

# LADY TATTERS

Romantic Light Opera



BOOK BY  
HERBERT  
LEONARD.

LYRICS BY  
ROLAND  
CARSE.

MUSIC BY  
WALTER  
SLAUGHTER.

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Vocal Score 6/- net

Miss CLAUDIA LASSELL as Tatters.



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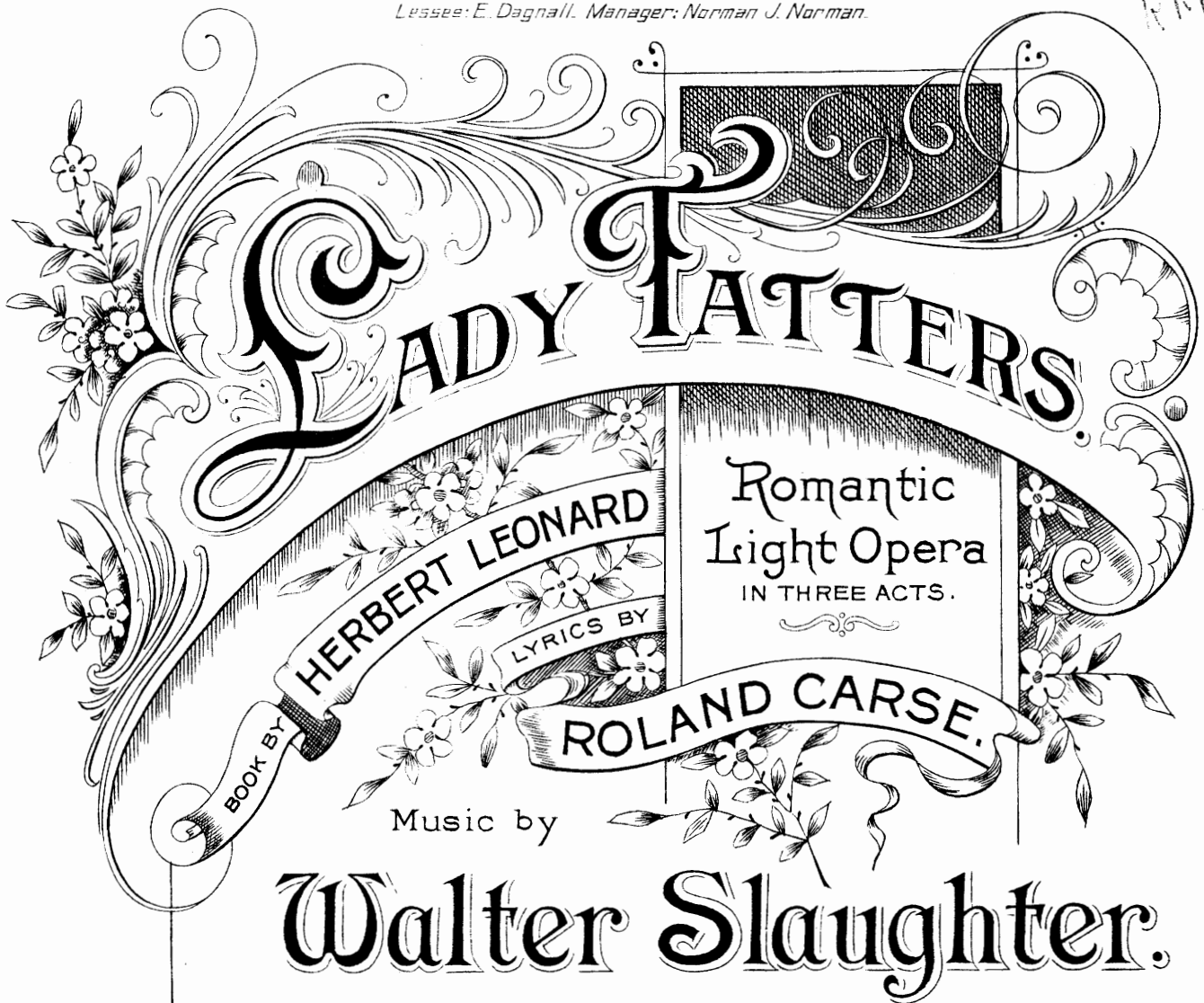
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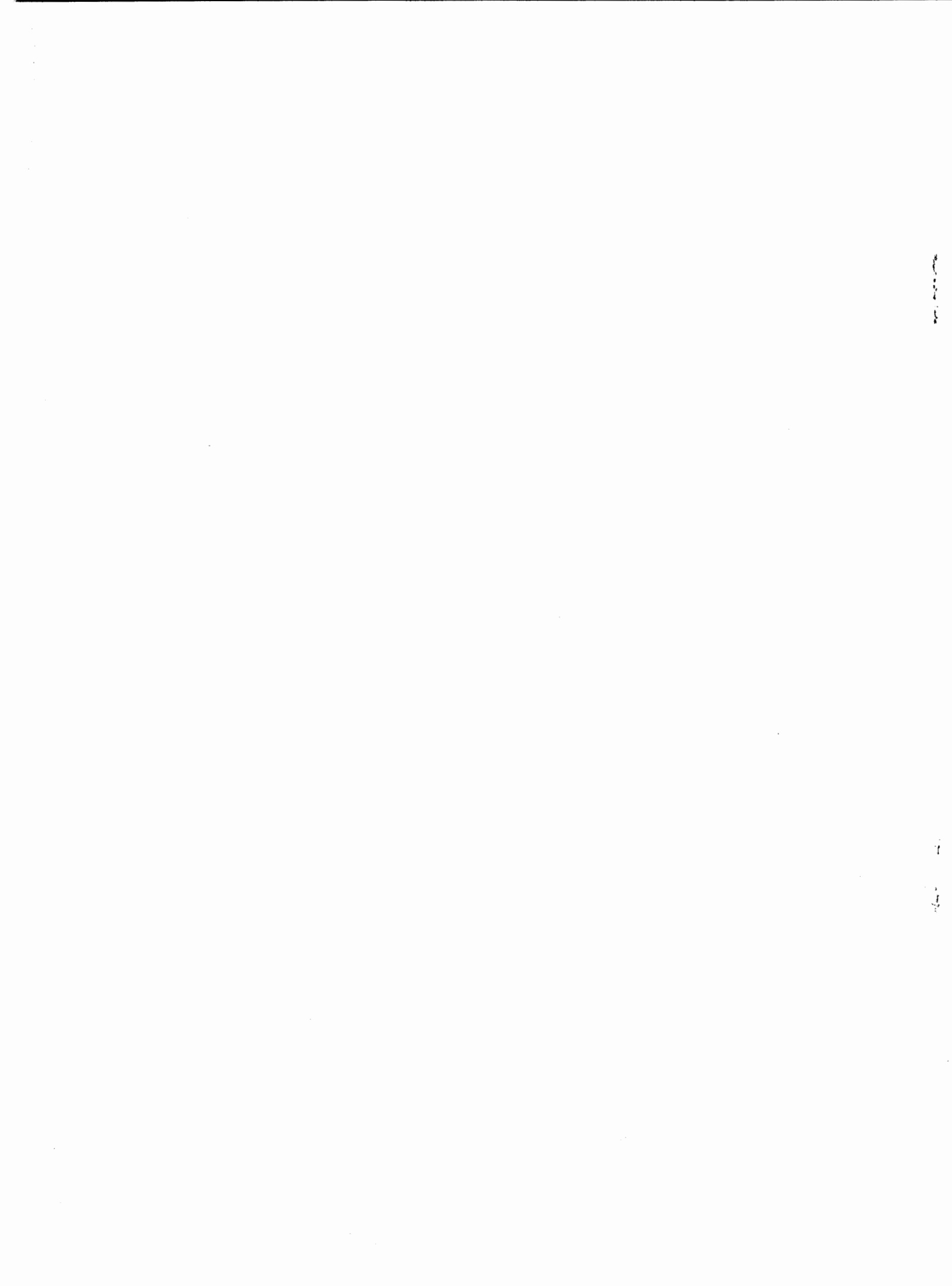


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# LADY TATTERS.

BOOK BY  
HERBERT LEONARD.

LYRICS BY  
ROLAND CARSE.

MUSIC BY  
WALTER SLAUGHTER.

---

## Characters.

King Charles II.	...	...	...	...	...	...	Mr. SIDNEY BROUGH.
Lord Rochester	...	...	...	...	...	...	Mr. HERBERT SPARLING.
Earl Ludlow	...	...	...	...	...	...	Mr. OSCAR ADYE.
Captain Walter Somerville	...	...	...	...	...	...	Mr. IVOR FOSTER.
Sergeant Tom Gurney	...	...	...	...	...	...	Mr. JOHNNY DANVERS.
Matthew Scraby	...	...	...	...	...	...	Mr. POWIS PINDER.
Landlord Simon	...	...	...	...	...	...	Mr. ALGERNON NEWARK.
Seth Lewys	...	...	...	...	...	...	Mr. WALTER PASSMORE.
Dick Herrold	...	...	...	...	...	...	Mr. COURTICE POUNDS.
Poll Merrie	...	...	...	...	...	...	Miss MARIE GEORGE.
Isobel Scraby	...	...	...	...	...	...	Miss LOUIE POUNDS.
Tatters	...	...	...	...	...	...	Miss CLAUDIA LASELL.

*Courtiers, King's Guards, Sailors, King's Watermen, Townsfolk and Gamekeepers,  
Court Ladies, Trulls, Bridesmaids.*

---

ACT I.—YE RED LYON INN, NEAR WHITEHALL.

ACT II.—GILCHRIST HALL, ESSEX.

ACT III.—THE ROYAL GARDEN.

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Production by Mr. HERBERT COTTESMORE.

# LADY TATTERS.

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# LADY TATTERS.

## Act I.

Book by HERBERT LEONARD.  
Lyrics by ROLAND CARSE.

Music by  
WALTER SLAUGHTER.

No 1.

### OPENING CHORUS.

Tempo di Marcia.

Piano.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal textures and melodic movement in both staves.

Third system of musical notation, marked with a piano (*p*) dynamic. The right hand has a rhythmic pattern of eighth notes, while the left hand features long, sustained notes with a wavy line underneath, and three sets of three horizontal lines below the staff.

Fourth system of musical notation, marked *Vivo.* and *f* (forte). The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar rhythmic pattern with a wavy line underneath and three sets of three horizontal lines below the staff.

Fifth system of musical notation, featuring a melodic line in the right hand and a chordal accompaniment in the left hand. The piece concludes with a double bar line.

First system of piano introduction. Treble clef, bass clef. Starts with a forte (f) dynamic. The music consists of chords and moving lines in both hands.

Second system of piano introduction. Continuation of the first system with similar chordal and melodic textures.

CHORUS. Make hol - i - day! make  
 Make hol - i - day! make

Vocal entry for the chorus. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff below.

Third system of piano accompaniment. Treble clef, bass clef. Features chords and moving lines.

hol - i - day! No som - bre vis - age here, we pray. Dull  
 hol - i - day! No som - bre vis - age here, we pray. Dull

Second system of vocal entry with lyrics. The piano accompaniment is on a grand staff below.

Fourth system of piano accompaniment. Treble clef, bass clef. Continuation of the piano accompaniment.

thought and care cast ye a - way, And let your laugh - ter ring — For  
 thought and care cast ye a - way, And let your laugh - ter ring — For

Eng - land's free - dom from the ban Of Crom - well, cant and Pu - ri - tan, While  
 Eng - land's free - dom from the ban Of Crom - well, cant and Pu - ri - tan, While

ex - e - cra - ting all that clan, We wel - come Charles our King. —  
 ex - e - cra - ting all that clan, We wel - come Charles our King. —

Tempo di Marcia.

*f*

This block contains the piano introduction. It features a treble clef with a 2/4 time signature and a key signature of one flat. The melody is marked with a forte (*f*) dynamic. The piano accompaniment consists of chords in the left hand and a rhythmic pattern in the right hand.

GIRLS.

So smart, so

This block contains the first vocal line. The vocal melody is in a 7/8 time signature. The piano accompaniment continues with chords and rhythmic patterns. The lyrics "So smart, so" are written below the vocal line.

bold, The sol-dier goes march-ing in shin-ing cuir-ass, His hel-met and gun—

This block contains the second vocal line. The vocal melody continues with the lyrics "bold, The sol-dier goes march-ing in shin-ing cuir-ass, His hel-met and gun—". The piano accompaniment provides harmonic support.

Glint in the sun, While eyes shin-ing bright— Dance with de-light. And

This block contains the third vocal line. The vocal melody concludes with the lyrics "Glint in the sun, While eyes shin-ing bright— Dance with de-light. And". The piano accompaniment continues to the end of the piece.

left and right Are smiles at the sight From ev - er - y pret - ty

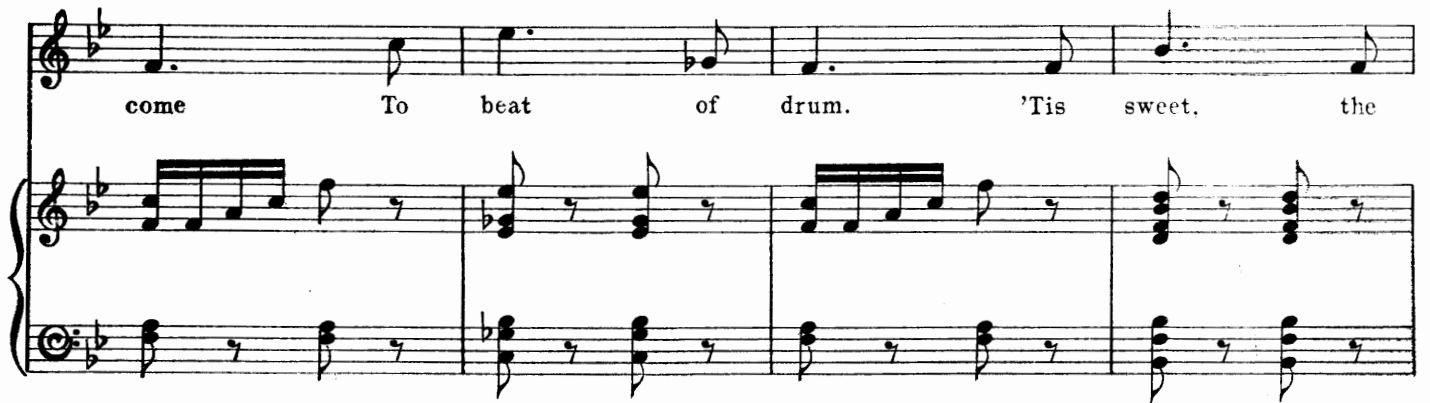
lass Of ev - er - y sta - tion, ev - er - y class When -

- ev - er the sol - diers come With the pomp and the rat - tle Sug -

- gest - ive of bat - tle To the mu - sic of the drum. So neat they

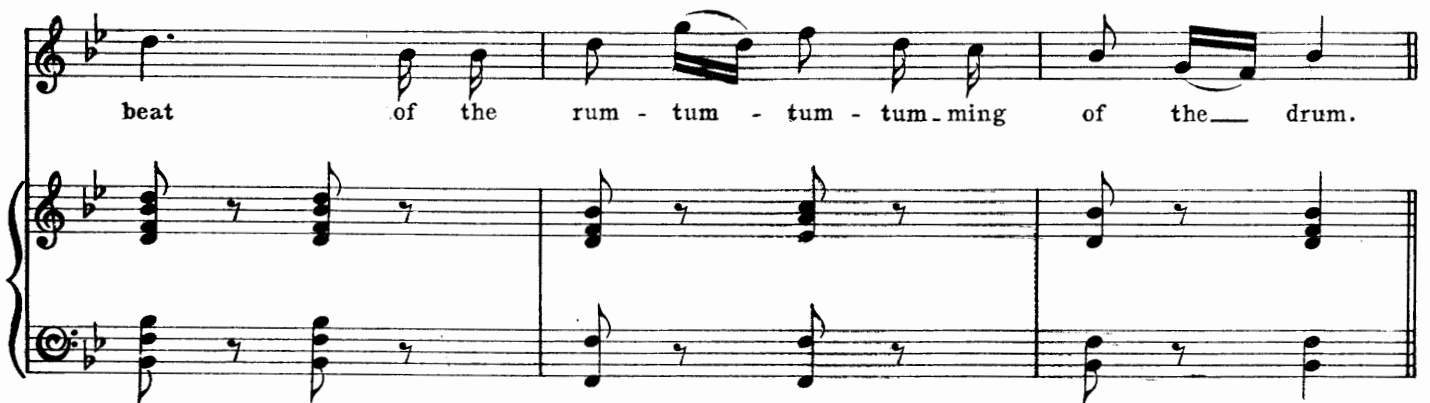


come To beat of drum. 'Tis sweet, the



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 the lyrics "come To beat of drum. 'Tis sweet, the". The piano accompaniment consists of rhythmic patterns in the right hand and chords in the left hand.

beat of the rum - tum - tum - tum - ming of the drum.



The second system continues the vocal line with the lyrics "beat of the rum - tum - tum - tum - ming of the drum." The piano accompaniment continues with similar rhythmic and harmonic patterns.



The third system is primarily piano accompaniment. The vocal line is mostly silent, indicated by a horizontal line. The piano part features a more complex rhythmic pattern in the right hand, including sixteenth notes and eighth notes, with a forte dynamic marking.



The fourth system continues the piano accompaniment with similar complex rhythmic patterns in the right hand and chords in the left hand.

GIRLS *2nd time only* with SAILORS.

So smart, so bold, The sol-dier goes march-ing in  
SAILORS.

With an-chor down, Off Step-ney town, All a-swing-ing with the

The piano accompaniment consists of two staves. The right hand features a triplet of eighth notes in the first measure, followed by quarter notes. The left hand has a similar triplet pattern.

shin-ing cuir-ass, His hel-met and gun— Glint in the sun, While  
tides, Our ship rides free, So we think, thinks we, As

The piano accompaniment continues with block chords in the right hand and a steady bass line in the left hand.

eyes shin-ing bright— Dance with de-light. And left and right Are  
we'd take the op-por-tu-ni-ty To see the King, And a-

The piano accompaniment features a key signature change to one sharp (F#) in the right hand, while the left hand remains in the original key.

smiles at the sight From ev - er - y pret - ty lass Of ev - er - y sta - tion,  
 - long - side bring Our sweet - hearts and our brides. Yeo - ho! you

ev - er - y class When - ev - er the sol - diers come With the  
 know, Our 'earts 'as been our guides. Yeo -

pomp and the rat - tle Sug - gest - ive of bat - tle To the mu - sic of the drum. So  
 - ho! and so We've brought lots more be - sides. So

neat, they come To beat of drum. 'Tis  
Sue, and Prue and Nan\_cy too, Are here a - long o' Jack. To

sweet, the beat of the rum - tum - tum - tum\_ming of the\_drum.  
cheer him, and to lend a hand When on the home - ward tack.

Make hol - i - day! make hol - i - day! No som - bre vis - age

Make hol - i - day! make hol - i - day! No som - bre vis - age

here, we pray, Dull thought and care cast ye a - way, And

here, we pray, Dull thought and care cast ye a - way, And

let your laugh - ter ring — For Eng - land's free - dom from the ban Of

let your laugh - ter ring — For Eng - land's free - dom from the ban Of

Crom - well, cant and Pu - ri - tan, While ex - e - cra - ting

Crom - well, cant and Pu - ri - tan, While ex - e - cra - ting

all that clan, We wel - come Charles our King.

all that clan, We wel - come Charles our King.

*ff* Tempo di Marcia.

(Spoken.)  
The King is proclaimed.

Long life un - to His

Long life un - to His

*mf* Gun.

Ma - jes - ty                      May    Prov - i - dence    be -    stow!                      Through

Ma - jes - ty                      May    Prov - i - dence    be -    stow!                      Through

pe - ril    and    ad - ver - si - ty                      May he    all    tri - um - phant

pe - ril    and    ad - ver - si - ty                      May he    all    tri - um - phant

go.                      In    bat - tle    grant    him    vic - tor - i - ous                      In

go.                      In    bat - tle    grant    him    vic - tor - i - ous    vic - tor - i - ous    In

coun - cil wise and la - bor - i - ous, To  
 coun - cil wise and la - bor - i - ous, la - bor - i - ous, To

reign be - loved and glo - ri - ous, We  
 reign be - loved and glo - ri - ous, We

pray long — live the King! Long live the King!  
 pray long live the King! Long live the King!



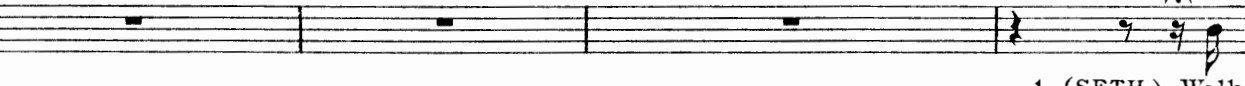
No 2. CONCERTED NUMBER. (Seth, Poll, Dick and Chorus.)


"WALK UP! WALK UP!"

Allegro.

Voice. 


Piano. 

Voice. 

Piano. 

1. (SETH.) Walk  
2. (DICK.) Walk  
3. (DICK.) Walk

up! walk up! ye gen - tle - men Of low es - tate and high de - gree! (Poll.) Walk  
up! walk up! if grue - some fare Ac - cords more with your frame of mind, (Seth.) We've  
up! walk up! if your de - sire The sooth - ing charms of mu - sic be, (Seth.) You'll



up, ye la - dies one and all! Wife, wi - dow, maid or what ye be. (Dick.) We  
 he - roes, vil - lains, he - ro - ines, And plots of ev - 'ry sort and kind; (Poll.) Fair  
 find our lead - ing la - dy will En - trance you with sweet me - lo - dy. (Poll.) Bra -

give ye act - ing of the best, Gay quip and crank and  
 maids and gal - lants gay at - tacked, Stabbed, smoth - ered, shot or  
 - vu - ra, bal - lad, rec - 'ta - tive, To make you glad, or

TRIO.

mer - ry jest. Walk up! walk up! we pray ye test Our la - test com - e -  
 drowned - in fact, We pour out blood in ev - 'ry act In our new trag - e -  
 make you grieve, Of love, and lov - ers who de - ceive, Or love with con - stan -

- dee.  
- dee.  
- cee.

**CHORUS.**

Their la - test com - e - dee, Their la - test com - e -  
In their new trag - e - dee, In their new trag - e -  
Or love with con - stan - cee, Or love with con - stan -

- dee. Walk up! walk up! Hi! Hi! Hi! They'll cause ye laugh till  
- dee. Walk up! walk up! Hi! Hi! Hi! They'll drain the tears from  
- cee. Walk up! walk up! Hi! Hi! Hi! They'll ev - 'ry sort of

**TRIO.**

fit to die. Walk up! we pray, Your mo - ney pay. We  
ev - 'ry eye. Walk up! we pray, Your mo - ney pay. We  
song sup - ply. Walk up! we pray, Your mo - ney pay. We

start at once, there's no de - lay. So pass not by Hi!  
 start at once, there's no de - lay. So pass not by Hi!  
 start at once, there's no de - lay. So pass not by Hi!

Hi! Hi! Hi! Walk up, and see the play.  
 Hi! Hi! Hi! Walk up, and see the play.  
 Hi! Hi! Hi! Walk up, walk up this way.

CHORUS. Walk  
 Walk  
 Walk

up! walk up! Hi! Hi! Hi! Hi! They'll cause ye laugh un -  
 up! walk up! Hi! Hi! Hi! Hi! They'll drain the tears from  
 up! walk up! Hi! Hi! Hi! Hi! They'll ev - 'ry sort of

POLL.

SETH.

- til ye— cry. It's called "The Grin Of the Teas - ing Twin; Or, the  
 ev - 'ry— eye. It's called "The Sup Of the Hem - lock Cup; Or, the  
 song sup - ply. With what ye say, Sweet round - e - lay, Ca -

TUTTI.

Pain - ful Plot of the Point - ed Pin." So pass not by, Hi!  
 Pout - ing Maid and the Poi - soned Pup." So pass not by, Hi!  
 - den - za, trill or a son - net gay. CHORUS. So pass not by, Hi!

Hi! Hi! Hi! They're go - ing to be - gin.  
 Hi! Hi! Hi! The cur - tain's go - ing up.  
 Hi! Hi! Hi! Walk up, walk up this way.

D.C.

No. 3.

SONG. (Tatters.)

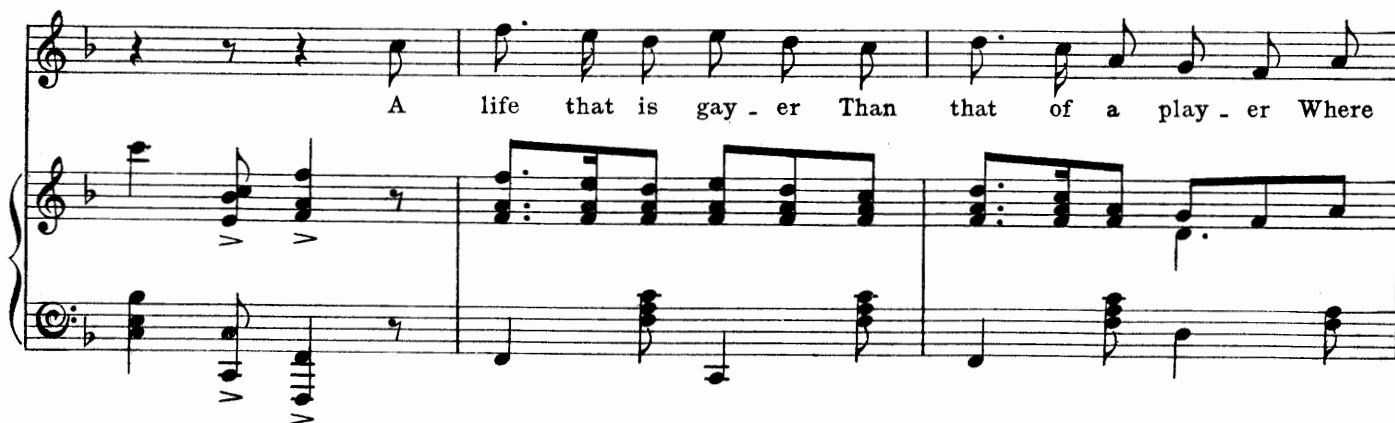
"O'ER THE COUNTRYSIDE WE WANDER."

Con spirito.

Piano.



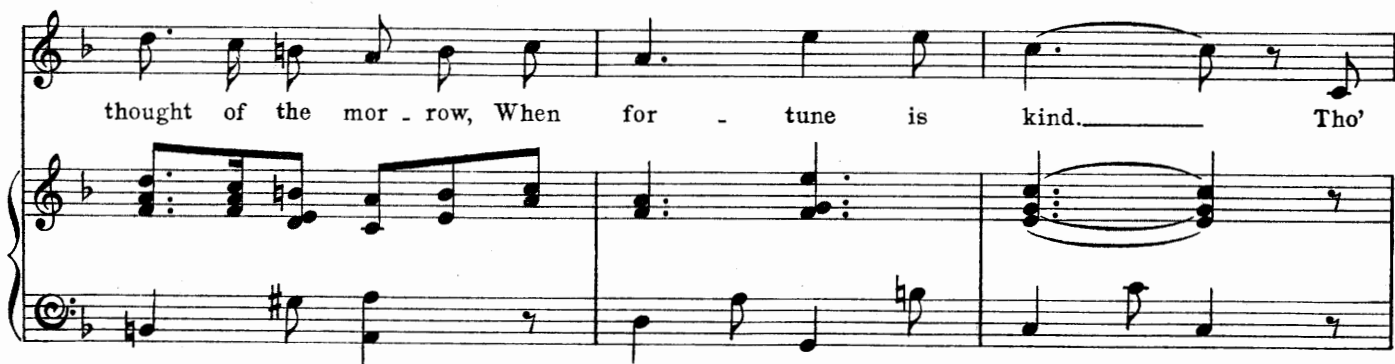
Musical notation for the piano introduction, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes.



A life that is gay - er Than that of a play - er Where  
else will you find? No trou - ble or sor - row, Or



thought of the mor - row, When for - tune is kind. Tho'



else will you find? No trou - ble or sor - row, Or  
thought of the mor - row, When for - tune is kind. Tho'

fate of - ten va - ries, We treat its va - ga - ries In sto - ic - al way. — If

no bed to go to, Or vic - tu'ls, we know too We've no - thing to pay. —

Whi - ther, thi - ther, hi - ther, yon - der, O'er the coun - try - side we wan - der;

Tears and laugh - ter free - ly squan - der Where - so - e'er we stay. —

Ere there's time to sit and pon-der What we do and say, — Whi-ther, thi-ther,

hi-ther, yon-der We've passed on our way, on our way.

As free as the air, Without

wor-ry or care, Fa-cing mis-for-tune, and for-tune in turn;



Scat - ter - ing laugh - ter, And mer - ri - ly af - ter Shar - ing the pro - ceeds of

all that we earn. Roam - ing from town to town, Earn - ing an hon - est crown,

Tramp - ing thro' tor - rent, thro' frost and thro' heat, On we light - heart - ed go,

Ho - ping next time we show We shall have mon - ey and plen - ty to eat. Ah!

mer - ry the life we lead. "Ne - ver say die," our creed, As o - ver hill and dale

gai - ly we roam;— Hap - py com - pan - ions all, Wel - come wher - e'er we call;

All are our friends, and the world is our home, *rall.* All are our friends, and the

world is our home. *rall.* Whi - ther, thi - ther, hi - ther, yon - der,

O'er the coun - try - side we wan - der, Tears and laugh - ter free - ly squan - der

Where - so - e'er we stay. — Ere there's time to sit and pon - der

What we do and say, — Whi - ther, thi - ther, hi - ther, yon - der

We've passed on our way, on our way. —

No. 4. QUINTETTE. (Landlord, Tatters, Dick, Seth, and Poll.)

"TO SUP."


Voice. 


Piano. 

(LANDLORD.) Nay,









would not do, So, as we both em - brace that view,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line contains the lyrics "would not do, So, as we both em - brace that view,". The piano accompaniment consists of chords and moving lines in both hands.

These folks will sup - with me. (POLL.) With

The second system continues the musical piece. The vocal line has the lyrics "These folks will sup - with me. (POLL.) With". The piano accompaniment includes a trill (tr) in the right hand at the end of the system.

what then, sir, Would you be served? We've ca - pon lard - ed, tripe in stew, A

The third system shows the vocal line with lyrics "what then, sir, Would you be served? We've ca - pon lard - ed, tripe in stew, A". The piano accompaniment features several trills (tr) in both hands.

sad - dle hot - (SETH.) We'll have the lot! (DICK.) Go,

The fourth system concludes the page with the vocal line lyrics "sad - dle hot - (SETH.) We'll have the lot! (DICK.) Go,". The piano accompaniment includes trills (tr) and a final cadence.

fetch up ev - 'ry - thing you've got! (POLL.) And see it served up

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "fetch up ev - 'ry - thing you've got! (POLL.) And see it served up". The piano accompaniment features a right hand with triplet eighth notes and a left hand with a simple bass line.

pip - ing hot! (TAT.) And, pry - thee, quick - ly, too! (ALL) And,

The second system continues the vocal line and piano accompaniment. The lyrics are "pip - ing hot! (TAT.) And, pry - thee, quick - ly, too! (ALL) And,". The piano accompaniment continues with triplet eighth notes in the right hand and chords in the left hand.

(TAT.) pry - thee, quick - ly, too!

(POLL.) pry - thee, quick - ly, too!

(DICK.) pry - thee, quick - ly, too!

(LAND. & SETH.) pry - thee, quick - ly, too!

The third system features four vocal parts and piano accompaniment. The lyrics are: "(TAT.) pry - thee, quick - ly, too!", "(POLL.) pry - thee, quick - ly, too!", "(DICK.) pry - thee, quick - ly, too!", and "(LAND. & SETH.) pry - thee, quick - ly, too!". The piano accompaniment continues with a more complex bass line.

We are to sup, sup, sup, sup,  
 They are to sup, sup, sup, sup,  
 We are to sup, sup, sup, sup,  
 They are to sup, sup, sup, sup,

*ff* *pp*

Sup in re - gal state \_\_\_\_\_ With - out a bite since yes - ter - night Our  
 Sup in re - gal state \_\_\_\_\_ With - out a bite since yes - ter - night Their  
 Sup in re - gal state \_\_\_\_\_ With - out a bite since yes - ter - night Our  
 Sup in re - gal state \_\_\_\_\_ With - out a bite since yes - ter - night Their  
 Our

ap - pe - tite's in or - di - nate, So up, up, up, up,

ap - pe - tite's in or - di - nate, So up, up, up, up,

ap - pe - tite's in or - di - nate, So up, up, up, up,

ap - pe - tite's in or - di - nate, So up, up, up, up,

*ff* *pp*

Up with - out de - lay! Oh! here's a treat, We're go - ing to eat, And

Up with - out de - lay! Oh! here's a treat, They're go - ing to eat, And

Up with - out de - lay! Oh! here's a treat, We're go - ing to eat, And

Up with - out de - lay! Oh! here's a treat, <sup>They're</sup> ~~We're~~ go - ing to eat, And



some - bo - dy else will pay And some - bo - dy else will pay! —

some - bo - dy else will pay And some - bo - dy else will pay! —

some - bo - dy else will pay And some - bo - dy else will pay! —

some - bo - dy else will pay And some - bo - dy else will pay! —

(TATTERS) Is it a dream? Say, is it true? Can such things be For

you and me? Or shall I find e - ven - tu - al - ly

All all — van - ished from our view? (DICK.) They'll van - ish, lass, Right

quick - ly too. If prov'd a dream, 'twill be I — deem, In

art of cook - er - y su - preme Of

ca - pon and of stew. (SETH.) What do you think They will

give us to drink— (TAT) To wash down such ex - cel - lent cheer?

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#). The vocal line begins with the lyrics "give us to drink— (TAT) To wash down such ex - cel - lent cheer?". The piano accompaniment includes several triplet figures in the right hand and block chords in the left hand.

(DICK) Port, Al - i - can - te,

The second system continues the musical piece. The vocal line has the lyrics "(DICK) Port, Al - i - can - te,". The piano accompaniment features more complex triplet patterns in the right hand and sustained chords in the left hand.

To - Kay, Chi - an - ti:(SETH)The qual - i - ty's naught if the

The third system shows the vocal line with lyrics "To - Kay, Chi - an - ti:(SETH)The qual - i - ty's naught if the". The piano accompaniment continues with rhythmic triplet patterns in the right hand.

quan - ti - ty's scan - ty, So I'll be con - tent - ed with beer.

The final system on the page has the vocal line with lyrics "quan - ti - ty's scan - ty, So I'll be con - tent - ed with beer." The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

(SETH.) I'll be con - tent - ed with beer.  
 (OTHERS) He'll be con - tent - ed with beer.

(LAND, Spoken.) Sup - per is served. (DICK.) Friends, pray be seat - ed, Pray be

*pp* *Slower.*

seat - ed. (TAT) We are to sup, sup, sup, sup,  
 (POLL.) They are to sup, sup, sup, sup,  
 (DICK.) We are to sup, sup, sup, sup,  
 (LAND. & SETH.) {They  
 We} are to sup, sup, sup, sup,

*ff* *pp*

Sup in re - gal state, — With - out a bite Since yes - ter - night, Our

Sup in re - gal state, — With - out a bite Since yes - ter - night, Their

Sup in re - gal state, — With - out a bite Since yes - ter - night, Our

Sup in re - gal state, — With - out a bite Since yes - ter - night, {Their  
Our }

ap - pe - tite's in - or - di - nate, So, up, up, up, up,

ap - pe - tite's in - or - di - nate, So, up, up, up, up,

ap - pe - tite's in - or - di - nate, So, up, up, up, up,

ap - pe - tite's in - or - di - nate, So, up, up, up, up,

*ff* *pp*

Up with out de - lay! Oh! here's a treat, We're go - ing to eat And

Up with out de - lay! Oh! here's a treat, They're go - ing to eat And

Up with out de - lay! Oh! here's a treat, We're go - ing to eat And

Up with out de - lay! Oh! here's a treat, {They're  
We're} go - ing to eat And

some - bo - dy else will pay, And some - bo - dy else will pay.

some - bo - dy else will pay, And some - bo - dy else will pay.

some - bo - dy else will pay, And some - bo - dy else will pay.

some - bo - dy else will pay, And some - bo - dy else will pay.

Some - one else will pay, will pay, Some - one else will  
Some - one else will pay, will pay, Some - one else will  
Some - one else will pay, will pay, Some - one else will  
Some - one else will pay, will pay, Some - one else will

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pay will pay  
pay will pay  
pay will pay  
pay will pay

The second system continues the vocal parts and piano accompaniment. The vocal lines end with a fermata over the final note of each phrase. The piano accompaniment concludes with a final chord.

No 5.

SONG. (Tatters.)

"I'M A LADY NOW"

Andante.

Voice.

Piano.

The first system of music features a voice line with a whole rest and a piano accompaniment. The piano part consists of two staves: the right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature is one sharp (F#) and the time signature is 3/4.

1. I'm a la - dy now, That fact, you'll al - low,  
2. I shall have to know How to curt - sey low,

The second system contains the first two lines of lyrics. The voice line has a whole rest followed by a melodic phrase. The piano accompaniment continues with the same rhythmic pattern as the first system.

Is one that can - not dis - pu - ted be.  
And get up with - out cap - siz - ing too;

The third system contains the final two lines of lyrics. The voice line continues with a melodic phrase. The piano accompaniment concludes with a final chord.



Yet some doubt I've got, As to if, or not,  
Learn to scandal bear, Cul - ti - vate a stare,

In the char - ac - ter I'll suit - ed be. Shall I  
Flat - ter - y and cri - ti - ciz - ing too. Show much

walk it? Act it, talk it With due  
int - - 'rest How my hair's drest, And the

haugh - - ti - ness? Shall I feel it And re -  
gowns I wear. Life of la - dies, I'm a -

- veal it In right man - ner and dress?  
 - fraid, is Full of wor - ries and care.

Still, you see, I have to be — A la - dy so, Ha! ha! De - light I  
 Still, you see, I have to be — A la - dy so, Ha! ha! Joy I should

show— Ha! ha!  
 show— Ha! ha!

Rags a - side I set For  
 Rags a - side I set For

silk and cor - o - net. And yet— Ha! ha!  
 silk and cor - o - net; And yet — Ha! ha!

D.C.

No 6.

SONG. (Walter and Chorus.)


"BOOT, SADDLE, TO HORSE AND TO DUTY!"


Marziale.

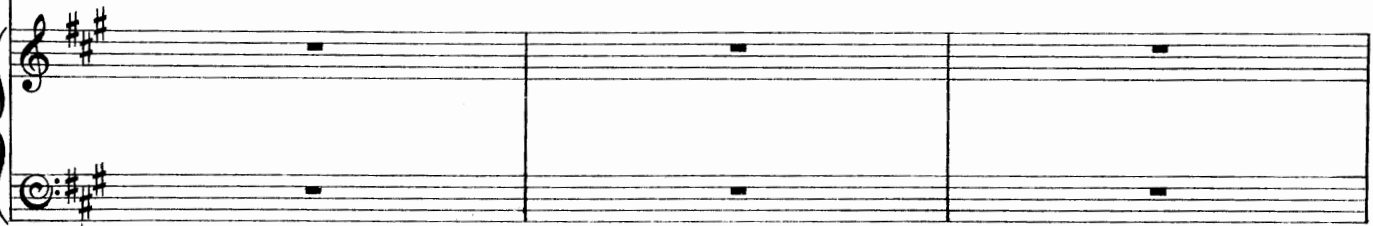
Walter.  Come, fill up your bum - pers,

Chorus.  Come,  
Come,

Piano.  *f*

 Come, fill to the brim, Let them

 fill up your bum - pers, Come, fill to the brim,  
fill up your bum - pers, Come, fill to the brim,



flow\_ with the liq\_uor to suit ye! I give you no toast To the fem\_i\_nine

*rall*

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "flow\_ with the liq\_uor to suit ye! I give you no toast To the fem\_i\_nine". The music includes triplets and a *rall* (rhythm) marking. Below the vocal line are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

host, But a bum\_per to all\_ Who res\_pond to the call-

*a tempo*

A bum\_per to all\_ Who res\_

A bum\_per to all\_ Who res\_

The second system of the musical score continues the vocal line with lyrics "host, But a bum\_per to all\_ Who res\_pond to the call-". It includes a *a tempo* marking and triplets. Below the vocal line are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

*ad lib.*

“To horse and du - ty!”

- pond to the call- “Boot, sad - dle, to horse, and to du - ty!”

- pond to the call- “Boot, sad - dle, to horse, and to du - ty!”

**Tempo di Marcia.**

Then here is a toast to the gay ca - va - lier Who

Plan - plan - plan - - plan - - plan, gay ca - va - lier

Plan - plan - plan - - plan - - plan, gay ca - va - lier

**Tempo di Marcia.**

loves with - out fa - vour, and fights with - out fear, Whose heart beats with joy when the

*Plan - plan - plan - plan - plan - plan!*

*Plan - plan - plan - plan - plan - plan!*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "loves with - out fa - vour, and fights with - out fear, Whose heart beats with joy when the". The middle staff is a vocal line in treble clef with the lyrics "Plan - plan - plan - plan - plan - plan!". The bottom staff is a piano accompaniment in bass clef with the lyrics "Plan - plan - plan - plan - plan - plan!".

bu - gle sounds clear- "Boot, sad - dle, to horse and to du - ty!"

*Plan - plan - plan - plan - plan - plan! Then*

*Plan - plan - plan - plan - plan - plan! Then*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "bu - gle sounds clear- "Boot, sad - dle, to horse and to du - ty!". The middle staff is a vocal line in treble clef with the lyrics "Plan - plan - plan - plan - plan - plan! Then". The bottom staff is a piano accompaniment in bass clef with the lyrics "Plan - plan - plan - plan - plan - plan! Then".

*ff*

here is a toast to the gay ca - va - lier, gay ca - va - lier Who

*ff*

here is a toast to the gay ca - va - lier, gay ca - va - lier Who

loves with - out fa - vour, and fights with - out fear, Whose heart beats with joy when the

loves with - out fa - vour, and fights with - out fear, Whose heart beats with joy when the

Sounds "Boot, sad.dle, to horse and to du - ty!"

bu - gle sounds clear- Sounds "Boot and du - ty!"

bu - gle sounds clear- Sounds "Boot and du - ty!"

When the

fight.ing is done, And the pike and the gun, With the hel.met and sword are re.clin.ing, The

sol.dier is found Fast in Love's fet.ters bound, All his thoughts to the maid.ens con.fin.ing, Or

chanting a song, Or with draughts deep and strong, Or de.lighting in dice or a roys.tering brawl; Yet you



find he will fling All a-side for his King, For he holds du-ty dear-er than all.— Then

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a triplet of eighth notes (F#, G#, A) and continues with a melodic line. The piano accompaniment consists of chords and single notes in both hands.

here is a toast to the gay ca - va - lier Who

*Plan - plan - plan - plan - plan, gay ca - va - lier*

*Plan - plan - plan - plan - plan, gay ca - va - lier*

The second system continues the musical score. The vocal line has a triplet of eighth notes (B, C, D) followed by a dotted quarter note (E). The piano accompaniment includes a triplet of eighth notes (F#, G#, A) in the bass line. The lyrics "Plan - plan - plan - plan - plan, gay ca - va - lier" are written below the piano part.

loves with - out fa - vour, and fights with - out fear, Whose heart beats with joy when the

*Plan - plan - plan - plan - plan - plan!*

*Plan - plan - plan - plan - plan - plan!*

The third system concludes the musical score. The vocal line features a melodic phrase ending with a quarter note (F#). The piano accompaniment includes a triplet of eighth notes (G#, A, B) in the bass line. The lyrics "Plan - plan - plan - plan - plan - plan!" are written below the piano part.

bu - gle sounds clear- "Boots, sad\_dle, to horse and to du - ty!"

*Plan - plan - plan - plan - plan - plan - plan! Then*

*Plan - plan - plan - plan - plan - plan - plan! Then*

*ff* here is a toast to the gay ca - va - lier, gay ca - va - lier Who

*ff* here is a toast to the gay ca - va - lier, gay ca - va - lier Who

loves with - out fa - vour, and fights with - out fear, Whose heart beats with joy when the

loves with - out fa - vour, and fights with - out fear, Whose heart beats with joy when the

Sounds "Boot, sad - dle, to horse!

bu - gle sounds clear- Sounds clear- "To sad - dle,

bu - gle sounds clear- Sounds clear-

horse and to du - - - ty!"

horse and to du - - - ty!"

8

DUET. (Tatters and Walter.)

"BEAUTY'S WEALTH."

Andante moderato.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante moderato' and the dynamic is 'mf'.

WALTERS.

1. Rich are they held who  
TATTERS.

2. If Na.ture, with ap -

The piano accompaniment for the first two lines of the duet. It features a steady accompaniment in the left hand and a more active melodic line in the right hand, including some chordal textures.

gold— possess, Fav - 'rites at For - tune's shrine; —

- prov - ing smile, Show'rs her beauteous gifts on me, —

The vocal lines for the first two lines of the duet. The lyrics are: "gold— possess, Fav - 'rites at For - tune's shrine; —" for the first line, and "- prov - ing smile, Show'rs her beauteous gifts on me, —" for the second line. The notes are placed above the lyrics.

The piano accompaniment for the second two lines of the duet. It continues the accompaniment from the first section, with some changes in chordal structure and melodic movement.

But who would dare to true as - sess Such - wealth as  
 What need have I for rich - es while I have love and

thine? Tho' low - ly thou in world - ly sense,  
 thee? Yet, if your beau - ty - theme be true, 'Tis

Na - ture, with true mu - ni - fi - cence,  
 then — my for - tune, sir, you woo.

Giv - eth thee wealth all else a - bove— Wealth of  
 Beau - ty's wealth\_ that may fleet ing prove, Can it ac -

beau - ty, wealth of love— Tho' poor thou be in all this world af -  
 -quire a con - stant love?— Tho' poor I be in all this world af -

- fords, For - tune to thee its rich - est gift ac -  
 - fords, For - tune to me its rich - est gift ac -

cords; \_\_\_\_\_ And as love's of - fer - ing be - fore thy beau-teous

cords; \_\_\_\_\_ Should it but to my lov - ing cus - to - dy as -

1.

shrine \_\_\_\_\_ I lay this heart of mine.

- sign \_\_\_\_\_ A faith-ful heart in thine.

2.

mine. faith-ful heart in mine.

thine. faith-ful heart in thine.

## DUET. (Seth and Poll.)

"THE FOLLY-FOLLY-FOLLY OF FLIRTATION."

Piano.

The piano introduction for the first system is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a forte (f) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with chords and single notes.

(SETH.) 1. Sup - pos - ing - (POLL) Well, sup - pos - ing? - (SETH) There's a maid - en (POLL) And a man: (SETH.) Sup -  
 (SETH.) 2. Sup - pos - ing - (POLL) Well, sup - pos - ing? - (SETH) That the girl should mar - ried be; Sup -

The first system of the duet features two vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The lyrics are written below the vocal lines, with hyphens indicating syllables that span across notes.

- pos - ing - (POLL) Yes, sup - pos - ing? - (SETH) Well, sup - pos - ing he be - gan To  
 - pos - ing - (POLL) Yes, sup - pos - ing? - (SETH) Hub - by was - nt there to see And she

The second system continues the duet with two vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The lyrics are written below the vocal lines, with hyphens indicating syllables that span across notes.

find the maid at - trac - tive - (POLL) And the maid to find his arm (BOTH) Was  
 found the man at - trac - tive, (POLL) Would the con - se - quen - ces be She'd

The third system concludes the duet with two vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The lyrics are written below the vocal lines, with hyphens indicating syllables that span across notes.



gen - tly placed a - round her waist—Well! where would be the harm? (SETH.) Sup -  
turn a - way?(POLL.)With - out de - lay!— or ask him in to tea. Sup -

- pos - ing—(POLL.)Well, sup - pos - ing?—(SETH)That the fel - low stole a kiss, (POLL.)And sup -  
- pos - ing—(SETH.)Well, sup - pos - ing?—(POLL.)That the la - dy chanced to smile, And sup -

- pos - ing—(SETH.)Yes, sup - pos - ing?—(POLL.)That the maid re - plied like this (BOTH.) Sup -  
- pos - ing—(SETH.)Yes, sup - pos - ing?—(POLL.)Hub - by's watch - ing all the while, (SETH.)And sup -

- pos - ing— he pro - pos - ing— that the maid - en ac - qui - esced, The  
- pos - ing with you clos - ing— he should fell you with a blow, (BOTH.) Then the

fol - ly— fol - ly— fol - ly of flirt - a - tion may be guessed.  
fol - ly— fol - ly— fol - ly of flirt - a - tion {I} you would know.

## REFRAIN.

Flirt - ing's like ca - reer - ing round a bee - hive, -  
 Flirt - ing round an - o - ther fel - lows' bee - hive

Love's the bum - ble - bee up - on the wing; When it  
 May be fun when no one's there to see; But it

ends in ma - tri - mo - ny You per - haps may find the ho - ney But the  
 is - nt half so jol - ly, When in - dulg - ing in the fol - ly, If you're

chan - ces are you on - ly find the sting.  
 sud - den - ly con - front - ed with the bee.

D. C.

## No. 9.

## SONG. (Isobel and Chorus of eight Maids.)

"A LADY OF FASHION."

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It begins with a quarter rest, followed by a series of chords and eighth notes. The left hand starts with a bass clef and a 3/4 time signature, playing a steady bass line of quarter notes. A dynamic marking of *f* (forte) is placed at the beginning of the right hand.

ISOBEL.

1. A ve - ry great la - dy am I ———— Of  
 2. If I go to Vaux - hall, or the Row, ———— To the  
 3. I'm bu - sy from morn - ing till night; ———— I've

The vocal line for Isobel is written on a single staff with a treble clef and a key signature of three sharps. It begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff, with three numbered lines of text. The piano accompaniment continues below the vocal line, with a dynamic marking of *p* (piano) at the start.

el - e - gant man - ners and gra - ces; ———— All the gal - lants a - gree None can  
 Park, or the Mall, or the Ci - ty, ———— Why, I vow and de - clare That there's  
 no time to mope or be lone - ly; ———— For I break - fast, I shop, Then I

The vocal line continues with a series of eighth and quarter notes. The lyrics are written below the staff, with three lines of text. The piano accompaniment continues below the vocal line.

em - u - late me In po - e - try, mus - ic, or smart re - par - tee, Or in  
 no - bo - dy there In man - ner and style — with me can com - pare, Or is  
 lunch, and I pop In a call or two - dine, — then pro - ba - bly drop In a

The vocal line concludes with a series of eighth and quarter notes. The lyrics are written below the staff, with three lines of text. The piano accompaniment continues below the vocal line.

an - y - thing fash - ion em - bra - ces. \_\_\_\_\_ My gowns (quite the smart - est in  
 half so at - trac - tive and pret - ty. \_\_\_\_\_ Where I am, all oth - er girls  
 con - ver - saz - i - o - ne. \_\_\_\_\_ Then of course there's a ball, or a

town) \_\_\_\_\_ The hearts of the wo - men em - pas - sion; \_\_\_\_\_ My  
 have \_\_\_\_\_ In com - par - i - son noth - ing but trash on. \_\_\_\_\_ When  
 rout, \_\_\_\_\_ Or the ta - bles, to risk one's loose cash on; \_\_\_\_\_ Then

dress is the code Of the style à - la - mode; Eight mai - dens, at - ten - tions on  
 I'm at a dance I have ev - 'ry man's glance, To faint I may find it ef -  
 sup - per, you know, Will be due, and I go To bed, when the cocks are just

me are bes - towed, As be - fit - ting a la - dy of fash - ion. *rall.*  
 - fec - tive, per - chance, As be - fit - ting a la - dy of fash - ion.  
 start - ing to crow, As be - fit - ting a la - dy of fash - ion.

This the maid with wire and curls, This with jew-els rare I  
 This the maid the va-pours notes, This un-ties my fur be  
 This the maid my cloak to doff, This my lace and taf-fe

don, This ad-justs my cap of pearls,  
 - lows, This con-veys the an-ti-dotes,  
 - tas, This takes-my com-plex-ion off,

This puts my com-plex-ion on. This the pow-der  
 This ap-plies them to my nose. This the fan with  
 This one-all et-cet-e-ras. This sprays on per-

puff ap-plies, This one sees the patch-es spread,  
 vi-gour plies, This one puts me in re-pair,  
 - fu-mer-ee, This puts night-cap on my head,

This the mir - ror's aid sup - plies, This one sees the mon - key  
 This the late hour sig - ni - fies, This one calls my la - dy's  
 This puts on my robe - de - nuit, This one puts me in - to

MAIDS.

fed.  
 chair.  
 bed.  
 We're her tir - ing mai - dens eight,

ISOBEL.

Tire her ear - ly, tire her late. A tir - ing task we beg to state - At -

- tir - ing a la - dy of fash - ion.

No 10.

FINALE—ACT I.

Voice. **SERG!**  
Ar - rest her! That girl your pris -'ner

Piano. *f*

**TATTERS.** make. No, no!

**DICK.** What's this? There's some mis - take.

**SERG!** Not so. Stand

**WALTER.** back! a pris -'ner she. But, Ser - geant, for what rea - son?

**SERG!** A

*slow and marked*

**ALL.** reg - i - cide's ac - com - plice, I ar - rest her— Yes?

**SERG!** for high trea - son! High

**DICK.**

treason! Ha! ha! ha! well, real - ly, that's a - mus - ing. It is true. And

SERG! WALTER.

The first system of music shows a vocal line for Serg and a vocal line for Walter. Serg's line begins with "treason! Ha! ha! ha!" and continues with "well, real - ly, that's a - mus - ing." Walter's line begins with "It is true. And". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C).

who this maid - en is ac - cus - ing? Your par - don, Cap - tain, it is I, And

SERG! (to SCRABY.)

*p* *mf*

The second system of music features a vocal line for Serg and piano accompaniment. Serg's line begins with "who this maid - en is ac - cus - ing?" and continues with "Your par - don, Cap - tain, it is I, And". The piano accompaniment has a right-hand part with chords and a left-hand part with a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C). Dynamics include piano (*p*) and mezzo-forte (*mf*).

this old man can tell you why. Speak, then, and tell us who she be.

WALTER (to SCRABY.)

The third system of music features a vocal line for Walter and piano accompaniment. Walter's line begins with "this old man can tell you why. Speak, then, and tell us who she be." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C).

She is my mis - tress. Your mis - tress, sir - rah! What's her name? Me -

SCRABY. WALTER. SCRABY.

*mf*

The fourth system of music features vocal lines for Scrabby and Walter, and piano accompaniment. Scrabby's line begins with "She is my mis - tress." and continues with "Your mis - tress, sir - rah! What's her name? Me -". The piano accompaniment has a right-hand part with chords and a left-hand part with a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C). Dynamics include mezzo-forte (*mf*).



WALTER. CHORUS. SCRABY.

thinks it's one that you should know. Her name, I say! Yes, yes, her name! Her name!

Yes, yes, her name!

*mf*

name is- Her name is- La - dy Bet - ty Lud - low.

*f* *ff* *ff*

Yes? Yes? La - dy Bet - ty

Yes? Yes? La - dy Bet - ty

*f* *ff* *p*

Lud - low? La - dy Bet - ty Lud - low?

Lud - low? La - dy Bet - ty Lud - low?

*ff*

La - dy Bet - ty Lud - low, Will be far and near

*ff*

La - dy Bet - ty Lud - low, Will be far and near

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (*ff*) dynamic marking. The lyrics are "La - dy Bet - ty Lud - low, Will be far and near". The middle staff is a piano accompaniment line in bass clef, also in D major and common time, with a forte (*ff*) dynamic marking. The bottom staff is a grand staff (treble and bass clefs) showing the piano accompaniment with chords and melodic lines.

Toast.ed Queen of Beau - ty By each ca - va - lier. Hom-age all ac-cord her,

Toast.ed Queen of Beau - ty By each ca - va - lier. Hom-age all ac-cord her,

The second system continues the musical score. The vocal line (top staff) has lyrics "Toast.ed Queen of Beau - ty By each ca - va - lier. Hom-age all ac-cord her,". The piano accompaniment (middle and bottom staves) continues with the same forte (*ff*) dynamic. The piano part features a mix of chords and moving lines, with some chromaticism in the bass line.

Kneel - ing at her throne; La - dy Bet - ty Lud - low Makes all hearts her own.

Kneel - ing at her throne; La - dy Bet - ty Lud - low Makes all hearts her own.

The third system concludes the musical score. The vocal line (top staff) has lyrics "Kneel - ing at her throne; La - dy Bet - ty Lud - low Makes all hearts her own." The piano accompaniment (middle and bottom staves) continues with the forte (*ff*) dynamic. The piece ends with a final chord in D major.

WALTER.

And can it be that she is a sus - pect - ed per - son?

SERG!

Yes, Cap - tain. Sus - pect - ed of trea - son - a - ble de - signs on His Ma - jes - ty at Do - ver on

WALTER.

May the twen - ty - fifth. You are mis - ta - ken, for

Tempo di Marcia.

I can - swear to see - ing this la - dy that ve - ry day at

SERG!

Berk-hamp-stead, a hun-dred miles a-way from Do-ver. Re-lease your

pris-'ner! Re-lease your pris-'ner!

*con espress.*

*p*

TATTERS.

Sir, for your kind at-ti-tude

Ac-cept my grat-i-tude, Ere I de-part. I

thank you sin - cere - ly, Tho' not with words mere - ly, But all my

heart. — From this ac - cu - sa - tion, To your me - di - a - tion My

free - dom's due. — And tho' we may se - ver, To

CHORUS.  
(unaccompan<sup>d</sup>)

meet a - gain ne - ver, My thoughts will be ev - er Of you. — Sir,  
Sir,

for your kind at - ti - tude, Ac - cept her grat - i - tude, Ere she de -

for your kind at - ti - tude, Ac - cept her grat - i - tude, Ere she de -

- part She thanks you sin - cere - ly, Tho' not with words mere - ly, But

- part She thanks you sin - cere - ly, Tho' not with words mere - ly, But

all her heart. — From this ac - cu - sa - tion, To your med - i - a - tion Her

all her heart. — From this ac - cu - sa - tion, To your med - i - a - tion Her

free - dom's due. — And tho' you may se - ver, To meet a - gain ne - ver, Her

free - dom's due. — And tho' you may se - ver, To meet a - gain ne - ver, Her

The first system consists of three staves. The top staff is a vocal line with lyrics: "free - dom's due. — And tho' you may se - ver, To meet a - gain ne - ver, Her". The middle staff is a piano accompaniment line with lyrics: "free - dom's due. — And tho' you may se - ver, To meet a - gain ne - ver, Her". The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The piano part is mostly rests in this system.

thoughts will be ev - er of you, — Her thoughts will be ev - er of

thoughts will be ev - er of you, — Her thoughts will be ev - er of

The second system consists of three staves. The top staff is a vocal line with lyrics: "thoughts will be ev - er of you, — Her thoughts will be ev - er of". The middle staff is a piano accompaniment line with lyrics: "thoughts will be ev - er of you, — Her thoughts will be ev - er of". The bottom staff is a grand staff with a key signature of one sharp (F#) and a common time signature (C). The piano part has a *cresc.* marking in the second measure.

you, — Her thoughts will be ev - er of you. —

you, — Her thoughts will be ev - er of you. —

The third system consists of three staves. The top staff is a vocal line with lyrics: "you, — Her thoughts will be ev - er of you. —". The middle staff is a piano accompaniment line with lyrics: "you, — Her thoughts will be ev - er of you. —". The bottom staff is a grand staff with a key signature of one sharp (F#) and a common time signature (C). The piano part features a *cresc.* marking and ends with a double bar line.

*ff*

La - dy Bet - ty Lud - low, Will be far and near

*ff*

La - dy Bet - ty Lud - low, Will be far and near

Toast.ed Queen of Beau - ty By each ca - va - lier. Hom.age all ac.cord her,

Toast.ed Queen of Beau - ty By each ca - va - lier. Hom.age all ac.cord her,

Kneel.ing at her throne; La - dy Bet - ty Lud - low Makes all hearts her own.

Kneel.ing at her throne; La - dy Bet - ty Lud - low Makes all hearts her own.



## Act II.

No. 11.

## OPENING CHORUS.

Piano. *f*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The music is in a minor key with a common time signature.

The second system continues the piano introduction with similar harmonic and melodic patterns in both hands.

The third system concludes the piano introduction, featuring a final cadence and a repeat sign at the end of the right-hand staff.

## CHORUS.

Joy a.bound\_ing, All sur\_round\_ing, Plea\_sure holds its sway.

The vocal line begins with a series of chords and a melodic line. The lyrics are written below the notes.

Joy a.bound\_ing, All sur\_round\_ing, Plea\_sure holds its sway. —

The piano accompaniment for the chorus consists of two staves. The right hand plays chords and the left hand plays a moving bass line. The music is in a minor key with a common time signature.

Grief and sor - row Till to - mor - row We must hide a -

Grief and sor - row Till to - mor - row We must hide a -

- way. Wed - ding bells will soon be ring - ing

- way. Wed - ding bells will soon be ring - ing

O'er the coun - try wide; Soon a lov - er

O'er the coun - try wide; Soon a lov - er

SOLO.

will be bring - ing Here a blush - ing bride, Quick -

will be bring - ing Here a blush - ing bride,

- ly ap - proach - es the nup - tial hour, May Fate on Bride and Bride - groom show'r

All that is bliss - ful with - in its pow'r.

## CHORUS.

Hail this u - nion! Sweet com - mu - nion Of two hap - py

Hail this u - nion! Sweet com - mu - nion Of two hap - py

hearts Scat - ters sad - ness, And its glad - ness

hearts Scat - ters sad - ness, And its glad - ness

To us all im - parts. Joy and laugh - ter con - sti - tute your

To us all im - parts. Joy and laugh - ter con - sti - tute your

Con-duct, ev - 'ry - where, Em - blem - at - ic of the fu - ture

Con-duct ev - 'ry - where, Em - blem - at - ic of the fu - ture

This system contains the first two systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "Con-duct, ev - 'ry - where, Em - blem - at - ic of the fu - ture". The second system is identical but without lyrics. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Of the hap - py pair.

Of the hap - py pair.

This system contains the third and fourth systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "Of the hap - py pair.". The second system is identical but without lyrics. The piano accompaniment continues with chords and a moving bass line.

This system contains the fifth and sixth systems of music. Both systems feature only piano accompaniment in bass clef. The fifth system shows a continuation of the bass line, while the sixth system concludes with a final chord and a fermata over the last few notes.

SONG. (Scraby.)  
"THE EMOLUMENTS OF STEWARD."

1. The  
2. Then

guests who are in - vi - ted to this func - tion ma - tri - mo - ni - al Will  
if you should be hand - ing, well, sup - pose we say as - pa - ra - gus - A

soon be now ar - riv - ing, so your ears to me in - cline. Up - on  
ve - ry daint - y lux - u - ry, to waste which is a crime: So in

ev - 'ry such oc - ca - sion, I find guests make no e - va - sion Of the  
serv - ing it be spar - ing; If there be a guest so dar - ing As to

in - ter - est - ing de - tails of the vic - tuals and the wine. In  
go and take some more of it, you must - n't give him time. Then

serv - ing out the lat - ter, I do pray you be par - tic - u - lar, Dis -  
jel - ly too, which prob - ab - ly has got some fine li - queur in it, - Should

- crim - in - ate dis - creet - ly as to sta - tus of the guest; Ap -  
a - ny - one sug - gest to you "A - no - ther help - ing please!" While

- por - tion cheap li - ba - tions To the ten - ants and re - la - tions; To  
hand - ing it, just wob - ble it, And ere there's time to gob - ble it, You

## REFRAIN.

wealth - y friends and coun - ty folk of course you give the best. The e -  
 hast - i - ly re - move it, while in - ter - ro - ga - ting "Cheese?" The e -

- mol - u - ments of ste - ward Are in - var - i - 'bly se - cur - ed If an  
 - mol - u - ments of ste - ward Are in - var - i - 'bly se - cur - ed If an

in - ter - est in mat - ters of e - con - o - my is shown. Should a  
 in - ter - est in mat - ters of e - con - o - my is shown, And he

vis - it - or's gust - a - tion Show a lack of ed - u - ca - tion, Then the  
 checks all prod - i - gal - i - ty Of mas - ter's hos - pi - tal - i - ty In



stew - ard serves a liq - uor of a low - er val - u - a - tion; The  
 ev - 'ry way con - ceiv - a - ble, and met - a - phor - i - cal - ly he Con -

wine he saves his mas - ter will of course be - come his own. The  
 - sid - ers mas - ter's in - ter - est - but ac - tual - ly his own. Con -

CHORUS.

wine he saves his mas - ter will of course be - come his own.  
 - sid - ers mas - ter's in - ter - est - but ac - tual - ly his own.

Hail this u - nion! Sweet commu - nion Of two hap - py

Hail this u - nion! Sweet commu - nion Of two hap - py

This system contains the first two systems of music. The top system shows the vocal line with lyrics: "Hail this u - nion! Sweet commu - nion Of two hap - py". The bottom system shows the piano accompaniment with a similar melody.

hearts Scat - ters sad - ness, And its glad - ness

hearts Scat - ters sad - ness, And its glad - ness

This system contains the third and fourth systems of music. The top system shows the vocal line with lyrics: "hearts Scat - ters sad - ness, And its glad - ness". The bottom system shows the piano accompaniment.

To us all im - parts. Joy and laugh - ter

To us all im - parts. Joy and laugh - ter

This system contains the fifth and sixth systems of music. The top system shows the vocal line with lyrics: "To us all im - parts. Joy and laugh - ter". The bottom system shows the piano accompaniment.

con - sti - tute your Con - duct ev - 'ry - where,

con - sti - tute your Con - duct ev - 'ry - where,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "con - sti - tute your Con - duct ev - 'ry - where,".

Em - blem - at - ic of the fu - ture Of the hap - py pair.

Em - blem - at - ic of the fu - ture Of the hap - py pair.

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "Em - blem - at - ic of the fu - ture Of the hap - py pair.".

The third system of the musical score consists of piano accompaniment in grand staff. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

The fourth system of the musical score consists of piano accompaniment in grand staff. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand, concluding the piece with a final chord.

## No 12.

## DUET. (Scraby and Isobel.)

"PURITAN AND CAVALIER."

Scraby. § SCRABY.

1. A Pu - ri - tan is  
2. The Pu - ri - tan, with

Piano. *mf* *p*

u - su - al - ly seen Of saint - ly bear - ing, so - ber in his mien. Good  
saint - li - ness im - bued, Goes on his way in mor - al rec - ti - tude. Al -

ISOBEL.

coun - sel he dis - pen - seth as he goes, Re - li - gious dis - course,  
- lure - ments he a - voids with down - cast eyes, First see - ing how the

spo - ken thro' his nose. A ca - va - lier is quite the o - ther way,  
 sit - u - a - tion lies. A ca - va - lier his en - er - gies de - votes To

Hand - some, care - less, jo - vial and gay. 'Tis kiss - es — he dis -  
 fight - ing, — flirt - ing, plays and pet - ti - coats. Al - lure - ments he a -

SCRABY.

- pen - seth as he goes. You don't, my dear, I hope, par - ti - ci -  
 - voids - when none a - rise. And lo! the aw - ful fate a - wait - ing

- pate his in those!  
 his de - mise.

ISOBEL. SCRABY. ISOBEL.

Pu - ri - tan And Ca - va - lier — saint - ly man. And  
 Pu - ri - tan And Ca - va - lier — Pru - dent man! De -

SCRABY.

rake, I — fear. — Seiz - es op - por - tu - ni - ties to mor - al - ise -  
 - void of — fear! — Fight - ing el - o - quent - ly 'gainst all sin - ful guile.

ISOBEL. SCRABY.

Sees his op - por - tu - ni - ties in maid - en's eyes. Ca - va - lier And  
 Fight - ing hard fre - quent - ly for a la - dy's smile. Ca - va - lier And

BOTH.

Pu - ri - tan - Built, 'tis — clear, on dif - f'rent plan -  
 Pu - ri - tan, In a — sphere hy - me - ni - an,

SCRABY.

Which way should a maid's af - fec - tion steer, To Pu - ri - tan!  
 Which doth most de - si - ra - ble ap - pear? The Pu - ri - tan!

ISOBEL.

Ca - va - lier, Ca - va - lier.  
 Ca - va - lier, Ca - va - lier.

SCRABY.

ISOBEL.

Pu - ri - tan! Ca - va - lier!  
 Pu - ri - tan! Ca - va - lier!

ROMANCE. (Dick.)

“WOULDST THOU RECALL THE PAST?”

Piano. *mf*

Wouldst thou fore-go what For-tune's grant-ing- All the de-lights that wealth can

*p*

give? Wouldst thou re-call, those joys sup-plant-ing, The wan-d'ring

life thou used to live? Wouldst thou fore-go this re-gal



splen - dour, This re - ti - nue, this man - sion fair?

Wouldst thou re - call those com - forts slen - der That we to -

- ge - ther used to - share? Hun - ger, thirst and scan - ty

wa - ges, Snow, heat, cold and dust and mire; —

Ser - vants, hors - es, e - qui - pa - ges, Jew - els, wealth and silk at -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "Ser - vants, hors - es, e - qui - pa - ges, Jew - els, wealth and silk at -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It features a series of chords and moving lines in both hands.

- tire? Would'st thou re - tain all that thou

The second system continues the musical score. The vocal line has a fermata over the first measure, followed by the lyrics "- tire? Would'st thou re - tain all that thou". The piano accompaniment continues with similar harmonic and melodic patterns.

hast, Or once a - gain re - call the past? Or once a - gain re -

The third system features the lyrics "hast, Or once a - gain re - call the past? Or once a - gain re -". The piano accompaniment includes a prominent melodic line in the right hand with a slur and a fermata over the final measure of the system.

- call the past?

The fourth system concludes the musical score with the lyrics "- call the past?". The piano accompaniment features a dynamic marking of *f* (forte) in the first measure and *p* (piano) in the second measure, ending with a fermata.

Nº 14.

BALLAD. (Tatters.)

“THE DAWNING OF LOVE.”

Tempo di Valse.

Tatters.

Piano.

The first system of music features a vocal line for 'Tatters' and a piano accompaniment. The piano part begins with a *mf* dynamic. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand.

1. There comes a time to  
 2. Though by - gone years have

The second system continues the musical score. The piano part includes a *p* dynamic marking. The vocal line has a rest followed by the lyrics. The piano accompaniment continues with chords and a bass line.

one and all When hap - pi - ness reigns su - preme, And  
 drear - y been, Like un - to an end - less night,

The third system concludes the musical score. The piano part continues with chords and a bass line. The vocal line has a rest followed by the lyrics. The piano accompaniment continues with chords and a bass line.

all life's stern re - al - i - ties Are but a  
 Yet up - on life's ho - ri - zon gleams A glo - rious

dream. The songs of birds are bright - er, The  
 light. It spreads in a ro - seate splen - dour, And

flow'rets more fra - grant grow, The world is all en -  
 dark - ness has passed a - way; The heart re - joic - ing

- vel - oped in A ro - seate glow. 'Tis the  
 wakes to find A new - born day. 'Tis the

Valse tempo.

dawn - ing of love, — All ec - sta - cies a - bove, —  
 dawn - ing of love — That ra - di - ates a - bove, —

— When hearts o'er - flow with glad - - ness, For there's no thought of  
 — Its blush - ing beams be - stow - - ing On hearts all glad - ly

sad - ness In the dawn - ing of love, — In the dawn -  
 glow - ing In the dawn - ing of love — In the dawn -

- ing of love. —  
 - ing of love. —

## SONG. (Poll.)

"CHARITY."

Poll.

Piano.

1. Cha - ri - ty Muir, A dain - ty, pure, And seem - ing - ly as sim - ple as a  
 2. Cha - ri - ty Muir, You may be sure, As ev - 'ry pret - ty maid - en is, was  
 3. Cha - ri - ty Muir Pos - sessed a woo - er With a cor - o - net, a ti - tle, ci - ty

lit - tle maid should be, So prim, so sweet, So trim, so neat, As  
 plen - ti - ful - ly sought By love - sick swain, And not in vain, For  
 pro - per - ty and farms. When - e'er she found Him hang - ing round She

quaint a lit - tle Pu - ri - tan as you could wish to see. Her life was spent In  
 she had far more lov - ers than a sim - ple maid - en ought. Though so de - mure, I  
 lost no op - por - tu - ni - ty so - li - cit - ing his *alms*. And when he placed A -

good in - tent, De - void of all ap - proach to sec - u - lar - i - ty. And she  
 ne - ver knew a Case she thought a kiss ir - reg - u - lar - i - ty. She would  
 - round her waist His *arms* in sym - pa - thet - ic cir - cu - lar - i - ty, And pro -

al - ways un - der - stood It was pro - per, it was good, To get  
 say "Make no mis - take, All the kiss - es that I take Are en -  
 - posed, she an - swered "Yes, For the wealth that you pos - sess Will be

ev - 'ry - thing she could For Cha - ri - ty. For  
 - tire - ly for the sake Of Cha - ri - ty." For  
 aw - fly nice, I guess, For Cha - ri - ty." For

Cha - ri - ty, sweet Cha - ri - ty, Was her one thought and aim, And  
 Cha - ri - ty, sweet Cha - ri - ty, All of - fer - ings she'd claim, And  
 Cha - ri - ty, sweet Cha - ri - ty, A peer - ess she be - came; And

Cha - ri - ty - yes, Cha - ri - ty, You'll no - tice, was her name.  
 Cha - ri - ty found Cha - ri - ty A ve - ry pleas - ant game.  
 Cha - ri - ty found Cha - ri - ty A ve - ry pay - ing game.

D. C.



No. 16.

SONG. (Seth.)

"THE FIDDLER AND HIS DOG."

*Tutti.* *Piano on Stage.* *Orch.*

*Piano.* *f* *mf*

*tr* *Piano.* *Orch.* *tr* *Piano.* *Orch.*

A fid - dler fid - dled fast and slow, Yet fid - dled he no air. He

fid - dled high. he fid - dled low, But why, I'm not a - ware. He

The musical score is arranged in four systems. The first system shows the piano introduction with a *Tutti* dynamic and a *f* (forte) dynamic. The piano part consists of a rhythmic accompaniment in 2/4 time. The orchestra enters with a melodic line in the right hand and a supporting line in the left hand. The second system continues the piano and orchestra parts, with the piano part featuring a *tr* (trill) and a *mf* (mezzo-forte) dynamic. The third system introduces the vocal line with the lyrics: "A fid - dler fid - dled fast and slow, Yet fid - dled he no air. He". The piano part continues with a *p* (piano) dynamic. The fourth system continues the vocal line with the lyrics: "fid - dled high. he fid - dled low, But why, I'm not a - ware. He". The piano part continues with a *p* dynamic.

had an old de - cre - pit dog Which had no hair, no - where; The fid - dle of all

air was bare, The dog was bare of hair. *Piano.* *Orch.* *tr*

*Violin.*

So hair re - stor - er rubb'd he well On that dog ev - 'ry -

-where, And soon that bald old spa - ni - el Was no - thing else but hair.

Tempo di Valse.

The first system of music is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the melodic and harmonic themes established in the first system, maintaining the waltz tempo.

Tempo primo.

The third system begins with a change in tempo to 'Tempo primo' (2/4 time). The right hand has a more active, rhythmic melody, while the left hand features a steady accompaniment. A dynamic marking of *f* (forte) is present.

The fourth system includes dynamic markings for 'Piano.' and 'Orch.' (orchestra). The piano part has a *mf* (mezzo-forte) dynamic. The orchestral part is indicated by a *tr* (trill) marking.

The fifth system continues the musical piece, featuring a *tr* marking and the word 'The' written above the staff. The piano part has a *Piano.* dynamic marking.

fid - dler's wea - ry fid - dling. The dog it could - n't bear. The

*p*

fid - dler could - n't bear the dog, It looked so like a bear. Piano

Piano

Orch. *tr* Piano. *tr* Orch. *tr*

Orch. *tr* Piano. *tr* Orch. *tr*

So

*tr* *tr*

So

to a bar - ber he re - paired, To shave off all its hair, Re -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'to a bar - ber he re - paired, To shave off all its hair, Re -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- mark - ing, When the dog is bare, It's much less like a bear. Piano.

The second system continues the musical score with the lyrics '- mark - ing, When the dog is bare, It's much less like a bear. Piano.'. The piano accompaniment continues with similar rhythmic patterns, and the word 'Piano.' is written at the end of the system.

Orch. *tr* 8..... The

The third system introduces an orchestral line on a single staff, labeled 'Orch.' with a trill symbol (*tr*). The piano accompaniment continues. The word 'The' is written at the end of the system, and a fermata is placed over the final note of the orchestral line.

Violin. bar - ber shaved the dog all day, From morn - ing un - til dark; He

The fourth system features a violin line on a single staff, labeled 'Violin.'. The piano accompaniment continues. The lyrics 'bar - ber shaved the dog all day, From morn - ing un - til dark; He' are written below the violin line.

shaved the poor dog all a - way And on - ly left its bark.

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "shaved the poor dog all a - way And on - ly left its bark."

Tempo di Valse.

The second system of the score is a piano accompaniment in grand staff, marked "Tempo di Valse." The key signature remains one sharp (F#) and the time signature is 3/4. It consists of two systems of music.

Tempo primo.

The third system of the score is a piano accompaniment in grand staff, marked "Tempo primo." The key signature has two sharps (F# and C#) and the time signature is 2/4. The word "The" is written at the end of the first staff. The piano part begins with a forte (*f*) dynamic and includes a double bar line with repeat dots.

Slower.

fid-dler and his fid-dle Are now the worse for wear; The fee-ble bark-ing

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "fid-dler and his fid-dle Are now the worse for wear; The fee-ble bark-ing". The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The piano part includes a dynamic marking of *p* (piano) and features a mix of chords and moving lines.

of a dog Ac-com-pan-ies the pair: And pas-sers-by who hear that bark As -

The second system continues the vocal line with the lyrics "of a dog Ac-com-pan-ies the pair: And pas-sers-by who hear that bark As -". The piano accompaniment continues with similar harmonic support, including a fermata over a chord in the vocal line.

-tonished stand and stare; You see, they can-not see the dog, Be-cause it is not

The third system contains the lyrics "-tonished stand and stare; You see, they can-not see the dog, Be-cause it is not". The piano accompaniment provides a steady accompaniment with some chordal textures.

there! Piano. Orch. Yet

The fourth system begins with the word "there!". It features a section for the Piano and Orchestra. The piano part has a dynamic marking of *Piano.* and includes a trill (*tr*) and an octave marking (*8*). The orchestra part is indicated by "Orch." and shows a melodic line with a trill. The system concludes with the word "Yet".

Violin.

morn - ing, night, and af - ter - noon The fid - dler on must jog With a

fid - dle that's with - out a tune, And a bark with - out a dog.

Tempo di Valse.

Tempo di Valse.

Tempo di Valse.

Tempo di Valse.



No 17.

## TRIO. (Poll, Dick and Seth.)

"IF I WERE A KING."

Piano. *mf*

The piano introduction is in 6/8 time with a key signature of two sharps (F# and C#). It consists of two staves. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

SETH.

If I were a King, The gen - u - ine thing, With a crown on my head, and

The musical notation for SETH's first line includes a vocal line and piano accompaniment. The piano part is marked *p* and features a steady accompaniment of chords and single notes in the bass line.

no - thing to do I'd al - ways have near A fla - gon of beer, And

The musical notation for SETH's second line continues the vocal line and piano accompaniment. The piano part maintains the same accompaniment style as the first line.

POLL.

un - der the throne have a bar - rel or two. From morn - ing till night, To

The musical notation for POLL's line includes a vocal line and piano accompaniment. The piano part continues the accompaniment from the previous lines.

left and to right, Would del - i - cate dain - ties his pal - ate pro - voke. And

*rall.*  
un - der his head, When he was in bed, He'd have a cold chicken in case he a - woke.

*rall.*

POLL.  
With the rar - est wines pos - sess - i - ble,  
DICK.  
With the rar - est wines pos - sess - i - ble,  
SETH.  
With the rar - est wines pos - sess - i - ble,

*ff a tempo* *mf*

with the fair - est maids car - ess - i - ble, Daint - ies rich and in - di - ges - ti - ble

with the fair - est maids car - ess - i - ble, Daint - ies rich and in - di - ges - ti - ble

with the fair - est maids car - ess - i - ble, Daint - ies rich and in - di - ges - ti - ble

He'd have a reg - u - lar fling! \_\_\_\_\_ He'd go in for knight - ly val - i - ance,

I'd have a reg - u - lar fling! \_\_\_\_\_ I'd go in for knight - ly val - i - ance,

I'd have a reg - u - lar fling! \_\_\_\_\_ I'd go in for knight - ly val - i - ance,

Mus - ic, flirt - ing, love and dal - li - ance, If he were a

Mus - ic, flirt - ing, love and dal - li - ance, If I were a

Mus - ic, flirt - ing, love and dal - li - ance, If I were a

King, a King, — If he were a King.

King, a King, — If I were a King. If DICK.

King, a King, — If I were a King.

SOLO.

I were a King, I'd dance and I'd sing, And

live in a pal - ace of mar - ble and gold, With

Bar - ons and Earls, And beau - ti - ful girls At -

- tend - ing up - on me but none of them old, The

la - dies would be Of ex - alt - ed de-gree, And

no - ted for beau - ty all mai - dens a\_bove; My

el - e - gant court would be the re - sort Of

gal - lan - try, po - e - try, beau - ty and love.

Tempo *mo*

POLL.

With the rar - est wines pos\_sess.i - ble,

DICK.

With the rar - est wines pos\_sess.i - ble,

SETH.

With the rar - est wines pos\_sess.i - ble,

*ff*

With the fair - est maids car\_ess - i - ble, Dain - ties rich and

With the fair - est maids car\_ess - i - ble, Dain - ties rich and

With the fair - est maids car\_ess - i - ble, Dain - ties rich and

in - di - gest - i - ble He'd have a reg - u - lar fling!\_\_\_\_\_

in - di - gest - i - ble I'd have a reg - u - lar fling!\_\_\_\_\_

in - di - gest - i - ble I'd have a reg - u - lar fling!\_\_\_\_\_

He'd go in for knight - ly va - li - ance, Mus - ic, flirt - ing,

I'd go in for knight - ly va - li - ance, Mus - ic, flirt - ing,

I'd go in for knight - ly va - li - ance, Mus - ic, flirt - ing,



love and dal-li-ance, If he were a King, a

love and dal-li-ance, If I were a King, a

love and dal-li-ance, If I were a King, a

King,— If he were a King.

King,— If I were a King.

King,— If I were a King.

Nº 18.

## TRIO. (Tatters, Dick and Walter.)

"TO BE MARRIED TO-DAY."

Tatters. 

Dick. 

Walter. 

Piano. 

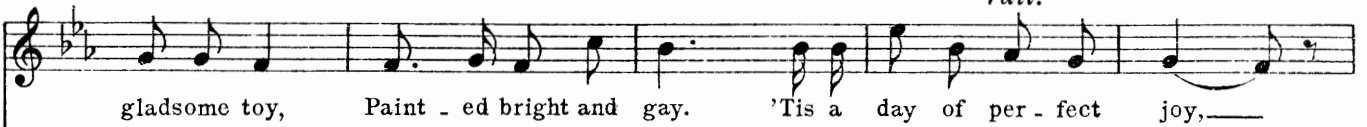
'Tis a day of per-fect joy, Hap - pi-ness with - out al-loy. Life's to us a

'Tis a day of per-fect joy, Hap - pi-ness with - out al-loy. Life's to us a

'Tis a day of per-fect joy, Hap - pi-ness with - out al-loy. Life's to us a

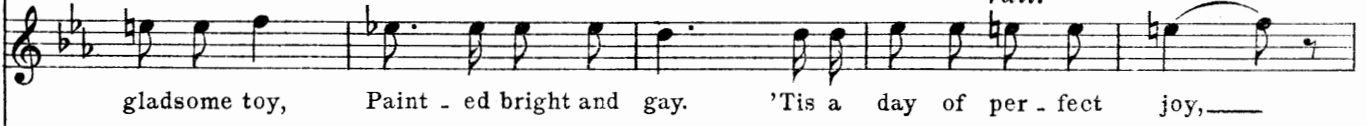


*rall.*



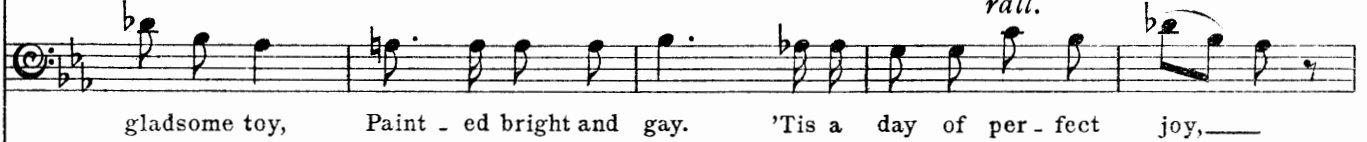
gladsome toy, Paint - ed bright and gay. 'Tis a day of per - fect joy,—

*rall.*



gladsome toy, Paint - ed bright and gay. 'Tis a day of per - fect joy,—

*rall.*



gladsome toy, Paint - ed bright and gay. 'Tis a day of per - fect joy,—

*rall.*



*a tempo*

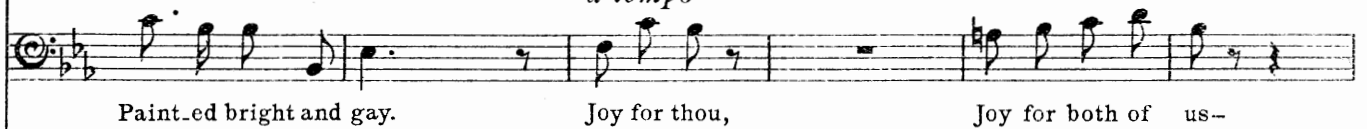


Paint.ed bright and gay. And joy for thee, Joy for both of us—

Paint.ed bright and gay.

And *me.*

*a tempo*



Paint.ed bright and gay. Joy for thou, Joy for both of us—

Paint.ed bright and gay.

Joy for thou,

Joy for both of us—

*a tempo*



To a lim - it - ed de - gree Rap - ture I con - vey.

Hap - py he! -

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with lyrics "To a lim - it - ed de - gree Rap - ture I con - vey." The second staff is another vocal line with lyrics "Hap - py he! -". The bottom two staves are piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.

Hap - py she! - 'Tis our wed - ding day.

Hap - py, ha - py, hap - py me! - 'Tis their wed - ding day.

'Tis our wed - ding day.

Detailed description: This system contains the second two systems of music. The top staff is a vocal line with lyrics "Hap - py she! - 'Tis our wed - ding day." The second staff is another vocal line with lyrics "Hap - py, ha - py, hap - py me! - 'Tis their wed - ding day." The third staff is a vocal line with lyrics "'Tis our wed - ding day." The bottom two staves are piano accompaniment, continuing the melody and bass line from the first system.

Wedding day. Ding - a - ding - ding - a - ding - ding - ding - dong!

Wedding day. Ding - a - ding - ding - a - ding - ding - ding - dong!

Wedding day. Ding - a - ding - ding - a - ding - ding - ding - dong!

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Wedding day. Ding - a - ding - ding - a - ding - ding - ding - dong!"

Wedding bells mer - ri - ly play, — Sing - a - sing - sing - a - sing - sing a sweet song;

Wedding bells mer - ri - ly play, — Sing - a - sing - sing - a - sing - sing a sweet song;

Wedding bells mer - ri - ly play, — Sing - a - sing - sing - a - sing - sing a sweet song;

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Wedding bells mer - ri - ly play, — Sing - a - sing - sing - a - sing - sing a sweet song;"

Haste to the wed - ding a - way. Bring a ring- bring a ring,

Haste to the wed - ding a - way. Bring a ring- bring a ring,

Haste to the wed - ding a - way. Bring a ring- bring a ring,

bring it a - long, Dan - ger may lurk in de - lay.

bring it a - long, Dan - ger may lurk in de - lay.

bring it a - long, Dan - ger may lurk in de - lay.

Ding - a - ding- ding - a - ding- ding - ding - dong! We're go - ing to be mar - ried to -

Ding - a - ding- ding - a - ding- ding - ding - dong! They're go - ing to be mar - ried to -

Ding - a - ding- ding - a - ding- ding - ding - dong! We're go - ing to be mar - ried to -

- day. Be mar - ried, Be mar - ried, We're

- day. Be mar - ried, be mar - ried, They're

- day. Be mar - ried, Be mar - ried, We're

go - ing to be mar - ried to - day, to - day.

go - ing to be mar - ried to - day, to - day.

go - ing to be mar - ried to - day, — to - day.

*pp*

*pp*

*pp*

*pp* *slow*

Detailed description: This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are 'go - ing to be mar - ried to - day, to - day.' The piano part includes a 'slow' marking and a dynamic of 'pp'.

*very slowly*

They're go - ing to be mar - ried to - day!

*very slowly*

Detailed description: This block contains the second system of the musical score. It features a single vocal staff and a piano accompaniment. The lyrics are 'They're go - ing to be mar - ried to - day!'. The tempo is marked 'very slowly'.



No 19.

SONG. (Walter.)

"CAPTIVE AM I."

Walter.  *f* *p*

Cap.tive am I, — Bound in the

 *p*

chains Of him who reigns All the world o'er. What tho' I

 *p*

try — My-self to free, They a-round me Bind me the more.

With passion.

*f*

What is this bond-age My be-ing en-thrall-ing, Hold-ing me

fast in its ar-ro-gant pow'r? What this sub-jec-tion In

which I am fall-ing, As-sert-ing its sway o'er me hour af-ter

hour? Who is the ty-rant, The des-pot who holds me

Fet-ter'd and shac-kled by rig-id de-cree?— Why am I

tran-quil? What ma-gic en-folds me, Ma-king me loth from my

bonds to be free? *a tempo* Cap-tive am

I, — Bound in the chains — Of him — who reigns All the world

o'er. — What tho' I try — My self — to free, They a -




— round me Bind me the more. Yet were I told Free I may go, I'd answer

*accel.*

*mf*



"No!" — By fate im - pelled. Fet.ters of gold My heart en - fold, It



is by love I am a pris'ner held, a pris - - 'ner held.



## No 20.

## CONCERTED NUMBER.

"THE WEDDING CEREMONY."

Tempo di Marcia.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple eighth-note accompaniment. The music is in 3/4 time and begins with a forte (f) dynamic.

CHORUS.

The first system of the chorus features a vocal line and a piano accompaniment. The vocal line has two parts: a soprano part and an alto part. The lyrics are: "Ring out, ye bells, Pro - claim - ing this re - joic - ing." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple accompaniment.

The second system of the chorus continues the vocal line and piano accompaniment. The lyrics are: "Peal forth your joy, Each clang - ing, clam - 'rous tongue!" The piano accompaniment continues with chords in the right hand and a simple accompaniment in the left hand.

Sing out, ye birds, Con - grat - u - la - tions voic - ing,

Sing out, ye birds, Con - grat - u - la - tions voic - ing,

Let bright - est poe - ans to the hap - py pair be sung.

Let bright - est poe - ans to the hap - py pair be sung.

GIRLS.

Joy to the Bridel And may naught pre - sume to

Dark - en her fair young life with grief or care.

## MEN.

May fate pro - vide A fu - ture for the Groom too,

Crowd - ed with all that for - tune has to spare.

## CHORUS.

What - e'er be - tide,      Bride - groom and Bride  
 What - e'er be - tide,      Bride - groom and Bride

Ev - er a - bide a mod - el mar - ried pair!  
 Ev - er a - bide a mod - el mar - ried pair!

*rall.*

## WALTER.

Oh! hap - py hour Of sweet an - ti - ci - pa - tion,

Bring - ing fe - li - ci - ty, all joys far a - bove.

## TATTERS.

Oh! hap - py hour, My heart's cap - it - u - la - tion Binds me im - pli - cit - ly in

fet - ters of love. No dark clouds low'r A - cross the sky

## WALTER.

No dark clouds low'r A - cross the sky



In this sweet hour, To you and I. No dark clouds low'r A -

In this sweet hour, To you and I. No dark clouds low'r A -

- cross the sky In this sweet hour In this sweet hour,

- cross the sky In this sweet hour In this sweet hour,

8.....

To you and I, To you and I.

To you and I, To you and I.

8.....

*mf* *p*

## NOTARY.

All is pre - pared, the cov - e - nant is wait - ing The

seal - ing and sign - ing by part - ies to the deed, So, if you please, with -

- out more hes - i - ta - ting, Let the wed - ding ce - re - mo - ny now pro - ceed.

## CHORUS.

*ff* Let the wed - ding ce - re - mo - ny now pro - ceed.

*ff* Let the wed - ding ce - re - mo - ny now pro - ceed.

*pp*

*mf*

CHORUS.

Take up the pen, dip it in ink, Don't give yourselves lei - sure to think.

Take up the pen, dip it in ink, Don't give yourselves lei - sure to think.

Sign your names bold - ly, Then seal with a kiss, Don't be  
Sign your names bold - ly, Then seal with a kiss, Don't be

(Enter Soldiers.) (Scream.) *p* <sup>3</sup>  
ner - vous - Good gracious! what's this?  
ner - vous - Good gracious! what's this?

Good gracious! what's this? SERGEANT.  
Sir, I am sor\_ry, but  
Good gracious! what's this?

WALTER.

I must do my du - ty. I ar - rest you. Ar - rest me for what?

SERGEANT.

WALTER.

High trea - son! High trea - son? High trea - son?

CHORUS.

What is it? What is it? What is it? What is it? What is it?

is it? is it? Then I must come; but, Sergeant, don't disgrace me be.

## Andante moderato.

fore her whom I love so well, I love so well.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The lyrics are: "fore her whom I love so well, I love so well." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

WALTER.  
Du - ty's call re - ceiv - ing,

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The lyrics are: "WALTER. Du - ty's call re - ceiv - ing,". The piano accompaniment continues with the same rhythmic pattern.

I thy side am leav - ing; Tho' grief my heart be

The third system continues the vocal line and piano accompaniment. The lyrics are: "I thy side am leav - ing; Tho' grief my heart be". The piano accompaniment continues with the same rhythmic pattern.

rend - ing 'Gainst fate there's no con - tend - ing, For 'tis

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "rend - ing 'Gainst fate there's no con - tend - ing, For 'tis". The piano accompaniment continues with the same rhythmic pattern.

all, e'en love trans\_cend - ing, When du - ty

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "all, e'en love trans\_cend - ing, When du - ty". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar eighth-note pattern, providing a rhythmic foundation.

TATTERS.

calls. By fate sep - ar - a - ted, My

The second system begins with the word "TATTERS." above the vocal line. The lyrics continue with "calls. By fate sep - ar - a - ted, My". The piano accompaniment continues with the same rhythmic pattern as the first system.

heart is des - o - la - ted, But love's sub\_or - di -

The third system of music has the lyrics "heart is des - o - la - ted, But love's sub\_or - di -". The piano accompaniment remains consistent with the previous systems.

- na - ted When du - ty calls.

The fourth system concludes the phrase with the lyrics "- na - ted When du - ty calls.". The piano accompaniment continues to the end of the system.

Yet (sob) brave (sob) it's (sob) hard to keep But (sob) I'll (sob) try (sob)

not to weep, For du - ty - - - calls - - - For

du - - - ty - - - calls. - - -

CHORUS.

*ff* Love must o - bey Du - ty's com -  
*ff* Love must o - bey Du - ty's com -



mand; Ye must a way, Your hearts in clin-

mand, du-ty's command; Ye must a way, Your hearts in clin-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano accompaniment is written for a grand piano with a treble and bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "mand; Ye must a way, Your hearts in clin-" on the first line, and "mand, du-ty's command; Ye must a way, Your hearts in clin-" on the second line. The piano accompaniment includes a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- a - - - tion spurn - ing. Love must a -

- a - - - tion spurn - ing. Love must a -

The second system continues the musical score. The vocal line and piano accompaniment are similar in style to the first system. The lyrics are: "- a - - - tion spurn - ing. Love must a -" on the first line, and "- a - - - tion spurn - ing. Love must a -" on the second line. The piano accompaniment maintains the eighth-note pattern in the right hand and provides harmonic support in the left hand.

- bide. Sor - row with - stand,

- bide, love must a - bide, Sor - row with - stand,

The third system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "- bide. Sor - row with - stand," on the first line, and "- bide, love must a - bide, Sor - row with - stand," on the second line. The piano accompaniment features a final cadence in the right hand and a sustained bass line in the left hand.

Till fate de - cide — The joy - ful hour of thy true love's re -

Till fate de - cide — The joy - ful hour of thy true love's re -

- turn - - ing. Thy true love's re -

- turn - - ing. Thy true love's re -

*accel.*

- turn - ing, Thy true love's re - turn - ing, thy true love's re - turn - ing.

- turn - ing, Thy true love's re - turn - ing, thy true love's re - turn - ing.

*rall.*

TATTERS.  
*a tempo*

By fate se - par - a - ted My heart is des - o -

*p* WALTER.  
*a tempo*

*p* Du - ty's call re - ceiv - ing, the call re - ceiv - ing, the call re -

*pp* (*Bouche fermée.*)

*pp*

*mp*  
*a tempo*

- la - ted Tho' grief my heart be rend - ing 'Gainst

- ceiv - ing, the call, Tho' grief my heart be rend - ing, tho'

fate there's no con - tend - ing, For 'tis all, e'en love trans -  
 grief my heart be rend - ing For 'tis all, e'en love trans -  
 - cend - ing, When du - - ty calls!  
 cend - ing, When du - - ty calls!  
 When du - - ty calls!  
 When du - - ty calls!  
 When du - - ty calls!

*ff* *rall.*  
*ff* *rall.*  
*ff* *rall.*  
*ff* *rall.*  
*loco*

20a

(After Wedding Ceremony.)

*mf* CHORUS.

No wedding bells for you— Ha, ha, ha, ha, ha, ha, ha! No

*mf*

No wedding bells for you— Ha, ha, ha, ha, ha, ha, ha! No

*f*

wedding bells— for you.

wedding bells— for— you.

*pp*

No 20<sup>b</sup>

## TRIO. (Tatters, Dick and Seth.)

"HEY! DOWN DERRY."

Vivace.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *Vivace* and *f*. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The vocal line enters in the second measure with the lyrics: "TAT.) Oh! for the times we used to see Ere I be\_came a la - dy, When (DICK.) Oh! for the things we used to do When bus - 'ness was - n't boom - ing. (SETH.) When". The piano accompaniment continues with a steady eighth-note pattern. The score includes a first and second ending for the piano part, with a *dim.* marking for the second ending. The piece concludes with a *mp* marking.

1. 2.

*f*

*dim.*

*mp*

TAT.) Oh! for the times we used to see Ere I be\_came a la - dy, When  
 (DICK.) Oh! for the things we used to do When bus - 'ness was - n't boom - ing. (SETH.) When

he and you, (DICK.) And you and me Were such a "Hey - go -  
me and you, (DICK.) And Tat - ters - too, Would steal a tur - nip -

- luck - y" three, (SETH.) And chance of din - ner used to be (TAT.) Ex -  
(SETH.) Or a few. (TAT.) And then our on - ward way pur - sue. Our  
DICK & SETH.

Ex -  
Our

- cep - tion - al - ly sha - dy. (DICK.) The  
bur - gla - ry con - su - ming. The

- cep - tion - al - ly sha - dy.  
bur - gla - ry con - su - ming.

rov - ing life we used to lead When look - ing out for  
 wea - ther too we of - ten met! In or - der to a -

"pitch - es" (TAT.) The end - less tramps o'er road and mead (DICK.) With  
 - void it, (DICK.) Be - neath a hedge or tree we'd get, (SETH.) And

"Shanks - 's mare" our on - ly steed, (SETH.) And when too wea - ry  
 catch a cold to dodge the wet, (TAT.) Be parched with heat or

to pro - ceed (ALL.) We slept in fields and ditch - es. *rall.* ALL.  
 fro - zen - (ALL.) Yet We tho - rough - ly en - joyed it. Sing

We slept in fields and ditch - es. *rall.*  
 We tho - rough - ly en - joyed it. *ff*





wan - der - ing ex - is - tence in the coun - try and the town, For the

plea - sure it re - veals, The un - cer - tain - ty of meals, Hey

der - ry - der - ry - down, der - ry - der - ry - down at heels. Sing hey,

sing hey, der - ry - der - ry - down!

No 20c

Concerted Number. (Tatters, Walter and Chorus.)

"LADY LUDLOW, CAN THIS BE?"

Presto.

*ff*

Moderato.

*mp* WALTER.

La - dy Lud - low, can this be? At

*sf* *mp*

last your cha - rac - ter I know, I who risked my

li - ber - ty, My ve - ry life\_ for\_ you\_ To

*rall.*

TATTERS.

find you but a wan - ton! Ah!

WALTER.

Wal - ter, 'tis not true! But list- To what? Can you ex -

- plain- Your con - duct vin - di - cate; The in - tim - a - cy

you at - tain With that old rep - ro - bate, with that old rep - ro - bate?

TATTERS.

Stop! list to me, if I *must* speak, Know then this is my

CHORUS.

fa - ther!

He is her fa - ther!

He is her fa - ther!

WALTER.

No La - dy Bet - ty Lud - low then art thou?

TATTERS.

No La - dy Bet - ty on - ly "Tat - ters" now!

La - dy Bet - ty Lud - low was but mas - quer - ade. I am on - ly "Tat - ters," low - ly

play - er maid. Tho' de - cep - tion scorn - ing, Pri - thee pi - ty me,

In my de - gra - da - tion and hu - mil - i - ty.

*Enter KING.*

"Long live  
(ALL.) the King!"

*All.*

Long life un - to his Ma - jes - ty May

Long life un - to his Ma - jes - ty May

*ff*

This system contains the first two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are 'Long life un - to his Ma - jes - ty May'. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The second system continues the vocal and piano parts.

Pro - vi - dence be - stow! Through per - il and ad -

Pro - vi - dence be - stow! Through per - il and ad -

This system contains the third and fourth systems of music. The vocal line continues with the lyrics 'Pro - vi - dence be - stow! Through per - il and ad -'. The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic fragments.

- ver - si - ty, May he all tri - um - phant go. In

- ver - si - ty, May he all tri - um - phant go. In

This system contains the fifth and sixth systems of music. The vocal line concludes with the lyrics '- ver - si - ty, May he all tri - um - phant go. In'. The piano accompaniment provides harmonic support, ending with sustained chords.

bat - tle grant him vic - to - ri - ous, In coun - cil wise and la -  
 bat - tle grant him vic - to - ri - ous, vic - to - ri - ous, In coun - cil wise and la -

- bo - ri - ous, To reign be - loved and glo - ri - ous, We  
 - bo - ri - ous, la - bo - ri - ous, To reign be - loved and glo - ri - ous, We

pray long live the King! Long live the King!  
 pray long live the King! Long live the King!



# Act III.



No 21.

## OPENING MUSIC.

Tempo di Gavotte.

Piano.



*mf*

*rit.* *a tempo*

## CHORUS.

Joy - ful time of Spring is seen, When we find the

Joy - ful time of Spring is seen, When we find the

*V*

*rit.* earth re - new *a tempo* Gar - ments of re - splen - dent green,

earth re - new Gar - ments of re - splen - dent green,

*rit.* *a tempo*

*V*

Crim - son, yel - low, white and blue, Blush - ing ro - ses

Crim - son, yel - low, white and blue, Blush - ing ro - ses

*V*

scent the breeze, — Spread - ing forth their pet - als fair,

scent the breeze, — Spread - ing forth their pet - als fair,

This system contains the first two systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "scent the breeze, — Spread - ing forth their pet - als fair,". The second system is identical to the first. The piano accompaniment consists of chords and moving lines in both hands.

Song of birds and drone of bees, Life and sun - shine

Song of birds and drone of bees, Life and sun - shine

This system contains the third and fourth systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "Song of birds and drone of bees, Life and sun - shine". The second system is identical to the first. The piano accompaniment includes dynamic markings like 'V' and 'p'.

ev - ry - where.

ev - ry - where.

This system contains the fifth and sixth systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "ev - ry - where.". The second system is identical to the first. The piano accompaniment includes dynamic markings like 'p' and 'f'.

SONG. (Isobel.)

"IN MAY."

ISOBEL.

Young men's fan-cy turns to love In May; Maid-ens will more will-ing prove, They

say. Cu-pid gen-tle Spring en-dow's To in-trude in lov-ers' bow's,

And his ar-rows it empow'rs To slay, in May. Lov-ers' hearts the ty-rant god O -

- bey; Flow'rets in the sun-shine nod And sway;

Win - ter smil - ing Earth for - sakes, Na - ture of new joy par - takes,

Life to love and mirth a - wakes, In May, in May.

**CHORUS.**  
 From the glad - some earth to - day Its blithe - some mood we'll  
*f* From the - glad - some earth to - day Its blithe - some mood we'll

bor - row; Here's to the mer - ry month of May, For  
 bor - row; Here's to the mer - ry month of May, For

sum - mer comes to - mor - row. From the glad - some earth to - day Its

sum - mer comes to - mor - row. From the glad - some earth to - day Its

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "sum - mer comes to - mor - row. From the glad - some earth to - day Its". The piano accompaniment is in bass clef with the same key signature and time signature, providing harmonic support for the vocal lines.

blithe - some mood we'll bor - row; Here's to the mer - ry

blithe - some mood we'll bor - row; Here's to the mer - ry—

The second system of the musical score continues the vocal and piano parts. The lyrics are: "blithe - some mood we'll bor - row; Here's to the mer - ry". The piano accompaniment continues with chords and melodic lines in the bass clef.

month of May, For sum - mer comes to - mor - row.

month of May, For sum - mer comes to - mor - row.

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "month of May, For sum - mer comes to - mor - row.". The piano accompaniment ends with a final chord in the bass clef.

## ISOBEL.

Young men's fan-cy turns to love In

May; Maid-ens will more will-ing prove, They say.

Cu - pid gen - tle Spring en - dow'rs To in - trude in lov - ers' bow'rs,

And his ar - rows it em - pow'rs To slay, in May.

CHORUS.

*rit*

Youth - ful hearts in - clined to love Dal - ly with god Cu - pid's flame;

Youth - ful hearts in - clined to love Dal - ly with god Cu - pid's flame;

*a tempo*

Eyes as blue as skies a - bove Glan - ces dart with fa - tal aim.

Eyes as blue as skies a - bove Glan - ces dart with fa - tal aim.

*a tempo*

Age from out - the - in - gle - nook, - Tott - 'ring forth in joy, sur - vey

Age from out - the - in - gle - nook, - Tott - 'ring forth in joy, sur - vey



Dai - sies field and sun - kiss'd brook Freed from win - ter's fet - ters grey.

Dai - sies field and sun - kiss'd brook Freed from win - ter's fet - ters grey.

*V*

*f* Spring has come, cast care a - way, Life and love and mirth hold

*f* Spring has come, cast care a - way, Life and love and mirth - hold

*f*

sway.

sway.

*mf*

*V*

No. 22.

SONG. (Dick.)

"NEVER LAUGH AT LOVE!"

Con espressione.

DICK.

Dick. *mf* *p*

Piano.

Nev - er laugh at  
love! Love, it is a mad - ness, 'Tis a bad - ness, 'Tis a  
bad - ness, A - sor - row - ing and sad - ness;

The musical score is written in a key signature of one flat (Bb) and a common time signature (C). It consists of three systems of music. The first system shows the vocal line for Dick and the piano accompaniment. The piano part begins with a mezzo-forte (mf) dynamic and transitions to piano (p) for the second system. The lyrics are: "Nev - er laugh at love! Love, it is a mad - ness, 'Tis a bad - ness, 'Tis a bad - ness, A - sor - row - ing and sad - ness;". The piano accompaniment features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

Love is an ach - ing, Love is a quak - ing, Love's a cause of

hearts a - break - ing. Love is a rul - ing, Love is a pul - ing,

'Tis a dal - li - ance be - fool - ing. Love's a no - tion,

Love's e - mo - tion, 'Tis re - jec - tion, 'Tis de - vo - tion,

It is pov - er - ty, 'tis wealth, 'Tis in - firm - i -

- ty, 'tis health. Nev - er laugh at love! — Nev - er

laugh at love!

*mf*

Nev - er laugh at love! Love it is a trea - sure, 'Tis a

plea - sure, 'tis a plea - sure, A joy be - yond all mea - sure.

*rall.*

Love, it will joke you, Just to pro\_voke you; Love, it will strike you,

but to stroke you. 'Twill re - strain you,

Just to - gain you; It will - woo you, to dis - dain you.

Love will chill you, Love will thrill you,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Love will chill you, Love will thrill you,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex harmonic structure with many accidentals and a steady eighth-note accompaniment in the right hand.

Love will kiss you, yet will kill you. 'Tis tran - quil - li -

The second system continues the musical score. The vocal line has the lyrics "Love will kiss you, yet will kill you. 'Tis tran - quil - li -". The piano accompaniment includes a section marked "accel." (accelerando) towards the end of the system, indicated by a wedge-shaped hairpin and a line above the staff.

- ty, 'tis strife, 'Tis om - ni - po - tence, 'tis life.

The third system continues the musical score. The vocal line has the lyrics "- ty, 'tis strife, 'Tis om - ni - po - tence, 'tis life.". The piano accompaniment continues with complex chords and a steady accompaniment.

Nev - er laugh at love! Ah! Nev - er laugh at love!

The fourth system concludes the musical score. The vocal line has the lyrics "Nev - er laugh at love! Ah! Nev - er laugh at love!". The piano accompaniment ends with a final chord and a fermata over the final note.

## No 23.

## SONG. (Tatters.)

"SHOULD HE PROVE FALSE."

Andante con espress.

Piano.

Should he prove false To

love and to his King Should he prove false To honour and to me?

'Gainst such a thing There is no rea - son.ing If such could ev - er

be ——— Loy - al and true, Brave friend, and no - ble foe,

Loy - al and true In ev - 'ry way he'll prove.

He must be so, The prov - ing I can show.

He is the man, he is the man I love,



He that is true To all that hon - our holds

*p*

Sa - cred and due To men, all else a - bove,

He that will cling To love and to his King - He is the man I

love.

*accel. ff*

DUET. (Seth, Poll, and Chorus.)

"A BUNCH OF BLUE RIBBONS."

Piano.

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second measure contains a piano (p) dynamic marking and a series of chords in the right hand and a bass line in the left hand. The third measure continues the bass line and ends with a double bar line.

§

(SETH.)1. Have you heard of the news And the va - ry - ing views Which the  
 (SETH.)2. Pret - ty Prue had from Hugh Her gay rib - bons of blue, Yet  
 (SETH.)3. Have you heard of the news And the woe that en - sues From what

The vocal melody for the first line of the duet is written in a single treble clef staff. It begins with a section symbol (§) and a key signature of one flat. The melody consists of eighth and quarter notes, with some rests. The piano accompaniment is shown in a grand staff below the vocal line.

gos - sip - ing vil - la - gers tell? \_\_\_\_\_ How rol - lick - ing Hugh And  
 joy from her bo - som has fled \_\_\_\_\_ Since find - ing that Hugh Brought  
 gos - sip - ing vil - la - gers say? \_\_\_\_\_ How Prue will with Hugh Have

The vocal melody for the second line of the duet continues in a single treble clef staff. It features a long note with a horizontal line underneath, indicating a continuation of the melody. The piano accompaniment continues in the grand staff below.

sweet lit - tle Prue Bade each oth - er a - dieu in the dell? \_\_\_\_\_ (POLL.)How  
 Bes - sie home too A gay bunch of rib - bons of red. \_\_\_\_\_ (POLL.)I've  
 noth - ing to do, And sits si - lent - ly sob - bing all day? \_\_\_\_\_ (POLL.)How

Hugh was a - way For the whole of the day, And how  
 al - so to add That now Bes - sie is sad, And re -  
 Bess is no less In heart - bro - ken dis - tress, How

Prue the fact could - n't dis - guise \_\_\_\_\_ Of strange ex - ult - a - tion And  
 - mains in - con - sol - a - ble quite, \_\_\_\_\_ Since Hugh she's a - ware Brought for  
 Phyl - lis keeps faint - ing a - way; \_\_\_\_\_ And how it's all due To the

an - ti - ci - pa - tion To shine in her bon - ny blue eyes! \_\_\_\_\_  
 Phyl - lis - 's hair A gay bunch of rib - bons of white \_\_\_\_\_  
 prom - i - ses Hugh Gave to bring them all rib - bons so gay \_\_\_\_\_

CHORUS.

Oh, my! what could the mat - ter be? Oh, my!  
 Oh, my! what can the mat - ter be? Oh, my!  
 Oh, my! what can the mat - ter be? Oh, my!

what could the mat - ter be? Oh, why ev - er could that a' be?  
 what can the mat - ter be? Oh, why should such a clat - ter be?  
 what can the mat - ter be? Oh, why should there such chat - ter be?

(SETH) Hugh had gone off to the fair. He'd prom - ised to try and be  
 (POLL) Hugh has come back from the fair. He'd prom - ised to be to each  
 (POLL) Hugh is right off with the fair. He'd prom - ised to mar - ry them

con-stant and ev-er true, Prom-ised to hie back a - gain to his pret - ty Prue,  
 con-stant and ev-er true, Prom-ised to bring back to Phyl-lis and Bess and Prue  
 all, Phyl-lis, Bess, and Prue, They've prom-ised *him* they'll for breaches of prom-ise sue,

Prom-ised to buy her a bunch of blue rib-bons, to Tie up her bon - ny brown  
 Bunch-es of rib-bons of red, white, and blue, for to Tie up their bon - ny back  
 Each with a bunch of red, white, and blue rib-bons, too Tied in a bow in her

CHORUS.

hair. \_\_\_\_\_ To tie up her bon - ny brown hair.  
 hair. \_\_\_\_\_ To tie up their bon - ny back hair.  
 hair. \_\_\_\_\_ Tied in a bow in her hair.

D. C.

## No 25.

## SONG. (Walter and Chorus.)

"DANCE AND BE GAY!"

Piano.

The piano introduction consists of four measures in 6/8 time, marked with a forte 'f' dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

WALTER.  
Dance and be gay! Pipe ye and play!

CHORUS.  
Dance, dance!  
Dance, dance, dance!  
Dance, dance!  
Dance, dance, dance!

The chorus section features a vocal line for Walter and a piano accompaniment. The piano part consists of two systems of staves. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature remains one sharp (F#).

WALTER.  
Dance to your pleasure And drink at your leisure; Make most of life while ye

The final line of the song features a vocal line for Walter and a piano accompaniment. The piano part consists of two systems of staves. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature remains one sharp (F#).

may. \_\_\_\_\_ The mo - ment is

Dance, dance, dance, dance, dance!

Dance, dance, dance, dance, dance!

This system contains a vocal line and a piano accompaniment. The vocal line begins with a long note on 'may.' followed by 'The mo - ment is'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The lyrics 'Dance, dance, dance, dance, dance!' are repeated twice, once for each part of the piano accompaniment.

ours, \_\_\_\_\_ Why should we fear? \_\_\_\_\_

This system continues the vocal line with 'ours, \_\_\_\_\_' and 'Why should we fear? \_\_\_\_\_'. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords.

Dance, dance, dance, dance, dance, dance!

Dance, dance, dance, dance, dance, dance!

This system repeats the 'Dance, dance, dance, dance, dance, dance!' lyrics for both the vocal and piano parts. The piano accompaniment continues with eighth notes and chords.

Life is a sad - ness, A sigh and a

tear \_\_\_\_\_ Death may be all hol - i - day.

Dance! Dance!

Dance! Dance!

Quaff ye the wine! \_\_\_\_\_ Bac - chus we praise. \_\_\_\_\_

Dance! Dance!

Dance! Dance!



Li - quor di - vine — Trou - ble dis - mays —

The first system consists of 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 has lyrics: "Li - quor di - vine — Trou - ble dis - mays —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*f* Haste ye to plea - sure, no de - lays! —

*f* Haste ye to plea - sure, no de - lays! —

The second system features a vocal line and piano accompaniment. The vocal line is marked with a forte (*f*) dynamic and has lyrics: "Haste ye to plea - sure, no de - lays! —". The piano accompaniment is also marked with *f* and features a more active right-hand part with chords and moving lines.

Life pass - es quick - ly a - way, — Dance, dance, dance, dance!

Life pass - es quick - ly a - way, — Dance, dance, dance, dance!

The third system features a vocal line and piano accompaniment. The vocal line has lyrics: "Life pass - es quick - ly a - way, — Dance, dance, dance, dance!". The piano accompaniment includes a forte (*f*) dynamic and a section marked *ff* (fortissimo) in the right hand.

*f*  
Dance, ye pa - tri - cian, and al - so ye peas - ant,

*ff* >  
Dance!  
*ff* >  
Dance!

*mf*

Scorn - ing the fu - ture, ex - ist for the pres - ent.

*ff* >  
Dance!  
*ff* >  
Dance!

'Tis but a fool who is wor - ried by sor - row,

*ff* >  
Dance!  
*ff* >  
Dance!

E'en tho' he die and be bu - ried to - mor - row.

*pp*  
Dance, dance, dance, dance, dance, dance, dance, dance!

*pp*  
Dance, dance, dance, dance, dance, dance, dance, dance!

## TUTTI. CHORUS in UNISON.

Dance, ye pa - tri - cian, and al - so ye peas - ant,

Scorn - ing the fu - ture, ex - ist for the pre - sent.

'Tis but a fool who is worried by sorrow,

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "'Tis but a fool who is worried by sorrow,"

E'en tho' he die and be buried to-morrow.

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "E'en tho' he die and be buried to-morrow."

*ff*

The third system of the musical score, consisting of piano accompaniment. It is marked *ff* (fortissimo). The piano part features a series of chords and arpeggiated figures.

The fourth system of the musical score, continuing the piano accompaniment. It features a series of chords and arpeggiated figures.

The fifth system of the musical score, continuing the piano accompaniment. It features a series of chords and arpeggiated figures.

WALTER.

Dance and be gay! Pipe ye and play!

Dance, dance! Dance, dance, dance!

Dance, dance! Dance, dance, dance!

This system contains the first four measures of the piece. The vocal line begins with a rest, followed by the lyrics 'Dance and be gay!' and 'Pipe ye and play!'. The piano accompaniment consists of a treble and bass clef with chords and rhythmic patterns.

Dance to your pleasure, and drink at your lei - sure; Make most of life while ye may. —

This system contains the next four measures. The vocal line has the lyrics 'Dance to your pleasure, and drink at your lei - sure; Make most of life while ye may. —'. The piano accompaniment continues with similar chordal and rhythmic structures.

WALTER.

Dance and be gay! Pipe ye and play!

Dance, dance! Dance, dance, dance!

Dance, dance! Dance, dance, dance!

This system is a duplicate of the first system, containing the first four measures of the piece with the same lyrics and musical notation.

Dance to your plea - sure, and drink at your lei - sure; Make most of life while ye

Make most of life while ye

Make most of life while ye

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Dance to your plea - sure, and drink at your lei - sure; Make most of life while ye". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature is one sharp (F#) and the time signature is 4/4.

may. —

may. — Dance, dance, dance, dance, dance, dance, dance!

may. — Dance, dance, dance, dance, dance, dance, dance!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "may. —" followed by "Dance, dance, dance, dance, dance, dance, dance!". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a simple bass line. The key signature is one sharp (F#) and the time signature is 4/4.

No 26.

FINALE. (Ensemble.)

"HERE'S HEALTH UNTO HIS MAJESTY!"

Voice. Long life un - to his Ma - jes - ty May

Piano. *ff* Long life un - to his Ma - jes - ty May

Pro - vi - dence be - stow! Through per - il and ad -

Pro - vi - dence be - stow! Through per - il and ad -

- ver - si - ty, May he all tri - um - phant go. In

- ver - si - ty, May he all tri - um - phant go. In

bat - tle grant him vic - to - ri - ous, In coun - cil wise and la -

bat - tle grant him vic - to - ri - ous, vic - to - ri - ous, In coun - cil wise and la -

- bo - ri - ous, To reign be - loved and glo - ri - ous, We

- bo - ri - ous, la - bo - ri - ous, To reign be - loved and glo - ri - ous, We

pray long live the King! Long live the King!

pray long live the King! Long live the King!