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JESSY KEE

G. A. MACFARREN







JESSY LEE,

AN  
Opera di Camera,

IN TWO ACTS

Written by

JOHN OXENFORD,

Composed & Dedicated to his Friend

Mrs Henry Thompson,

BY

G. A. MACFARRREN.

ARRANGED FROM THE SCORE, BY  
EDWARD F. RIMBAULT.

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# "JESSY LEA."

## OVERTURE.

G. A. MACFARREN.

*ALLEGRO.*

*tr.* *tr.* *tr.* *tr.* *ff* *Ped.* \*

*tr.* *tr.* *tr.* *tr.* *ff* *p* \*

*pp* *cres.* *f* *p*

*cres.* *tr.*

sf p *cres.*

This system contains two staves of music. The upper staff begins with a dynamic marking of *sf* (sforzando), followed by a *p* (piano) marking. The lower staff features a series of chords. A *cres.* (crescendo) marking is placed above the final chord in the system.

*sf fp*  
*Ped.* \*

This system contains two staves of music. The upper staff has a *sf* (sforzando) marking followed by an *fp* (fortissimo piano) marking. The lower staff has a *Ped.* (pedal) marking with an asterisk below it.

*fp p*

This system contains two staves of music. The upper staff begins with an *fp* (fortissimo piano) marking, followed by a *p* (piano) marking. The lower staff continues with chords.

*lr sf*  
*cres.*  
*Ped.* \*

This system contains two staves of music. The upper staff has a *lr* (ritardando) marking above the final measure, followed by a *sf* (sforzando) marking. The lower staff has a *cres.* (crescendo) marking above the final chord and a *Ped.* (pedal) marking with an asterisk below it.

This system contains two staves of music, primarily consisting of chords in the lower staff and melodic lines in the upper staff.



First system of musical notation, measures 1-5. The music is in treble and bass clefs with a key signature of one sharp (F#). The first staff contains a melodic line with slurs and dynamics: *cres.*, *sf*, *più cres.*. The second staff contains a bass line with chords and dynamics: *cres.*, *sf*, *più cres.*.

Second system of musical notation, measures 6-10. The first staff features trills marked *tr* and dynamics *sf*, *ff*, and accents (>). The second staff includes a *Ped.* marking and an asterisk (\*) at the end of the system.

Third system of musical notation, measures 11-15. The first staff has trills marked *tr* and accents (>). The second staff includes a *Ped.* marking and an asterisk (\*) at the end of the system.

Fourth system of musical notation, measures 16-20. The first staff has dynamics *sf* and *p*. The second staff has dynamics *sf* and *p*.

Fifth system of musical notation, measures 21-25. The first staff has a dynamic marking *sf*. The second staff has a dynamic marking *sf*.

**A**

*pp*

*pp*

*cres.*

*f*  
*dim.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a bass line in the bass clef. The key signature has two sharps (F# and C#). The system contains four measures of music.

Second system of musical notation, continuing the piece. It includes a *cres.* marking above the treble staff in the fourth measure. The system contains four measures of music.

Third system of musical notation, featuring a *più cres . . . . f* marking above the treble staff in the third measure. The system contains four measures of music.

Fourth system of musical notation, featuring a *cres.* marking above the treble staff in the first measure and a *pp* marking above the treble staff in the third measure. A *Ped.* marking is located below the bass staff in the third measure. The system contains four measures of music.

Fifth system of musical notation, featuring a *f* marking above the treble staff in the second measure and a *p* marking above the treble staff in the third measure. *Ped.* markings are located below the bass staff in the first and third measures. The system contains four measures of music.

**B**

*p*

*cre - - - - - scen - - - - - do*

*fp*

*Ped* \*

*cres.*

*fp* cre - - - - - seen

- - do *ff* *Ped.* \* *Ped.*

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

*ff* *Ped.* > > > > *lr lr lr lr*

*sf* \* *Ped.* > > > > \* *lr lr lr lr*

Musical staff 1: Treble and bass clefs, key signature of two sharps (F# and C#), common time. The staff contains several measures of music with dynamic markings *sf* and *p*.

Musical staff 2: Treble and bass clefs, key signature of two sharps. The staff contains several measures of music with dynamic markings *cres.*, *f*, and *p*.

Musical staff 3: Treble and bass clefs, key signature of two sharps. The staff contains several measures of music with dynamic markings *cres.*, *tr*, and *sf*.

Musical staff 4: Treble and bass clefs, key signature of two sharps. The staff contains several measures of music with dynamic markings *cres.*, *sf*, and *Ped.* with an asterisk.

Musical staff 5: Treble and bass clefs, key signature of two sharps. The staff contains several measures of music with dynamic markings *fp* and *fp*.

First system of musical notation. The right hand features a melodic line with a *fp* dynamic marking. The left hand provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line, and the left hand accompaniment includes a *fp* dynamic marking.

Third system of musical notation. The right hand has a melodic line with *eres.* and *f* dynamic markings. The left hand accompaniment features chords and moving lines.

Fourth system of musical notation. The right hand has a melodic line with *dim.* and *pp* dynamic markings. The left hand accompaniment features chords and moving lines.

Fifth system of musical notation. The right hand has a melodic line with a *b* flat. The left hand accompaniment features chords and moving lines.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. A dynamic marking *cres.* is placed above the treble staff in the third measure.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. Dynamic markings *f* and *dim.* are present in the lower staff.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. A dynamic marking *dolce.* is placed below the bass staff in the first measure.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. A dynamic marking *sf* is placed below the bass staff in the fourth measure.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass. A dynamic marking *cres.* is placed above the treble staff in the fourth measure.



cre - - - - - seen - - - - - do

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with notes and rests, including a fermata over the final note. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the fourth measure.

The second system continues the musical piece. It features two staves. The upper staff has a melodic line with a *pp* (pianissimo) dynamic marking in the third measure. The lower staff has a bass line with a *Ped.* (pedal) instruction in the third measure. A small asterisk (\*) is located at the end of the system.

The third system consists of two staves. The upper staff contains a melodic line with a *sf* (sforzando) dynamic marking in the second measure. The lower staff has a bass line with a *Ped.* instruction in the first measure. A small asterisk (\*) is located in the second measure of the lower staff.

The fourth system consists of two staves. The upper staff begins with a large 'E' marking above the first measure, indicating a specific fingering or articulation. The lower staff has a *p* (piano) dynamic marking in the first measure.

The fifth system consists of two staves, continuing the melodic and harmonic development of the piece. The upper staff features a melodic line with slurs and the lower staff provides harmonic support.

First system of musical notation. The right hand features a melodic line with slurs and ties. The left hand provides harmonic accompaniment. The word "cre" is written in the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment is consistent. The words "scen" and "do" are written in the right hand.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment is consistent. The dynamic markings "f" and "dim." are present in the right hand.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment is consistent. The dynamic marking "p" is present in the right hand. The words "cre" and "scen" are written in the right hand.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment is consistent. The dynamic markings "f" and "dim." are present in the right hand. The word "do." is written in the right hand.

*p* cre - - - scen

do. più e - - - più *ff*  
*Ped.*

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

gva.

gva. *F* *tr* *tr* *tr* *tr* *Ped.* \* *sf*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a series of trills marked 'lr' and accents. The left hand has a steady accompaniment. Dynamics include 'sf' and 'e'. A 'Ped.' marking is at the bottom left, and an asterisk is at the bottom right.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with accents and dynamics 'ff' and 'sf'. The left hand has a bass line with dynamics 'sf'. A 'Ped.' marking is at the bottom left.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with dynamics 'f' and 'sf'. The left hand has a bass line. A 'Ped.' marking is at the bottom left, and an asterisk is at the bottom right.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with trills marked 'lr' and accents. The left hand has a bass line. A 'Ped.' marking is at the bottom right.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with trills marked 'xlr' and accents. The left hand has a bass line with dynamics 'Ped.' and asterisks. A 'Ped.' marking is at the bottom left.

Musical notation for the first system, measures 1-4. The right hand features a melodic line with slurs and a crescendo. The left hand has a bass line with slurs. Pedal markings are present below the bass line: *Ped.* under measure 1, *\* Ped.* under measure 2, *\* Ped.* under measure 3, and *\** under measure 4. A dynamic marking *sf* is placed above the right hand in measure 3.

Musical notation for the second system, measures 5-8. The right hand continues with a melodic line. The left hand has a bass line with slurs. A dynamic marking *sf* is placed above the right hand in measure 8.

Musical notation for the third system, measures 9-12. The right hand features a melodic line with slurs. The left hand has a bass line with slurs. Dynamic markings *sf* are placed above the right hand in measures 9, 10, 11, and 12.

Musical notation for the fourth system, measures 13-16. The right hand features a melodic line with slurs. The left hand has a bass line with slurs. A pedal marking *Ped.* is placed below the bass line in measure 13.

Musical notation for the fifth system, measures 17-20. The right hand features a melodic line with slurs. The left hand has a bass line with slurs. Pedal markings are present below the bass line: *\* Ped.* under measure 18 and *\** under measure 20.

# JESSY LEA.

No 1.

G. A. MACFARREN.

## INTRODUCTION.

Andante con moto.

PIANO.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano introduction. It features more complex rhythmic patterns and dynamics, including a fortissimo (*sf*) marking. The right hand has more melodic movement, and the left hand continues with a consistent accompaniment.

The third system includes the instruction "(Curtain rises slowly.)" above the right-hand staff. The dynamics fluctuate between fortissimo (*sf*) and piano (*p*). The music shows a clear progression of chords and melodic lines.

The fourth system concludes the piano introduction. It features a piano (*p*) dynamic and includes a key signature change to two flats (B-flat and E-flat) in the right-hand staff. The music ends with a final chord and melodic phrase.

A

*cres:*

*f*

*p*

GILBERT. (training Jessamine in front of Cottage.)

Jes - - sa - mine, Jes - - sa - mine, Round my trel - - lis light - - ly

*sf*

twine, Jes - - - sa - mine, round my

*mf*

*p*

trel - lis light - ly twine, Hope is in that name of thine,

*mf*

*animato.*

*animato.*

Jes - sa - mine. It tells me Jes - sy may be

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a dotted quarter note 'Jes', followed by a half note 'sa', and a dotted quarter note 'mine.' with a fermata. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* is placed below the piano part.

mine, It tells me Jes - sy may be mine,

The second system continues the vocal line with a quarter note 'mine,' followed by a half note 'It', a quarter note 'tells', a half note 'me', a quarter note 'Jes -', a quarter note 'sy', a half note 'may be', and a quarter note 'mine,' with a fermata. The piano accompaniment features a triplet of eighth notes in the right hand. A dynamic marking of *f* is placed below the piano part.

Jes - sa - mine, Jes - sa - mine, Jes - sa -

The third system shows the vocal line with a dotted quarter note 'Jes -', a half note 'sa -', and a dotted quarter note 'mine,' with a fermata. This is followed by another dotted quarter note 'Jes -', a half note 'sa -', and a dotted quarter note 'mine,' with a fermata. The piano accompaniment has a dynamic marking of *pp* at the beginning and *f* later in the system.

mine!

**B**

The fourth system begins with a dotted quarter note 'mine!' with a fermata. The piano accompaniment features a dynamic marking of *f* and a section marked with a bold 'B' at the end. The piano part concludes with a dynamic marking of *pp*.



She comes this way - So here I'll watch. Some

word of falsehood I . . . . . may chance to catch,

some word . . . . of falsehood, And then! and

*poco riten:*

then! what then? what then . . . . . In vain I shall re-  
ad lib: a tempo.

-pine, Jessy ne - ver will be mine..... Jessy ne - ver

*p* *f* *dim.*

will be mine, never will..... be mine - Jes - sa - mine,

*p* *sf* *p*

Jes - sa - mine, Jessy ne - ver will be

*colla parte.*

*sf* *pp*

(Goes into Cottage and re-appears at window.)

mine.

*mf* *cres:* *f* *sf*

JESSY. *f* (enter Jessy singing.) *p*  
Ah.....

Vivace. *f* *pp*

*f* *p* *f*

*p* *f* *C*

So sun - ny is the day, My heart so light and

gay, For e-ver fled a-way Seem care and sor-

*tr*  
*cres:*  
*f*

- row, So sun-ny is the day, My heart so light and

*p*

gay, For e-ver fled a-way seem care and sor-

*cres:*  
*sf*

- row! Too

*f*  
*8va*  
*sf*  
*poco*  
*p*

soon . . . . they may come back, The sky may soon be black, And

*meno mosso.*

some . . . . thing I may lack, Per - - chance . . . to - mor - row, So

*a piacere.*

**D** *a tempo.*

sun - ny is the day, My heart so light and gay . . . For

e - - ver fled a - - way Seem care and sor - - - - row. Ah!

*tr*

*eres:* *f*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a dynamic marking of *p* (piano).

The second system continues the musical piece. The piano accompaniment includes dynamic markings of *cres:* (crescendo) and *sf* (sforzando).

The third system contains the first line of lyrics: "Too soon . . . . they may come back, The". The tempo instruction *poco meno mosso.* is placed below the vocal line. The piano accompaniment has a dynamic marking of *f* (forte) with an accent (>).

The fourth system contains the second line of lyrics: "sky may soon be black, And some . . . . thing I may lack Per-". The piano accompaniment continues with various rhythmic patterns.

chance to — mor-row, and something I may lack Perchance...  
*affrettando.*

.... to — mor

*riten:* **E a tempo.**  
 row. Mer-ry then I'll be to day,

Bring to..... - mor - row what it may,

*pp* All..... a--round me *lr* seems to shine..... *cres: lr* Youth and

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a piano (*pp*) dynamic and includes a trill (*lr*) over the word 'seems'. The piano accompaniment also starts with *pp* and includes a crescendo (*cres*) leading to a trill (*lr*) over the word 'shine'.

mirth... and joy..... are mine..... Mer--ry then I'll

*lr* *ten:*

*cen* *do* *colla parte* *p a tempo.*

The second system continues the vocal line and piano accompaniment. The vocal line has a trill (*lr*) over 'mirth' and a tempo change to *ten:* (tenuendo) over 'are mine'. The piano accompaniment includes a *colla parte* section and a *p a tempo.* marking.

be to day, Bring to.... mor--row what it may,

*f* *p*

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a forte (*f*) dynamic followed by a piano (*p*) dynamic.

All..... a--round me *lr* seems.... to shine.....

*f* *pp* *cres* *cen*

The fourth system repeats the vocal line and piano accompaniment. The piano accompaniment starts with a forte (*f*) dynamic, then a piano (*pp*) dynamic, and includes a crescendo (*cres*) and a trill (*cen*) over the word 'shine'.



*f cres.* *tr* *tr*

Youth.... and mirth.... and joy..... are mine..... Youth and

*cen* *do* *f p*

*f* *dim.*

mirth..... and joy are mine..... are mine...

JESSY.

..... are mine... *f* **F**

GILBERT.

(Gilbert at window.)

Jes ... sa ...

*cres:* *sf* *p*

mine, Jes sa -

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dotted line, followed by a series of eighth and sixteenth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features a steady bass line and chords in the right hand, including a piano (*p*) dynamic marking.

-- mine, Jes sy ne ver

The second system continues the vocal and piano parts. The vocal line has a dotted line followed by notes. The piano accompaniment continues with similar harmonic support, including a forte (*f*) dynamic marking.

will be mine..... Ah.....

The third system features a vocal line with a dotted line and notes, and a piano accompaniment. The vocal line includes the text "will be mine....." and "Ah.....". The piano accompaniment continues with harmonic support.

.....  
 Ah.....  
 Jes - - - sy ne - - - ver will be mine.....  
 cres:

..... are mine  
 Ah!  
 f p

no, Ah..... Ah.....  
 no, ne - - - ver mine, no  
 cres:

Ah.....  
 Jes - - sy ne - ver will be mine, she ne - - - ver

will be mine, Ah! no.....

..... no Jes - - sy ne - - - ver will be

mine, she ne-ver will.....

*ff*

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef with lyrics 'mine, she ne-ver will.....' and a piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include accents (>) and fortissimo (*ff*).

are mine.  
be mine.

*f*

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with lyrics 'are mine.' and 'be mine.'. The piano accompaniment continues with similar melodic and rhythmic patterns. Dynamics include an accent (>) and forte (*f*).

*ff*

Detailed description: This system contains the fifth and sixth systems of music. It features a piano accompaniment in treble and bass clefs. The music concludes with a double bar line and a key signature change to D major and a time signature change to 3/4. Dynamics include fortissimo (*ff*).

(Hugh has approached in a boat. He leaps out and softly creeping up to Jessy, puts his hand before her eyes.)

ALLEGRO.

JESSY.

Let me go!

GILBERT.

HUGH.

Guess! Don't be af-

PIANO.

*ff*

If I had a ny hope 'twould now be

-frighted.

*p*

blighted.

(removes hand.)

Open your eyes, Be-hold! and be de-light

What Hugh! Why, who'd have thought—  
That Hugh!

ed.

*p* *f* *f*

**G**

A -- gain I am on shore, My Jessy to a --

*fp* *pp*

dore . . . . And something with me, something with me I have

A ribbon?

brought . . . . . No! d'ye think I bring my

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat). The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *f*, *fp*, and *p*.

A necklace?

Jessy such a paltry thing? No!

The second system continues the musical score with four staves. It includes vocal lines and piano accompaniment. The piano part continues with similar rhythmic patterns and dynamics, including *p*.

watch?

No, see — a wedding ring

My . . .

The third system concludes the musical score with four staves. It includes vocal lines and piano accompaniment. The piano part features a final cadence with dynamics *f* and *p*.



self in to the sea I'll fling.

You've bought that ring for me?

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "self in to the sea I'll fling." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Oh dear, no!

Just so, You late\_ly promis'd Well, never

This system contains the second vocal line and piano accompaniment. The vocal line has a rest followed by "Oh dear, no!". The piano accompaniment continues with similar rhythmic patterns.

mind — you'll promise now, I'll not return to

*cres.*

This system contains the third vocal line and piano accompaniment. The vocal line includes the lyrics "mind — you'll promise now, I'll not return to". The piano accompaniment includes a *cres.* marking.

sea . . . . . a bache - lor, I vow!

*f* *f*

**H**  
A call or two I have to make, So think the mat - ter

*sf* *p*

o - - ver, When I re - turn a hap - py "yes" Will

*f*

bless your con - - stant lov - - er .

*p* *dolce.*

Allegretto vivace.

JESSY.

GILBERT.

HUGH.

Though you now . . . . . pro fess de . . . .

What . . . . . are storms . . . . . up - on the

Though I ne'er shall leave . . . . the

vo - tion . . . . . Yet you love . . . . a ro - - - - ving . . . .

o - - - - cean To my bo - - - - som's fear - - - - ful . . . .

o - - - - cean, Though I love my ro - - - - ving

life, And per - - - - haps . . . . . a -

strife? All . . . . . in vain . . . . .

life, Yet I great - - - - ly like . . . . . I great - - - - ly

- cross . . . . . the o - - - cean You . . . . . may find . . . . . an  
 . . . . . is my de - vo - - - tion, She will ne - - - ver . . . . .  
 like . . . . . the no - - - tion Of a young and

o - - - ther wife, For - get - - - ting while you  
 . . . . . be my wife. On fo - - - reign  
 bloo - - - ming wife For I shall

gai - - - ly roam, for - get - - - ting while you gai - - - ly roam, That  
 shores I'll wild - - - ly roam No  
 feel, where - e'er I roam A

*sf* lone ly *p* Jes sy pines . . . . . at  
*sf* com fort shall I find at  
*sf* lo ving smile . . . . . will greet me

home, that lone ly Jes  
 home, no com fort shall  
 home, a lov ing smile

sy pines at home, she pines . . . . .  
 I find at home.  
 will greet me home. For I shall feel where.

at  
Ah!  
-e'er I roam, shall feel where -e'er I roam . . . . . a

*cres*

home.  
none . . . . .  
lov . . . ing smile will greet me home, a smile will greet me

*più e più*

*riten.* Though you now . . . . . pro  
*p à tempo.*  
at home What are storms . . . . .  
*riten.* home . . . . . Yes Though I ne'er shall

*ff riten. p*

fess de vo tion, . . . . . Yet you  
 . . . . . up on the o cean To my  
 leave the o cean Though I

love . . . . . a ro ving . . . . . life,  
 bo som's fear ful . . . . . strife?  
 love my ro ving life, yet I great ly

And per haps . . . . . a cross . . . . . the  
 All . . . . . in vain . . . . . is my de  
 like . . . . . I great ly like . . . . . the

ocean You... may find...  
vo... tion, She... will never...  
no... tion Of a young and

... an o... ther wife, For - get - ting  
... be... my wife. On fo... reign shores  
bloo... ming wife. For I shall

while you gai... ly roam,  
... I'll wild... ly roam, No com... fort  
feel, where e'er I roam,



That lone - ly Jes - sy pines . . . . . at . . . . .  
 shall . . . . . I . . . . . find at  
 A lov - - ing smile will greet me

**K**  
 home, for - - get - - ting while  
 home, On fo - - reign shores . . . . . I'll wild - - ly  
 home, For I shall fell

You gai - - ly roam, That lone - - ly  
 roam, . . . . . No com - - fort shall . . . . .  
 where'er I roam, a lov - - ing

Jes - sy pines at home, that  
 I find at home, no.....  
 smile will greet me home, a

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has a piano accompaniment. The lyrics are: "Jes - sy pines at home, that" on the first vocal staff; "I find at home, no....." on the second vocal staff; and "smile will greet me home, a" on the piano staff. Dynamics include *f* and *ff*.

lone - - - ly Jes - sy . . . . pines at home!  
 com - - - fort shall . . . I . . . . find . . . . . at home!  
 lov - - - ing smile will greet me home!

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has a piano accompaniment. The lyrics are: "lone - - - ly Jes - sy . . . . pines at home!" on the first vocal staff; "com - - - fort shall . . . I . . . . find . . . . . at home!" on the second vocal staff; and "lov - - - ing smile will greet me home!" on the piano staff. Dynamics include *ff*.

This system contains the fifth and sixth systems of music. The fifth system is empty. The sixth system has a piano accompaniment. Dynamics include *V*.

# SILLY YOUTH, YOU SADLY TEASE ME.

No 2.

DUET.

JESSY.

*Allegro moderato.*

*lr* *f* *lr* *p*

Silly

youth, you sad - - - ly tease me With your tales of grief and

pain: Sighs and groans will never please me, Tears.....

**A**

.... for me are shed... in vain.

Would you have me cease from

*mf*

sigh -- ing, Kind -- ly hear me for a while — When with

*sf* *pp* *mf*

an -- guish I am dy -- ing, When with an -- guish I am

*p cres:*

dy -- ing, Cru -- el Jes -- sy, cru -- el Jes -- sy, cruel

*p* *pp*

Jessy, Can I smile?

*tr* *f* *p* **A**

lover should be frank and bold . . . . .

That I can

And take by storm the heart . . . that's cold . . . . .

ne . . . ver be. . . . . A

See the Captain, — there's a man!

hope-less task for me

Caring nought for wind or wave; By his face you see he can

**C**

Frowns, like... tempests, stout - - - - - ly brave

The first system of music features a vocal line in G major with a 3/4 time signature. The lyrics are "Frowns, like... tempests, stout - - - - - ly brave". The piano accompaniment includes dynamic markings of *f* and *p*. A double bar line is present after the first measure of the vocal line.

Though the billows round him brawl, Though the thunders roar a -

The second system continues the vocal line with lyrics "Though the billows round him brawl, Though the thunders roar a -". The piano accompaniment features a *sf* (sforzando) dynamic marking.

-bove; Nought it is to brave them all,

The third system continues the vocal line with lyrics "-bove; Nought it is to brave them all,". The piano accompaniment features a *f* (forte) dynamic marking.

Nought it is to brave them all..... When he's

The fourth system concludes the vocal line with lyrics "Nought it is to brave them all..... When he's". The piano accompaniment features a *p* (piano) dynamic marking.

hap - py in your love..... When he's hap - - - - py in your

love. My heart is bro - ken,

*f* *p*

Well!

Cru - - - el maid; bro - - ken

*p*

well! mending hearts is not my trade.

bro - - ken,

Prithee trouble me no  
hear me — hear me — hear me I implore;

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: "Prithee trouble me no hear me — hear me — hear me I implore;"

more  
Hear me — hear me — hear me — hear me — I implore

This system contains the next two staves of music. The lyrics are: "more Hear me — hear me — hear me — hear me — I implore"

Prithee trouble me no more No!  
I im - plore — I im -

*pp*

This system contains the next two staves of music. The lyrics are: "Prithee trouble me no more No! I im - plore — I im -". The piano part begins with a *pp* dynamic marking.

'no more, no more, no more, no  
- plore — I im - plore — I implore — I im - plore. How

This system contains the final two staves of music. The lyrics are: "'no more, no more, no more, no - plore — I im - plore — I implore — I im - plore. How". The system concludes with a double bar line and a 6/8 time signature.



VIVO.

more . . . . .

long, how long will this pas . . . . .

*p stacc.*

. . . . . No more . . . . .

. . . sion pos . . sess me! Resist . . . less, re sist . . .

. . . . . no more . . . . .

. . . less, its rule I o . . . bey . . . . . I feel that

. . . Ah . . . . . ah . . . . . ah . . . . . ah . . . . .

her fet . . ters, her fet . . ters op . . . press

me, Yet . . . . . strive not to cast

*fp*

No more . . . . . Ah . . . . .

them a - - - way. I feel I feel that her fet - - ters

her fet - - ters . . . . . op - - press me, Yet strive

*sf*

You

not, yet strive not to cast them a - - way. How

*pp*



..... a - way, far . . . . . a - way, 'Twere kind - - er,  
strive not to cast them a - - way Yet strive not  
kind - - er to keep far . . . . a - - way.  
strive not to cast them . . . a - - way.

*ff*

The musical score consists of two systems of voice and piano accompaniment. The first system includes the vocal line with lyrics and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score concludes with a double bar line.

(No it will but quit me with life.)

IS ANY MERRY DAMSEL HERE.

No. 3.

SONG.

(quit me with life)

*MODERATO.* *ff*

*p*

cre - - - - - scen - - - - - do.

*sf* *f* *pp* *ff* **A**

*Ped:* \* *Ped:* \* *Ped:* \* *Ped:* \* *Ped:* \*

*Ped:* \* *Ped:* \* *Ped:* \*

*p* *ff* *p* *ff* *p*

*mf* *p*

**B** RECIT: ELSPETH.

*a tempo.*

Is a - ny mer - ry dam - sel here?

RECIT.

Is a ny pi ning shep herd near?

*p* *p* *p*

Ped: \*

If such there be Let him or her come straight to me, For surely he or

*p*

she Shall see and hear what she or he shall hear and see.

*a tempo.*

*sf*

El speth the Gip sy, in me you be hold A prophetess

*clp*

willing, For one sin\_gle shilling, Some wonderful truth to un-

*Cres.* *mf*

fold; But if all you would know That a

*Dim.*

waits you be\_low Cross her hand with a small piece of Gold.

*p* *f* *ff* *gva*

The door up\_on the

*pp* **D**

fu\_ture shut, I o\_pen, I o\_pen, The



door up-on.... the fu-...-ture, on the fu-...-ture shut, I

o-pen And make known the se-crets of all o-thers,

Make known the secrets of all o-thers, But I

*Cres.* *f colla parte.*

*a tempo.*

safe-ly keep my own,..... I safe-ly keep my

*p* *Dim.* *f*

own!

*ff* *Silent.*

**E**

Mai-den come, and you'll dis-co-ver All a-

*fp*

-bout your fu-ture lov-er; Whether he is dark or

fair; What's the co-lour of his hair;

*p*

Whether he'll be rich or poor, Court-ly Lord or Clum-sy

boor; Or a sol-dier- or a sai-lor- Or a

cob\_ler or a tai\_lor.

Plain\_ly I the truth can tell, For I know your for\_tune

well. The door up\_on the fu\_ture shut, I o\_pen I

o\_pen, the door up\_on..... the fu\_ture, on the

fu\_ture shut, I o\_pen and make known The secrets of all o\_thers,

Make known the secrets of all o...thers, But I

*Cres.* *f* *colla parte.*

*tempo.*  
safe...ly keep my own..... I safe...ly keep my

own!

*ff*

Silent.

**G**  
I can tell you sighing swain,

I can tell you if you urge your suit in vain,

If your charmer will be true, Or love

some one more than you, My counsel you will not des - pise While

look - ing on my pierc - ing eyes; But whe - ther they see wrong or

right, You'll own that they are wond'rous bright, And if your

Kit - ty false should prove; Will ask if

H

I..... yes, I..... can love.

*f* *colla parte* *tempo* *p*

But this... I shall not tell, Though I know my fortune well....The

*fp* *a piacere.*

door up\_on the fu\_ture shut, I o\_pen, I o\_pen, the

*pp*

door up\_on..... the fu\_ture, on the fu\_ture shut I o\_pen, And make

*pp*

known The secrets of all o\_thers, Make known the se\_crets of all

*Cres.*

*a piacere.*

*a tempo.*

o-thers, But I safe-ly keep my

*f* *colla parte.* *p*

own,..... I safe-ly keep my own..... I safe-ly keep my

*Dim.* *f* *p* *fp*

own,... I safe-ly keep my own, All o-thers se-crets

*fp* *Cres.*

I make known But I safe-ly keep I safe-ly

*f*

keep my own!

*ff*

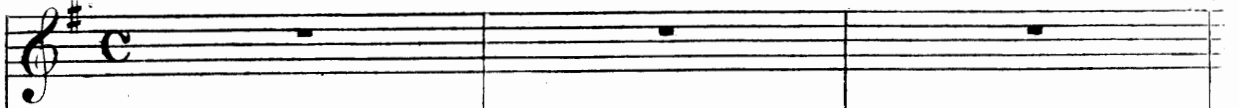
# THESE LINES DISTINCTLY PROVE .

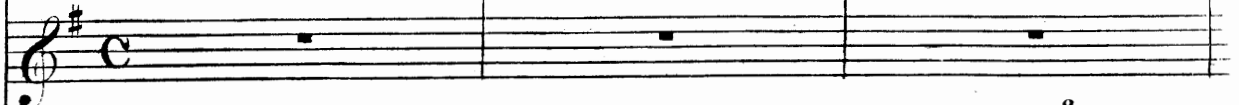
NO 4 .


DUET .

(Anything for a distraction)

*MODERATO.*

ELSPETH. 

GILBERT. 

PIANO. 

(looking at Gilbert's hand )

These lines dis...tinct...ly prove that you're in love . 

To find out 

that I need not witch or elf.... I could have told as much my... 



You do not think your love re-

self.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "You do not think your love re-". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex texture with many triplets in the right hand and a more rhythmic accompaniment in the left hand.

turn'd?

That too you might have learn'd From my pallid cheek, From my

The second system continues the musical score. The vocal line has the lyrics "turn'd? That too you might have learn'd From my pallid cheek, From my". The piano accompaniment continues with similar complex textures, including triplets and arpeggiated figures.

anxious eye, you might have learn'd from my half cheek'd sigh - Of hopeless love these plainly

The third system continues the musical score. The vocal line has the lyrics "anxious eye, you might have learn'd from my half cheek'd sigh - Of hopeless love these plainly". The piano accompaniment continues with similar complex textures, including triplets and arpeggiated figures.

The fu-ture I can see

speak You'll find it bring

The fourth system concludes the musical score. The vocal line has the lyrics "The fu-ture I can see" and "speak You'll find it bring". The piano accompaniment continues with similar complex textures, including triplets and arpeggiated figures.

Your case I own is bad, un...

no joy to me

...less some po...tent spell.....

Some spell? Some charm?

Oh prithee, tell If a\_ny herb or drug can heal the

Oh no!..... oh no!..... but

torment that I feel.

**A**

o.thers may be made to feel the pain as well, There's a

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "o.thers may be made to feel the pain as well, There's a". The piano accompaniment is in the same key and time, with dynamics of *ff* and *p* indicated.

wond'rous ma...gie po...tion, He who quaffs it soon will

The second system continues the vocal line with lyrics "wond'rous ma...gie po...tion, He who quaffs it soon will". The piano accompaniment includes sixteenth-note patterns with fingerings 6 and 12, and dynamics of *p*.

find Hardest hearts he can sub. due, And as captives firm...ly

The third system features the vocal line with lyrics "find Hardest hearts he can sub. due, And as captives firm...ly". The piano accompaniment continues with sixteenth-note patterns and dynamics of *f*.

bind; Stir the senseless with e...mo...tion That be. fore they nev. er

The fourth system concludes the vocal line with lyrics "bind; Stir the senseless with e...mo...tion That be. fore they nev. er". The piano accompaniment features sixteenth-note patterns and dynamics of *f* and *p*.

knew.  
 Can this be true? Can this be true?

*pp*

*ANDANTE.*

How high-ly is the lov-er bless'd By  
 Oh! were I of the charm pos-sess'd How

*pp*

whom this wond'rous charm's pos-sess'd; What bliss by him is free-ly  
 soon I would its vir-tue test! By me it mad-ly should be

quaff'd..... When love it-self prepares the draught. How  
 quaff'd..... Though poi-son lurk'd with-in the draught. Oh!

high... ly is the lov... er bless'd By whom this wond'rous charm's pos-  
 were.... I of the charm possess'd How soon I would its vir... tue

**B**  
 ...sess'd.... What bliss by  
 test..... By me it mad... ly should be quaff'd....

him..... is free ly quaff'd When love it... self when love it...  
 Tho' poi... son

...self, when love, when love..... it... self.... prepares the  
 tho' poi... son tho' poi... son lurk'd.... with in the

*Cres* *f* *p*

draught, when love it... self, when love it... self, when love when  
draught, tho' poi son tho' poi son tho'

*Cres.*

love..... it... self..... pre pares the draught How  
poi son lurkd.... with in the draught How

*f* *p*

high ly is the lov er bless'd By  
soon I would its vir tue test..... if I the charm, If

whom this charms by whom this wondrous charms, this wondrous charms pos  
I the charm if I the wondrous charm, the wondrous charm pos

*Cres.* *f*



'Tis all I have, and let me hold within my grasp... the wondrous

treasure, Its very touch will give me boundless

(drawing bottle forth slowly)

No!  
pleasure You still refuse?

I relent... Your wishes I... would fain... con...



tent; Be hold..... the

*pp* 6 6 12 12

drug (He seizes it) Stop! do not shake it

The spell, the spell!

*pp* *f*

In

*p*

mod' rate do...ses you must take it

Twice. eve...ry

hour. (When the last drop is

gone I shall be far a...way.

The work will then..... be

Detailed description: This is a musical score for voice and piano. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Twice. eve...ry", "hour. (When the last drop is", "gone I shall be far a...way.", and "The work will then..... be". The piano part features various textures, including arpeggiated chords and melodic lines. Dynamics include *f* (forte), *p* (piano), and *Cres* (crescendo). There are also some accidentals like a sharp and a flat. The score is numbered 8507 and No. 4.

D

77

done ) But mind, but mind, if to re

Oh, what de... light!

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'done ) But mind, but mind, if to re'. The piano accompaniment begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The key signature is D major, and the time signature is common time (C).

veal our se... cret you should dare

Cres

The second system of music continues the vocal line with the lyrics 'veal our se... cret you should dare'. The piano accompaniment features a crescendo (*Cres*) marking. The key signature remains D major, and the time signature is common time (C).

The law is mer... ci... less; be... ware! be... ware!

Oh!

The third system of music has the vocal line with lyrics 'The law is mer... ci... less; be... ware! be... ware!'. The piano accompaniment includes dynamic markings for forte (*f*), piano (*p*), and forte (*f*). The key signature is D major, and the time signature is common time (C).

I'll take care; Yes I'll take care.

The fourth system of music concludes the vocal line with the lyrics 'I'll take care; Yes I'll take care.'. The piano accompaniment ends with a double bar line. The key signature is D major, and the time signature is common time (C).

Not a word; not a sign; not a  
 Not a word— not a sign

breath..... Your per...il and mine are the  
 Your per...il and mine,

same. If dis...cover'd we're cer...tain of  
 and mine are the same Tho' for Jes...sy I'd glad ly

death,..... At the stake— on the pile— in the  
 brave death At the stake— on the pile—

flame

Not a word; not a sign;

Not a word— not a sign— not a

breath..... Your per...il and mine,

breath..... Your per...il and mine are the

*sf*

and mine are the same

same

If dis...cov...erd we're certain

Tho' for Jes...sy I'd gladly brave

of death

death

At the stake— on the pile—

At the stake— on the pile— in the

*sf*

Fare...well,..... gen...tle youth..... may you  
flame Fare...well the dear boon..... to my

meet..... with suc...cess..... Fare...  
bo...som I press..... Fare...

...well fare\_well fare\_well..... May you meet..... with suc...  
...well fare\_well fare\_well..... the boon to my bo...som I

...cess And all..... you de...sire..... May you  
...press, And vow..... thro' my life..... The kind,

glad... ly pos... sess And all... you de...  
 gip... sy to bless And vow .... thro' my  
 sire..... may you glad... ly pos sess, And  
 life..... the gip... sy to bless And  
 all..... you de... sire..... may you glad... ly pos...  
 vow..... thro' my life..... the kind gip... sy to  
 sess..... Yes glad... ly pos... sess, And  
 bless..... the Gip... sy to bless I

all you de...sire.... may you glad...ly pos-  
 vow thro' my life..... the Gipsy to

...ness Not a word; not a sign;  
 bless, Not a word— not a

Not a sign; not a breath;  
 sign— Not a sign— not a

Not a word— Not a sign— Not a word—  
 breath— Not a word— Not a sign— not a



Not a sign\_ Not... a  
word\_ Not a sign\_ Not... a

*pp*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Not a sign\_" and "Not... a". The piano accompaniment is in a grand staff with a key signature of three sharps. Dynamics include *pp* (pianissimo).

breath. breath.

*p*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of three sharps. The lyrics are "breath." and "breath.". The piano accompaniment is in a grand staff with a key signature of three sharps. Dynamics include *p* (piano).

This system contains a piano accompaniment in a grand staff with a key signature of three sharps. It features a complex texture with many chords and moving lines in both hands.

*ff*

This system contains a piano accompaniment in a grand staff with a key signature of three sharps. It features a complex texture with many chords and moving lines in both hands. Dynamics include *ff* (fortissimo).

# I WILL WOO HER NOT WITH SIGHS.

Nº 5. SONG.

(Jessy's heart after all)

*Con Moto*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Con Moto' and the dynamics are 'f'.

GILBERT.

I will woo her not with sighs, Not with

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'I will woo her not with sighs, Not with'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamics are marked 'p'.

voice sub\_dued and weak, Joy shall spar\_kle in my

The second system continues the vocal melody and piano accompaniment. The vocal line has the lyrics 'voice sub\_dued and weak, Joy shall spar\_kle in my'. The piano accompaniment maintains the same rhythmic pattern. The dynamics are marked 'p'.

eyes, When a\_gain of love I speak, Joy shall

The third system concludes the vocal melody and piano accompaniment. The vocal line has the lyrics 'eyes, When a\_gain of love I speak, Joy shall'. The piano accompaniment ends with a 'Cres' (Crescendo) marking. The dynamics are marked 'p'.

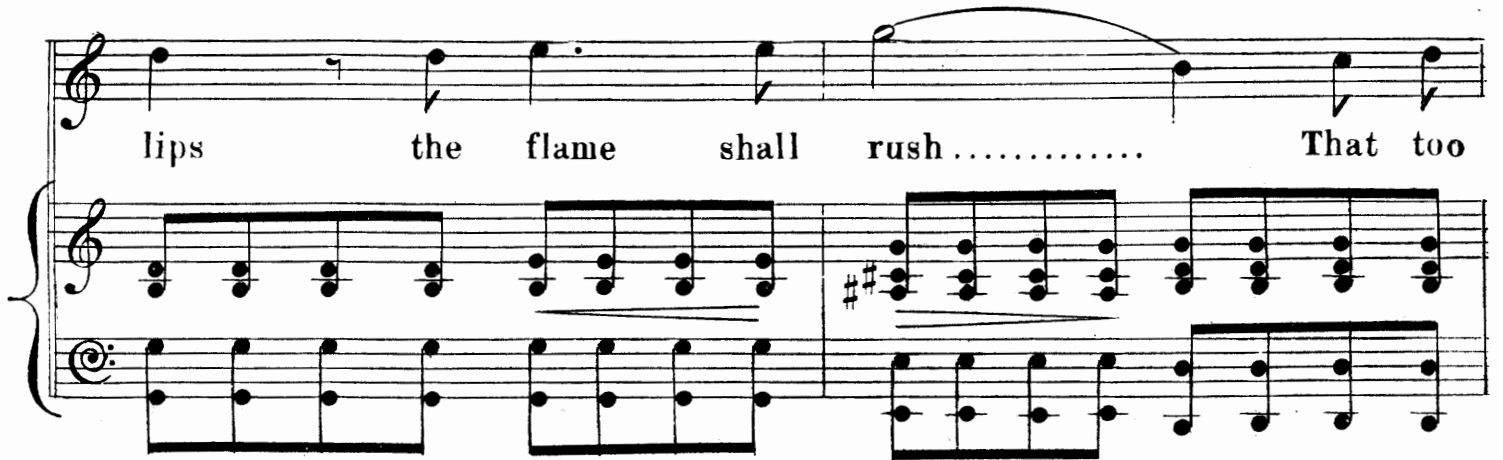
spar... kle in..... my eyes,..... When a..



- gain of love I speak. From my



lips the flame shall rush..... That too



long my heart has burn'd, I will woo her,



I will woo her,

I will woo ..... her till a blush.....

..... Tells at last..... of love re-

- turn'd. Bit ter

*Cres*

*f* *p*

words and glances cold, Should she give them I'll en-

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'w', followed by quarter notes 'o', 'r', 'd', 's', and 'a', then a half note 'n', quarter notes 'd', 'g', 'l', 'a', 'n', 'c', 'e', 's', a half note 'c', quarter notes 'o', 'l', 'd', a half note 'S', quarter notes 'h', 'o', 'u', 'l', 'd', a half note 's', quarter notes 'h', 'e', a half note 'g', quarter notes 'i', 'v', 'e', a half note 't', quarter notes 'h', 'e', 'm', a half note 'I', quarter notes 'l', 'l', and a half note 'e', quarter notes 'n', 'd'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

-dure; Wa-ken'd hope has made me bold, Wa-ken'd

The second system continues the vocal line with a half note 'd', quarter notes 'u', 'r', 'e', a half note 'W', quarter notes 'a', 'k', 'e', 'n', 'd', a half note 'h', quarter notes 'o', 'p', 'e', a half note 'h', quarter notes 'a', 's', a half note 'm', quarter notes 'a', 'd', 'e', a half note 'm', quarter notes 'e', a half note 'b', quarter notes 'o', 'l', 'd', a half note 'W', quarter notes 'a', 'k', 'e', 'n', 'd'. The piano accompaniment includes dynamic markings 'f' and 'p'.

hope has made me bold, Of my triumph, of my

The third system continues the vocal line with a half note 'h', quarter notes 'o', 'p', 'e', a half note 'h', quarter notes 'a', 's', a half note 'm', quarter notes 'a', 'd', 'e', a half note 'b', quarter notes 'o', 'l', 'd', a half note 'O', quarter notes 'f', a half note 'm', quarter notes 'y', a half note 't', quarter notes 'r', 'i', 'u', 'm', 'p', a half note 'o', quarter notes 'f', a half note 'm', quarter notes 'y'. The piano accompaniment features a long, sweeping bass line.

tri-umph I am sure,

The fourth system continues the vocal line with a half note 't', quarter notes 'r', 'i', a half note 'u', quarter notes 'm', 'p', a half note 'I', a half note 'a', quarter notes 'm', a half note 's', quarter notes 'u', 'r', 'e', a half note 'I', quarter notes 'a', 'm', a half note 's', quarter notes 'u', 'r', 'e'. The piano accompaniment includes dynamic markings 'f'.

Soon, for... got... ten her dis... dain, She will

*p*

has... ten..... to make known That her scorn she did but

feign, That her heart was all my own..... my

*f*

own..... my own..... I will

woo her not with sighs, Not with voice subdued and weak, Joy shall

spar.kle in my eyes When a..gain of love I speak. Joy shall

spar.kle in my eyes When a..gain of love I speak.

Wa..kend hope has made me bold,

Of my triumph I am sure, I will

woo her not with sighs, not with sighs, Not with

voice subdued and weak, When a gain of love I speak.

*sf*



(I scarcely know)

FINALE TO ACT I.

No. 6.

JESSY.

When think...ing to my -

ANDANTE SOSTENUTO.

*f* *p* *ppp*

self a lone, I find I play a cu...rious part; Though.

GILBERT.

(She's there -

prompt to win..... a...no...ther's heart I

no notice will I take 'tis now her turn to suffer for

can not un...der...stand my own.

my sake; I will woo her not with sighs, not with voice subdued and

weak Joy shall spar...kle in my eyes, When a - gain of love I

What! Gil... bert at his  
speak.) (Why for one should I re - pine;

work a - gain And sing - ing such a  
If one is coy a no - ther may be mine!

mer - ry strain.  
Soon for... got - ten her dis - dain, she will has... ten to make

known That her scorn she does but feign, That her heart is all my

*cres.*

own..... my own..... her heart..... is all my

*f sf*

In.....

**A**

deed this change is pass.....ing strange *f* Gil-ber't! *p* He

own; )

*p*

Ped: \*

sure....ly does not hear.... The poor young man.... is deaf, I fear

Ped: \*

Gilbert!

Ah, Jes - sy is it you? Well, — how d'ye

You seem to be in merry mood!

do? "I find that sor - row does no

good (I will woo her not with sighs Not with voice sub - dued and

Al - though . . . . . for him . . . . . I do not

weak, Joy shall spar - kle in my eyes when a - gain of love I

care, This mirth..... I can..... not  
 speak, joy shall spar...kle in.... my eyes when again of love I

bear. I find I play a cu.....rious  
 speak.

part Though prompt to win..... a -  
 (No hap...py change as yet I see well,

-nother's heart I can - not un - der - stand..... my own!  
 'till tomorrow I'll wait pa - tient - ly.)  
 colla parte. a tempo.

*Allegro risoluto.*  
H.C.H. (enters not seeing Gilbert.)

Great news, great news, the wind is fair, To sail this

*f*

GILBERT.

(It is the  
night..... I must pre - pare Nor can I un - til sun - day stay.

*p*

drug that conjures him a...way Soon for - got - ten her dis...dain She will

has - ten to make known that her scorn she did but feign, that her

*cres.*

heart is all..... my own..... my own..... her heart.....

*f*

JESSY.

**B**

(One Lov...er goes to sea!.... The o.....ther

..... is all my own!)

care-less grows Both will be lost to....ge-ther, I sup....pose.....

.....)

HUCH.

Pret...ty maid...en do not frown..... Or look sor...row..ful....ly

down.... The par..son sups with me to night... the par..son sups with me to

night, ... The wedding knot he'll fasten tight, ... before I go?

*cres.* *f*

JESSY.

GILBERT. (How shall I act ..... in such ..... a

HUGH. (My hope he comes to blight ..... he comes to

The wedding knot he will fas ..... ten tight Be ..... fore I

*cres.* *f*

plight?) I said not so you take me so much by sur-

blight )

go? You like the plan?

*p*

( regarding Gilbert.)

-prise (He ..... watches me with anxious eyes)



(Observing Gilbert)

JESSY.

not "yes"

not, "yes"

HUGH.

you say!

you say!

HUGH.

But still you dont say no!

8a

GILBERT.

*Larghetto.*

Oh this is wretch... ed. ness in... deed, Now all my flatt... 'ring dreams re...

8a

...cede, No charm can make her heart re... lent, Or soothe my bo... som with con... tent

HUGH.

No other

*cres.*

*f dim.*

*p*

Oh this is wretch ..... ed ness in deed, Now all my flat'.....

an ..... swer do I need, Than in her eyes ..... that which I

..... ring hopes re ceede No charm, no charm ..... no charm can

read And knowing si ..... lence gives con ..... sent, With out a

*cres.*

JESSY.

What pow'r can thus ..... my words in-

make her heart re ..... lent, Oh this is wretch ..... ed ness in-

word ..... I am con ..... tent! No o ..... ther au .....

*dim.* *pp*

-pede! Some friendly coun... sel do I need, Shall I re...  
 -deed how all my flatt... ring hopes re...cede No charm can  
 ... swer do I need. Than in her eyes... that which I read!

-fuse? Shall I con...sent? What...er I do... I may re...  
 make her heart re...lent or soothe my bo...som with con...  
 And knowing si...lence gives con...sent I am con...

*cres.* *f* *dim.*

**C**  
 -pent Shall I re...fuse? Shall I con...sent? What...er I  
 -tent no pow<sup>r</sup> can make her heart re...lent or soothe my  
 -tent, and knowing si...lence gives con...sent with...out a

do I may re...pent Shall I re...fuse? shall I con.....  
 bo...som with con...tent no charm can make her heart re.....  
 word I'm con...tent, and knowing si-lence gives con-

-sent?..... what...er I do I may.....  
 lent..... or soothe my bo...som, soothe my bo...som with con-  
 -sent with.....out a word I am con.....

*Moderato.*  
 I may re...pent  
 -tent soothe..... me with con...tent. There's a  
 -tent yes!..... I am con...tent

ELSPETH.

ELSPETH.

wondrous ma...gic po.....tion, He that quaffs it soon will find Hardest

GILBERT.

That voice!

hearts he can sub.....due, And as Cap...tives firm.....ly

that voice,

bind. Stir the sense....less with e.....mo.....tion That be-

I'll again try the charm

*cres.*

*f*

-fore they ne...ver knew,

Let it bring me good, Let it bring me harm, My brain it will

*p*

fire! My heart it will warm! I'll a - gain try the

**D** JESSY.

CILBERT. Yes!

charm

HUGH.

At last then your con - sent you give!

GIL. I will be — rushing up to them

You shall not, you shall not, you shall not while I live!

Gil - bert!

HUGH. Beware be...ware.....

Young man, I say, you'd bet - ter go a...way

.... ye thought.....less pair, I'm the hus-band cho'sn by

**E**

fate.

Then she sends you ra-ther late.

**JESSY.**

Most a-musing, I de...clare..... Pray are you mad!.....

**GILBERT.**

Yes! cra...zy with des-pair But I re....peat Be...

ware be...ware..... At.....tend..... to my voice.... I

lift..... it in warn...ing, With a joy..... you re.....joice..... That will

soon..... turn to mourn...ing A ma.....gie pow'r per.....vades my

soul It speaks in words I can't con\_trol. And

like..... a pro.....phet.... I must show you seek..... un...  
 cre - - - - - seen - - - - - do



ELSPETH. — at back. A ter...ri - ble voice! A ter - ri - ble

GILBERT. Love sounds in his voice In

ut...ter - a...ble woe At - tend to my voice

HUGH. A ter...ri...ble voice A ter - ri - ble

*dim.* *ff*

warn...ing! If you take my ad...vice,

spite of their scorn - ing She would al.....

I lift it in warn...ing With a joy you re....

warn...ing If you take my ad...vice

If you take my ad...vice, If you take my ad...

-ter her choice..... If from

-joice With a joy you re...joice

If you take my ad...vice If you take my ad..

vice You will sleep un...til morn...ing  
 me she took warn...ing His  
 At...  
 vice You will sleep un...til morn...ing A

**G**  
 A ter...ri...ble voice! a ter...ri...ble  
 words ..... his looks He  
 tend ..... to my voice ..... I lift ..... it in warn...ing with a  
 ter...ri...ble voice a ter...ri...ble

warn...ing! Take my ad...vice go sleep ..... un...til  
 cant ..... con...trol on  
 joy ..... you re...joice ..... that will soon ..... turn to mourn...ing A  
 warn...ing go sleep ..... un...til



bed you'd bet .....ter go!

thus its force can shew his words his looks his words his

seek ..... un ..... ut ..... ter ..... a ..... ble woe Like a

bed you'd bet .....ter go!

The first system of music features four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: "bed you'd bet .....ter go!" on the first line, "thus its force can shew his words his looks his words his" on the second line, and "seek ..... un ..... ut ..... ter ..... a ..... ble woe Like a" on the third line. The piano accompaniment includes a dynamic marking of *sf* and a hairpin crescendo.

With crim .....son face,

looks he can't he can't ..... con...trol on her he doats on her he

pro ..... phet I must shew ..... you seek un .....

The second system of music features four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: "With crim .....son face," on the first line, "looks he can't he can't ..... con...trol on her he doats on her he" on the second line, and "pro ..... phet I must shew ..... you seek un ....." on the third line. The piano accompaniment includes a dynamic marking of *sf* and a hairpin crescendo.

With crim .....son face

Ped: \*

The third system of music features two staves, both in bass clef, representing the piano accompaniment. The lyrics "With crim .....son face" are positioned above the top staff. The piano accompaniment includes a dynamic marking of *sf* and a hairpin crescendo, and is marked with "Ped:" and an asterisk.

And eyes ..... that roll, with crim...son face

doats he doats with heart ..... and soul I need not ma ...gic arts to

-ut ..... ter ..... ra ..... ble woe A ma ..... gic

And eyes ..... that roll with crim...son face

The fourth system of music features four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: "And eyes ..... that roll, with crim...son face" on the first line, "doats he doats with heart ..... and soul I need not ma ...gic arts to" on the second line, "-ut ..... ter ..... ra ..... ble woe A ma ..... gic" on the third line, and "And eyes ..... that roll with crim...son face" on the fourth line. The piano accompaniment includes a dynamic marking of *sf* and a hairpin crescendo.

And eyes ..... that roll with crim...son face

The fifth system of music features two staves, both in bass clef, representing the piano accompaniment. The lyrics "And eyes ..... that roll with crim...son face" are positioned above the top staff. The piano accompaniment includes a dynamic marking of *sf* and a hairpin crescendo.

and eyes that roll, you make a  
 knows a love that thus its force can shew His looks his  
 pow'r per...vades... my soul It

and eyes that roll you

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "and eyes that roll, you make a knows a love that thus its force can shew His looks his pow'r per...vades... my soul It". The piano part includes a dynamic marking of *sf* (sforzando) and a fermata over the word "vades".

fi...gure, a fi...gure wond...rous  
 words he can't con...trol, on her he doats with heart and  
 speaks in words I can't... con...

make a fi...gure wond...rous

The second system of music continues the vocal and piano parts. The lyrics are: "fi...gure, a fi...gure wond...rous words he can't con...trol, on her he doats with heart and speaks in words I can't... con...". The piano accompaniment features a dynamic marking of *sf* and a fermata over the word "wond...rous".

droll, you make a  
 soul on her on  
 trol it speaks it

droll you make a

The third system of music shows the vocal parts and piano accompaniment. The lyrics are: "droll, you make a soul on her on trol it speaks it". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and several "Ped:" (pedal) markings with asterisks.

fi gure wond  
 her he doats with heart  
 speaks in words I cant  
 fi gure wond 'rous wond  
 ga

*Ped:* *sf* *Ped:*

'rous droll A ter... ri... ble  
 .... and soul There's love in her  
 con... trol, at... tend to my voice  
 'rous droll A ter... ri... ble  
 ga *ff*

voice! A ter... ri... ble voice!  
 voice Love sounds in his voice  
 at... tend to my voice at... tend to my  
 voice A ter... ri... ble voice

A ter... ri... ble, ter... ri... ble

Love sounds in his voice, in..... his

voice, at tend to my voice, At... tend to my voice, to..... my

A ter... ri... ble, ter... ri... ble

*sf*

Ped: \*

(Exit.)

voice!

(Comes forward and stops Gilbert.)

voice. There's a won..... drous

(Rushing after Jessy.)

voice.

(Exit with Jessy.)

voice.

*sf*

ma..... gic po..... tion He who quaffs it

*cres.*

Curtain falls slowly.

soon will find..... Hardest hearts he

*mf*

can subdue..... And as captives

*pp*

firmly..... bind..... Stir the senseless

*cres.*

with emotion That before they

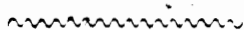
*f* *pp*

never knew.

*pp* *ff* 8a



# ACT II.



## YES! GILBERT LOVES ME DEARLY.

RECIT: AND BALLAD.

No 7.

Andante  
espressivo

*mf*

*cres:* *f*

*f* *p*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The first measure of the upper staff contains a melodic line with a forte (*sf*) dynamic marking. The second measure of the upper staff begins with a *dim:* (diminuendo) marking and ends with a piano (*p*) marking. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The first measure of the upper staff contains a melodic line with a pianissimo (*pp*) and *dolce.* (dolce) dynamic marking. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The upper staff contains a melodic line with eighth notes and rests. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The upper staff contains a melodic line with eighth notes and rests. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The upper staff contains a melodic line with eighth notes and rests. The bass staff provides a rhythmic accompaniment with eighth notes and rests. A forte (*f*) dynamic marking is present in the second measure of the upper staff.

First system of musical notation. The right hand starts with a *pp* dynamic and plays a series of chords. The left hand plays a simple bass line with a *p* dynamic.

Second system of musical notation. The right hand features a melodic line with a triplet in the third measure. The left hand continues with a steady bass line.

Third system of musical notation. The right hand has a melodic line with a *f* dynamic. The left hand has a bass line with a *p* dynamic. A stage direction "(curtain rises.)" is written above the right hand.

Fourth system of musical notation. The right hand has a melodic line with a *p* dynamic. The left hand has a bass line with a *f* dynamic.

Fifth system of musical notation. The right hand has a melodic line with a *f* dynamic. The left hand has a bass line with a *p* dynamic and a *dim:* marking at the end.

JESSY. RECIT:

*a tempo.*

Yes, Gil - bert loves me dear - ly -

*dolce.*

And I, when

calmly I re - flect, A lurking sor - - - row in my heart detect, Which

tells me that I love him just as much - or nearly;

*a tempo.*

His pi - - teous

words I laugh to scorn, His hum - ble mien - his look for -

*p*

- lorn But yet I feel . . . . . I love him

*cres: fp* *colla parte.* *p*

dearly. With Hugh, with Hugh,

*a tempo.* *f*

I'm the sport of a pass--ing day. . . . He'll for-

*p*

3 3 3

-get me as soon as he sails a-way,

*f*

3 3

Shall I then be his wife, Fast bound to him for life, And doom myself to

years of vain re-gret? - Heart.

*a tempo.*

*f* *p* *sf*



# WHEN YOUTHFUL JOYS.

BALLAD.

Andante  
espressivo.

The piano introduction is written in a grand staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a piano (*p*) dynamic and features a melody in the right hand with a long, expressive slur. The left hand provides a steady accompaniment of chords. The piece concludes with a fortissimo (*f*) dynamic.

JESSY

The first system of the vocal melody and piano accompaniment. The vocal line is in a single staff with a key signature of two flats and a common time signature. The lyrics are: "When youth - ful joys and hopes are fled, That". The piano accompaniment is in a grand staff, starting with a piano (*p*) dynamic.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "pro - mise for an age to last, And mem' - ry has be -". The piano accompaniment continues with a steady accompaniment.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "- fore me spread The va - ried sto - ry of the past; There". The piano accompaniment concludes with a final chord.



there re - cor - ded shall I find, One fault, e - nough my

life to blight, That I to hum - ble truth was blind, That

*poco riten:* *a tempo.*

I a faithful heart could slight A faith - - ful heart, a

faith - ful heart, That I a faithful heart could slight, . . . That I to

*f*

hum - ble truth was blind, That I . . . . . a faithful heart could

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics 'hum - ble truth was blind, That I . . . . . a faithful heart could'. The piano accompaniment starts with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic before ending with a piano (*p*) dynamic.

slight. All

The second system continues the musical piece. The vocal line has the lyrics 'slight. All'. The piano accompaniment features a forte (*f*) dynamic and includes a section marked 'Ped.' (pedal) with an asterisk (\*). The system concludes with a piano (*p*) dynamic.

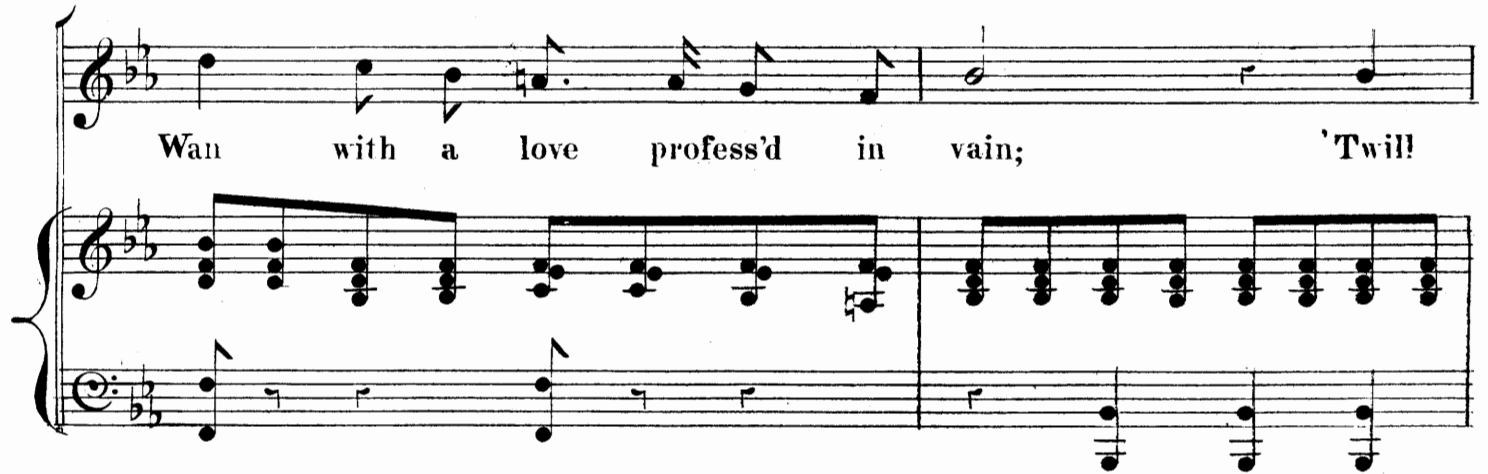
else may pass with - - out a trace, But still un - - fa - - ding

The third system of music shows the vocal line with the lyrics 'else may pass with - - out a trace, But still un - - fa - - ding'. The piano accompaniment continues with a steady accompaniment pattern.

will remain, The i - - mage of a care - worn face,

The fourth system features the vocal line with the lyrics 'will remain, The i - - mage of a care - worn face,'. The piano accompaniment maintains the accompaniment pattern throughout the system.

Wan with a love profess'd in vain; 'Twill



haunt my thoughts through - - - out the day, 'Twill

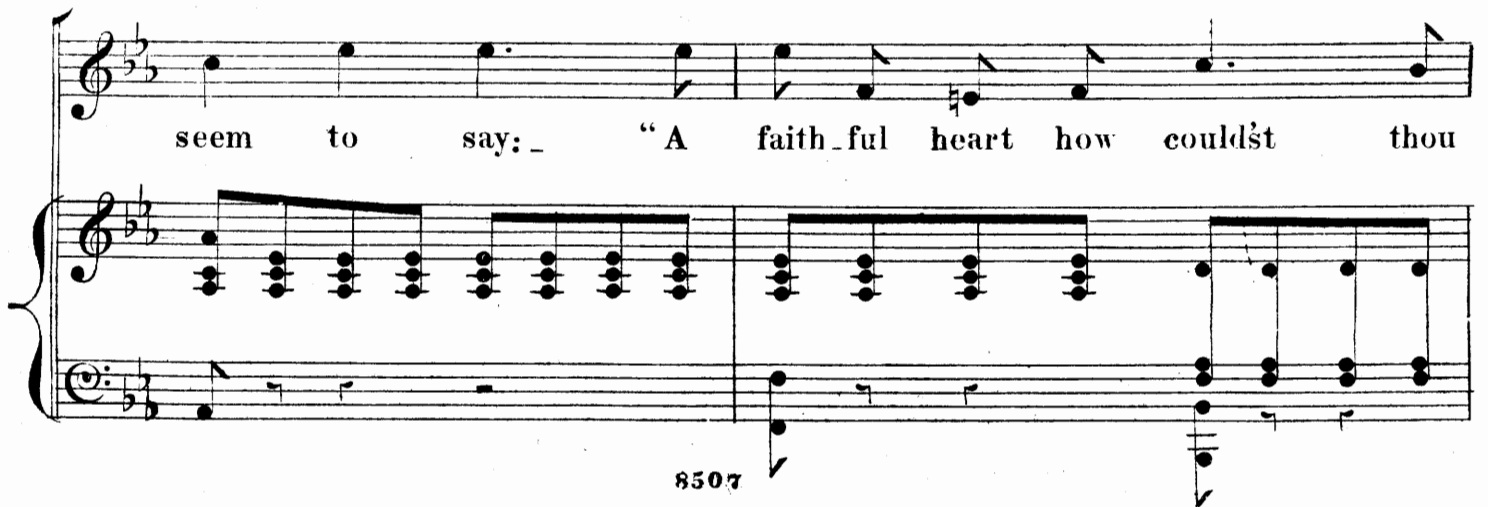


be my on - - - ly dream by night, And pal - - lid lips will

*poco riten:* *a tempo.*



seem to say: - "A faith - ful heart how couldst thou



slight?" A faith - - ful heart, a faith - - ful heart, A

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "slight?" followed by "A faith - - ful heart, a faith - - ful heart, A". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The vocal line includes a triplet of eighth notes marked with a '3' above them.

faith - - - - ful heart how couldst thou slight, . . . . . And pal - lid

The second system continues the vocal line with the lyrics "faith - - - - ful heart how couldst thou slight, . . . . . And pal - lid". The piano accompaniment features a prominent chordal texture in the right hand and a more active bass line. A dynamic marking of *f* (forte) is present.

lips will seem to say, A faith . . . . . ful heart how couldst thou

The third system shows the vocal line with the lyrics "lips will seem to say, A faith . . . . . ful heart how couldst thou". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

slight?

The fourth system concludes the vocal line with the word "slight?". The piano accompaniment features a complex chordal structure. Pedal markings are present: "Ped." at the beginning, "\* Ped." in the middle, and "\*" at the end. A dynamic marking of *f* is also visible.

# MONEY? MONEY?

NO. 8.

DUET.

(it's very hard to find a little ready money.)

*ALLEGRO MODERATO.*

GILBERT.

HUGH.

PIANO..

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system shows Gilbert's vocal line starting with a rest, followed by Hugh's vocal line with the lyrics "Money? Money?". The piano accompaniment features a melody with triplets and a dynamic marking of *f*. The second system continues the vocal lines with Gilbert singing "Money?" and Hugh singing "Cash a - lone my life can". The piano accompaniment has a dynamic marking of *p*. The third system shows Gilbert singing "save" and Hugh singing "And the love with which you're pi - ning Is a love for Guineas". The piano accompaniment continues with a dynamic marking of *p*.

My case you ful-ly un-der-  
shining?

-stand, I'll  
Then jol-ly fel-low Here's my hand

humour him, here, here's my hand, here's my  
here's my

hand. **A** The men who die for love are a sorry set of  
hand. The men who die for love are a sorry set of

nin - nies, But he - roes may sigh..... for a bag full of

nin - nies, But he - roes may sigh..... for a bag full of

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "nin - nies, But he - roes may sigh..... for a bag full of". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It includes dynamic markings such as *sf* and *f*.

Guineas.

Guineas.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "Guineas." and "Guineas.". The piano accompaniment includes dynamic markings *f* and *sf*.

Come, Come to sea a long with me, A Gallant tar

The third system of music features the vocal line with lyrics "Come, Come to sea a long with me, A Gallant tar". The piano accompaniment is written in a grand staff.

**B**

But money money!

you soon will be Mo - ney,

The fourth system of music begins with a section marker **B**. The vocal line has lyrics "But money money!" and "you soon will be Mo - ney,". The piano accompaniment includes dynamic markings *p* and *f*.

Mo-ney, you'll have plenty,      Well I own the of - - fer's  
everywhere.

*p*

fair,      Still,      a bird      in the bush  
Is, you

*tr*

think      not worth a      rush,  
*Stacc.*

Come, I'll ad - vance you,      Guineas three or four,

*f*



Oh, lucky stars! what could I wish for

more? Oh, lucky stars what could I wish for more. More

Yes, I'll advance you Guineas, three or four. The

changeful than the waves of ocean, A

ship that's rock'd up on the ocean, The

gain her wheel has for-tune roll'd,

wa-gon on the cause-way roll'd,

He thinks not in my deep... de-vo-

What is it sets them both... in mo-

*sf*

tion I wor-ship love... while

tion The love... of man... for

*Cres* *sf*

seek... ing gold, He thinks not in my

migh-ty gold, What is... it

*f* deep... de-vo-tion, I...

*f* sets... them both in mo-tion, The

wor - - - ship love..... while seek - - - - ing

love..... of man..... for migh - - - - ty

*Cres* *f*

gold. The money

gold. Stop!

*f*

The money

perhaps you'll change your mind!

*f*

I'm all con - stan - cy you'll find.

*D*

You dare en -

*p* *f*



The money, that will make me  
coun - ter wind and wave -  
brave! Thro' ev' - - - ry  
The terrors of a stor - my night -  
weather gold is bright.  
The thunder's roar,  
The clink and glit - ter of the  
the lightning's flash, *sf*

cash!..... The clink and  
You dare en - - counter wind and wave, The thunder's

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the word 'cash!' followed by a dotted line, then continues with 'The clink and'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *sf* (sforzando).

glit-ter of the cash! (gives them)  
roar the light - - ning's flash! There take the guineas—

The second system of the musical score. The vocal line continues with 'glit-ter of the cash!' and '(gives them)'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *sf* and *V* (accrescendo).

Oh..... thanks Dame Fortune, thanks.... what joy is  
don't they shine?

The third system of the musical score. The vocal line begins with 'Oh..... thanks Dame Fortune, thanks.... what joy is'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *sf*.

mine!

The fourth system of the musical score. The vocal line ends with 'mine!'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *sf*. The system concludes with a double bar line and a key signature change to C major.

ALLEGRO SPIRITOSO.

On the sea Though I be, Jes-sy's heart will fol-low me,  
On the sea Hearts are free, Moping landsmen fol-low me,

On the sea Though I be Jes-sy's heart will fol-low me, When the  
On the sea Hearts are free Mo-ping landsmen fol-low me.

an-gry bil-lows roar, She will wish their fu-ry o'er... When the  
*p*

winds and waves are still Rap-ture will her bo-som fill. Ev'-ry

tem-per of the skies Will be mir - ror'd in her eyes... She'll

list to ev' - ry gale... She'll watch for ev' - ry sail, To

*Cres* *Cres*

think of him that's far a - way she'll never, never fail.

*forza.*

*sf* *sf* *Colla voce.* *f* *Tempo.*

On the sea Though I be, Jes - sy's heart will fol - low me.

*E*

On the sea Hearts are free Moping lands men fol - low me.

On the sea Though I be, Jessy's heart will fol - low me.  
On the sea hearts are free Moping lands-men fol - low me. When the

*sf* *p*

an - gry bil - lows roar, You'll for - get your debts on shore.... When at

night the winds are still, You your glass will gai - ly fill, And your

sweethearts sparkling eyes You'll ex - tol un - to the skies Where -

*p*



ev - er sits the gale, From care a - way you sail; The troubles of the

*Cres.* *f* *sf*

land to cure The sea will never fail. *Tempo.* On the sea Hearts are free

*p* *Colla voce.* *f*

Jes - sy's heart will fol - low me, On the sea Though I be

mop - ing lands - men fol - low me, On the sea Hearts are free

*sf*

Jes - sy's heart, Jes - sy's heart, her heart..... will fol - low

mop - ing landsmen fol - low me, come lands..... men fol - low

8507.

me, will fol - low me, fol - low

me, fol - low me, fol - low

This system contains the first two systems of music. The top system features a vocal line with lyrics 'me, will fol - low me, fol - low' and a piano accompaniment. The second system continues the vocal line with lyrics 'me, fol - low me, fol - low' and the piano accompaniment.

will fol - low me, Mo - ping lands - men fol - low

me, Mo - ping lands - men fol - low

This system contains the third and fourth systems of music. The top system has lyrics 'will fol - low me, Mo - ping lands - men fol - low'. The second system has lyrics 'me, Mo - ping lands - men fol - low'.

My Jes - sy's heart will fol - low me.

me, Come mo - ping lands - men fol - low me.

This system contains the fifth and sixth systems of music. The top system has lyrics 'My Jes - sy's heart will fol - low me.'. The second system has lyrics 'me, Come mo - ping lands - men fol - low me.'. The piano accompaniment in the second system includes a dynamic marking of *ff*.

*sf*

This system contains the seventh and eighth systems of music. The piano accompaniment in the seventh system includes a dynamic marking of *sf*. The system concludes with a double bar line.

## OH, WHO WOULD BE DREARILY WATCHING.

No. 9. SONG.

(and was safe out at sea again)

*Gioviale.*

*f*

*ff*

*gr.*

*HUGH.*

Oh, who would be drearily watch...ing The

mood of a fan-ci-ful fair, From noth-ing his hap-pi-ness snatch-ing, Thro'

The musical score is written in G major and 6/8 time. It features a piano introduction by Gioviale, followed by a vocal line by Hugh. The piano accompaniment includes dynamic markings such as *f*, *ff*, and *gr.* (grace notes). The lyrics are: "Oh, who would be drearily watch...ing The mood of a fan-ci-ful fair, From noth-ing his hap-pi-ness snatch-ing, Thro'".

No. 9.

8507

nothing stark mad with des.. pair. Who,

*f* *p*

Who, who, who, who?..... When the

*f* *p* *f* *ff*

broad blue sky is o'er.... him, And the bound.. less sea be-

*p* *Cres:*

fore..... him, And the gale in..vites To the wild de-lights That be-

*p*

long to a jo-vial crew,..... That be-long to a jo-vial

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted quarter note on G4, followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include a forte *f* marking and a piano *p* marking.

crew, Who,..... who..... who?.....

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The piano accompaniment features a steady rhythmic pattern. A forte *f* dynamic is present.

..... I should like to know who?

*colla parte.* *a tempo* *ff*

The third system shows the vocal line and piano accompaniment. The vocal line has a dotted quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The piano accompaniment includes a section marked *colla parte.* and *a tempo ff*. Dynamics include *f* and *ff*.

Of

The fourth system shows the piano accompaniment for the word "Of". The vocal line is mostly empty. The piano accompaniment continues with chords and moving lines in both hands.

folks on the land I am weary, They seem not to know their own mind; A

sailor is bluff, frank and cheery, His heart in his face you may

find. Who, who, who, who, who,

who..... On the shore would linger sadly, When the

waves are spark ling glad ly, And re call the life With its

joy and strife That be longs to a jo vial crew... That be longs to a jovial

*Cres* *f* *p*

crew, Who ..... who ..... who ..... I should like to know

*f* *colla parte*

who?

*ff a tempo*

(I know it well)

# THE GIPSY'S HOME.

## BALLAD.

N<sup>o</sup> 10.



*Andante affettuoso.*

VOICE.

PIANO.

ELSPETH.



childhood I was laid, A mighty space a...

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "childhood I was laid, A mighty space a...". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and *p* (piano).

... peard to me En... compass'd in its shade; The

The second system continues the vocal line and piano accompaniment. The lyrics are "... peard to me En... compass'd in its shade; The". The piano accompaniment features a dynamic marking of *mf* and *p*.

leaves that rust ..... led high a...bove Had form'd a princely

The third system shows the vocal line and piano accompaniment. The lyrics are "leaves that rust ..... led high a...bove Had form'd a princely". The piano accompaniment includes a dynamic marking of *cres:* (crescendo).

dome On which I gaz'd, with awe and love ..... The

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "dome On which I gaz'd, with awe and love ..... The". The piano accompaniment includes dynamic markings of *f* (forte), *dim:* (diminuendo), and *p* (piano).

gip ..... sy knew her home. *sf*

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "gip ..... sy knew her home." and includes a dynamic marking of *sf* (sforzando) at the end. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Through all the land I

The second system continues the vocal line with the lyrics "Through all the land I". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

rove a...bout, But when a...gainst the sky The

The third system continues the vocal line with the lyrics "rove a...bout, But when a...gainst the sky The". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

fi...gure of that tree stands out, It tells me home is

The fourth system concludes the vocal line with the lyrics "fi...gure of that tree stands out, It tells me home is". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

nigh; The leaves with old fa... mi... liar voice, Say:

*mf* *p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "nigh; The leaves with old fa... mi... liar voice, Say:". The bottom two lines are piano accompaniment in grand staff (treble and bass clefs). The first measure of the piano part is marked *mf* and the second measure is marked *p*.

"Wand'rer cease to roam?..... The gip... sy feels her heart re...

*cres:* *f* *dim:*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Wand'rer cease to roam?..... The gip... sy feels her heart re...". The piano accompaniment features a crescendo marked *cres:* leading to a fortissimo *f* section, which then tapers off with a *dim:* marking.

... joice..... Once more she finds her home.

*p* *f*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics "... joice..... Once more she finds her home.". The piano accompaniment starts with a piano *p* dynamic and ends with a fortissimo *f* dynamic.

*sf*

Detailed description: This system contains the seventh line of music, which is a piano accompaniment ending. It begins with a sforzando *sf* dynamic and concludes with a double bar line.

"HOW THE DRAUGHT OF LOVE INSPIRES ME"

No. 11.

TRIO.

*ALLEGRO ANIMATO.*

GILBERT. (with bottle in his hand.)

How the draught of love in\_spires me, How the

li...quid ma...gie fires me; Now it leaps through ev'ry vein— Now 'tis

throbbing in my brain; Methinks I could fly

From the earth to the sky.... If she I love were dwel...ling

there, if she I love... were dwel\_ling there, If she I

love were dwel\_ling there, All I dare, all, all, I

cre - - - - - scen - - - - - do.

**A** ELSPETH.

What, Master Gil\_bert, I declare

dare.

How ve\_ry handsome you have grown, No more through

hope\_less love you'll moan.

(She calls me

To tell the truth  
handsome! handsome! me!....)

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "To tell the truth handsome! handsome! me!....)".

Too charming youth  
(The position works, I

The second system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "Too charming youth (The position works, I".

Yet ah! I must conceal the  
see... I see...)

The third system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "Yet ah! I must conceal the see... I see...)".

an\_guish, The an\_guish that I feel... (A

The fourth system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "an\_guish, The an\_guish that I feel... (A".

Wretched am  
vic-tim she her-self, she herself is doom'd to be)

I! Wretched am I!  
But why? but why? But why? but why?

**B** ELSPETH. *affetuoso.*  
You love a-noth-er- While, while I a-dore you; But

no; forget my weakness I im-plore you; The humble Gip-sy you'll des-  
I see, I see,

-pise.

Pray do not dim those pret-ty eyes When dry they are so wond'rous

You..... think so you think so.

bright. Those eyes when dry they

You... think so? you think so?

are so wond'rous bright they are so wond'rous

*Cres.*

**C** *JESSY.* (enters and retires at back watching.)

(aside) You-der what is Gil-ber-t do-ing?

then I may hope... Oh..... what de-

bright. Those pret-ty eyes.... they

*Cres.*



Nay, nay 'tis not to be believ'd, By my sight  
 light Oh..... what de... light..... de...  
 ... are so..... won... d'rous bright..... So

*f* *Dim.* *p*

I am deceiv'd - Oh dear, oh dear, it is too true..... too  
 light..... Oh what de... light, what de... light.... de...  
 bright..... so won... d'rous bright Yes so bright.... so

true..... The Gip...sy he.... is wooing  
 light..... Oh what de... light  
 bright..... so won... d'rous bright Those spark... ling

*fp*

I can not doubt I'd gladly pluck them  
 eyes Those eyes,

*Cres.*

**D** (rushes forward.)

out! Gilbert! Gipsy What's all this?  
 Pray who are

*ff*  
*Ped:* \* *Ped:* \* *Ped:* \* *Ped:*

you, my for-ward Miss?  
 (Jes.sy, and jealous, this indeed is

*Cres.* *Cres.*

Say what's all this? Gilbert, Gipsy what's all  
 My forward Miss? who are you my forward  
 bliss! Jes-sy jealous, This indeed is

this? what's all this? what's all this? **E** Gil- bert  
 Miss? Who are you my forward Miss?  
 bliss! Jes-sy jealous this is bliss!)

that I esteem you, well you know,  
 Up-on my word

This is she who paid your love with  
you never told me so

That witch would lead your steps as--tray;  
scorn...ing Nay heed her

**F**  
This way--  
not, heed her not but turn this way And by the past take warn\_ing This way--

this way, this way, this way, this way, this way,  
this way, this way, this way, this way, this way,

*Cres.*

She would lead your steps as tray, The witch would lead your steps as tray, The  
Heed her not but turn this way, Nay heed her not but turn this way, Nay

This way, that way, which way,  
*fp*

wicked witch would lead your steps as---tray,  
heed her fol---ly not but turn this way,  
what way, what way,

This way, this way, this way, this way, this way, this way,  
 This way, this way, this way, this way, this way, this way,

*fp* *Cres.*

She would lead your steps as-tray, The witch would lead your steps as-tray, The  
 Heed her not but turn this way, Nay heed her not but turn this way, Nay  
 This way, that way, which way,  
*gva-*

wicked witch would lead your steps as-tray Do not slight my  
 heed her fol-ly not but turn this way Do not, do not slight my  
 what way, what way? This may  
*gva-* *fp* *fp*

warn\_ ing, do not slight my warn\_ ing,  
 warn\_ ing, do not, do not slight my warn\_ ing, this way,  
 last may last till morning, May last last oh

*fp fp pp Cres.*

this way, this way,  
 this way, this way,  
 this may last..... till morning this may last Oh

*fp pp*

this way, Do not slight.....  
 Do not slight my warning, do not  
 this may last till morning, this may last till

*Cres.*

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do..... not slight.....

slight my warn\_ ing Do not

morning This may last till morn\_ ing may

G

.... my warn\_ ing. From yon\_ der

slight..... my warn\_ ing.

last till morn\_ ing.

wicked sorc'ess flee

ELS:

Come, come to constancy and

GILB:

me. Oh! ma\_ gic draught.....



.... restrain thy power sublime

*p* *Cres.*

GILB:

And grant me but one sweetheart at a time!

ALLEGRETTO MODERATO.

JES:

Once he lov'd his poor

ELS:

Turn to one who will love you sincere

*pp*

Jes- sy sincere- ly I might, had I

ly Whose feelings are frank- ly con- fess'd

pleas'd have been bless'd;

And quit the proud beau... ty who....

But now for my pride... I pay dear... ly -

mere... ly would make of your pas... sion a

**H**

When, when..... will my heart be at rest?

jest Sweet... est la... dies it grieves... me sin...

*p* *Cres.* *fp*

Now... for my pride..... I pay.....

... cere... ly That you..... are so sad... ly dis...

dear...ly, When when..... will my heart be at rest?  
 \_tress'd; But.... two..... at a time.... to love

dear...ly— Is hard, as the wise..... have con-

Once he lov'd his poor  
 Turn to one who will love you  
 \_fess'd .....

Jes...sy, Once he lov'd he lov'd his poor Jes...sy sin

Turn to  
 Sweetest la\_dies it grieves me sin\_

*fp*

cere ly, I might had I pleas'd have been bless'd

one...who will love you sin cere ly Whose

cere ly, It

The first system of the musical score features three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *fp* and contains the lyrics "cere ly, I might had I pleas'd have been bless'd". The middle staff is another vocal line in treble clef with the lyrics "one...who will love you sin cere ly Whose". The bottom staff is a piano accompaniment in treble clef, starting with a dynamic marking of *fp*. The piano part consists of chords and moving lines in both hands.

*hr*

*fp*

When will my heart find

feel ings are frank ly con fess'd Quit the proud

grieves me to see you dis tress'd;

The second system continues the musical score with three staves. The top staff is a vocal line in treble clef with a dynamic marking of *hr* and the lyrics "When will my heart find". The middle staff is a vocal line in treble clef with the lyrics "feel ings are frank ly con fess'd Quit the proud". The bottom staff is a piano accompaniment in treble clef with a dynamic marking of *fp*. The piano part continues with chords and moving lines in both hands.

*hr*

rest When will my heart find..... rest? When will my heart.... my

beau ty She would make of your

Two at a time to love is hard as the

*Cres.* *f*

The third system continues the musical score with three staves. The top staff is a vocal line in treble clef with a dynamic marking of *hr* and the lyrics "rest When will my heart find..... rest? When will my heart.... my". The middle staff is a vocal line in treble clef with the lyrics "beau ty She would make of your". The bottom staff is a piano accompaniment in treble clef with a dynamic marking of *f* and a *Cres.* marking. The piano part continues with chords and moving lines in both hands.

heart... find rest When will my heart find..... rest When will my  
 passion.... a jest Quit the proud beau... ty  
 wise have con\_fess'd

*Dim.*

heart find..... rest When will my heart.... find rest..... my  
 She would make of your passion would  
 Two at a time to love is hard as the wise have con\_

*Cres.* *f*

heart..... find rest..... When..... will my heart be at  
 make of your passion would make..... of your passion a  
 fess'd, as the wise have con\_fess'd..... as the wise have con\_

*gva-* *ff*

rest. Ah..... when..... will.....

jest yes a jest yes a jest

\_fess'd have con\_fess'd have con\_fess'd

..... my..... heart..... be at

Quit her who makes of your pas\_sion a

La\_dies, it grieves me to see you dis\_

*ff*

*Ped.* \*

rest!

jest!

\_tress'd.

*ff*

# YOU HORRID, WICKED, GIPSY GIRL.

## DUET.

№12.

(Now that's what I call too bad)

JESSY.

ELSPETH.

*ALLEGRETTO*

You horrid, wicked,

Gip...sy Girl, this con...duct you shall rue You terri...bly dis...

...g race Your thie...vish pilfring race, They on...ly steal our

ducks and geese, They on-ly steal our ducks and geese, You .....

steal our sweethearts too

Don't lose your temper;

re-col-lect Some things are

law-ful prey Which any one may seize. And surely

*sf* *p* *f* *p* *pp* *Cres* *f*



surely among these Are hearts which fickle maidens

in their humour cast a way..... Yes hearts.... which

**B**  
Against witches there are  
fickle maidens in their humour cast a way

laws -  
But they dont burn folks because They win the hearts that o thers

Love a Gip-sy! how ab-surd! love a Gip-sy!

slight Not a doubt but, not a

*Cres.* *f* *p* *f* *p*

how ab-surd!

doubt— Not a doubt but you have heard How dogs in

*f* *p* *poco*

**C**

Don't pro-voke me,

mangers bark and bite Ha!ha,ha, ha, ha, ha,ha,ha,ha, ha,ha,ha,ha, ha,

*ritard:* *a tempo.*

don't pro-voke me, don't

ha, ha,ha, ha, Mirth will choke me, mirth will choke me! Ha, ha,

*f* *p*

don't pro. voke me, don't. don't pro. voke me,  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Mirth will

*f*

You brown— you black— you horrid  
 choke me, mirth will choke me! Young la...dy, young la...dy, young

*Cres.*

fright you horrid fright  
 la...dy this is pal...try spite! what pal...try

*f* *p* *sf* *p*

you brown— you black— you horrid fright.  
 spite, young la...dy, young la...dy, young la...dy

*Cres* *f*

you horrid fright. you horrid

this is pal...try spite. what pal - try spite,

*p* *sf* *p* *sf*

fright you horrid fright, you brown, you black you hor...rid

what pal...try spite What pal...try

*sf* *f*

hor...rid fright, you brown you black

spite, What pal...try spite, what spite, what

*sf* *sf*

**D**

you hor...rid fright!

pal...try, pal...try spite! Be calm, I'll tell the truth.

*pp* That ve...ry charming youth, When your

love he vain-ly sought, Of me a mag-ic po-tion bought, With his last

He bought it. for the sake... of  
Guinea. (Oh, the nin ny!)

me,.... of me....  
No, good it did- his

love he could not smother And then? And then..... he bought a

All..... this for me, all..... this for nother

me! To raise the money he agreed a sailor under

And this is true And all for me, And all for me!  
Hugh to be It is indeed. I

sold... the drug; I took the self; And

*f*

lo..... it makes me fall in love..... my

*p*

**E**  
But you'll not win him Now I know full well A

self  
*fp*

charm I have more strong than any ma... gic

*fp* *Cres.*

spell...  
A charm she has more strong than

*fp*

a ny mag ic spell a charm more strong yes

more strong  
A charm I have more

*f*

strong than a ny mag ic spell, a charm, A

*f* *pp*



ALLEGRETTO VIVACE.

charm I will smile with a smile of kind...  
She will smile with a smile of

*pp*

ness— Your ma... gic arts will be all..... in  
kind...ness My ma... gic arts will be

vain, His eyes will be cur'd of their blind...  
all..... in vain His eyes will be cur'd..... of their

ness— He will see..... his own love a... gain.  
blind...ness He will see h'er a... gain.

*p*

The..... dark'..... ning mist..... will melt a...

The..... dark'..... ning

*Cres*

way, As night be... fore..... the ri... sing

mist..... will melt a... way As night be...

day, The..... dark'..... ning mist..... will melt a...

...fore the day The..... dark'..... ning

*fp*

...way, As night..... He'll

mist.... will melt a..... way..... He'll

*Cres.*

vow..... that I..... am

vow..... that she..... is

*ff* *p*

fair..... a lone, Whilst

fair..... a lone, Whilst

I..... whilst I..... my

she..... whilst she..... doth

*p*

heart's deep se...cret, my heart's deep se...cret, my

her hearts se...cret, her heart's deep se...cret, her

*Cres* *f*

heart's deep se-cret own.  
 heart's deep se-cret own. He'll vow that

she is..... fair a lone  
 While I.... my.... heart's

se-cret own.  
 He'll vow that.... she's is..... fair..... a

While I my heart's se-cret own  
 lone He'll

While I, While I my.....  
 vow he'll vow..... he'll vow that

heart's.....  
 she is fair a lone she's fair a lone that

se.....cret..... own While  
 she is fair a lone he'll

I While I my heart's se.....cret own. (Exit Elspeth.)  
 vow he'll vow she is fair a lone.

(As Jessy is going, Gilbert enters from Cottage— She seems about to stop— but after a pause, during which she smiles on him, goes off timidly.)

The musical score is written for piano and consists of six systems of staves. The first system has two staves. The second system has two staves with a dynamic marking of *sf*. The third system has two staves with a *Cres* marking. The fourth system has two staves with dynamics *f*, *ff*, *Dim.*, and *p*, and a *Poco ritenuto.* instruction. The fifth system has two staves. The sixth system has two staves with dynamics *Dim.*, *p*, and *pp*. Pedal markings (*Ped.*) are present at the beginning of the fourth system and with an asterisk (\*) at the end of the fourth system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

# THE SMILE OF HER I LOVE.

(a flood of daylight had burst upon me all at once)

## Nº 13. BALLAD.

*Andante  
con Anima.*

mf  
p  
Cres:

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, marked *mf*. The left hand provides accompaniment in the bass clef, marked *p*. The music is in 3/4 time and features a crescendo leading to the end of the introduction.

GILBERT.

At the blush of ear-ly morn Starts the

The first system of the vocal line shows the melody for the first two phrases. The piano accompaniment includes a five-fingered chord in the right hand and a melodic line in the left hand. Dynamics include *f* and *p*.

war-bler from the corn; And in the rap-ture of his

The second system continues the vocal melody and piano accompaniment. The piano part features sustained chords in the left hand.

song, For... gets he doth to earth be... long:

The third system concludes the vocal line and piano accompaniment. The piano part continues with a steady accompaniment.

So is't with me, A light I feel up on me

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a half note 'So', followed by a quarter note 'is't', a quarter note 'with', a half note 'me,', a quarter note 'A', a quarter note 'light', a quarter note 'I', a quarter note 'feel', a quarter note 'up', and a half note 'on me'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

beam ..... I rouse me from a weary dream, ..... As I could

The second system continues the vocal line with a half note 'beam .....', a quarter note 'I', a quarter note 'rouse', a quarter note 'me', a quarter note 'from', a quarter note 'a', a quarter note 'weary', a quarter note 'dream, .....', a quarter note 'As', a quarter note 'I', and a quarter note 'could'. The piano accompaniment includes a 'colla parte' marking and a 'Ped:' (pedal) marking with an asterisk.

soar to heav'n a..bove; That light, what can it

The third system features a vocal line with a half note 'soar', a quarter note 'to', a quarter note 'heav'n', a quarter note 'a..bove;', a quarter note 'That', a quarter note 'light,', a quarter note 'what', a quarter note 'can', and a half note 'it'. The piano accompaniment includes a 'pp' (pianissimo) marking.

be? That light, what can it be? It is the

The fourth system features a vocal line with a half note 'be?', a quarter note 'That', a quarter note 'light,', a quarter note 'what', a quarter note 'can', a quarter note 'it', a quarter note 'be?', a quarter note 'It', a quarter note 'is', and a half note 'the'. The piano accompaniment includes 'Cres' (crescendo) and 'f' (forte) markings.



smile of her I love..... The sun-ny smile of her I  
love..... It is the smile of her I  
love..... The sun-ny smile of her..... I love. *gva* *loco*  
In the

*Cres*  
*f*  
*Ped:* \*

glo-ries of the day When the mists dissolve a... way..... And Nature's

beauties seem to grow, The children of the morn...ing's glow:

So is't with me, Bright thoughts that in my heart were hid..... As

tho' their utt'rance were for...bid,..... Now court the light that shines a-

*colla parte*

-bove; That light, what can it be? That light, what can it

*pp* *Cres:*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "-bove; That light, what can it be? That light, what can it". The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* and *Cres:*.

be? It is the smile of her I love.... The sunny smile of her I

*f* *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "be? It is the smile of her I love.... The sunny smile of her I". The piano accompaniment continues with a similar texture. Dynamics include *f* and *p*.

love, It is the smile of her I love, The sunny smile of her I

*Cres* *f*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "love, It is the smile of her I love, The sunny smile of her I". The piano accompaniment continues. Dynamics include *Cres* and *f*.

love.

*f* \*

Detailed description: This system contains the seventh line of music, which is the end of the piece. The vocal line has the lyric "love.". The piano accompaniment concludes with a final chord. Dynamics include *f*. There is an asterisk (\*) below the piano part.

(love will have its way)

# FINALE.

## QUARTETT.

No. 14.

Andante.

JESSY. *p* At first the moun - tain rill is

ELSPETH. *p* At first the moun - tain rill is

GILBERT. *p* At first the moun - tain rill is

HUGH. *p* At first the moun - tain rill is

PIANO. *ff* *p*

weak.... And from its pri - - - son scarce can break;...

weak.... And from its pri - - - son scarce can break;...

weak And from its pri - - - son scarce can break; Then each

weak And from its pri - - - son scarce can break;

Then each peb\_\_ble in its way, Seems e\_\_nough its course to

Then each peb\_\_ble in its way, Seems e\_\_nough its course to

peb\_\_ble in its way, Seems e\_\_nough its course to

Then each peb\_\_ble in its way, Seems e\_\_nough its course to

stay. .... Spreading as it glides a\_\_long,

stay. .... Spreading as it glides a\_\_long,

stay. .... Spreading as it glides a\_\_

stay. Spreading as it glides a\_\_long,

Soon it is a tor\_\_rent strong. And its path is broad and

Soon it is a tor\_\_rent strong. And its path is broad and

Soon it is a tor\_\_rent strong. And its

Soon it is a tor\_\_rent strong. And its path is broad and

free..... As it bounds in \_ to the sea.  
 free, As it bounds in \_ to the sea.  
 path is free As it bounds in \_ to the sea.  
 free, As it bounds, Soon it is a torrent

And its path is broad and free..... As it bounds in \_ to the  
 And its path is broad and free As it bounds in \_ to the  
 And its path is broad and free..... As it bounds, as it  
 strong And its path is free As it bounds in \_ to the

sea..... At first at first the moun\_tain rill is  
 sea. At first at first the moun\_tain rill is  
 bounds in \_ to the sea..... At  
 sea. At first at first the moun\_tain rill is

*cres:*  
 weak.... But spreading as it glides along.  
 weak.... *cres:* But spreading as it glides along. *cres:*  
 first the rill is weak, But spread - - - ing as it  
 weak the rill is weak, But spreading as it glides a - - long, as it

*mf*  
 A torrent strong its path is broad and free, As it bounds  
*mf*  
 A torrent strong its path is broad and free, As it bounds  
*mf*  
 glides A tor- rent strong its path is broad As it bounds  
 glides A torrent strong its path is broad and free, As it bounds

*f*  
 as it bounds.... bounds..... in - - to..... the  
*f*  
 as it bounds, as it bounds..... in - - to the  
*f*  
 as it bounds, as it bounds..... in - - to..... the  
 as it bounds, as it bounds..... in - - to..... the

Moderato.

sea.

sea.

sea.

sea.

(Hugh gets into his boat)

*mf*

*ff*

JESSY. 

Thus

*sf*

*p*

love is oft so weak at first, ... That e'en the heart in which 'tis

nurs'd . . . . . Scarce \_ \_ ly can its presence feel . . . . .



scarcely can..... its presence feel. Thus love is oft so

Thus love is oft so

Thus love is oft so

Thus love is oft so

Thus love is oft so

weak at first ..... That e'en the heart in which 'tis

weak at first ..... That e'en the heart in which 'tis

weak at first ..... That e'en the heart in which 'tis

weak at first ..... That e'en the heart in which 'tis

weak at first ..... That e'en the heart in which 'tis

nurs'd! ..... Scarce-ly can its presence feel.....

nurs'd! ..... Scarce-ly can its presence feel.....

nurs'd! ..... Scarce-ly can its presence feel.....

nurs'd! ..... Scarce-ly can its presence feel.....

nurs'd! ..... Scarce-ly can its presence feel.....

scarcely can... its presence feel. But its pow'r 'twill soon, 'twill

scarcely can... its presence feel. But its pow'r 'twill soon, 'twill

scarcely can... its presence feel. But its pow'r 'twill soon, 'twill

scarcely can... its presence feel. But its pow'r 'twill soon, 'twill

soon reveal; And so migh - ty is its force... That

soon reveal; And so migh - ty is its force... That

soon reveal; And so migh - ty is its force... That

soon re - - - veal; And then so migh - - ty is its force That

No - - - thing can restrain its course so migh - - ty, nothing can re - strain .. its

no - - - thing can restrain its course so migh - - ty, nothing can re - strain .. its

no - - - thing can restrain its course so migh - - ty, Nought, nought,

no - - - thing can restrain its course so migh - - ty, Nought, nought,



they? True love thro' all will find . . . . .

they? True love thro' all, will find a --- way, will find . . . . .

they? True love thro' all, will find a --- way, will find . . . . .

they? True love thro' all, will find a --- way, will find . . . . .

... a --- way.

... a --- way.

... a --- way.

... a --- way.

8va