wife?

sirs? Dye want a nice wife?

Detailed description: This block contains the third system of the musical score, featuring the Soprano 1 and 2 parts. The vocal lines continue with 'honey?' and 'The luck will be yours and not hers, And 'tis'. The piano accompaniment includes some markings like 'Red' and '*'.

sirs? Dye want a nice wife?

sirs? Dye want a nice wife?

Detailed description: This block contains the fourth system of the musical score, featuring the Tenor and Bass parts. The vocal lines continue with 'sirs? Dye want a nice wife?'. The piano accompaniment continues with chords and melodic lines, including markings like 'Red' and '*'.

on - - - ly, 'tis on-ly a question of mo - ney!

'Tis on-ly a question of

'Tis on-ly a question of

ff

poco rit: Tempo.

D'ye want to be married, good sirs? D'ye

mo-ney! Ha!

mo-ney! No! no! Ha!

BULL: & SILV: CHOR:

want a nice wife, sweet as ho-ney? The luck will be

ha! The luck will be

ha! No! no! The luck will be

BULL: & SILV: CHORUS.

BULL: SILV:

B. me To force my way out of this place. Ho-la! ho-la!

WOMEN.

luck will be yours and not hers! Ha! Ha! Ha!

gtr

cres. *f*

BULL: & SILVER.

B. S. Come varlets! Come hussies, and aid us! Pray

Ha! D'ye want to be married, good sirs? Here are wenches as plenty as

Ha! D'ye want to be married, good sirs? Here are wenches as plenty as

Ha! D'ye want to be married, good sirs? Here are wenches as plenty as

Ha! D'ye want to be married, good sirs? Here are wenches as plenty as

B.
S.

aid us!

fish - es! No aid doc - tor Ma - na - cle lends But

fish - es! No aid doc - tor Ma - na - cle lends But

fish - es! No aid doc - tor Ma - na - cle lends But

gva

The first system of music features three vocal staves (Bass, Soprano, and another Soprano) and a piano accompaniment. The lyrics are: "aid us! fish - es! No aid doc - tor Ma - na - cle lends But". The piano part includes a *gva* (grace) marking and a *sed* (sordido) marking. There are also asterisks and a *sed* marking in the piano part.

B.
S.

Più Vivo.

ff

we can ac - complish your wish - - - es! Ha, ha, ha, ha, ha,

ff

we can ac - complish your wish - - - es! Ha, ha, ha, ha, ha,

ff

we can ac - complish your wish - - - es! Ha, ha, ha, ha, ha, ha,

gva

The second system of music features three vocal staves and a piano accompaniment. The tempo is marked *Più Vivo.* and the dynamics are *ff*. The lyrics are: "we can ac - complish your wish - - - es! Ha, ha, ha, ha, ha,". The piano part includes a *gva* (grace) marking and a *ff* dynamic marking.

B.
S.

No, no,

... So come! come and be mar - ried, good.... sirs! Ha, *ff*

... So come! come and be married, good sirs! Ha, *ff*

... So come! come and be mar - ried, good sirs! Ha, *ff*

B.
S.

no!.....

ha! ha! ha! ha!..... So come, come and be mar - ried, good...

ha! ha! ha! ha!..... So come, come and be married, good

ha! ha! ha! ha! ha! ha! So come, come and be mar - ried, good

B.
S.

No, no!.....

sirs! Ha!ha! ha! ha! ha! ha!.....

sirs! Ha!ha! ha! ha! h'a! ha!.....

sirs! Halha! ha! ha! ha! ha!.....

(Bullion and Silvertop are hustled into different "marriage shops" by the crowd.)

Manacle comes out of "The Golden Web" leading Amabel & Geoff: masked. Pamela following.)

Andante con moto.

p

dolce.

MANACLE. (standing between them.)

M. 

Tis o - - ver! Ye are bound, yet

pp

p *espress.*

M. 

free! Come! Bid a dieu to one a -

M. 

- no - ther! As all... you

M. 

say must pass through me - Yes, ... through

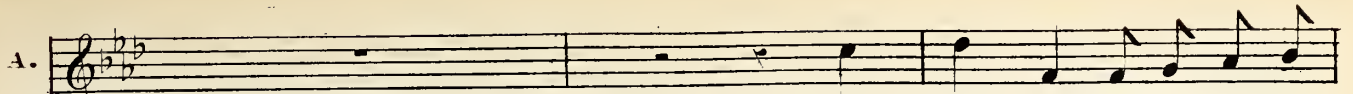
M. *rit:*
 me, E - mo - tion I would bid.. you smo - ther!
rit:


A. **AMABEL.**
 Then tell him he should sink with shame, for yield - ing up his
Allegro moderato:
p legg.

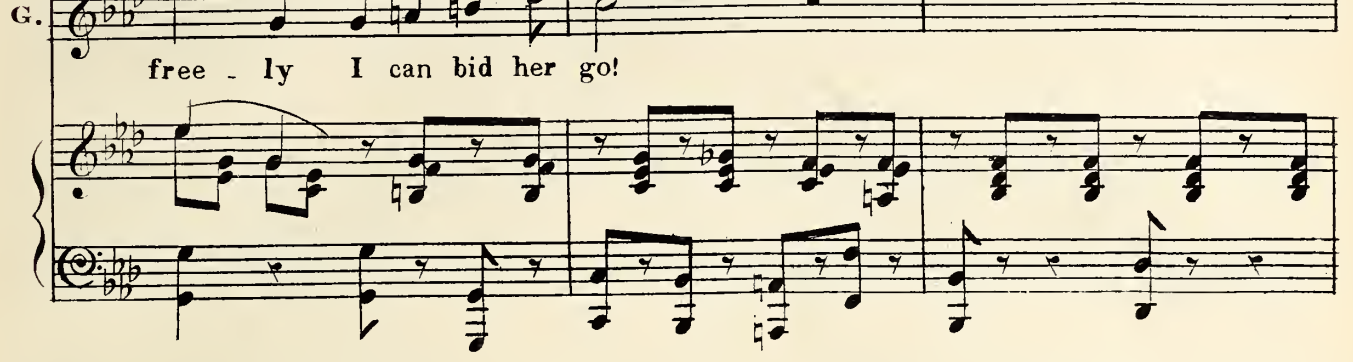
A. name and fame To one whom he shall nev - er know!

G. **GEOFF:**
 And tell her that my

G. heart is dead, My love up - on..... a false one shed, So

A.  And tell him 'tis a shameful

G.  free - ly I can bid her go!



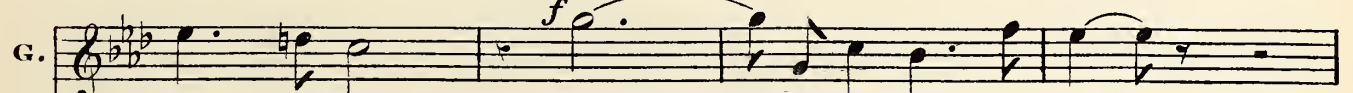
A.  act That shows a want of heart and tact, And loss of... self es -

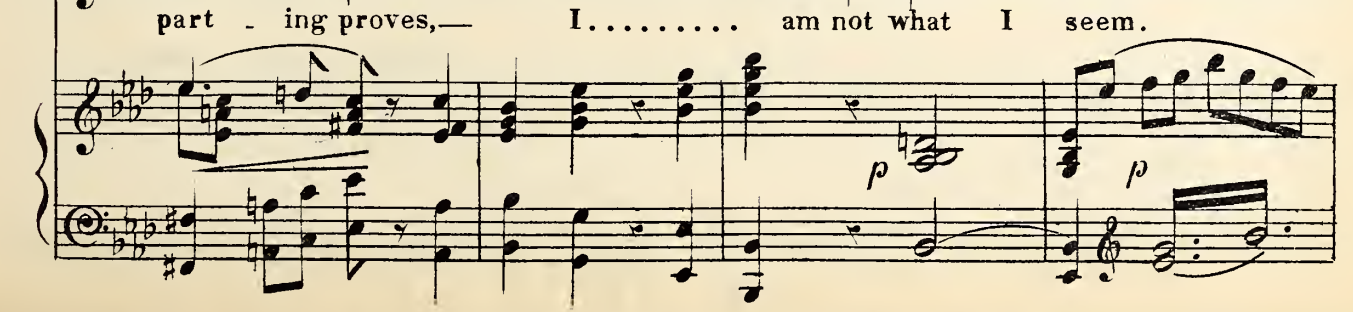


A.  - teem!

G.  And tell her 'tis not vir - tue moves My heart, as this our



G.  *f* part - ing proves, — I..... am not what I seem.



PAM:
 P. Now bid fare - well, fare - well to love for
MANA:
 M. Now bid fare - well, fare - well to love for

AMAB:
 P. aye! Fare - well to love, a -
GEOFF:
 M. aye! Fare - well to love, a -

A. - las! for aye, Whose bond we ne'er may rat - i - fy!
 P. Whose bond ye ne'er may rat - i - fy!
 G. - las! for aye, Whose bond we ne'er may rat - i - fy!
 M. This bond ye ne'er may rat - i - fy! In .

A.  Yet some - - thing bids me heave a sigh,..... For

P.  - In vain re - gret - - ful - ly you

G.  Yet - some - thing bids me heave a sigh,..... For

M.  vain, vain... re - gret - ful - ly you sigh, For



A.  love thus spi - - ted ne'er..... can be re - quit - - - ed!

P.  sigh, For love thus spi - - ted ne'er can be re -

G.  love thus spi - - ted ne'er..... ne'er can be re -

M.  love thus spi - ted ne'er..... can be re -



A. Farewell to love, ... Fare - well.... to love for aye!

P. - quit - ed! Farewell to love for aye!

G. - quit - ed! Farewell to love.... for aye for aye!

M. - quit - ed! Farewell to love for aye!

rit: *Andante con moto.*

*Red **

(They go slowly off.)

*Red ** *Red ** *Red ** *Red **

cres - - - cen - - do e accelerando.

*Red ** *Red ** *Red ** *Red **

gva.....

*Red ** *Red ** *Red ** *Red **

poco a poco.

(The crowd rush out pushing Bullion & Silvertop forward their wigs awry - their clothes torn etc.)

SOP. *f* Ha! ha! ha! ha! ha! ha! Ha!.....

CON. Ha! ha! ha! ha! ha! ha! Ha!.....

TENOR. Ha! ha! ha! ha! ha! ha!.....

BASS. Ha! ha! ha! ha! ha! ha!.....

gna *loco* *gna* *loco*

f Allegro come Imo

(They dance round the old men.)

..... D'ye want to be married, good sirs?..... Here are

..... D'ye want to be married, good sirs?..... Here are

..... D'ye want to be married, good sirs?..... Here are

..... D'ye want to be married, good sirs?..... Here are

Red * *Red* *

wenches as plenty as fish - es!..... No aid..... Doc - tor

wenches as plenty as fish - es!..... No aid.....

wenches as plenty as fish - es!..... No aid.....

wenches as plenty as fish - es!..... No aid..... *gna*.....

Red * *Red* *

Manacle lends, But we, yes, we can accomplish your wishes!

Yes,

gna

Yes,

D'ye want to be married, good

we can accomplish your wishes! D'ye want to be married, good

we can accomplish your wishes! D'ye want to be married, good

BULL: & SILVER:

B.
S.

No! no! no! no! No! no! no! no! no!

sirs? D'ye want a nice wife sweet as honey? The luck will be

sirs? D'ye want a nice wife sweet as honey? The luck will be

sirs? D'ye want a nice wife sweet as honey? The luck will be

gna *loco*

yours and not hers, And 'tis on - - ly a ques - - tion of mo - -

yours and not hers, And 'tis on - - ly a ques - - tion of mo - -

yours and not hers, And 'tis on - - ly a ques - - tion of mo - -

giva - - - - - cres - - - cen - - - do. *ff*

- - - - - ney, of mo - - - - - ney!

- - - - - ney, of mo - - - - - ney!

- - - - - ney, of mo - - - - - ney!

Più vivo al fin.

giva - - - - - ney, of mo - - - - - ney!

No. 9.

ACT II.
CHORUS.*Allegretto con grazia.**gra*.....

PIANO.

p *espress.*

The first section of the musical score is written for piano. It consists of three systems of music, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The first system begins with a piano (*p*) dynamic and an *espress.* (expressive) marking. The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The second system continues the melodic line with some chromaticism and includes a fermata over a measure. The third system concludes the section with a final cadence.

Tempo di Valse.

The second section of the musical score is marked *Tempo di Valse*. It consists of two systems of music, each with a grand staff. The key signature remains two flats, and the time signature is 3/8. The first system features a more rhythmic and dance-like melody in the right hand, with a steady accompaniment in the left hand. The second system continues the waltz-like character, ending with a final chord.

p
 Oh scent - ed air of sum - mer night,
p
 Oh scent - ed air of sum - mer night,
p
 Oh scent - ed air of sum - mer night,
p
 Oh scent - ed air of sum - mer night,

Oh picture fair of gar - dens bright,
 Oh picture fair of gar - dens bright, Oh pic - ture
 Oh picture fair of gar - dens bright,
 Oh picture fair of gar - dens bright, Oh pic - ture

dim.

..... The heart of the re - - - - - vel - ler fill - ing with

p

fair, ... The heart fill - - ing with

p

..... The heart fill - - ing with

p

fair, ... The heart fill - - ing with

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The first vocal line starts with a *dim.* marking and has lyrics: "..... The heart of the re - - - - - vel - ler fill - ing with". The second vocal line has lyrics: "fair, ... The heart fill - - ing with". The third vocal line has lyrics: "..... The heart fill - - ing with". The fourth vocal line has lyrics: "fair, ... The heart fill - - ing with". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. A *p* marking is present above the piano part.

p

rare de - light, with rare de - light!

p

rare de - light, with rare de - light!

p

rare de - light, with rare de - light!

p

rare de - light, with rare de - light!

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The first vocal line has lyrics: "rare de - light, with rare de - light!". The second vocal line has lyrics: "rare de - light, with rare de - light!". The third vocal line has lyrics: "rare de - light, with rare de - light!". The fourth vocal line has lyrics: "rare de - light, with rare de - light!". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. A *p* marking is present above the piano part.

SOP:

A swarm - ing hive, in glad a -

- maze, the guests ar - rive.....

CON:

The guests ar - rive, and torch - es

Who would not strive....

blaze. Who would not strive....

On beauty so fai - - ry like.... Who would not strive....

Who would not strive....

poco rit: tempo.

... to gaze? Where night should

poco rit:

... to gaze?

poco rit:

... to gaze?

poco rit:

... to gaze?

poco rit:

... to gaze?

legg.

reign Lights . . . spark - le

Where night should reign Lights . . .

Where night should reign Lights spark - le

Lights spark - le

gua.

cres:

clear. And mu - sic's strain en - chants the

spark - - le clear,

clear,

clear, -
loco.

p

cres:

ear If ev - -

If ev - -

cres:

And mu - sics strain en - chants the ear. If

cres:

giva *loco*

er a Paradise mor - - - tals may gain,..... 'Tis here.....
 er a Pa - ra - dise..... mor - - tals may gain,.....
 ev - - er a Pa - - ra - dise mor - - tals may gain,.....

If ever a Pa - ra - dise mor - - tals may gain,.....

gva

... 'tis here!..... 'tis here!
 ... 'tis here!..... 'tis here!
 ... 'tis here!..... 'tis here!

gva
dim.
poco rit.

a tempo.

p
Oh scent - ed air of sum - mer night,

p
Oh scent - ed air of sum - mer night,

p
Oh scent - ed air of sum - mer night,

p
Oh scent - ed air of sum - mer night,

a tempo.

p

Oh picture fair of gar - dens bright, The

Oh picture fair of gar - dens bright, oh pic - ture fair,

Oh picture fair of gar - dens bright,

Oh picture fair of gar - dens bright, oh pic - ture fair,

p

heart of the re - - - - - vel_ler filling with rare..... *cres.*

p The heart..... fill - - ing with rare.....

p The heart..... fill - - ing with rare.....

p The heart..... fill - - ing with rare.....

cres.

... de_ light,..... rare..... de_ light,..... The

... de_ light,..... rare..... de_ light,..... The

... de_ light,..... rare..... de_ light,..... The

... de_ light,..... rare..... de_ light,..... The

heart of the re - - - vel_ler fill - - ing with rare

heart of the re - - - vel_ler fill - - ing with rare

heart of the re - - - vel_ler fill - - ing with rare

heart of the re - - - vel_ler fill - - ing with rare

... de - light, with rare de -

... de - light, with rare de -

... de - light, with rare de -

... de - light, with rare de -

- light..... The heart..... of the re-vel-ler fill - - -
 - light..... The heart of the re-vel-ler fill - -
 - light..... The heart..... of the re - - - vel-ler fill - -
 - light..... The heart... of the re - - - vel-ler fill - -

poco rit:

- ing with rare.... de-light!
 - ing with rare.... de-light!
 - ing with rare.... de-light!
 - ing with rare.... de-light!

rit: *a tempo.* *cres.*
 * *ped* * *ped* * *ped* *

p *

Poco Andante.

PIANO.

The first system of the piano part consists of two staves. The treble staff begins with a *ppp* dynamic marking and a *mf* marking later in the system. The bass staff has a *mf* marking. The music is in 3/4 time and features a melodic line in the treble and a supporting bass line.

The second system continues the piano part with a *p* dynamic marking. The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and rhythmic patterns.

The third system of the piano part includes a *cres:* marking. The treble staff features a melodic line with slurs and accents, and the bass staff continues with harmonic accompaniment.

The fourth system of the piano part includes a *dim:* marking. The treble staff has a melodic line with slurs and accents, and the bass staff provides harmonic support.

The fifth system of the piano part features a fermata over a note in the treble staff and a five-measure rest (marked with a '5') in the bass staff. The music concludes with a double bar line.

The sixth system of the piano part includes a first ending marking (*1st time.*) and a five-measure rest (marked with a '5'). The system concludes with a double bar line.

2nd time.

cres: *f* *p*

cres: *dim:* *p*

Poco pesante. *mf*

cres:

g^{ra} loco. *p*

First system of musical notation, consisting of a grand staff with two staves. The key signature is three flats (B-flat, E-flat, A-flat). The music features chords in the right hand and a melodic line in the left hand. A dynamic marking *cres:* is present in the right hand.

Second system of musical notation, continuing the grand staff. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. A dynamic marking *dim:* is present in the right hand.

Third system of musical notation. The right hand features a complex melodic passage with slurs and a fingering '5' above a note. The left hand has a bass line with some rests. A dynamic marking *p* is present in the left hand.

Fourth system of musical notation. The right hand continues with a melodic line, including a fingering '5' above a note. The left hand has a bass line with slurs. A dynamic marking *pp* is present in the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamic markings *cres:* and *f* are present in the left hand.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and single notes. A fermata is placed over a group of notes in the upper staff towards the end of the system.

The second system continues the musical piece with similar rhythmic patterns. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support with chords and rhythmic accompaniment.

The third system includes a *cres:* marking in the lower staff, indicating a crescendo. The musical notation continues with complex rhythmic figures in both staves.

The fourth system includes a *dim:* marking in the lower staff, indicating a decrescendo. The piece continues with intricate melodic and harmonic development.

The fifth system features a trill in the upper staff. The lower staff continues with rhythmic accompaniment. The piece shows signs of approaching its conclusion.

The sixth system includes dynamic and tempo markings: *poco rit.* in the lower staff, followed by *a tempo.* and *f* (forte). The system concludes with a final cadence in both staves.

No. II.

RECIT:-(MRS. SCATTERWELL, MRS. POUNCEBY, SILVERTOP & BULLION.)

Moderato. *Recit:*

Mrs. SCATTERWELL

Mrs. POUNCEBY.

PIANO.

Sc.

Recit:

P.

Tempo 1º *Recit:*

Sc.

P.

Sc. *one lit_tle song for me?*

P. *Or me? The words es_ cape my*

SILVERTOP.

Tempo I^o

S. *mem_o_ry, They quite escape my memo_ry.*

Sc. *Oh! ne_ ver mind the words, Oh! ne_ ver mind the*

P. *Oh! ne_ ver mind the words, Oh! ne_ ver mind the*

SCATTER: *cres:*

POUN: *cres:*

cres:

Sc. words. We'll help you out.

P. words. We'll help you out.

SILVER:

S. And I've for - got - ten,

S. I've for - got - ten what the song's a - bout!

S. And now I've lost the

S. *time! . . . Well!*

S. *well! Ill try! With Beau-ty's*

S. *wish - es all men should com - ply.*

L'istesso tempo.

SCATTER:

Sc. *Ah, yes, with Beauty's wish - es, with Beauty's wishes all men should com -*

POUN:

P. *Ah, yes, with Beauty's wish - es, with Beauty's wishes all men should com -*

espress.

Soprano (Sc.) - ply. BULLION.

Piano (P.) - ply. One word —

Soprano (Sc.) Hush!

Bass (B.) POUN: Hush!

I wont detain you long —

Soprano (Sc.) Hush! Pray si - - lence for his lord - ships

Piano (P.) Hush! Pray si - - lence for his lord - ships

SONG (SILVERTOP) & ENSEMBLE.

Moderato.

MRS. SCATTERWELL

MRS. PONCEBY.

PIANO.

SILVERTOP.

S.

A youth once lov'd — As I've heard tell —

BULLION. (aside) SILVER: (annoyed) (resuming.)

B.

(You're not a youth!) In deed, forsooth, I know that very well! A youth once

MRS. SCATTERWELL.

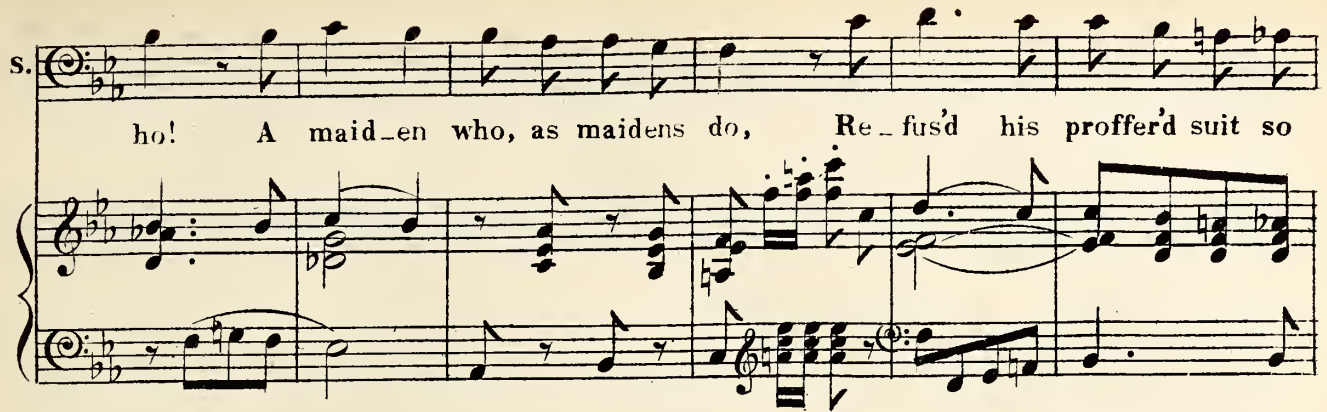
Sc.

MRS. PONCEBY.

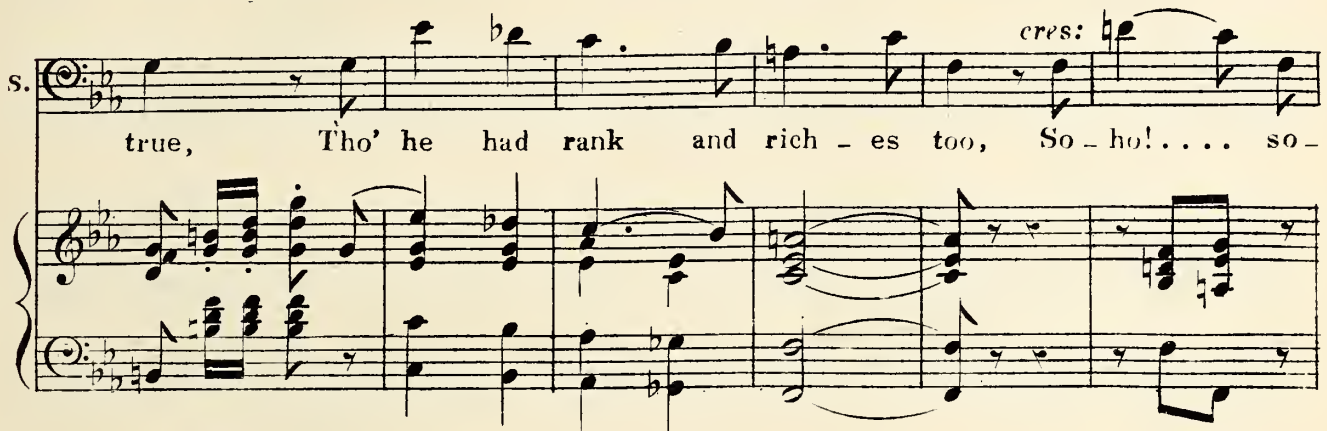
S.

As we've heard tell! . . . Heig - - ho! heig - -

dolce.

S. 

ho! A maid-en who, as maidens do, Re-fus'd his proffer'd suit so

S. 

true, Tho' he had rank and rich-es too, So-ho!.... so-

Sc.  SCATTER: *p*

If 'twas So-ho,

S.  *risoluto.*

- ho!.... with him she would not dwell.

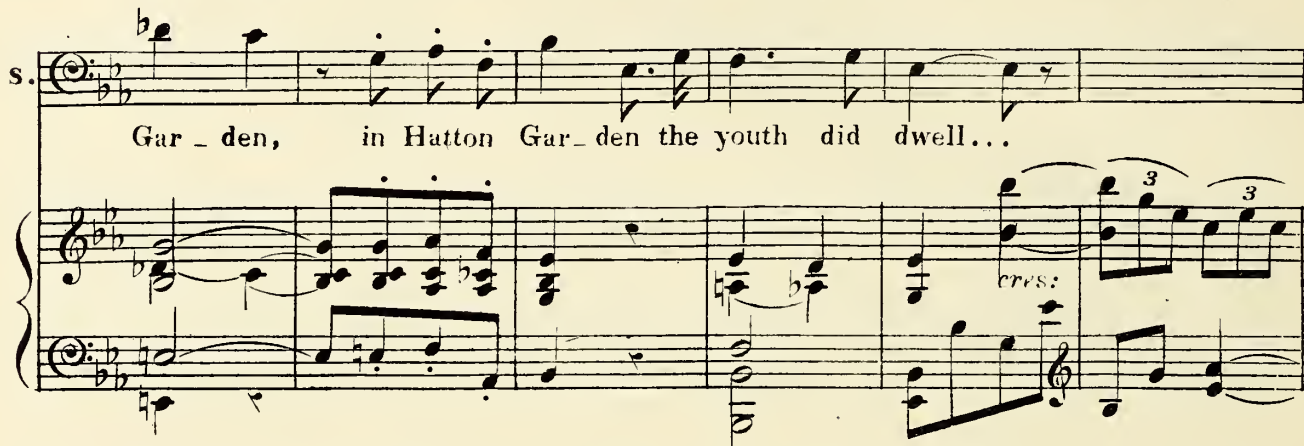
Se.  (They look reprovingly at her)

I'm not sur-pris'd, So whol-ly she his love des-pis'd.

SILV: (with great suavity)

S. 

I beg your par - don, I beg your par - don! 'Twas in Hatton

S. 

Gar - den, in Hatton Gar - den the youth did dwell...

SILV:

S. 

He was a knight, as I've heard

SCATTER: (interrupting)

Sc. 

What kind of night? a dark night? short night?

S. 

tell. This bids fair to last a

SCATTER:

B. fort - night!

S. Oh, you know ve-ry well. He was a knight—

(despondently) **POUN:** As we've heard

As we've heard

Sc. tell!..

P. *SILV: poco rit:* tell!.. Heig- - ho!.... *a tempo.* Heig- - ho!.... The maid was young and full of

poco rit: *a tempo,*

B. **BULL: (interrupting)**

S. And so she put him (forgetting the words.)

tricks! High-born and low-born will not mix, And so—

POUN:

SCATTER:

P. Sing high-born, low-born! Sing High Hol-born!

B. in a fix.... No, no, not so, it does not

SILV: (angrily)

POUN:

SCATTER:

P. So - ho! In Holborn she'd not dwell?

S. (trying to recollect) go — So - ho! So - ho!

BULL:

SILV: (offended)

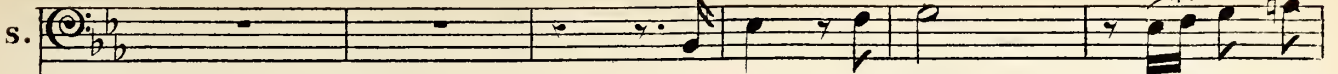
S. I beg your par - don, I beg your par - don, 'T was

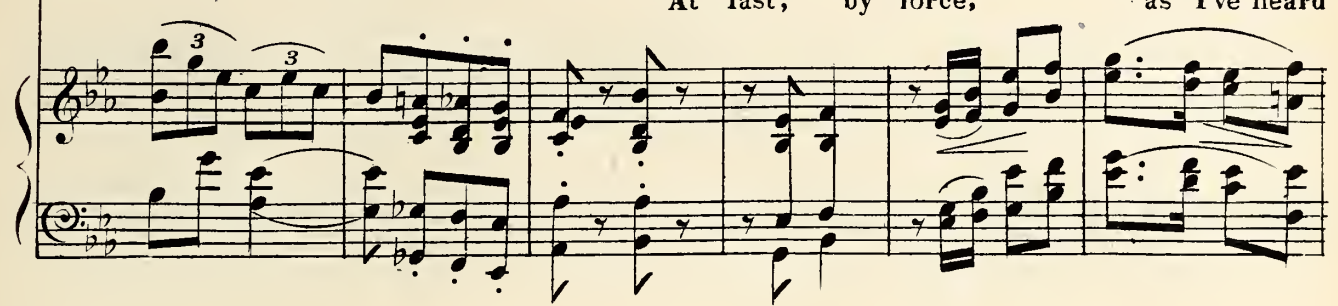
a tempo.

S. ... in Hat ton Gar - den, in Hatton Gar - den she would not dwell.

colla voce a tempo.

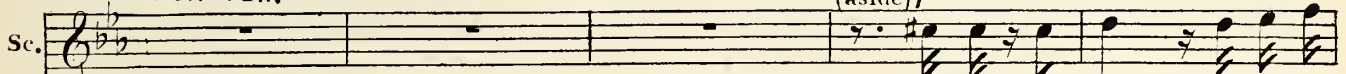
SILV:

S.  At last, by force, as I've heard



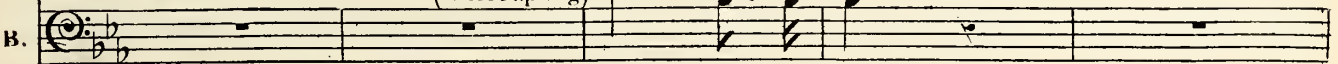
SCATTER:

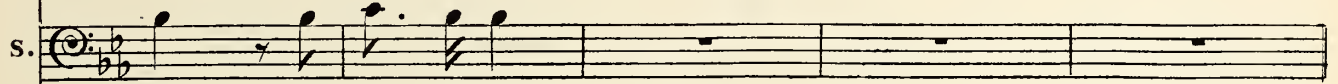
(aside) *p*

Sc.  Indeed, that's true, I am a

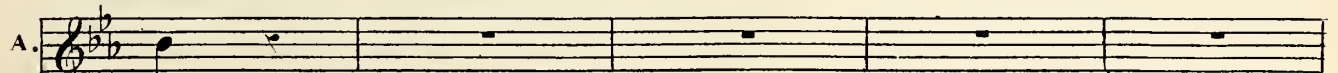
BULL:

(interrupting)

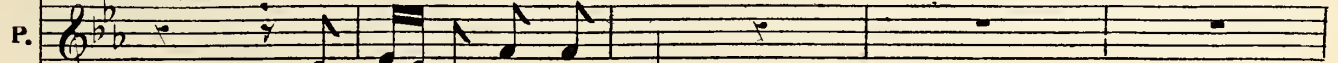
B.  You "bore" the maid!

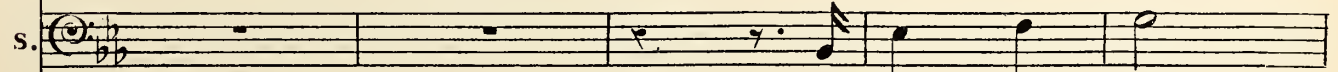
S.  tell, He bore the maid —



A.  —fraid.

POUN.

P.  Nay, we enjoy it well!

S.  At last by force —



Sc. *(aside wearily) rit:* Must we hear tell?... *(yawning) rit:* Heig ho!....

P. *rit:* Must we hear tell?... *rit:* Heig - ho!....

B. *rit:* Must we hear tell?... *a tempo.* Heig - - ho!....

S. Heig - - ho! He

colla voce. *p* *colla voce.*

S. *a tempo.* bore her to a distant strand; She sigh'd, and yielded him her hand. Oh, *cres.*

a tempo. *colla voce.*

Sc. **SCATTER:** *a tempo.* Ex_cuse me, I don't quite un_der_stand, You say you

S. joy—

a tempo. *p* *pp*

Sc. took her to the Strand? So - ho! So - ho! So -

P. POUN: BULL: SILV:

No, no, High Hol - born. No, no, No, no,

cres:

Sc. - ho! (all disputing together)

P. No, no, in - deed not so! No, no, High

B. No, no, no, no, 'Twas in Hat - ton Gar - den

S. No, no, no, no, no, no, no, My brain is

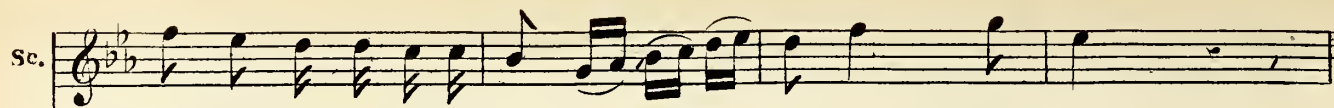
Sc. So - ho! So - ho! and yet he

P. Hol - - born, No, no, in

B. I'll bet a far - den that they did dwell.


S. in a per - fect whizz, You ir - ri - tating elves, if you know

cres: *gru*

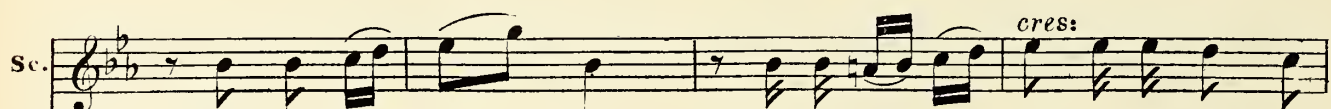
Sc.  says he took her to the Strand; I real-ly can't un - - der - stand!

P.  Holborn she'd not dwell, in Holborn she'd not dwell.

B.  'Twas in Hat - ton Gar - - den they did dwell, I'll bet a


S.  best what place it is, Why sing the song your - selves!

 *grc.* *loco* *dim:*

Sc.  Hell bet a far - - den! 'Twas in Hat-ton Garden that they did *cres:*

P.  No! No! 'Twas in Holborn they would not *cres:*

B.  far - den, 'Twas in Hat-ton Gar - - den that they did *cres:*

S.  My brain is in a per-fect whizz, in a per-fect whizz, You *cres:*

 *tr* *cres* *cres:*

Sc. dwell! He'll bet a far - den that 'twas
 P. dwell! No, no, no, no, it is not so;
 B. dwell, I'll bet a farden, 'twas in Hat - ton Gar - den that they
 S. ir - ri - tating elves. If you know best what

Sc. in Hat - - - ton Gar - - -
 P. No, no, I'll bet a far - den, yes, yes, I'll bet a
 B. did dwell, I'll bet a far - den, yes, yes, I'll bet a
 S. place it is, Why sing, yes sing the song your - selves!

S. *Sc.*

P. far - den, I too will bet a far - den, 'Twas in High Hol - born they did

B. far - den it was in Hat - ton Gar - den, in Hat - ton Gar - den they did

S. Since you know best what

S. *Sc.* den - that they did dwell! *rit: a tempo.*

P. dwell, that they did dwell! *rit: a tempo.*

B. dwell, that they did dwell! *a-tempo.*

S. place it is, Why sing the song your - selves! *rit: a tempo.*

a tempo. più vivo.

No.13.

DUET. (PAMELA & SMUG.)

Allegretto Scherzando.

PIANO.

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth-note chords and single notes, with a fermata over the first measure. The left hand starts with a bass clef and plays a simple accompaniment of eighth notes. A '5' is written above the first measure of the right hand.

The second system continues the piano introduction. The right hand has a melodic line with eighth notes and some rests. The left hand provides a steady accompaniment. A fermata is present over the first measure of the right hand.

The third system of the piano introduction. The right hand continues with eighth-note patterns. The left hand has some chords with accents. A fermata is present over the first measure of the right hand.

The fourth system of the piano introduction. The right hand has a melodic line with a trill-like figure. The left hand continues with accompaniment. A fermata is present over the first measure of the right hand.

PAMELA.

P. Pamela's vocal line starts with a treble clef and a key signature of two flats. It begins with a rest for two measures, then has a short melodic phrase.

Don't come near me!

SMUG.

S. Smug's vocal line starts with a bass clef and a key signature of two flats. It begins with a rest for two measures, then has a short melodic phrase.

Deign to hear me—

Let me

The piano accompaniment for the vocal duet. It consists of two staves. The right hand has a treble clef and a key signature of two flats. It features a series of chords and eighth notes. The left hand has a bass clef and plays a simple accompaniment of eighth notes. A 'p' (piano) dynamic marking is present. A '3' is written above the right hand in the final measure.

(aside.)

P. Why, what can he seek?

S. speak— My bo - som bursts, my

P. For one whom you don't... know by

S. heart's a - flame.—

(aside)

P. name! He's ra - ther

S. O pi - ty, pi - - ty my dis - tress!

P. tak - ing, I con - fess!

S. On my en - trea - ties do... not...

P. Oh, I must let him gent - ly down! To

S. frown! To

(aloud)

P. manners pray give heed! I'm shock'd— I am in - deed!

S. manners pray give heed! You're ve - ry hard in - deed!

First system of musical notation, including a vocal line and piano accompaniment. The key signature is B-flat major. The piano part features a five-fingered scale in the right hand.

Second system of musical notation, including a vocal line and piano accompaniment. The key signature is B-flat major. The piano part continues with rhythmic accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment. The key signature is B-flat major. The piano part includes a trill in the right hand.

P. *(aside.)*
 'Tis best we par - ted! What

S. I - ron heart - ed!

Piano accompaniment for the dialogue section, including a triplet in the right hand.

P. man - - ly grace! How ten - der -

S. Hope, die! . . . Grief take its place!

The first system of music features a vocal line for the Soprano (S.) and a piano accompaniment. The Soprano part begins with the lyrics "man - - ly grace!" followed by a rest and then "How ten - der -". The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment. A triplet of eighth notes is marked with a '3' above it.

P. - ly he plays his part!

S. She yields, she yields! Be

The second system continues the vocal and piano parts. The Soprano part has the lyrics "She yields, she yields! Be". The piano accompaniment continues with similar rhythmic patterns and includes another triplet of eighth notes marked with a '3' above it.

P. I real ly am a -

S. still, my heart!

The third system concludes the vocal and piano parts. The Soprano part has the lyrics "I real ly am a -" and "still, my heart!". The piano accompaniment features a triplet of eighth notes marked with a '3' above it and includes some sustained chords in the left hand.

P. *fraid of you! No! no! well then—*

S. *One lit - tle kiss— just one— now do!*

a tempo.

P. *one kiss— u - pon my hand! Per -*

S. *Your hand? no, no, your lips!*

(offers her cheek)

P. *-haps I'll split the dif - fer - ence with you, And on this*

S. *Her cheek! O*

P. love - li - ness One kiss . . . you may im - press!

S. love - li - ness! One kiss I may im - press!

P. Yes! yes! One kiss

S. Yes! yes! One lit - tle

cres:

P. . . you may im - press!

S. kiss I may im - press!

SONG (MANACLE)

Allegretto.

MANACLE.

PIANO.

p *legg.* *cres:*

MANACLE.

M.

poco rit: *dim:* *p a tempo*

Like a

M.

kindly spi-der lurk - ing o-ver-head, Ev - er fi - ner, wi-der

M.

I my mesh - es spread; With shut - tle swift ly fly - ing, won - drous

M. *cres:*

nets I weave; E'en when in them ly - ing none my toils per-

M. *poco rit:* *a p tempo.* *cres:*

- cieve. Spin on, spin on, weird sis - ters, Shape our mortal line,

colla voce. *f p a tempo.* *cres:*

M. *meno mosso.* *a tempo.* *rit:* *a tempo.*

Yours the warp and woof, the Golden web . . . is mine.

colla voce. *a tempo.* *rit:* *a tempo.*


M. *cres:*

M.  Sel - fish plot - ters trem - ble, vain - ly

poco rit: *dim:* *a tempo.* *p*

M.  have ye wrought... Schemes your hearts dis - sem - ble, schemes that I....

meno mosso. *rit:*

M.  ... can bring to nought. In - no - cence and vir - tue on one

colla voce. *a tempo.*

M.  friend a - lone - re - ly, None shall dis - con - cert you while my

M. *f* . *p* *x*

aid is nigh. In - - no - - cence and vir - tue

cres: *f* *p* *x* *x*

M. *cres:* *f* *meno mosso.*

on one friend re - - ly, None can

cres: *meno mosso.*

M. *dis - con - cert* you while my aid, my aid is

colla voce.

M. *a tempo.*

nigh.

a tempo. f

DUET (A MABEL & GEOFFREY)

Allegro.

PIANO.

A. MABEL.

A. Farewell, fare_well! . . .

G. GEOFFREY

G. O fly me not, my A - ma - bell! . . .

graz. loco.

f *p*

A. I am not thine!

G. A - las! I know it well; but on - ly hear me speak.

p colla voce. *al tempo.*

(Looking round.)

A. Then speedy be; I shall be miss'd and sought for!

p

GEOFF:

G. List..... to me—

meno mosso.

colla voce.

p espress.

G. They thought to sever our fond hearts, a - las! And

rit:

Moderato.

G. ah! too well, too well the plot suc - ceed - ed. No sign had I,.... no

poco rit:

a tempo.

colla voce.

a tempo.

G. sign or word of thine, And deem'd my an - guish all un - heed - ed.

poco accel:

a tempo.

rit:

poco accel:

a tempo.

G. Then in despair I leapt a black a - byss, a black a - byss, Which now must

a tempo.

cres:

A. 

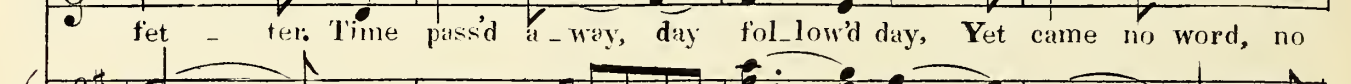
G.  e - ver sun - der me from bliss, must ever sunder me from


 *p* *rit:*

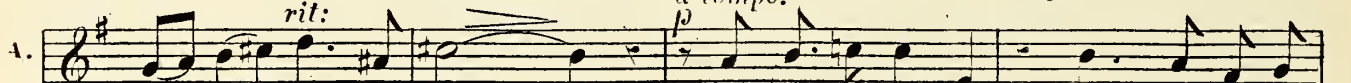
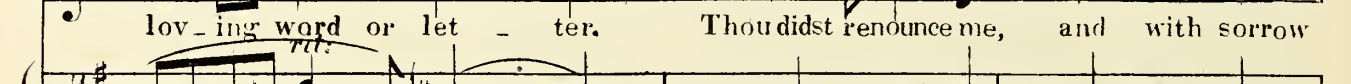
A.  *a tempo.*  *poco rit:*
_last! how like our lives and fate!... I, too, was bound by sor - row's


G.  bliss.

 *a tempo.* *colla voce.*

A.  *a tempo.*  *poco accel:*
fet - ter. Time pass'd a - way, day fol - low'd day, Yet came no word, no

 *a tempo.* *poco accel:*

A.  *rit:*  *a tempo.*
lov - ing word or let - ter. Thou didst renounce me, and with sorrow

 *colla voce.* *a tempo.*

A.  *cres:*
rack'd You wreck'd my fu - - - - - ture by one fool - ish act! You wreck'd my

 *cres:*

A. fu - ture..... by one foolish act!

G. (aside) *pp*

A. I dare not say what

G. *a tempo.*

A. (aside) *pp*

G. In vain my tale for utterance strives!

G. parts our lives! (aloud) But tho' my heart is true as

A. (aloud) *f*

G. And tho' I can forget thee nev - er, My hand....

A. e - ver, My hand...

G. My hand...

A. .. can neer be thine, can neer be thine! A - las! how like our

G. .. can neer be thine, can neer be thine! They sought to se - ver our

A. *dim:* .. can neer be thine, can neer be thine! *cres:* A - las! how like our

G. *dim:* .. can neer be thine, can neer be thine! *cres:* They sought to se - ver our

A. *poco rit:*
 lives and fate!.... I,.... too, was bound by sor-row's fet-ter. With
 G. hearts, a-las, And ah! too well, too well the plot suc-ceed-ed. With
g^{ra} *g^{ra}*
poco rit:

A. *a tempo.* *dim.*
 an-guish rack'd a-las You wreck'd my fu-ture,..... you wreck'd my future by one
 G. an-guish rack'd, a-las! I, too, with an-guish rack'd,
g^{ra}
a tempo.

A. *rit:* *a tempo.*
 foolish act,.... by... one foolish act!
 G. *rit:*
 Have wreck'd my future by one fool-ish act!
p colla voce. *a tempo.*

A. A-las! my Geof-frey,
 G. A-las! my Am-a-bell!..
f

A. this hand..... can ne'er be thine!

G. A - las!..... I ne'er may call thee

cres - cen - do. *f*

A. *p* A - las! this hand.... can ne'er be thine! *rit:*

G. mine!..... *rit:*

dim: *p*

A. *p* *Allegretto.* When love was fann'd... by Summer's wind How

p legg:

A. fair he seem'd! Of part - ing, bro - - ken hearts and death..... We

A. *cres:*
 never dream'd. For Summer tempests pass away, And while the clouds ob_

A. *f* *dim:*
 _ score..... the day, Love..... in our bosoms sheltereth, And

A. *rit.* *a tempo.*
 lives..... for aye.

G. *p*
 Now love is buf - fet - ed with storms, He

A. Ah..... love..... droops his wings.
 G. droops his wing. No rain - bow cheers, no sun - light warms..... the

A. The clouds may ne - ver pass it -
 G. throne - less king. The clouds may ne - ver pass a - way,
p *cres:*

A. - way, nev - er pass a - way, Yet love, Love.....
 G. Yet while in grief our lives..... de - cay, Love.....
cres: *giz:*

A. in our hearts lies suf - fring, And lives.....
 G. in our hearts lies suf fring, And lives,..... lives.....
giz: *loco.* *cres:* *cres:* cen - do.

A. for aye. Ah!..... the
 G. for aye. Ah!..... the
rit: *Moderato come 1º* *con slancio.* *con slancio.*
f *colla voce.* *ff* 3

A. clouds may ne-ver pass a-way, Yet while in grief, in grief our lives de-

G. clouds may ne-ver pass a-way, Yet while in grief, in grief our lives de-

rit.

rit.

animando.

A. - cay..... And love... in our hearts, in our hearts lies....

G. - cay..... And love... in our hearts, in our hearts lies....

guit.

loco

a tempo.

allargando.

A. suffring, Yet lives for aye..... Love in our hearts;.... lies suffring,

G. suffring, Yet lives for aye..... Love in our hearts.... lies suffring,

loco

A. *largement.*
Yet lives for aye!.....

G. *largement.*
Yet lives for aye!.....

a tempo.

rit.

No. 16.

FINALE ACT II.

Allegro.

PIANO.

Piano introduction in 3/4 time, marked *p*. The music features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

(SMUG
to Pamela.) *p*

S. *Now my char - mer, ...*

Singer's vocal line and piano accompaniment for the first phrase. The piano part is marked *legg.* (leggiero). The vocal line includes the lyrics "Now my char - mer, ...".

S. *come this way, And we shall*

Singer's vocal line and piano accompaniment for the second phrase. The piano part continues with a similar rhythmic pattern. The vocal line includes the lyrics "come this way, And we shall".

PAMELA.

P. *Ah, you wick - ed man!*

Pamela's vocal line, marked *p*. The lyrics are "Ah, you wick - ed man!".

S. *ea - si - ly es - cape!*

Singer's vocal line and piano accompaniment for the final phrase. The piano part is marked *g^{ra}* (grave). The vocal line includes the lyrics "ea - si - ly es - cape!".

P. *Would you en-trap me? A-lack!... Help!...*

S. *Come, come!*

P. *Ah!... A-las!..... My aunt!*

AMABEL.

A. *How can the peo-ple stand and see A dame thus*

gva loco.

A. *wic-ked-ly tre-pann'd? A-las!.....*

Tempo.

A. **CHORUS.** *pp* ... What is this has happend? Stand close! Yes, let us see the

pp What is this has happend? Stand close! Yes, let us see the

cres. The ge - ne - ral at - ten - tion 'twill en -

in - ci - dent all through - The ge - ne - ral at - ten - tion 'twill en -

cres: The ge - ne - ral at -

cres: - gross! Keep in front, or you will hard - ly get a view! Ah!

cres: - ten - tion twill engross! Keep in front, or you will hardly get a view!

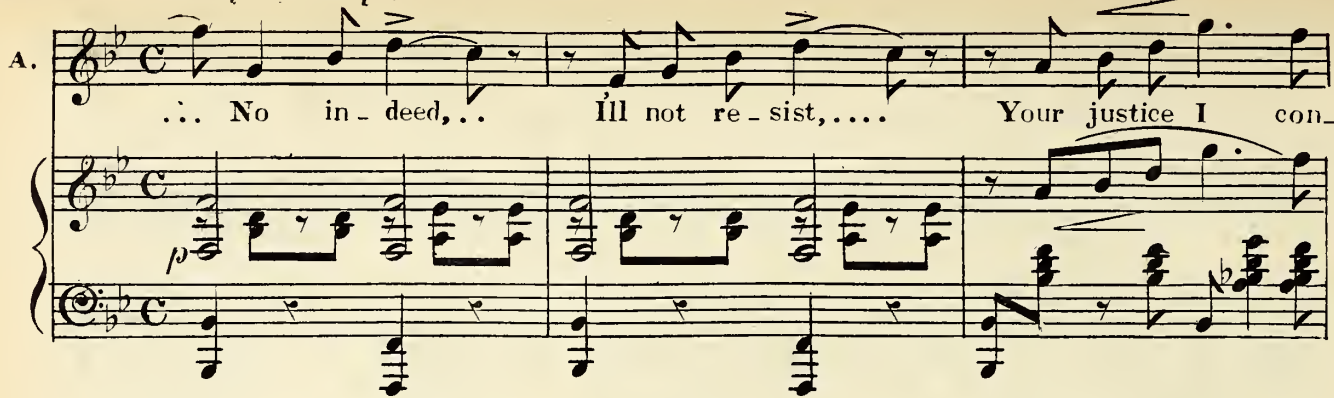
cres: - gross! Keep in front, or you will hard - ly get a view!

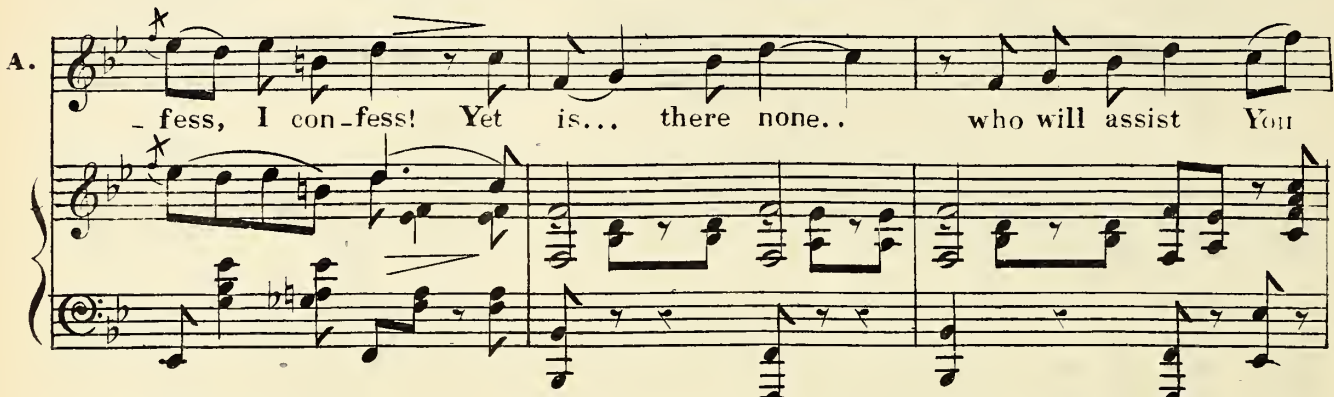
cres: - ten - tion twill engross! Keep in front, or you will hardly get a view!

cres: - cen - do.

AMABEL.

Listesso tempo.

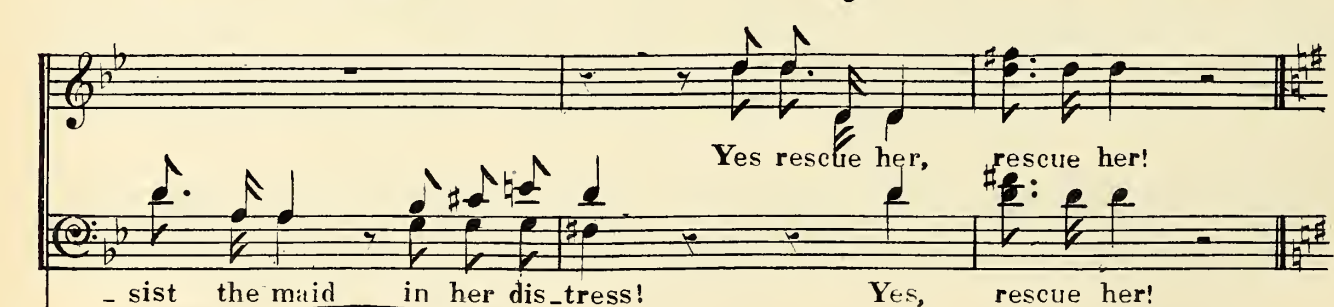
A. 
... No in - deed, ... Ill not re - sist, Your justice I con -

A. 
- fess, I con - fess! Yet is ... there none .. who will assist You

A. 
maid in her dis - tress? *f* 'Tis scan - da - lous! scan - da - lous!

CHORUS


f 'Tis scan - da - lous! scan - da - lous! We must as -


Yes rescue her, rescue her!
- sist the maid in her dis - tress! Yes, rescue her!


cres: *f*

S. **SMUG.**

Forbear, good friends, forbear, 'Tis but a love affair!

TENORS. *cres:*

A deed of gallantry! But 'tis not right in Ra-ne-lagh!

p **BASSES.**

Ha! ha! No, 'tis not


WOMEN. *cres:* *f*

A deed of gallantry! Ah ha ha ha!

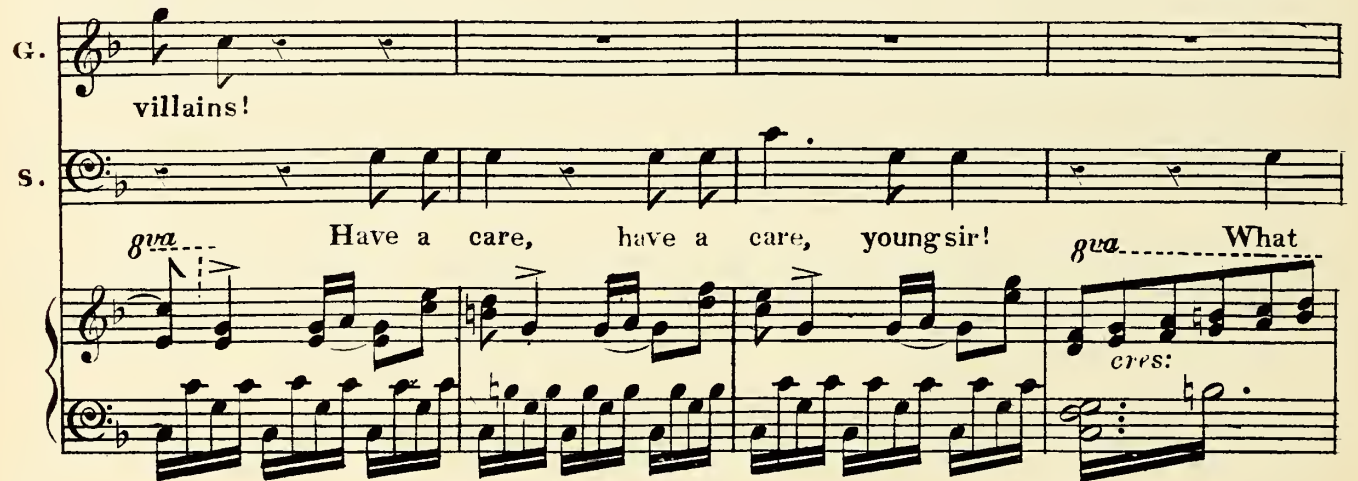
right in Ra-ne-lagh! Ah ha ha ha! (Enter Geoffrey)


GEOFFREY.

G.  *3*
 What do I see? *gva* My Am - a - bel?

G. 
 To her! Stand back, stand back, you

S. 
gva

G. 
 villains!

S. 
gva Have a care, have a care, young sir! *gva* What
crps:

G. 
 What right? What right?..... At

S. 
gva right have you to in - ter - fere? What right?.. *loco.* *gva*

G. *Beau-ty's call who would not glad-ly*

G. fight?

S. *gua* Look to your self! *loco.* I am too old for swords. A bet-ter

G. Hold! *tempo.*

S. weapon, too, the law af-fords! Ha! ha! My

CHORUS.

p See there! See there! *cres:* There's an_o-ther one ab-

friend! There's an_o-ther one ab-duct-ed!

cres:
 -duct-ed! Yes, tis a gallant! What a sin-gu-lar af-fair, oh
cres:
 'Tis á gallant! What a sin-gu-lar af-fair, oh

AMABEL. *Allegretto tempo.*
 Ah!..... Yes, I yield me
PAMELA.
 All this de-
GEOFFREY.
 Ah! must I then yield me!
SMUC.
 In vain you plead!..
 what a sin-gu-lar af-fair!... Wait a while....
 what a sin-gu-lar af-fair!... Wait a while,..
colla voce.
tempo.

A. to... the law,... I pray you end this dread suspense; What
 P. - lay I much de-lore! How great is my sus-
 G. to.. the law?... Oh tear me not, oh tear me not from hence, My
 S. O- bey the law!... And go- go with

and we shall see What's going on!
 and we shall see What's going on!

A. bit - - ter shame! if Geoffrey saw! O take me quick-ly
 P. - pense! A - las! How great is my sus -
 G. sword a mo - ment let... me draw, 'Tis for my love's de -
 S. them from hence! Go!..... Yes,

ff hence!

ff pense!

ff - fence!

go, go from hence!

ff Yes, let the youth his sword but draw, - 'Tis for his love's de - fence!

Yes, let the youth his sword but draw, - 'Tis for his love's de - fence!

A. - - - - -

P. No, no, no, no! In - deed I'm willingsirs, to go!

G. Ah false girl!

S. Ah ha ha ha

Ah ha ha ha

of previous tempo.

ha! she is not loth to go! Pro - - ceed, proceed,....

ha! she is not loth to go! Pro - - ceed, proceed,....

gva

ff

dim.

... brave wooer, We hail thy daring feat! What tho'the maid be

TENORS. *dim.*

... brave wooer, We hail thy daring feat! What tho'the maid be

BASSES. *dim.*

... brave wooer, We hail thy daring feat! What tho'the maid be

dim.

cres:

will - - ing, Thy deed... is not less thrill - ing, Nor thy re -

cres:

will - - ing, Thy deed... is not less thrill - ing, Nor thy re -

cres:

will - - ing, Thy deed... is not less thrill - ing, Nor thy re -

cres:

gva

f - ward..... less sweet, Nor thy re-ward..... less sweet.

f - ward..... less sweet, Nor thy re-ward..... less sweet.

f - ward..... less sweet, Nor thy re-ward..... less sweet.

f *qua.*

dim.

TEN: *cres:*

BASS: Dread not our in - ter - fe - rence, Thou a - ged

Dread not our in - ter - fe - rence, Thou a - ged

p *cres:*

SOP: & CON: *p*

Dread not our in - ter - fe - rence,

re - - probate!

re - - probate!

dim. *dolce.*

cres: Thou a - ged re - probate! Ab - duc - tion and arraignment

cres: Thou a - ged re - probate! Ab - duc - tion and arraignment

cres: Thou a - ged re - probate! Ab - duc - tion, and arraignment

cres: Thou a - ged re - probate! Ab - duc - tion and arraignment

cres: Thou a - ged re - probate! Ab - duc - tion and arraignment

grr

cres:

Are charm - ing en - ter - tain - ment To end our eve - ning's

Are charm - ing en - ter - tain - ment To end our eve - ning's

Are charm - ing en - ter - tain - ment To end our eve - ning's

Are charm - ing en - ter - tain - ment To end our eve - ning's

Are charm - ing en - ter - tain - ment To end our eve - ning's

grr

Poco più vivo.

fête, to end our eve - ning's fête!

fête, to end our eve - ning's fête!

fête, to end our eve - ning's fête!

fête, to end our eve - ning's fête!

gru *lorn*

A. _____

P. _____

G. _____

S. _____

PAMELA. Ah, hap - - py

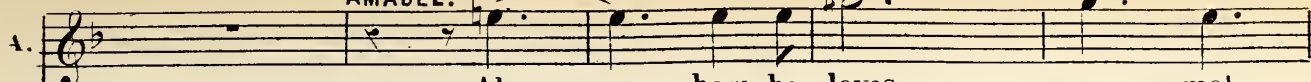
GEOFFREY. Ah. faith - - less girl!

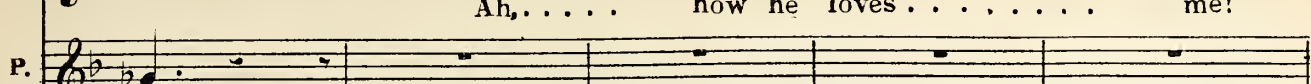
SMUG. Ah, hap - - py

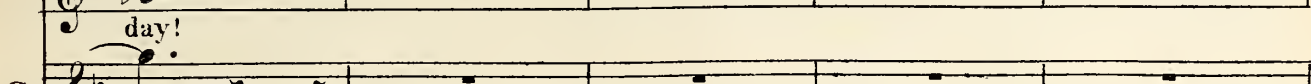
ha! ha! ha! ha! Ah!

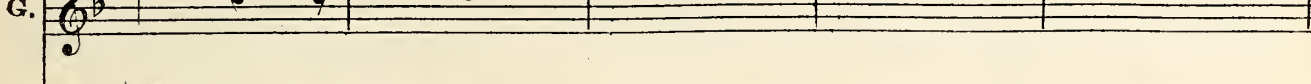
ha! ha! ha! ha! Ah!

AMABEL.

A.  Ah, how he loves me!

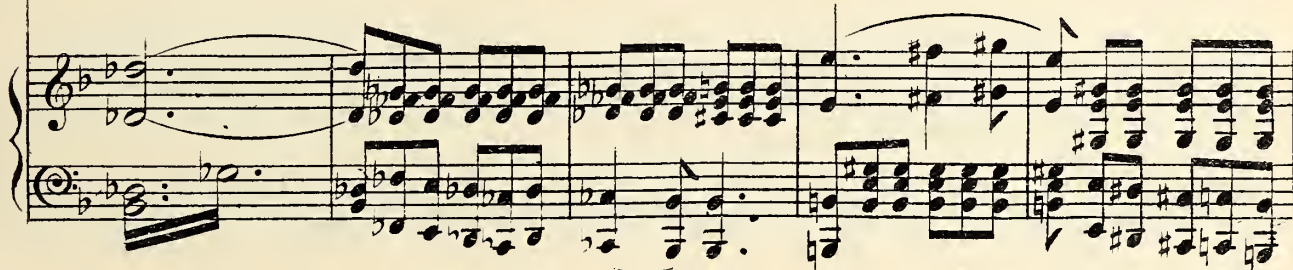
P.  day!

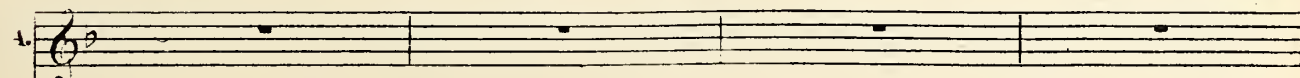
G. 

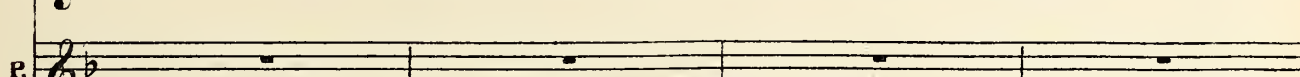
S.  day!

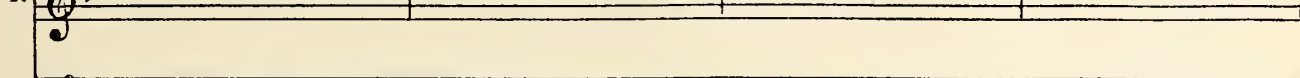
 ha! ha! ha! ha! See! see!

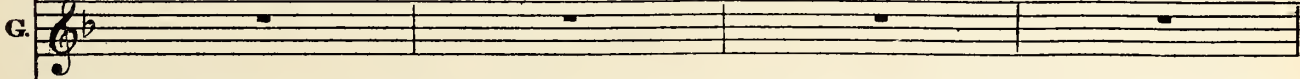
 ha! ha! ha! ha! See!



A. 

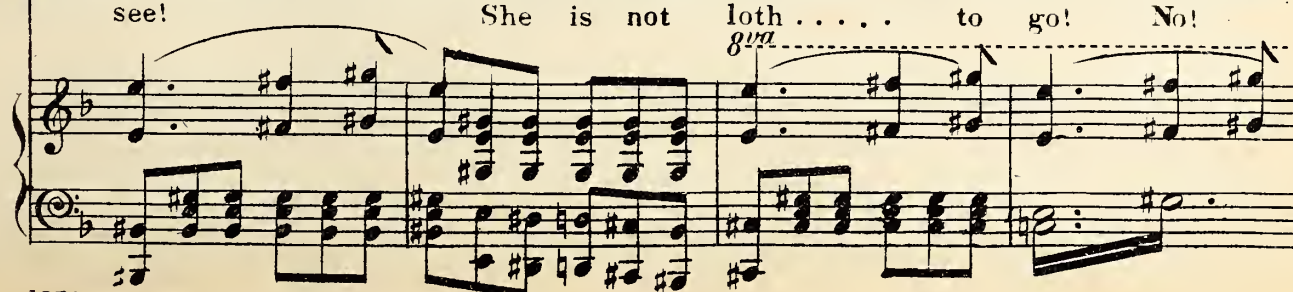
P. 

G. 

S. 

 She is not loth to go! No!

 see! She is not loth to go! No!



A.

P.

G. Ah! Fly, sum_mer fly!

S.

no!

no!

rit. *Tempo. Con moto.* *p*

Con moto.

A.

P.

G. for all joy has de-part - - ed! Lone - - ly and sad at heart...

S.

A. Ah, he loves me still; Yet by

P. Ah hap - py

G. am I! By cru - el

S. By cru - el

ha! ha! ha! ha! ha! ha! By cru - el

ha! ha! ha! ha! ha! ha!

gva

A. fate from love I'm part - ed for aye, *animando.*

P. day! Oh hap - py,

G. fate from love I'm part - ed for aye,

S. Ah hap - py day! Oh hap - py,

fate Two lovers are part - ed

By cru - el fate Two lo - vers are part Two lo - vers, two } lo - vers are

By cru - el fate By fate two lo - vers are *animando.*

gva

A. for aye! from love

P. hap - - py day. Fare -

G. for aye! From love

S. hap - py day! Fare -

part - ed! Yet the maid seems wil

part - ed! Yet the maid seems wil

gva

A. for aye! Yes,

P. - well to care! Fare - well for aye!

G. for aye! Yes,

S. - well to care!

- ling to go! Ah! ha! ha! ha! ha!

- ling to go! Ah! *gva* ha! ha! ha! ha!

cres.

A-las!... Fare-well!...
 Ah!... Fare-well to care! Fare-well!...
 Ah!... A-las!... Fare-well!...
 Ah!... Fare-well to care! Fare-well!...
 ... a-way, to the Fleet!...
 ... a-way, to the Fleet!...
 ... a-way, to the Fleet!...
 ... a-way, to the Fleet!...

gva *rit:*
 3 3 3

ACT III.

CHORUS WITH SOLOS (GEOFFREY & SMUG.)

Allegro moderato.

PIANO.

The musical score is written for piano and consists of six systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system begins with a piano (p) dynamic and includes a forte (f) dynamic marking. The second system features several accents (>) and a fermata. The third system includes a 'graz.' (grazioso) marking and a 'dim.' (diminuendo) marking. The fourth system includes a 'graz.' marking and a 'cres.' (crescendo) marking. The fifth system includes a 'tr.' (trill) marking. The sixth system concludes the piece.

TEN:

Not a no - ther drop of li - quor, Here's a pret - ty

BASS:
Not a .. no - ther drop of li - quor, Here's a pret - ty

feast to dish up! Nei - ther thought nor speech grow thicker

feast to dish up! Nei - ther thought nor speech grow thicker

I'm as so - ber as a bishop.

I'm as so - ber as a bishop.

cres:

Oh, to think no more drink, Not a - no - ther drop of li - quor!

cres:
 Oh, to think no more
cres:
 Oh, to think no more drink, Oh, to think no more

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note followed by a dotted line, then continues with the lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *cres:* and *p*.

drink, Not a drop of beer or
 drink, Not a drop of beer or

The second system continues the vocal and piano parts. The piano accompaniment features a prominent bass line with a *b* (flat) and a *p* dynamic marking.

bran - - dy, This in - deed is far too
 bran - - dy, This in - deed is far too

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a *p* dynamic marking.

cres:
 cru - el. When the fire faints for fu - - el
cres:
 cru - el. When the fire faints for fu - - el

The fourth system concludes the page with the final vocal and piano parts. The piano accompaniment includes a *cres:* dynamic marking.

dim:

Just a drop to stoke comes han - dy.

dim:

Just a drop to stoke comes han - dy.

dim:

p

pp

Oh,

p

Oh,

oh, just to think

poco cres:

cres:

f

oh, just to think no more drink,

f

no more drink, no more

no more drink! Oh, to think no more drink!.....

drink! Oh, to think no more drink! *gna*.....

...

gna

p SOPRANOS.
Let there be no

p CONTRALTOS.
Let there be no

CHORUS.

more des - pair, boys, Come a - long, 'tis share and share boys.

more des - pair, boys, Come a - long, 'tis share and share boys.

There's e - nough to drown all care, boys; But re - mem - ber,

There's e - nough to drown all care, boys; But re - mem - ber,

pray drink fair, boys. BASSES.

pray drink fair, boys. A bottle!

TENORS. SOPRANOS. TENORS.

A bot - tle Yes a good old bot - tle! A -

cres:

- maze - ment, a - maze - - ment and grat - i - tude close

BASSES.

A - maze - - ment and grat - i - tude close

up each throt-tle, A glass of such med'-cine out of the
 up each throt-tle, A glass out of the

bot - tle Will stir up a blush our com-plexions to mot - tle!
 bot - tle Will stir up a blush our com-plexions to mot - tle!

Hurrah! hurrah! for the bottle!
 Hurrah! hurrah! for the bottle!

WOMEN. Now pay!
 Now pay!

TENS:

SOPRANOS.

What say? We want our pay!

BASS:

What say?

f

Well take it

CONTRALTOS.

BASS:

We want our pay!

Well, well,

Well take it

cres:

Ah, no,.....

no;

no,..

Good sirs our mon_ey

Ah, no

no, no,

Our mon_ey

so!

so!

legg: *p*

please! Ah, no! then no more li- quor here will

please! Ah, no! then no more li- quor here will

Some o- ther day!

Some o- ther day!

flow! Our mon- ey please, Our mon- ey

flow! Our mon- ey please, Our mon- ey

Yes, yes, he pays

Sir Geoffrey pays!

cres:
 please, or no more li - quor here will flow!.....

cres:
 please, or no more li - quor here will flow!.....

cres:
 He pays,..... so pray don't go!.....

cres:
 He pays,..... so pray don't go!.....

cres:

Fill the cup with spark-ling li- quor, Fill a bumper

Fill the cup with sparkling li- quor, Fill a bumper

Fill the cup with best of li- quor, I could swallow half a ri - ver.

Fill the cup with best of li- quor, I could swallow half a ri - ver.

full, This will make their hearts beat quick-

full, This will make their hearts, their hearts beat quick-

Ah, I feel my heart beat quicker. Here's a blessing on the giv-

Ah, I feel my heart beat quicker. Here's a blessing on the giv-

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "full, This will make their hearts beat quick-" and "full, This will make their hearts, their hearts beat quick-". The third and fourth staves are vocal lines in bass clef with the same key signature. The lyrics are: "Ah, I feel my heart beat quicker. Here's a blessing on the giv-" and "Ah, I feel my heart beat quicker. Here's a blessing on the giv-". The fifth staff is a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom, both in the same key signature. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

- er!...

- er!...

- er!...

- er....

The second system of the musical score consists of five staves. The top four staves are vocal lines in treble and bass clefs, all in the same key signature. Each staff contains the lyrics "- er!..." or "- er....". The fifth staff is a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom, both in the same key signature. It features a melodic line in the right hand starting with an accent (>) and a steady bass line in the left hand. Dynamics markings include *p* (piano) in both hands.

WOMEN.

Here is one who seemeth not Quite con - tent - ed with his

SMUG. Recit.

lot! Gentle stran - ger, why this grief? Peace, peace,
Gentle stran - ger, why this grief?

Tempo di Valse.

s. ... ye cannot give re - lief!
MEN. *p*
Have you left a wife out -

WOMEN. *p*

Ha! ha! Ha,
- side? Keep a phi - lo - so - phic mind!

cres:
 ha! Have you lost a pro - mis'd bride?
cres:
 Ha! ha!

cres: *cres:*

Moderato. Recit:
 GEOFF:

G.
 Mock me not
 Plenty more you here may find! Ha, ha, ha, ha, ha!
 Ha, ha, ha, ha, ha, ha!

gva. *loco.*
cres: *f*

G. *Allegro.*
 or you shall feel I've a hand and arm of steel!
 Pri - thee, spare us;
 Pri - thee, spare us;

f *f*

Tempo di Tausi.

G.

SOP:
to thy mer - - - cy we ap - peal! Have you left a

2nd SOP:
to thy mer - - - cy we ap - peal!

TENORS.
to thy mer - - - cy we ap - peal!

BASSES.
to thy mer - - - cy we ap - peal!

MOCK:

wife out - side? Have you left a

Have you left a wife... out - side? Have you left a

Keep a phi - lo - so - - - phic mind!

Keep a phi - lo - so - - - phic

G. *not!*..... *cres:*

chos - en bride? Have you left a

chos - en bride?

Plen - ty more, plenty more you here may *cres:*

mind!. Plenty more you here may find! *cres:*

G. Mock me

chos - en bride? Yes, yes, Plen - ty

cres: Have you left a chos - en bride?.. See, see, plen - ty

find!..... Have you left a chos - en bride?Plen - ty *cres:*

Plen - ty more you here may *cres:*

G. not, or you shall find I've a hand..... and
 more you here may find, Plen - ty more..... you
 more you here may find, Plen - ty more..... you
 more you here may find, Plen - ty more..... you
 more, yes, plen - ty more you here may find,..... you

G. arm..... of steel!
 here..... may find! Hark! Hark!..
 here..... may find! Hark! Hark!..
 here..... may find! Hark! Hark!..
 here..... may find! Hark! Hark!..

ff *gva*

f SOP: & CON:

Fill the cup with spark - ling li - quor, I could swal - low

TEN:

Fill the cup with spark - ling li - quor, I could swal - low

f BASS:

Fill the cup with spark - ling li - quor, I could swal - low

half a ri - ver, Ah, I feel my heart beat quick - er,

half a ri - ver, Ah, I feel my heart beat quick - er,

half a ri - ver. Ah, I feel my heart beat quick - er,

Here's a blessing on the giv - er!

Here's a blessing on the giv - er!

Here's a blessing on the giv - er!

guz

Ah!.....
 Fill the cup with
 Life is sweet in the Fleet.. Fill the
 Ah!.....
 Fill the cup with
 Life is sweet in the Fleet Fill the cup with

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts with a long note followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *cres:*.

spark ling li- quor. Ah!..... Life is
 cup with li- quor. Life is sweet in the Fleet, Life is
 spark ling li- quor. Life is sweet in the Fleet, Yes,
 spark ling li- quor. Life is sweet in the Fleet, Yes,
 cren - do.

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line has more complex phrasing with slurs and accents. The piano accompaniment features more active bass lines. Dynamics include *p* and *cres*.

sweet, Yes, sweet,..... sweet is life
 sweet in the Fleet,..... Life is sweet.....
 life is sweet,..... sweet is life.....
 life is sweet,..... Life is sweet.....

ff
ff
ff
ff

gva
ff

... in the Fleet!
 ... in the Fleet!
 ... in the Fleet!
 ... in the Fleet!

v
v
v
v

3

RECIT: (SMUG.)

Allegro.

SMUG.

No more . . . polite so - ci - e - ty, I

PIANO.

f

S.

say, No more the gen - tle - man I

p

S.

play. I leave my betters to de - fy the laws,

p

S.

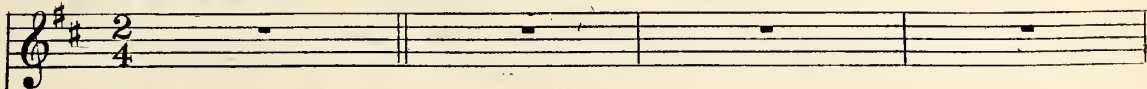
And get their pun - ishment from fe - male claws.

fp

SONG. (SMUG.)

Allegretto.

SMUG.



PIANO.



s. 
This tatter'd coat and bat-ter'd



s. 
hat, This ruffled lace and torn cra-vat Are signs of what I have been



s. 
at! I've miss'd the maid, And caught the cat!



S. *And down, down, down my spirits go To think that*

S. *she should treat me so, To think,*

S. *. to think that she should treat me so!*

S. *Un - cer - tain are sweet woman's ways, She ne - ver*

S. *Un - cer - tain are sweet woman's ways, She ne - ver*

S. means the things she says, She deals in doubt, and loves de-lays, And then she

S. scrat-ches when she plays! And down, down,

legg:

S. down . . . your spi-rits go To think that she should treat you

S. so To think, . . . to think that

cres:

S. she should treat you so!

p

S. The more you think your cause is won

S. The more you find it's not begun. And

S. when you think, you think you're near the fun, You feel the

a tempo.

S. weight of fifteen stone! . . . Yes, yes, the

S. more you think your cause is won, So much the

cres:

cres:

S. more you'll find it's not be - gun. And when you

cres:

S. think you're near the fun, You feel the

dim:

S. weight of fif - teen stone! And down, down,

dim:

poco meno.

S. down you're bound to go Beneath the weight, beneath the

a tempo.

S. weight of beau - ty's blow!

cres:

a tempo.

S.

- cen. - do.

S.

p

This tatter'd coat and batter'd

S.

hat, This ruffled lace and torn cravat, Are signs of what I have been

S.

at! I've miss'd the maid, And caught the

S.

cat! Ah! and down down, down my

S. spi - rits go To think that she should treat me

S. so! Yes, down, down, down my

gva

dim:

S. spi - rits go To think that she should

S. treat me so!

colla voce. tempo

S.

SONG (AMABEL)

Allegretto.

AMABEL.

PIANO.

The first system of music shows the vocal line for Amabel, which is currently silent. Below it is the piano accompaniment, starting with a piano (*p*) dynamic. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat).

AMABEL.

The second system continues the piano accompaniment. The vocal line for Amabel begins with the word "This" written above the staff.

The third system features the vocal line with the lyrics: "Love is like a naughty child That none can make o_bey; De_". The piano accompaniment continues with chords and moving lines.

The fourth system continues the vocal line with the lyrics: "- spite the rod, the lit_tle god.... Will al_ ways get his way." The piano accompaniment concludes the piece with a final chord.

A. *We coax him here, we drive him there, We threaten and in -*

A. *- veigh, Hell pout, hell pout and cry, ... Hell pout, ... hell*

cres: poco rit: a tempo.

cres: a tempo.

colla voce.

A. *pout and cry... but by and bye.... We find he's got... his*

poco rit: a tempo.

a tempo.

colla voce. legg:

A. *way.*

p dim:

A. *This Love is like a*

p

A. *smithy fire,.. At first mere ash - es grey,.. You close it in, and*

A. *sparks be - gin... From ev' - ry chink to stray. You blow it here,*

A. *you rake it there, In vain the bellows play,.. Oppos - ing*

A. *force..... confirms its course,.... For Love will*

poco rit. a tempo. poco rit. a tempo.

colla voce. a tempo. colla voce. a tempo.

A. *have its way, will have its way.*

A. *p*
 Yes, Love..... will have his

A. way,..... Ah! yes,..... we find that *cres:*

A. Love..... will always have his way,.... will al-ways have his

colla voce.

A. *a tempo.*
 way.

a tempo. *dim:* *pp*

DUET (AMABEL & GEOFFREY)

Poco Andante.

GEOFFREY.

p
Where is the lov_er's rest?

gva

pp

G.
... 'Neath whisp' - ring trees.... whose cool - ing

gva

G.
shade..... By sum - mer breeze is softer made,...

gva

G.
Hid in a flow' - - ry nest,.....

gva

G. *gva*
 Hid in a flow' - ry nest!.....

A. **AMABEL.**
 Where is the lov - er's home?

A. ... Some ti - ny cot..... be - side a

A. stream,..... Where grief is not and hearts..... may

A. dream, Un - der the heav'n - ly dome,.....

A. Un - der the heav'n - ly dome!.....

A. *tr*

A. Nay, for where love's possess'd.... 'Twill glo-ri- fy a prison cell

G. Nay, for where love's possess'd.... 'Twill glo-ri- fy a prison cell

A. With charms as high..... as cot or dell;

G. With charms as high, charms as high as cot or

A. *cres:* Where you and I..... *cres:* to_ geth_ er dwell.....

G. *cres:* dell; Where you and I to_ geth_ er

cres: *cres:*

A. .. There..... is our home..... and

G. dwell... There..... is our home..... and

f *rit: p*

f *rit: p*

rit:

* Ped: *

A. *a tempo.* rest.

G. *a tempo.* rest.

a tempo. p *rit:*

e dim: *pp*

FINALE ACT III.

MANACLE.

Allegro. I doubt not we shall

PIANO.

p.

M.

find her here! My father!

AMABEL.

A.

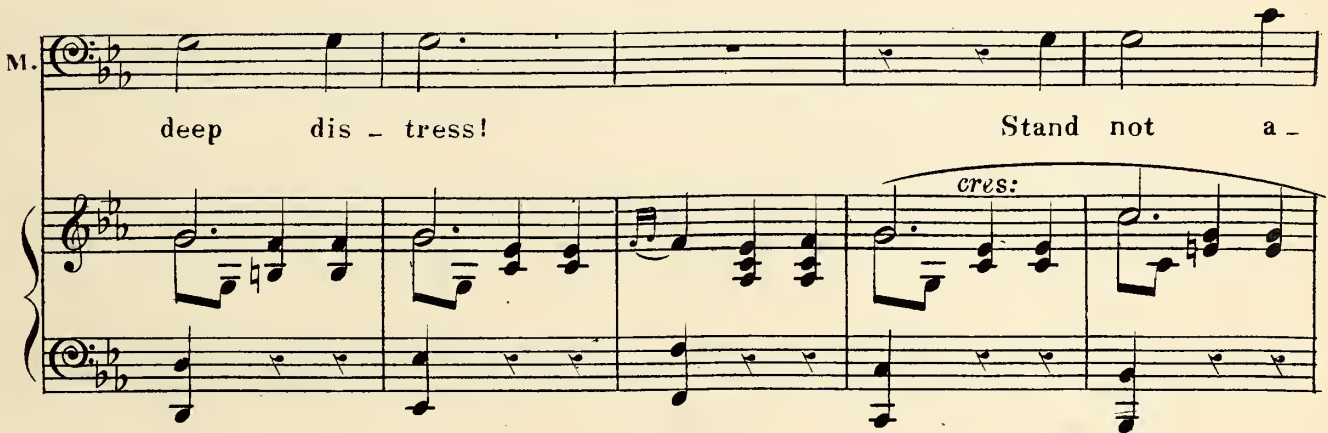
I sink... with fear!

A.

Let me con - ceal... my face —

MANACLE.

M.  *Tempo di Valse.*
 Yon - der she sits in

M.  *cres:*
 deep dis - tress! Stand not a -

M. 
 - loof in this her need,

M.  *p*
 And let these tears for

M. *cres.*

pi - - - - ty plead. Re - mem - -

M. *rit.*

- ber! Re - mem - - - ber! she is kin to

M. **BULLION** (*angrily*)

thee. De - ceas'd wife's sis - - ter is not flesh and

B.

blood, And she has dragg'd my ho - nour

rit: (advancing towards her)

B. in the mud! Still *Tempo.*

B. Pa - me - la, I've come to pay thy

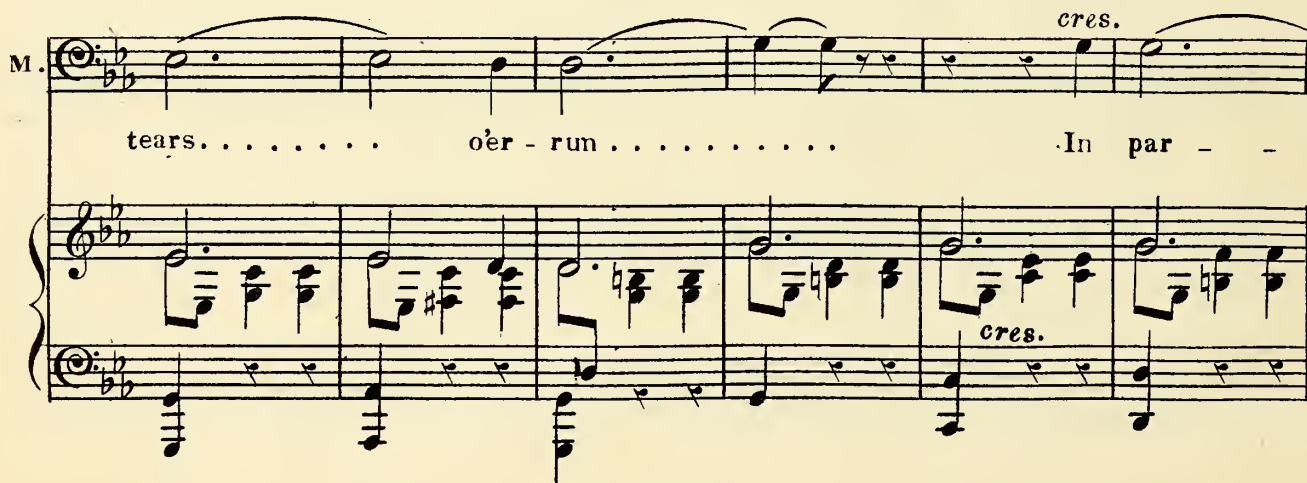
B. debt. Be this a les - - son, a les - son thou will

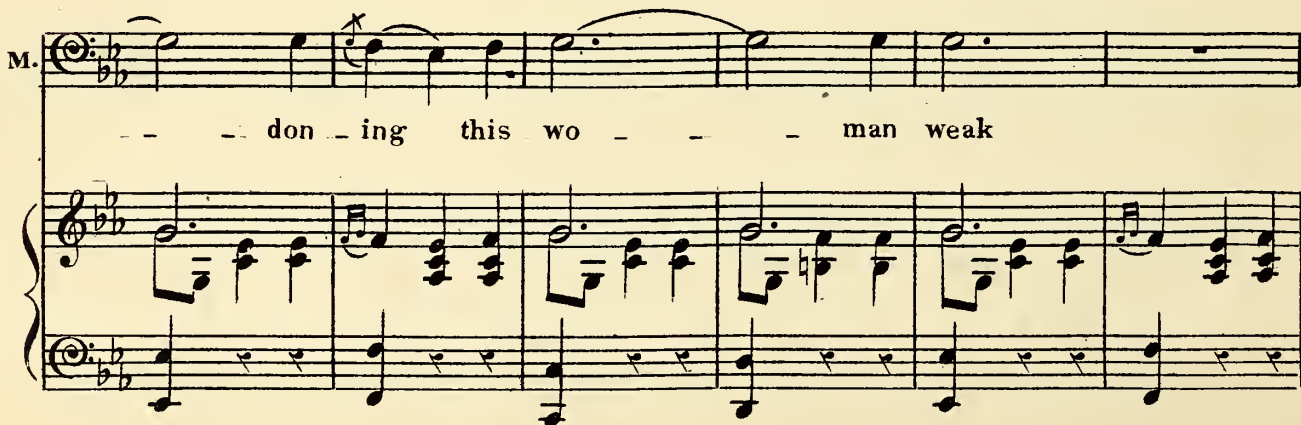
B. ne'er for - get.

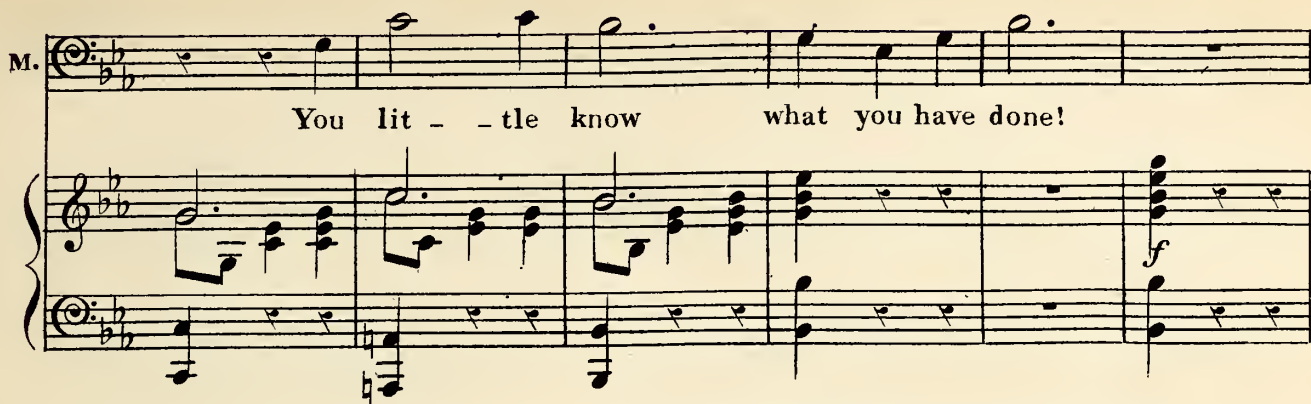
MANACLE.

M.  Her heart is full She can - not

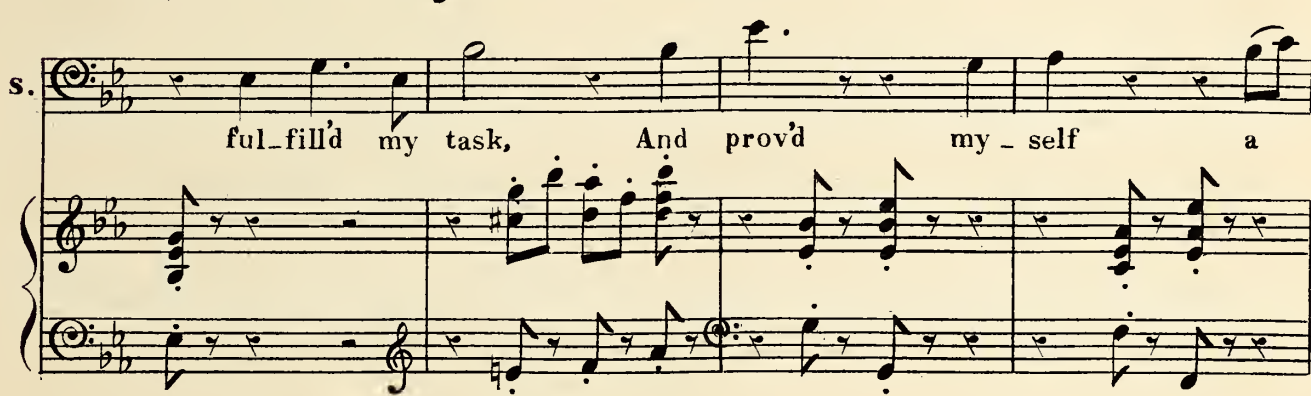
M.  speak — See! . . . See how the grate - ful

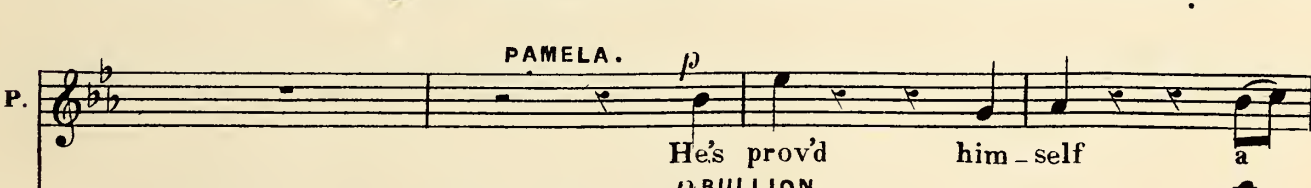
M.  tears o'er - run In par - - *cres.*

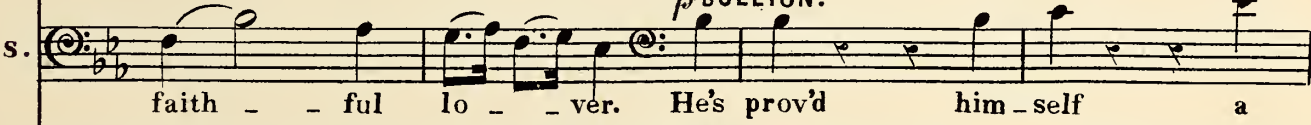
M.  - - don - ing this wo - - - man weak

M.  You lit - - tle know what you have done!

S.  SILVERTOP.
I've paid the debt,
Allegretto Scherzando. *p leggiero.*

S.  ful-fill'd my task, And prov'd my - self a

P.  PAMELA. *p*
He's prov'd him - self a

S.  *p* BULLION.
faith - - ful lo - - ver. He's prov'd him - self a

M.  MANACLE *p*
He's prov'd him - self a



P. faith - - ful lo - - ver.

B. faith - - ful lo - - ver. **SILV:** Sweet bride, now let the

M. faith - - ful lo - - ver.

(He brings forward Pamela who is still disguised in Amabel's Domino)

S. jea - - lous mask No more thy fai - - ry

P. **PAM: (aside)** The plot at last he'll

M. **MAN:** Let not the mask thy

S. **BULL:** fea - - tures co - - ver. Let not the mask thy

P. now dis - co - ver.

M. fea - - tures co - ver.

B. fea - - tures co - ver.

Movement of Pamela's Song Act I.
(following Pamela round the stage.)

cres. *f* *p* *gva*

S. *SILV: p* *gva* Sweet Bride, now let

S. . . . the jea - lous mask No more thy fai - ry fea - tures co - ver.

gva *rit:*

Allegro.

S. *gva* *loco:*

ff

Vivace.

SILVER:

S. *Im trick'd! Im swindl'd! Im trick'd! Im swindl'd! I've been— oh!*

S. *wed. yes, wed To this old wi - - - ther'd*

Andante.

A. AMABEL. G. GEOF. S. MANACLE. SILVER:

Gor - gon's head! Heigh - - ho! Heigh - - ho! The

A. G. S. MAN: BUL.

And so she put him in..... a

maid was old and full of tricks, And so— And so she put him in..... a

espress. colla voce. a tempo. rit:

Allegro.

PAMELA.

A. G. fix! Pooh! pooh! pooh! pooh!

M. B. fix!

Allegretto. *l'istesso tempo.*

P. You've got a hand - some bride! What can the man de -

Recit:

P. - mand be - side? E - nough, my lord, Due

S. SILVER: A - way! you hag!

Recit:

ad lib.

P. courte - sy you must ac - cord. *più vivo.* I'm La - dy Sil - ver - top!

colla voce.

Allegro.

P. and so I mean to stop. **BULL:**

B. The devil! Pa - me - la!

(lifts Amabel's hood.)

B. Then who is this? My daughter!

Recit.

B. Sure my brain must be a - miss!

a tempo.

B. Come home at once!.....

AMABEL.

A. Ah! would to heav'n I durst! But I must ask my unknown husband first!

Allegro.

GEOFF:

G. Mar - ried! Oh, A - - ma - bel; Has
 BULL: SILVER: *f*

B. S. What mar - ried

AMABEL.

G. my rash act been done by you as well? Your act!
 BULL: & SILVER:

B. S. How now!

GEOFF:

G. I'm married to an unknown wife!..

B. S. *Andante.* *più vivo.* The doctor's mischief ev - 'ry-where is

Allegro vivace.

AMAB:

PAM:

A.
P.

Oh!

GEOFF:

BULL: & SIL:

B.
S.

rife!

Oh!

Allegro vivace.

gna

A.
P.

You good for nothing, good for nothing doc - tor,

G.

You good for nothing good for nothing doc - tor,

B.
S.

You should help a fellow

AMABEL.

A.

When a mai - den sought your aid you

G.

creature not af - flict him

When con -

A. *on - ly mock'd..... her!*

P. *Oh!..... You good for nothing,*

G. *Oh!...cres cén - do... You good for nothing,*

B. *- sult - ed by a fa - ther You have trick'd him!*

S. *- sult - ed by a fa - ther You have trick'd him!*

A.

P. *good for nothing doc - tor! You should help a fel - low creature, not af - flict him!*

G. *good for nothing doc - tor! You should help a fel - low creature, not af - flict him!*

B. *You should help a fel - low creature, not af - flict him!*

S. *You should help a fel - low creature, not af - flict him!*

cres:

A. *>* When a mai - den sought your aid you on - ly mock'd.....

P. *> cresc:* When a mai - den sought your aid you on - ly mock'd.....

G. *> cresc:* When a mai - den sought your aid you on - ly mock'd.....

B. *cres:* When a mai - den sought your aid you on - ly mock'd.....

S. *cres:* When a mai - den sought your aid you on - ly mock'd.....

gva

cres:

A. *f* her! What act of re - pa - ra - tion can be an - y

P. *f* her! What act of re - pa - ra - tion can be an - y

G. *f* her! What act of re - pa - ra - tion can be an - y

B. *f* her! What act of re - pa - ra - tion can be an - y

S. *f* her! What act of re - pa - ra - tion can be an - y

gva *loco*

A. *cres:*
con - so - la - tion For the trick, the trick of which We each have been the

P. *cres:*
con - so - la - tion For the trick, the trick of which We each have been the

G. *cres:*
con - so - la - tion For the trick, the trick of which They each have been the

B. *cres:*
con - so - la - tion For the trick, the trick of which They each have been the

S. *cres:*
con - so - la - tion For the trick, the trick of which They each have been the

Molto moderato.

A. vic - - tim!

P. vic - - tim!

G. vic - - tim!

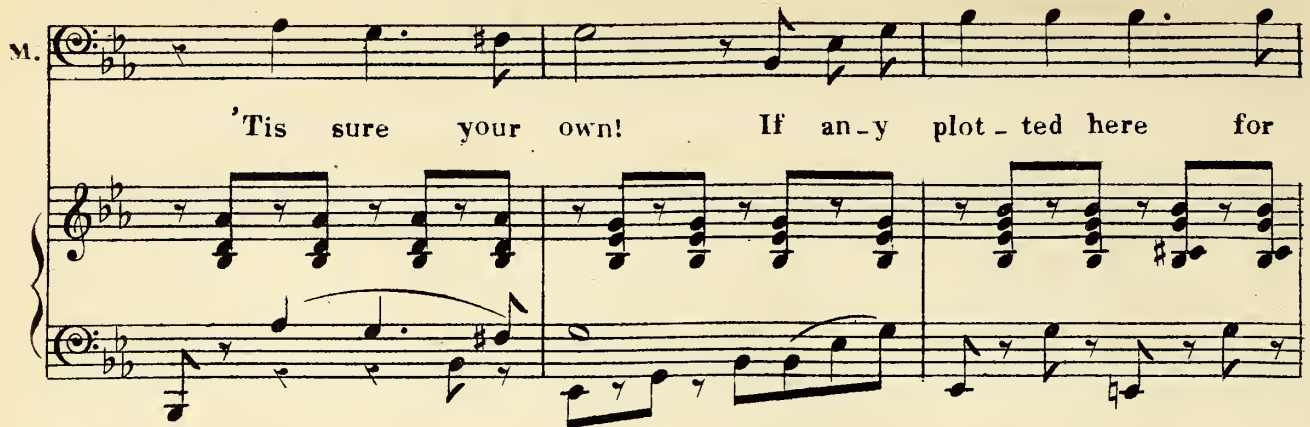
B. **MANACLE.**

S. vic - - tim! Stay! if any trick or plot this night hath known

a tempo.

f

pp espress:

M. 

'Tis sure your own! If an-y plot - ted here for

M. 

e - vil ends T'was you my friends! When all is

cres:

M. 

known you must con - fess with shame I'm not to

M. 

blame! Young people, see the end of my de - signs—

meno mosso.

colla voce.

rit: AMABEL (aside)

M. Your mar - - - riage lines! Now he shall know who owns the claws and fangs!

GEOFF: AMABEL.

G. Up-on this pa - per all my fu-ture hangs! Geof - - frey!

PAM: AMAB.

GEOFF: SILVERTOP. (ruefully.) Now

G. A - - ma-bell!.. Oh! bliss! Now

Oh! joy!..

con anima.

A. storm and tem - pests pass a - way, And love..... in our

G. storm and tem - pests pass a - way, And love..... in our

gva

A. heart lives for aye!..

G. heart lives for aye!..

CHORUS.

A gold - en webs be - fore them,

A gold - en webs be - fore them,

colla voce.

O let them seek its mesh - es; For those... who once ex - plore... them For

O let them seek its mesh - es; For those... who once ex - plore... them For

O let them seek its mesh - es; For those... who once ex - plore... them For

O let them seek its mesh - es; For those... who once ex - plore... them For

AMABEL, col soprani.
 PAMELA, col contralti.
 GEOFFRY, con tenori.
 SILVERTOP.
 MANACLE. } with basses.
 BULLION.

- ev - er more..... a - dore... them, Yes, those who once ex-
 - ev - er ev-er more a - dore them, Yes, those who once... ex-
 - ev - er ev-er more a - dore... them, Yes, those who once... ex-
 - ev - er more a - dore... them, Yes, those who once... ex-

- plore them For ev - - er more a - dore them, Where
 - plore them For ev - - er more... a - dore them, Where
 - plore them For ev - - er more... a - dore them, Where
 - plore them For ev - - er more... a - dore them, Where

A. love,.. love.. the soul,..... the soul re - fresh - es, the soul... re -

P. love,.. whom love.. the soul,..... soul re - fresh - es, the soul... re -

G. love,.. love... the soul,..... the soul re - fresh - es, the soul.... re -

M. love,.. whom love... the soul,..... the soul re - fresh - es, the soul.... re -

S. love,.. whom love... the soul re - fresh - es, the soul.... re -

B. love,.. whom love... the soul,..... the soul re - fresh - es, the soul.... re -

love... the soul... re - fresh - - es, Whom love.... the soul.... re -

love.. the soul... re - fresh - - es, Whom love... the soul.... re -

love.. the soul... re - fresh - - es, Whom love.... the soul.... re -

love.. the soul... re - fresh - - es, Whom love.... the soul.... re -
gva.

A. *tr.* *o.*
 - fresh - es, re - fresh - - es!

P.
 - fresh - es, re - fresh - - es!

G.
 - fresh - es, re - fresh - - es!

M.
 - fresh - es, re - fresh - - es!

S.
 - fresh - es, re - fresh - - es!

B.
 - fresh - es, re - fresh - - es!

- fresh - es, re - fresh - - es!

- fresh - es, re - fresh - - es!

- fresh - es, re - fresh - - es!

- fresh - es, re - fresh - - es!

gva
colla voce. *ff* *gva*

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