

Act II.

(PUFF. "Now then for the justices?")

Allegretto comodo.

PIANO.

p stacc. *cresc.* *f* *p*

(SNEER. "This is, I suppose, - - isn't it?")

PUFF. "Yes?"

44

f *poco cresc.*

(The Curtain rises.)

JUSTICE. *mf*

Are

mf *p* *f* *p*

JUS. CONSTABLE.

all the vol-un- teers with- out? They are. Some

45

CON.

ten in fet- ters, and some twen - ty drunk.

JUS. JUSTICE.

At- tends the youth, whose most op-pro- brious fame and

JUS. CONSTABLE.

clear con-vict - ed crimes have stamp'd him shirker?* He waits your pleasure;

CON.

Ea - - ger to re - pay the blest re -

* *Varia lectio*: Sheridan has 'soldier!' But times have changed, and R.B.S. would have altered the word now. The word 'shirker' is to be found in this sense as far back as A.D. 1634, and occurs in the George IV Paget Papers 1799. It seems therefore to be a suitable emendation.

CON. *p* - prieve that sends him to the fields of glo - ry,

CON. There to raise his brand - ed hand — in hon - our's cause. 'Tis JUSTICE.

JUS. *cresc.* well - 'tis jus - tice arms him! *f* Oh! may he soon de-

JUS. - fend his country's laws with half the spirit he has broke them

JUS. all. If 'tis your worship's pleasure, bid him enter. I fly, CONSTABLE.

rall. Poco più lento. (*Exit slowly and*

CON. *I fly, the herald of your will. (PUFF. "Quick, Sir"*

pesante

lumberingly.)

SNEER. "But, Mr Puff, . . . sort of people?"

accel. al Tempo I.

(*Enter Justice's Lady.*)

LADY. *ma agitato* For-give this in-ter-

p 3 3 3 3 3 3

LADY. -rup-tion, good my love; But as I just now pass'd a pris-ner youth, whom

LADY. rude hands hi - ther lead, strange bod-ings seized my flut-tring

pp

pp rall. *più lento pesante* *mf*

LADY. heart, and to my - self I said, An if our

colla parte *p*

LADY. Tom had lived, he'd sure - ly been this strip - ling's height!

JUS. Ha!

JUSTICE. sf *fp*

JUS. sure some pow'r - ful sym - pa - thy di - rects us both.

accel. cresc. *(Enter Constable with Son.)* *accel. cresc.*

sf

agitato

JUS. *p* SON.

What is thy name? My name's Tom Jenkins -

piangendo

SON.

pp

*a-lia*s have I none - Tho' orphan'd, and without a

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SON. JUSTICE. SON.

friend! Thy parents? My father dwelt in

SON.

pp

Roch-es-ter - and was, As I have heard - a fish-mon-ger - no

SON. *Tempo I.* LADY. *Più lento.*

pp

more. How loud - ly na - ture whispers to my heart! Had he no other

cresc.

LADY. *SON.* *mf*

name? I've seen a bill of his sign'd Tom - kins,

mp

50 *Tempo I.* *JUSTICE.* *cresc.*

SON. cred-it-or. This does in - deed con-firm each cir-cum-stance The

p *poco a poco cresc.*

f SON.

JUS. I do. I do. I do.

gip - - sy told! Prepare! Prepare! Pre-pare!

Andante espressivo.

SON.

JUS. (*col intimissimo sentimento*)

No or-phan, nor with-out a friend art thou

JUS. *v.* I am thy fath-er; here's thy moth-er; there Thy

JUS. **51** un - cle- this thy first - cous-in, and those Are all your

poco cresc. *p*

JUS. *LADY.* **Allegro.** near re - la - tions! O ec - sta - sy of

LADY. bliss! O ec - sta-sy of bliss!

SON. O most un - look'd for hap-pi-ness! O ec - sta-sy of

JUS. O won - der-ful e-vent, O most un - look'd for

LADY *(faints)*
 O ec - sta-sy of bliss!

SON. *(faints)*
 bliss! O ec - sta-sy of bliss!

JUS.
 hap-pi-ness! O ec - sta-sy of

JUS. *(faints)* *(They faint alternately in each other's arms.)*
 bliss!

Allegretto come al Iº *(They recover gradually.)*

JUS.

SON. *p*

JUS. *p poco a poco cresc.* Now let's re -

Now let's re - vive, ———

poco a poco cresc.

LADY. *p* Now let's re - vive, let's re - vive, — re - vive, — *piu f*

SON. — vive, — re - vive, *piu f*

JUS. now let's — re - vive, re - vive, — *piu f*

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LADY. re - vive, — else were this joy too *f*

SON. re - vive, — else were this joy too *f*

JUS. re - vive, — else were this joy too *f*

LADY. much! But come —

SON. much! I

JUS. much! But come — and we'll un - fold the rest with -

LADY. and we'll un - fold the rest with - in;

SON. Come.

JUS. - in; And thou, my boy, - must needs want

LADY. and thou must needs want rest and food.

SON. In - deed I want - both rest and food. -

JUS. rest and - food, thou must needs want rest and food.

cresc.

54 Andante maestoso.

SON. Hence may each orphan hope, as

JUS. Hence may each orphan hope, as chance di - rects, Hence may each orphan hope, as

mf

LADY. *f* Hence may each orphan hope, as chance di - rects,

SON. chance di - rects, Hence may each orphan hope, as chance di - rects,

JUS. chance di - rects, Hence may each orphan hope, as chance di - rects,

Tempo I^o animato. senza rall.

LADY. To find a fath - - er where he least ex - pects!

SON. To find a fath - - er where he least ex - pects!

JUS. To find a fath - - er where he least ex - pects!

(Exeunt.) sf sf

(Scene changes to Tilbury Fort.) ff

PUFF: "Now for my mysterious yeoman!"
Presto.

BEEF.

BEEFEATER.

Per - di -

BEEF.

Andante.

- - tion catch my soul, but I do love thee.

(SNEER: "Haven't I heard that line before . . . that's all!")
 (SNEER: "But what about my friend Dangle's borrowed plumes?")
 (DANGLE: "Well, you see, as Mr Puff gave me a lead from the classics, I held it to be only common courtesy to follow suit!")
 (PUFF: "Quite so, Dangle. Now Sir . . . that's the rule!")
 (CONDUCTOR: "From the Andante, please!")

Andante.

Lento.

(SNEER: "Oh, Dangle, Dangle!")

Musical score for the first system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes a 'pp' dynamic marking.

BEEFEATER.

Tho' hope-less love finds comfort in des - pair, -

Musical score for the second system, featuring a bass line with lyrics and a grand staff with piano accompaniment.

accel. cresc.

rall.

BEEF.

It nev-er can en - dure a riv - al's bliss!

Musical score for the third system, featuring a bass line with lyrics and a grand staff with piano accompaniment. Dynamics include 'sf' and 'pp'.

p *pp* (*Exit.*)

But soft - I am ob-served.

Musical score for the fourth system, featuring a bass line with lyrics and a grand staff with piano accompaniment. Dynamics include 'pp'.

(SNEER: "That's a very short soliloquy - - -
- - - Lord Burleigh in person!")

Intermezzo (alla Ceciliana).

Andante mesto.

p

(Lord Burleigh enters very slowly,

ff
poco cres.

55

immersed in thought: stopping frequently as he comes to the chair.)

poco cres.

(Stopping here.)

ff

(He moves on.)

f
p

piu

(He sits down: and looks up with a happier expression.)

pp *La melodia marcata*

poco rall.

56

(His face clouds over and becomes gloomy.)

a tempo

cresc. *rall.* *a tempo* *p* *f*

(He rises and comes slowly forward.)

cresc.

57 (He shakes his head.)

(He goes away slowly.)

58

(One step away.)

(He stops.)

(He moves

on again.)

(Exit.)

SNEER. "O here are . . . acquaintances?" (*Enter Sir Christopher*

Andante grazioso.

Piano introduction for the first system, marked *p*. The music is in 3/4 time and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Hatton and Sir Walter Raleigh.)

Piano introduction for the second system, continuing the musical texture from the first system.

SIR CHRISTOPHER HATTON.

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p

Vocal line for Sir Christopher Hatton, marked *mf*. The lyrics are: "My niece, and your niece too! By Heav'n! there's

SIR WALTER RALEIGH.

Vocal line for Sir Walter Raleigh, marked *mf*. The lyrics are: "My niece, and your niece too!"

Piano accompaniment for the third system, marked *p* and *pp*. The music continues with a steady accompaniment in the left hand and chords in the right hand.

SIR C. *p*
witch-craft in it, there's witch-craft, witch-craft

SIR W. *p*
By Heav'n! there's witch-craft in it. witch-craft,

Piano accompaniment for the fourth system, continuing the musical texture.

SIR C. *f* in it.— He could not else have gain'd their

SIR W. *f* witch-craft in it.—

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SIR C. hearts, He could not else have gain'd their hearts.—

SIR W. He could not else — have gain'd their hearts.—

SIR C. But see! Where they ap-proach;

SIR W. But see! Where they ap -

SIR C. Some hor-rid pur-pose low-'ring on their brows!

SIR W. -proach; Some hor-rid pur-pose low-'ring on their brows!

cresc. *f* *sf*

(They withdraw.)

p

SIR W.
Let us with-draw and mark them.

Allegro agitato.
(Enter the two Nieces.)

1ST NIECE. *f*

El - le - na here!

1ST N.
She is his scorn — as much as I — that is some com-fort

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1ST N.
still, that is some com - fort still! still!

PUFF. "O dear Madam to be aside!" CONDUCTOR "Go from the Allegro!"
(The Conductor stops the band.)

2ND NIECE. (aside)

I know he pri - zes not Pol - li - na's

cresc.

2nd N. love; But Til - bu - ri - na lords _____ it o'er his

dim.

1ST NIECE. (aside)

2nd N. But see the proud _____ des - troy - er of my heart.

1st N. peace.

2nd N. He comes, _____ the false dis - turb - er of my

62

1st N. Re - venge _____ is all the good I've

2nd N. qui-et.

This system contains the first vocal entry. The 1st N. part begins with a rest followed by a melodic line starting on a G4. The 2nd N. part has a rest followed by a melodic line starting on a G4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

1st N. left. Re - venge _____ is all I've

2nd N. Now ven - geance do thy worst, now ven -

This system continues the vocal lines. The 1st N. part has a rest followed by a melodic line. The 2nd N. part has a rest followed by a melodic line. The piano accompaniment continues with the same rhythmic pattern.

1st N. left, re - venge _____ is all I've left, re-venge is all I've

2nd N. - geance do thy worst. Now ven-geance do thy

This system continues the vocal lines. The 1st N. part has a rest followed by a melodic line. The 2nd N. part has a rest followed by a melodic line. The piano accompaniment continues with the same rhythmic pattern.

(Enter Whiskerandos)

1st N. left. _____

2nd N. worst. _____

This system concludes the vocal lines. The 1st N. part has a rest followed by a melodic line. The 2nd N. part has a rest followed by a melodic line. The piano accompaniment continues with the same rhythmic pattern.

WHISKERANDOS.

63

O hate - ful lib - er - ty - if thus in vain,

1ST NIECE. *accel. f*
 2ND NIECE. *f* And ev - er *accel.*
 WHIS. *rall.* And ev - er shalt!
 if thus in vain I seek my Til - bu - ri - na! *(Sir Christopher Hatton and*

Allegro marziale.

1st N. shalt, and ev - er shalt!
 2nd N. and ev - er shalt!
 WHIS. *f*
Sir Walter Raleigh come forward with their swords drawn) SIR CHRISTOPHER HATTON. Hold
 SIR WALTER RALEIGH. Hold! *f* we will a - venge you.
 Hold! we will a - venge you.
 Allegro marziale.

WHIS. you — or see your nie-ces bleed! ——— PUFF. "There's situation—
for it.— Now mind"

lunga

(The two Nieces draw their two daggers to strike Whiskerandos. The two Uncles catch their two Nieces' arms, turn the points of their swords to Whiskerandos, who immediately draws two daggers, and holds them to the two Nieces' bosoms.)

(Enter Beefeater with his halberd)

BEEFEATER. *f*

Presto. In the

BEEF. queen's name I charge you all to drop your swords and daggers!

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(They drop their swords and daggers.)

SIR CHR. H. *p*

(Exit with niece)

SNEER. "That is a contrivance— Queen's name?" Come, niece!

SIR WAL. R. *p* (Exit with niece.)

Come, niece!

Musical score for Sir Wal. R. and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Come, niece!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic marking.

WHISKERANDOS (gloomily)

Who's he,

Musical score for Whiskerandos and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Who's he,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic marking.

WHIS.

who bids us thus renounce our guard?

Musical score for Whiskerandos and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with the lyrics "who bids us thus renounce our guard?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic marking.

WHIS.

Thou liest— base

BEEFEATER.

cresc.

f

Thou must do more— re-nounce thy love!

Musical score for Whiskerandos and Beefeater and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with the lyrics "Thou liest— base". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *f* dynamic marking. The Beefeater's part is in the lower staff, with the lyrics "Thou must do more— re-nounce thy love!".

65

WHIS. Beef-eat-er!

BEEF. Ha! Hell! the lie! By

BEEF. Heav'n thou'st roused the li - on in my heart!

BEEF. ff Off, yeo-man's hab-it! - base dis-guise!

(Discovers himself by throwing off his upper dress, and appearing in a very fine waistcoat.)

BEEF. off! off! off!