

AS PERFORMED AT THE LYRIC THEATRE, SHAFTESBURY AVENUE.

# DORIS,

*A Comedy Opera,*

IN 3 ACTS.

WRITTEN BY

*B. C. Stephenson,*

MUSIC BY

*Alfred Cellier.*

ARRANGED FROM FULL SCORE BY

IVAN CARYLL.

---

<i>Vocal Score Complete</i> .....	5/-
<i>D<sup>o</sup> D<sup>o</sup> Bound</i> .....	7/6
<i>Pianoforte Solo Complete</i> .....	3/-
<i>Lyrics</i> .....	7/6

---

London,  
CHAPPELL & C<sup>o</sup> 50, NEW BOND STREET.  
CITY BRANCH, 15, POULTRY.

ALL PERFORMING RIGHTS OF THIS OPERA RESERVED. SINGLE DETACHED NUMBERS  
MAY BE SUNG AT CONCERTS, NOT MORE THAN TWO AT ANY ONE CONCERT, BUT THEY MUST  
BE GIVEN WITHOUT STAGE COSTUME OR ACTION.  
APPLICATIONS FOR THE RIGHT OF PERFORMING ANY MORE THAN THE ABOVE OR THE COMPLETE  
OPERA, MUST BE MADE TO HENRY J. LESLIE, THE LYRIC THEATRE, LONDON.



252853

AS PERFORMED AT THE LYRIC THEATRE, SHAFTESBURY AVENUE

# Doris

*A Comedy Opera in Three Acts*

WRITTEN BY

B. C. Stephenson

MUSIC BY

Alfred Cellier

ARRANGED FROM FULL SCORE BY

IVAN CARYLL

VOCAL SCORE COMPLETE	...	...	...	...	s.	d.
Do. do. BOUND	...	...	...	...	5	0
PIANOFORTE SOLO COMPLETE...	...	...	...	...	7	6
LYRICS	...	...	...	...	3	0
					0	6

London:

CHAPPELL & CO., 50, NEW BOND STREET.

CITY BRANCH—15, POULTRY.

*All performing rights of this Opera reserved. Single detached numbers may be sung at concerts, not more than two at any one concert, but they must be given without stage costume or action. Applications for the right of performing any more than the above, or the complete Opera, must be made to Henry J. Leslie, Lyric Theatre, London.*

M  
1503  
C8937





## ACT I.

No.	PAGE
1. CHORUS.....“ A Gold! a Gold!”.....	1
2. SCENA ( <i>Crook and Dormer</i> ) .....	17
3. SONG ( <i>Shelton, Mrs. Shelton, and Chorus</i> ) .....“ I hereby do require ”.....	19
4. SCENA AND EXIT .....	23
5. SONG ( <i>Doris</i> ).....“ Love’s Race ”.....	28
6. DUET ( <i>Doris and Sir Philip</i> ) .....“ How hardly Fate ” .....	30
7. SONG ( <i>Martin</i> ) .....“ I’ve sought the Brake and Bracken ”...	34
8. QUARTETT ( <i>Doris, Dame Shelton, Martin, and Philip</i> ) ...“ Who are you? ” .....	36
9. QUARTETT ( <i>Doris, Mrs. Shelton, Martin, and Philip</i> ) ...“ True Heart ” .....	43
10. SOLI AND CHORUS .....“ Silently! Warily!” .....	46
11. FINALE .....“ Where is the Traitor? ” .....	50

## ACT II.

12. INTRODUCTION .....	65
13. THE ALDERMAN’S SONG ( <i>Shelton</i> ).....	67
14. SOLI AND CHORUS .....“ Go to Bed ” .....	69
15. SONG ( <i>Dinniver</i> ) .....“ What has become of the Door? ” .....	72
16. SONG .....	74
17. SONG ( <i>Sir Philip</i> ) .....“ Honour bids me speed away ”.....	76
18. RECITATIVE AND DUET ( <i>Anne and Sir Philip</i> ).....“ The Parting ”.....	78
19. CAVATINA ( <i>Doris</i> ) .....“ Learn to wait ” .....	82
20. SOLI AND CHORUS .....“ What do you lack, Ladies? ” .....	84
21. SEPTETT AND CHORUS .....“ What’s happened now? ” .....	94
22. CHORUS OF BEEFEATERS .....	115
23. FINALE .....“ Ye Citizens of London ” .....	119

## ACT III.

24. INTRODUCTION AND CHORUS.....	138
25. DUET ( <i>Doris and Martin</i> ) .....“ If I am dreaming ” .....	147
26. QUINTETT ( <i>Doris, Anne, Martin, Sir Philip, and Shelton</i> ) .....“ Fare thee well ” .....	155
27. ENTRANCE OF THE MASQUERS AND CHORUS .....	162
28. RECITATIVE ( <i>Doris</i> ) .....	167
29. SONG ( <i>Martin</i> ).....“ All the Wealth ” .....	168
30. FINALE .....	169

9/14/33 Reeves 5/6,

*Produced at the Lyric Theatre, London, under the management of Mr. Henry J. Leslie,  
on the 20th April, 1889.*

---

# Doris.

---

## DRAMATIS PERSONÆ.

Doris Shelton	...	...	...	...	MISS ANNIE ALBU.
Lady Anne Jerningham	...	...	...	...	MISS AMY F. AUGARDE.
Mistress Shelton	...	...	...	...	MISS ALICE BARNETT.
Dolly Spigott	...	...	...	...	MISS EFFIE CHAPUY.
Tabitha	...	...	...	...	MISS HARRIETT COVENEY.
Martin Bolder	...	...	...	...	MR. BEN DAVIES.
Sir Philip Carey	...	...	...	...	MR. C. HAYDEN COFFIN.
Alderman Shelton	...	...	...	...	MR. J. FURNEAUX COOK.
Crook	} Apprentices	...	...	}	MR. JOHN LE HAY.
Dormer					MR. W. T. HEMSLEY.
Barnaby Spigott	...	...	...	...	MR. PERCY COMPTON.
Dinniver	...	...	...	...	MR. ARTHUR WILLIAMS.

Merchants, Apprentices, Citizens, Beefeaters, Wives, and Daughters.

---

ACT I.	...	HIGHGATE HILL	...	...	...	...	HAWES CRAVEN.
ACT II.	...	CHEAPSIDE	...	...	...	...	W. TELBIN.
ACT III.	...	INTERIOR OF ALD. SHELTON'S HOUSE...	...	...	...	...	T. E. RYAN.

---

PRODUCED BY CHARLES HARRIS.  
MUSICAL DIRECTOR... .. IVAN CARYLL.

# ACT I.

## No. 1.

## CHORUS—"A Gold! a Gold!"

*Allegro non troppo.*

PIANO.

(Curtain.)

TENORI. *f*

BASSI. *f*

A gold! a gold! The

A gold! a gold! The

SOPRANI.

CONTRALTI.

The arch - er's craft hath sent the shaft A

The arch - er's craft hath sent the shaft A

marks-man bold Hath sped the ar - row straight! . . . The arch - er's craft hath sent the shaft A

marks-man bold Hath sped the ar - row straight! . . . The arch - er's craft hath sent the shaft A

most un - err - ing gait! . . . Be - hold! be - hold! a gold! a gold! Who could have told a

most un - err - ing gait! . . . Be - hold! be - hold! a gold! a gold! Who could have told a

most un - err - ing gait! . . . Be - hold! be hold! a gold! a gold! Who could have told a

most un - err - ing gait! . . . Be - hold! be - hold! a gold! a gold! Who could have told a

marks - man bold Would send an ar - row half as straight !

marks man bold Would send an ar - row half as straight !

marks - man bold . . . Would send an ar - row half as straight !

marks - man bold . . . Would send an ar row half as straight !

*f* *f* *cres.*

*f* Send an ar - row half . . . as straight !

*f* Send an ar - row half . . . as straight !

*f* Send an ar row half . . . as straight ! No man can beat a shot as neat as

*f* Send an ar - row half . . . as straight !

*mf*

Well done, . . . well done, my lad! . . .

Well done, . . . well done, well done, my lad! . . .

e - ver man has seen. . . Well done, my lad, I wish I had an eye as true and keen. . .

Well done, my lad, I wish I had an eye as true and keen. . .

*f* *dim.*

Up you get, and round you go, Now, lads, your best of cheers be - stow - Hip, hip, Hur -

Up you get, and round you go, Now, lads, your best of cheers be - stow - Hip, hip, Hur -

*leggero.* *mf*

- rah! for the cham - pion of the bow! Up . . . . . you

- rah! for the cham - pion of the bow! Up . . . . . you

Up . . . . . you

Up you get, and round you go, Now,

*f*

get, round . . . . . you go— Hur rah! for the cham - pion of . .

get, round . . . . . you go— Hur rah! for the cham - pion of . .

get, round . . . . . you go— Hur - rah! for the cham - pion of . .

lads, your best of cheers bes - tow— Hip, hip, Hur rah! for the cham - pion of . .

the bow!

the bow!

the bow!

the bow!

*f*

TENORI.

Now

SOPRANI.

Now bend your bow, your

CONTRALTI.

Now bend your bow, your

bend your bow, your prowess show!

*p*



pro - ess show, And beat him if you can! Bend . . . . your bow, Bend . .  
 pro - ess show, And beat him if you can!  
 And beat him if you can! Now bend your bow, your pro - ess  
 And beat him if you can! Now bend your bow, your pro - ess  
*marcato.*

. . . your bow, now bend your bow, your pro - ess show, And beat him if you can! . . Now  
 Now bend your bow, your pro - ess show, And beat him if you can! . . Now  
 show, Now bend your bow, your pro - ess show, And beat him if you can! . . Now  
 show, Now bend your bow, your pro - ess show, And beat him if you can! . . Now

bend your bow, your prow - ess show, And beat him if you can! . . . So come, let us

bend your bow, your prow - ess show, And beat him if you can! . . . So come, let us

bend your bow, your prow - ess show, And beat him if you can! . . .

bend your bow, your prow - ess show, And beat him if you can! . . .

*p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are repeated across the vocal staves. A piano dynamic marking (*p*) is placed above the piano accompaniment.

see Which of the two it is to be! . . . . So come, let us see Which of the

see Which of the two it is to be! . . . . So come, let us see Which of the

Which of the

Which of the

*mf* *cres.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are repeated across the vocal staves. Dynamic markings *mf* and *cres.* are present in the piano accompaniment.

two is to be . . . De - clared the bet - ter man? . . . Come, . . .

two is to be . . . De - clared the bet - ter man? . . . Come, . . .

two is to be . . . De - clared the bet - ter man? . . . Come, let us . . .

two is to be . . . De - clared the bet - ter man? . . . Come, let us . . .

. . . let us see Which is to be, let us see Which is to be De -

let us see Which is to be, let us see Which is to be De -

see Which of the two it is to be, . . . Come, let us see Which is to be De -

see Which of the two it is to be, . . . Come, let us see Which is to be De -

- clared the bet - ter man? . . . Make way! make

- clared the bet - ter man? . . . Make way! make

- clared the bet ter man? . . . Make way! make way!

- clared the bet - ter man? . . . Make way! make way!

*mf* *p*

way! Make

way! Make

Make way! make way! Let's have fair play! Make

Make way! make way! Let's have fair play! Make

*mf* *cres.*

way! make way! Let's have fair play! He's bound to

way! make way! Let's have fair play! He's bound to

way! make way! Let's have fair play! He's bound to

way! make way! Let's have fair play! He's bound to

*f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, each with the lyrics "way! make way! Let's have fair play! He's bound to". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a melodic line with accents, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has three sharps (F#, C#, G#).

do his best. . .

do his best. . .

do his best. . .

do his best.

*ff* *f*

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The vocal staves have the lyrics "do his best. . .". The piano accompaniment features a right-hand treble clef staff and a left-hand bass clef staff. The right hand has a melodic line with a long slur over the first two measures, followed by a more active eighth-note pattern. The left hand plays chords and eighth notes. The dynamic markings *ff* and *f* are present. The key signature remains three sharps.

*f*  
They're both a gold, who could have told That both could shoot so

*f*  
They're both a gold, who could have told That both could shoot so

*f*  
They're both a

*f*  
They're both a

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "They're both a gold, who could have told That both could shoot so". The first two vocal lines are marked with a forte (*f*) dynamic. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

true! . . . And which doth win? There's not a pin to choose be-tween the two! . . . Be .

true! . . . And which doth win? There's not a pin to choose be-tween the two! . . . Be .

gold! . . . Who could have told? . . .

gold! . . . Who could have told? . . .

The second system of the musical score continues the vocal and piano parts. The lyrics are: "true! . . . And which doth win? There's not a pin to choose be-tween the two! . . . Be .", "gold! . . . Who could have told? . . .". The piano accompaniment continues with its characteristic rhythmic patterns.

- hold! be hold! An - o ther gold! An o - ther gold! Who  
 - hold! be - hold! An - o - ther gold! . . . Be - hold! be - hold! An -  
 Be - hold! be - hold! An o ther gold! Who could have  
 Be - hold! be hold! An - o - ther gold! Be - hold! be - hold! An

could have told Two marks - men bold Would send an ar - - row  
 - o - ther gold! Who could have told Two marks-men bold Would send an ar - - row  
 told, Who could have told Two marks - men bold Would send an ar - - row  
 - o - ther gold! Who could have told Two marks-men bold Would send an ar - - row

half as straight! Up you get, and round you go, Now, lads, your best of

half as straight!

half as straight!

half as straight!

*dim.* *p*

cheers be - stow! Hip, hip! Hur rah! for the cham - pion of the bow!

*f*

Up . . . . . you get, round . . . . . you go, Hur -

Up . . . . . you get, round . . . . . you go, Hur -

Up you get, and round you go, Now, lads, your best of cheers be - stow! Hip, hip, Hur -

Up you get, and round you go, Now, lads, Hur -



rah! for the cham - pions of . . . the bow! for the

- rah! for the cham - pions of . . . the bow! for the

- rah! for the cham - pions of . . . the bow! Hip! hur - rah! for the

- rah! for the cham - pions of . . . the bow! Hip! hur rah! for the

cham - pions of the bow! Now, lads, your best of

cham - pions of the bow! Now, lads, your best of

cham - pions of the bow, of the bow! Now, lads, your best of

cham - pions of the bow, of the bow! Now, lads, your best of

cheers . . . be - stow For . . . the . . . cham - pions . . . of the bow! . . .

cheers . . . be - stow For the cham - pions of the bow! . . .

cheers . . . be - stow . . . For . . . the . . . cham - pions . . . of the bow! . . .

cheers . . . be - stow For the cham - pions of the bow! . . .

*rit.*

*ff*

Hip! hip! Hur - rah! . . .

Hip! hip! Hur - rah! . . .

Hip! hip! Hur - rah! . . .

Hip! hip! Hur - rah! . . .

*fff*

No. 2.

SCENA—Crook & Dormer.

*Allegro.* CROOK. Thine

DORMER. My ar - row's near - est to the cen - tre, see!

PIANO. *mf* *f* *p*

ar - row, man! that bolt be-longs to me! Thou break my head! I'd like to see thee try!

I'll break thy head for say - ing that I lie! I'll

Thou break my head! I'd like to see thee try! I'd like to see thee

break thy head for say - ing that I lie! for say - ing that I

*f* *mf*

try! Then break my head, I'd like to see thee try! Then break my head, I'd like to see thee try!

lie! I'll break thy head for say-ing that I lie! I'll break thy head for say-ing that I lie!

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f* and *sf*.

*pp* *cres.* *mf* *cres.*

The second system is primarily piano accompaniment. It features a right-hand part with a complex, rhythmic pattern of chords and a left-hand part with a steady eighth-note bass line. Dynamics include *pp*, *cres.*, *mf*, and *cres.*

(They fight.)

The third system is primarily piano accompaniment. It features a right-hand part with a complex, rhythmic pattern of chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f*.

*f*

The fourth system is primarily piano accompaniment. It features a right-hand part with a complex, rhythmic pattern of chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f*.

*Sva.*

The fifth system is primarily piano accompaniment. It features a right-hand part with a complex, rhythmic pattern of chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f*.

The sixth system is primarily piano accompaniment. It features a right-hand part with a complex, rhythmic pattern of chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f*.

# No. 3. SONG—"I hereby do require."—(Shelton, Mrs. Shelton, & Chorus.)

*Allegretto.* *f*

PIANO. *mf*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a series of eighth and sixteenth notes, followed by a melodic line. The left hand starts with a bass clef and a 2/4 time signature, playing a steady eighth-note accompaniment. Dynamics include *f* and *mf*.

SHELTON.

I here-by do re-quire and command you both to cease From

The vocal line for Shelton is written on a single staff with a treble clef, one sharp, and 2/4 time. It begins with a rest, followed by the lyrics. The melody is simple and direct. Dynamics include *f* and *p*.

acts de-serv-ing strongest re-pro - ba - tion, And I form-al-ly give notice to all here to keep the peace, What-ev - er their de-gree may be or

The piano accompaniment for the first line of lyrics is written on two staves (treble and bass clefs) with one sharp and 2/4 time. It provides a harmonic and rhythmic foundation for the vocal line. Dynamics include *f* and *p*.

sta - tion; Whether ul - ti-mate pro-ceedings may a - rise, I can-not say! That is food for ma - gis - te - ri - al di - ges - tion! But I

The vocal line for the second line of lyrics continues on a single staff with a treble clef, one sharp, and 2/4 time. The melody follows the natural inflection of the words. Dynamics include *f* and *p*.

like to do my du - ty in a qui-et sort of way, And to start with pro-tes - ta - tion and sug - ges - tion, I call on

The vocal line for the third line of lyrics continues on a single staff with a treble clef, one sharp, and 2/4 time. The melody concludes the phrase. Dynamics include *f* and *p*.

all Here pre - sent to as - sist me; My wrath shall fall on all who dare re -

sist me,  
He calls on all Here pre - sent to as - sist him; Now, great and  
Ha, ha! Ha, ha! Here pre - sent to as - sist him; Now, great  
Ha, ha! Ha, ha! Here pre - sent to as - sist him, Now, great

small, take cour-age and re - sist him!  
and small, take cour-age and re - sist him!  
and small, take cour-age and re - sist him!

## MRS. SHELTON.

2nd VERSE. Here's a pret - ty state of things with Her Ma - jes - ty in sight, And

no one here is man e - nough to stop it; And I fan - cy that it wants, if i - dle vag - a - bonds must fight, Some - thing

bet - ter than a man to make them drop it. Now out up - on ye both, ye sil - ly sau - cy braw - ling knaves, To your

heart there's lit - tle use in my ap - peal ing! But, I'll soon re - store the peace; Come, give me up your staves, Let me

see it in your heads there's a - ny feel - ing! Take that! and that! For

fight - ing's not your call - ing, Mind what you're at, I'll cure you both of

brawl - ing!

Rat tat! Rat tat! The blows with force are fall - ing, Mind what you're

Ha, ha! Ha, ha! The blows with force are fall - ing! Rat tat!

Ha, ha! Ha, ha! The blows with force are fall - ing! Rat tat!

at, She'll cure you both of brawl - ing!

Rat tat! She'll cure you both of brawl - ing!

Rat tat! She'll cure you both of brawl - ing!



## No 4.

## SCENA &amp; EXIT.

*Allegro marziale.*

PIANO. *p (In the distance.)*

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The tempo is marked 'Allegro marziale' and the dynamics are 'piano' with the instruction '(In the distance.)'.

*cres.*

The piano accompaniment for the first vocal line continues with a similar rhythmic pattern. The dynamics are marked 'cres.' (crescendo), indicating an increase in volume. The right hand has some melodic movement, while the left hand remains primarily chordal.

SHELTON.

The ca - - val - cade ap - proach-es, and I

*pp*

The vocal line for Shelton begins with the lyrics 'The ca - - val - cade ap - proach-es, and I'. The piano accompaniment is marked 'pp' (pianissimo). The vocal melody is simple and follows the natural inflection of the words.

bid you all, With so - - - lemn step and pro - per dig - - - ni - ty,

The vocal line continues with 'bid you all, With so - - - lemn step and pro - per dig - - - ni - ty,'. The piano accompaniment maintains the same rhythmic accompaniment as the previous section.

Pre - pare to meet Our Sov' - reign la dy Queen!

The vocal line concludes with 'Pre - pare to meet Our Sov' - reign la dy Queen!'. The piano accompaniment provides a final accompaniment for the vocal phrase.

DORMER.

What say you, comrades, shall we not provide A fitting palfrey for our

*p*

CROOK.

Ay, lads! and let them search the whole world  
alderman to ride?

*p*

round To find twopairs of legs one half as sound! Your  
Your

worship's nag awaits you at the door. One,  
worship's nag awaits you at the door. Now, lads, come hoist him, One,

*p* *f*

CROOK. *L'istesso tempo.* *ff*

two, three, four, Hur - rah!

DORMER. *ff*

two, three, four, Hur - rah!

CHORUS. *ff*

Hur - rah! Up you get, and round you go, Now,

*ff*

Hur - rah!

*ff*

Hur - rah!

*f*

*L'istesso tempo.* *dim.* *p*

lads, your best of cheers be - stow, Hip, hip, hur - - rah! for the cham - pions of the

*f*

bow! Up . . . you get, round . . . you

Up . . . you get, round . . . you

Up you get, and round you go, Now, lads, your best of cheers be - stow, Hip,

Up you get, and round you go, Hip,

go, Hur - rah! for the cham - pions of . . . the bow! For the

go, Hur rah! for the cham - pions of . . . the bow! For the

hip, Hur - rah! for the cham - pions of . . . the bow! Hip, hur - rah! For the

hip, Hur - rah! for the cham - pions of . . . the bow! Hip, hur - rah! For the

*ff*

cham - pions of the bow! Now, lads, your best of

cham - pions of the bow! Now, lads, your best of

cham - pions of the bow, of the bow! Now, lads, your best of

cham - pions of the bow, of the bow! Now, lads, your best of

cheers . . be - stow . . for the cham - pions . . of the

cheers . . be - stow for the cham - pions of the

cheers . . be - stow . . . for . . the . . cham - pions . . of the

cheers . . be - stow for the cham - pions of the

*f*

bow! . . . . .

bow! . . . . .

bow! . . . . .

bow! . . . . .

EXIT.

*L'istesso tempo.*

### No. 5. SONG—"Love's Race"—(Doris).

*L'istesso tempo.*

is it that a woman spurs, And bids her take such pains To fly from that which she pre-fers To that which she dis-  
 she must run, but not too fast, For fear his love should tire; Dis-dain doth quench true love at last, As wa-ter quench-eth

*L'istesso tempo.*

*cres.*

*f*

- dains? I hard-ly know, but so it is when love demands a test: . . . The man who'd make a maid - en his Must  
 fire. Then let her so ad - just her pace, with pur - pose well con - ceal'd, That she may choose the time and place To

*cres.*

*dim.*

*p*

*Tempo mo.*

*cres.*

run, and run his best! } What if he run and be left be - hind? What if he seek and fail to find? Let him not think the maid un -  
 pi - ty him and yield. } *Tempo mo.*

*dim.*

*p*

*Tempo mo.*

*cres.*

- kind; Who knows? In a day she may change her mind! What if he run and be left be - hind? What if he seek and fail to

*ten.*

*ad lib.*

find? Who knows? Who knows? In a day . . . she may change her mind!

*pizz.*

*p pizz.*

*rall.*

# No. 6. DUET—"How Hardly Fate"—(Doris & Sir Philip).

*mf* SIR PHILIP.

How hard - ly

*Andante.*

PIANO.

*p* *cres.* *dim.*

fate with some of us doth deal; . . . Life has so ve - ry lit - tle joy to share, That he who laughs at luck is bound to

*p* *colla voce.*

steal . . . The smiles of o - thers to com - plete his share. Oh! think not that some crime hath laid me low, . . . Or ev - il

*p* *cres.*

deed I would not dare to tell; 'Twas but mis - for - tune, and 'tis bet - ter so, For none can blame you if you wish me well.

*dim.* *ad lib.* *mf*



*Agitato.*

Give me then, I pray you, give one gen - tle word, that I may live, And

so . . . in gra - ti - tude con - trive up - on your cha - ri - ty to thrive. . . .

*Tempo mo.*  
DORIS.

What I have I free - ly give, If on a word or smile you'd live; But

Give me then, I pray you, give one gen - tle word, that I may live, And

how . . . can an - y man con - trive on such poor cha - ri - ty . . . to thrive? . . .

so . . . in gra - ti - tude con - trive up - on your cha - ri - ty . . . to thrive! . . .

*mf* *Tempo mo.*

A beg - gar at your door I fain would be, . . . . . But

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *mf* and *p*. The tempo is marked *Tempo mo.*

beg-ging for your pi - ty, not your gold; . . . . . A word, a sign, a look . . of sym-pa-ty, are

*accel.*

The second system continues the vocal and piano parts. The vocal line has a more active rhythm with eighth and sixteenth notes. The piano accompaniment maintains a consistent eighth-note accompaniment. Dynamics include *mf*, *p*, and *accel.*

more, far more to me than wealth un - told! . . . Be boun - ti-ful in smiles and words of grace, That I may

*colla voce.* *p accel.*

The third system shows the vocal line with a long note followed by a series of eighth notes. The piano accompaniment features a *colla voce* section with a *p accel.* marking. Dynamics include *mf*, *p*, and *accel.*

set them in the scale of life . . . . . against the world's hard knocks, and for a space Re - pair my

*cres.* *f* *allargando.* *dim.*

The fourth system features a vocal line with a long note and a series of eighth notes. The piano accompaniment has a *cres.* section leading to a *f* dynamic, followed by an *allargando* section and a *dim.* ending. Dynamics include *cres.*, *f*, *allargando.*, and *dim.*

courage to re-new the strife! . . . A beg - gar I fain would be, for pi - ty, not for

*callando.* *a tempo.* *p*

The fifth system concludes the piece. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features a *callando* section and an *a tempo* section. Dynamics include *callando.*, *a tempo.*, and *p*.

*accel.*

What I have I free - ly give, If on a word or smile you'd live; But

gold. . .

*p*

*accel. p.o.*

how . . . can a - ny man contrive On such poor cha - ri - ty to thrive? . . . .

*rit.*

*rit.*

*Tempo 1mo.*

What I have I free - ly give, If on a word or smile you'd live; But how . . . can a - ny

Give me then, I pray you, give one gen - tle word, that I may live, And so . . . in gra - ti -

*Tempo 1mo.*

*mf*

*rall.*

man con - trive On such poor cha - ri - ty . . . to thrive? . .

- tude con - trive Up - on your cha - ri - ty . . . to thrive! . .

*rall.*

# No. 7. SONG—"I've sought the Brake and Bracken"—(Martin).

MARTIN.

1. I've  
2. But

*Andante.*

PIANO.

*p* *cres.* *dim.*

*pizz.*

sought the brake and brack - en through and through,      The thorn - y thick - et      and the mea - dow too, . . .      But  
he who in - to Cu - pid's qui - ver dips,      From sport to ear - nest      na - tu - ral - ly slips, . . .      Grows

no - where could I find a trace of you ;      Of course, for you had something else to do      To feed your  
wea - ry soon of no - thing else but slips,      And af - ter something more sub - stan - tial trips.      He may be -

fan - cy in some pas - tures new.      Oh ! mai - den, faith - less, fic - kle, and un - true !      Oh ! mai - den,  
- gin up - on her fin - ger - tips,      But he is sure to end up - on her lips,      But he is

*cres.* *f*

*cres.* *mf* *f*

*rit. dim. a tempo.*

faith - less, fic - kle, and un - true ! }  
 sure to end up - on her lips ! }

I set such store on thee,

*a tempo.*

*rit. dim. p p*

Thought my - self sure of thee, I'll have no more of thee !

So fare thee well ! I set such store on thee, Thought my - self

*cres. mf*

sure of thee, I'll have no more of thee ! So fare thee well ! . . .

*1st time. ad lib. p colla voce. cres.*

*2nd time. ad lib.*

So fare thee well !

*tempo 1mo. p colla voce. cres. cres. f*

# No. 8. QUARTETT—"Who are you?"—(Doris, Dame Shelton, Martin, & Philip).

DAME SHELTON.

*Allegro moderato.*

Who are you, may I ask, Sir, that dares to dictate, And pre -

PIANO. *f* *p*

- sumes his i-deas pre-ma-ture-ly to state? You ap-pear to for-get That you're not married yet, And your con-duct is like-ly to

DORIS.

Who are

put off the date! Who are you, who are you, that make such a to-do? Who are you? who are you? who are you?

*mf* *f* *p*

you, may I ask, Sir, that dares to dic-tate, And pre-sumes his i-deas pre-ma-ture-ly to state? You ap-

pear to for - get that I'm not mar - ried yet, And I ne - ver will mar - ry a man whom I hate! Who are

*mf*

you, Who are you, that make such a to - do? Who are you? who are you? who are you?

MARTIN.  
Who are

*f*

you, may I ask, that I find tête - à - tête with a la - dy with whom I in - tend - ed to mate? I shall

ne - ver for - get that I owe you a debt, In the pay - ing of which my de - light will be great! Who are you?

*p*

## SIR PHILIP.

Who are you, that pre-sumes thus to rave and to rate, And on man - ners and mo - rals of

dames who dic-tate? Would you have me re-gret that this la - dy I met Or that ac - ci - dent caus'd us to

## MARTIN.

Who are you, may I ask, that I  
meet tête - à - tête! Who are you? Who are you that pre -

find tête - à - tête With a la - dy with whom I in - tend - ed to  
- sumes thus to rave and to rate, And on man - ners and mo - rals dic -



DORIS.  
You ap - pear to for - get that I'm not mar - ried yet, And

DAME SHELTON.  
You ap - pear to for - get That you're not married

mate? I shall ne - ver for - get that I owe you a debt, In the

- tate? Would you have me for - get That this la - dy I met,

*mf*

D. ne - ver will mar - ry a man that I hate! Who are you? Who are

S. yet, And your con - duct is like - ly to put off the date! Who are you? Who are

M. pay - ing of which my de - light will be great! Who are you? Who are

P. Or that ac - ci - dent caused us to meet *tête - à - tête!* Who are you? Who are

*cres.* *f*

D. you? Who are you that

S. you? *p* Who are you, may I ask, Sir, that dares to dic - tate, And pre -

M. you? *p* Who are you, may I ask, that I find *tête - à - tête* with a

P. you? *p* Who are you that pre - sumes thus to rave and to rate, And on

D. dares dic - - tate, And pre - sumes his i - -

S. - sumes his i - deas pre - ma - ture - ly to state? You ap - pear to for - get that you're not mar - ried yet, And your

M. la - dy with whom I in - tend - ed to mate? I shall ne - ver for - get that I owe you a debt, In the

P. man - ners and mo - rals of dames would dic - tate? Would you have me re - gret that this la - dy I met, or that

D. - deas to state? Who are you? who are you? who are you? Who are

S. con - duct is like - ly to put off the date! Who are you? who are you? who are you? Who are

M. pay - ing of which my de - light will be great! Who are you? who are you? who are you? Who are

P. ac - ci - dent caused us to meet *tête - à - tête!* Who are you? who are you? who are you? Who are

D. you? who are you? who are you? Who are you? who are you that make such a to -

S. you? who are you? who are you? Who are you? who are you that make such a to -

M. you? who are you? who are you? Who are you? who are you that make such a to -

P. you? who are you? who are you? Who are you? who are you that make such a to -

D.  - do, make such a to - do? Who are you? Who are you that make such a to -

S.  - do, make such a to - do? Who are you? Who are you that make such a to -

M.  do, make such a to - do? Who are you? Who are you that make such a to -

P.  - do, make such a to - do? Who are you? Who are you that make such a to



D.  - do? Who are you? who are you? who are you?

S.  - do? Who are you? who are you? who are you?

M.  - do? Who are you? who are you? who are you?

P.  - do? Who are you? who are you? who are you?



# No. 9. QUARTETT—"True Heart."— (Doris, Mrs. Shelton, Martin, & Philip.)

SIR PHILIP.

*Andante moderato.*

PIANO.

If thou dost love, make life the bondsman of thy

love, True heart ! Who loves that is not ready love with life to prove ? True heart !

For love and life are tied when men do pledge their troth, True heart ! . . . And he who truly

DORIS. *Tempo Imo.*

The sentiment is very sweet ; Let me, I pray those words repeat !

loves must neither pledge or both, True heart !

*Tempo Imo.*

D. *p*  
 If thou dost love, make life the bondsman of thy love, True heart! Who loves that is not

S. *p*  
 True heart!

M. *p*  
 True heart!

P. *p*  
 True heart!

D. *p*  
 rea - dy love with life to prove? True heart! For love and life are tied when men do pledge their

S. *p*  
 True heart!

M. *p*  
 True heart!

P. *p*  
 True heart!

D. *p* troth, True heart! . . . *cres.* And he who tru - ly loves must nei - ther pledge or

S. *p* True heart! .

M. *p* True heart! . .

P. True heart! . .

D. *pp* both, True heart!

S. *pp* True heart!

M. *pp* True heart!

P. *p* True heart! . . . *pp* True heart!

# No. 10. SOLI & CHORUS—"Silently! Warily!"

*Allegro moderato e maestoso.*

PIANO.

TENORS.  
*sf pp*

Si - lent - ly, wa - ri - ly, we'll show that a grave

BASSES.

*sf pp*

Lies ve - ry han - dy for a trai - t'rous knave!

Let us be pru - dent, lads, the while we are brave—

No one can tell how the vil - lain might be - have!

SHELTON.

Stealth - i - ly, cau - tious - ly, pru - dent - ly peer, Black - est of trea - son lies in am - bush near.



Fol - low me! You will see no - thing to fear! I, as your al - der - man, will guard the rear!

TENORS.

Si - lent - ly, wa - ri - ly, we'll show that a grave

BASSES.

Lies ve - ry han - dy for a trai - t'rous knave!

*sf*

Let us be pru - dent, lads, the while we are brave—

No one can tell how the vil - lain might be - have.

MARTIN.

Let us see who shall be first to es - py . . . Where the trai - t'rous knave doth lie!

CROOK.

Let us see who shall be first to es - py . . . Where the trai - t'rous knave doth lie!

DORMER.

Let us see who shall be first to es - py . . . Where the trai - t'rous knave doth lie!

M. On the tree spee - di - ly hang him high! Up, lads, and at him! For who fears to die? Then *f*

C. On the tree spee - di - ly hang him high! Up, lads, and at him! For who fears to die? Then *f*

D. On the tree spee - di - ly hang him high! Up, lads, and at him! For who fears to die? Then *f*

SHELTON. *f*

Then *f*

Then *f*

Then

M. shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

C. shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

D. shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

S. shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown;

M. Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

C. Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

D. Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

S. Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

M. *p* Death to the trai - tors that dare de - fy the Crown ! *f* *rall.* *ff* Death to the trai - tors that de - fy the Crown ! . . .

C. *p* Death to the trai - tors that dare de - fy the Crown ! *f* *rall.* *ff* Death to the trai - tors that de - fy the Crown ! . . .

D. *p* Death to the trai - tors that dare de - fy the Crown ! *f* *rall.* *ff* Death to the trai - tors that de - fy the Crown ! . . .

S. *p* Death to the trai - tors that dare de - fy the Crown ! *f* *rall.* *ff* Death to the trai - tors that de - fy the Crown ! . . .

# No. 11. FINALE ACT I.—“Where is the Traitor?”

*Allegro moderato.*

PIANO.

DORIS.  
*f ben marcato.*

Where is the trai - tor who threaten'd Her Ma-jes-ty? Off with the cai - tiff and vil lain to gacl!

MISTRESS SHELTON.  
*f ben marcato.*

Where is the trai - tor who threaten'd Her Ma-jes-ty? Off with the cai - tiff and vil - lain to gaol!

SOPS.  
*f ben marcato.*

Where is the trai - tor who threaten'd Her Ma-jes-ty? Off with the cai - tiff and vil - lain to gaol!

D.  
Up on the near - est tree Let him sus - pen - ded be, Give him the fate he de - serves with-out fail!

S.  
Up on the near - est tree Let him sus - pen - ded be, Give him the fate he de - serves with-out fail!

Up on the near - est tree Let him sus - pen - ded be, Give him the fate he de - serves with-out fail!

**MARTIN.**  
Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

**CROOK.**  
Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

**DORMER.**  
Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

**TENORS.**  
Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

**BASSES.**  
Draw him and quar - ter him! Hang him and slaugh - ter him! Wipe him a - way from the land of his birth!

**DORIS.**  
Re - creant vag - a-bond! Scum of the earth!

**MRS. SHELTON.**  
Re - creant vag - a-bond! Scum of the earth!

**MARTIN.**  
Re - creant vag - a-bond! Scum of the earth!

**CROOK.**  
Re - creant vag - a-bond! Scum of the earth!

**DORMER.**  
Re - creant vag - a-bond! Scum of the earth!

**Sops.**  
Re - probate! Run - agate! Re - creant vag - a-bond! Scum of the earth!

Mis - creant! Mur - der - er! Re - creant vag - a-bond! Scum of the earth!

Mis - creant! Mur - der - er! Re - creant vag - a-bond! Scum of the earth!

D. Re - pro - bate ! Run - a - gate ! Re - cre - ant vag - a - bond ! Scum of the earth !

S. Re - pro - bate ! Run - a - gate ! Re - cre - ant vag - a - bond ! Scum of the earth !

M. Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

C. Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

D. Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

Re - pro - bate ! Re - cre - ant vag - a - bond ! Scum of the earth !

Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

Mis - cre - ant ! Mur - der - er ! Re - cre - ant vag - a - bond ! Scum of the earth !

18,646.

*ff*

D. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

*ff*

S. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

*ff*

M. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

*ff*

C. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

*ff*

D. Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

*ff*

Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

*ff*

Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

*ff*

Where is the trai - tor who threatened Her Ma - jes - ty? Off with the cai - tiff and vil - lain to gaol.

*sf*

18,646.

*sf*

D.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

S.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

M.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

C.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

D.  Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

 Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

 Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

 Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,

 Up on the near - est tree let him sus - pen - ded be, Up on the near - est tree let him sus - pen - ded be,





*dim.*

D. Give him the fate he de - serves with-out fail ! Draw him and quar - ter him !

*dim.*

S. Give him the fate he de - serves with-out fail ! Draw him and quar - ter him !

*dim.*

M. Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

*dim.*

C. Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

*dim.*

D. Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

*dim.*

Give him the fate he de - serves with-out fail ! Draw him and quar - ter him !

*dim.*

Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

*dim.*

Give him the fate he de - serves with-out fail ! Hang him and slaughter him !

D.  Wipe him a - way from the land of his birth. Mis - cre - ant! Re - pro - bate!

S.  Wipe him a - way from the land of his birth. Mis - cre - ant! Re - pro - bate!

M.  Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

C.  Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

D.  Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

 Wipe him a - way from the land of his birth. Mis - cre - ant! Re - pro - bate!

 Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

 Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!

 Wipe him a - way from the land of his birth. Mur - der - er! Run - a - gate!



D. Re - cre-ant vag - a-bond ! Scum of the earth !

S. Re - cre-ant vag - a-bond ! Scum of the earth !

M. Re - cre-ant vag - a-bond ! Scum of the earth !

C. Re - cre-ant vag - a-bond ! Scum of the earth !

D. Re - cre-ant vag - a-bond ! Scum of the earth !

Re - cre-ant vag - a-bond ! Scum of the earth !

Re - cre-ant vag - a-bond ! Scum of the earth !

Re - cre-ant vag - a-bond ! Scum of the earth !

SHELTON. RECIT. *Più lento.*

For - bear ! For-bear ! Ye would not have him die Be-fore the headsman's stools have made him cry—

MARTIN.

I will!

CROOK.

And

SHELTON.

Long life . . . and bles-sings on Her Ma - jes-ty! Who'll guard the knave?

I!

DORMER.

And I!

SHELTON.

To - night thy lod- ing with the watch shall be, To - mor - row in the

DORIS. *Tempo di Marcia. Maestoso.*

And now for home !

MRS. SHELTON.

And now for home !

MARTIN.

And now for home ! And now for home !

CROOK. *f*

And now for home ! And now for home !

DORMER. *f*

And now for home ! And now for home !

S.

Tower thoushalt see ! And now for home !

And now for home !

And now for home ! And now for home !

And now for home ! And now for home !

*Tempo di Marcia. Maestoso.*

D. Shoul - der to shoul - der, mer - ry lads of the town,

M. 'Pren - tice and jour - ney - man of Lon - don re - nown.

C. Shoul - der to shoul - der, mer - ry lads of the town,

D. 'Pren - tice and jour - ney - man of Lon - don re - nown.

1st SOP. Shoul - der to shoul - der, mer - ry lads of the town, 'Pren - tice and jour - ney - man of Lon - don re - nown.

2nd SOP. Shoul - der to shoul - der, mer - ry lads of the town,

*sf*

D. Down with all re - bel var - lets! Down with them! down!

M. Death to the trai - tors that dare de - fy the Crown!

C. Down with all re - bel var - lets! Down with them! down!

D. Death to the trai - tors that dare de - fy the Crown!

1st SOP. Down with all re - bel var - lets! Down with them! down! Death to the trai - tors that dare de - fy the Crown!

2nd SOP. Down with all re - bel var - lets! Down with them! down!

Death to the trai - tors that dare de - fy the Crown!

MARTIN.

Show a light, see the night Draws on fast; The sun is set - ting, and the day is past.

CROOK.

Show a light, see the night Draws on fast; The sun is set - ting, and the day is past.

DORMER.

Show a light, see the night Draws on fast; The sun is set - ting, and the day is past.

SHELTON.

Show a light, see the night Draws on fast; The sun is set - ting, and the day is past.

DORIS.

MRS. SHELTON. Then

M.

Then

C.

Hold him tight! 'Ware of fight! Bind him fast! Trea - son shall meet its just re - ward at last! Then

D.

Hold him tight! 'Ware of fight! Bind him fast! Trea - son shall meet its just re - ward at last! Then

S.

Hold him tight! 'Ware of fight! Bind him fast! Trea - son shall meet its just re - ward at last! Then

Hold him tight! 'Ware of fight! Bind him fast! Trea - son shall meet its just re - ward at last! Then

Then

Then

Then

D. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

S. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

M. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

C. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren tice and jour - ney-man of Lon - don re-nown.

D. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

S. Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

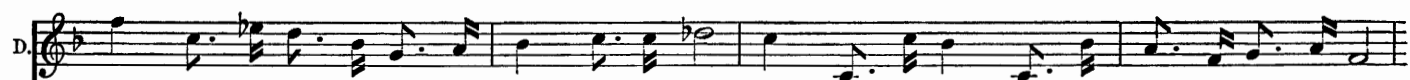
Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

Shoul - der to shoul-der, mer - ry lads of the town! 'Pren - tice and jour - ney-man of Lon - don re-nown.

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in 2/4 time and features a rhythmic accompaniment with chords and melodic lines. There are trills (tr) marked in the right hand at the end of the piece.



D. 

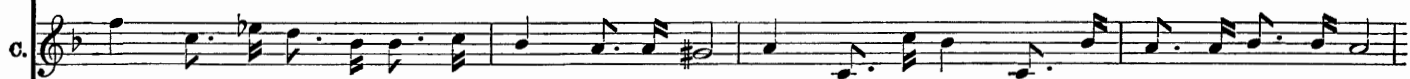
Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

S. 

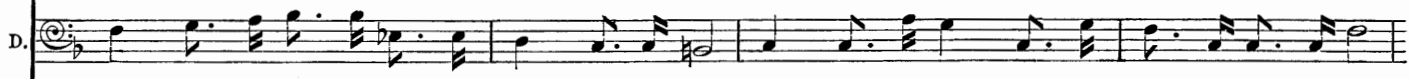
Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

M. 

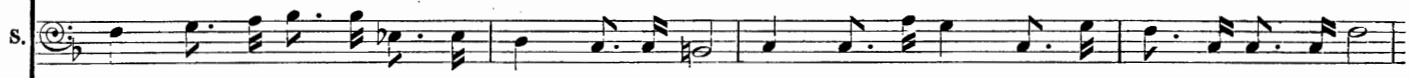
Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

C. 

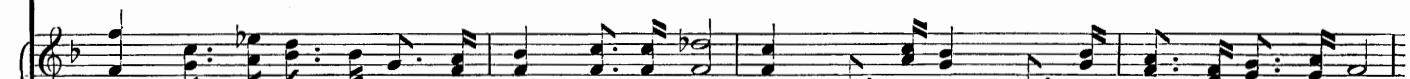
Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

D. 

Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !

S. 

Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !



Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !



Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !



Down with all re - bel var - lets ! Down with them ! down ! Death to the trai - tors that dare de - fy the Crown !



D. Death to the trai-tors that de - fy the Crown.

S. Death to the trai-tors that de - fy the Crown.

M. Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

C. Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

D. Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

S. Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

1st, 2nd, & 3rd SOPRANOS.  
Death to the trai-tors that de - fy the Crown.

Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.

Death to the trai - tors that dare de-fy the Crown! Death to the trai-tors that de - fy the Crown.





## ACT II.

## INTRODUCTION.

## No. 12.

*Moderato.*

PIANO.



# The Alderman's Glee.

*Chorus behind the Scene.* *ff* TENORS.

(DINNIVER counting the time one, two, three.) *f* BASSES.

The migh - ty Ju - pi - ter:  
 She's great - er than the migh - ty Ju:— The migh - ty Ju - pi - ter: To

*ff* *mf*  
 Our Queen I do pre - fer! . . . To war - like Mars, to  
 all the Gods that A - thens knew Our Queen I do pre fer! . . . To war - like Mars, to

*f* *f*  
 e'en A - pol— To e'en A - pol - lo, And a lit - tle song we'll raise Of  
 e'en A - pol— To e'en A - pol - lo, And a lit - tle song we'll raise Of

loy - al - ty and praise, of a fol - dol de rol lo. . . . Let Eng - lish - men re - joice, And  
 loy - al - ty and praise, of a fol - dol de rol lo. . . . Let Eng - lish - men re

sing with heart and voice, . . . Long live our gra - cious La - dy Queen, The sov' - reign of our choice! Let  
 joice, and sing with heart and voice, Long live our gra - cious La - dy Queen, The sov' - reign of our choice! Let

(DINNIVER interrupting, "No, no, that's wrong, begin again!")

Eng - lish - men re - joice, And sing with heart and voice, Long live our gra - cious La—  
 Eng - lish - men re - joice, And sing with heart and voice, our gra - cious La—

## No. 13.

## The Alderman's Song—(Shelton).

SHELTON. *mf*

*Allegro.* ♩ = 112.

PIANO.

*ff* *p*

1. What cra-ven dares to talk of his home Ere the  
2. Some praise the wine of the French-man's vine, With its

last of the cask is gone? Here! bring me a stoup with a crown of foam, I shall stay where I am for  
col-our of ru-by red; Or a draught di-vine from the Ger-man Rhine, And of both there is much to be

*p*

one! For the morn-ing brings a host of things That a man is bet-ter with-out: An  
said. But I ven-ture to think That an Englishman's drink Should smack of no for-eign salt! And a

*p*

ach-ing head, With a cra-ving for bed, Or a foot with a touch of the gout! . . . . . } Let the  
Lon-don lad Should be on-ly too glad To stick to his hops and malt! . . . . . }

*pp* *pp*

moon to her bed dis - ap - pear, And the sun in the heaven shine clear, . . . While each bold apprentice boy goes a -

*mf* *cres.*

- seek - ing of his joy At the bot - tom of his jug of beer!

TENORS.  
BASSES.

Let the moon to her bed dis - ap - pear, And the  
Let the moon to her bed dis - ap - pear, And the

sun in the heaven shine clear, . . . While each bold apprentice boy goes a - seek - ing of his joy At the  
sun in the heaven shine clear, . . . While each bold apprentice boy goes a - seek - ing of his joy At the

bottom of his jug of beer!

bottom of his jug of beer!

# No. 14. SOLI & CHORUS—"Go to bed."

*Allegro moderato.*

1st SOPRANO.

2nd SOPRANO.

PIANO.

*f* *f* *pizz.* *p*

What's the

What's the

mat - ter? What a clat - ter, What a use of tongue and lung! It's dis - grace - ful! Here's the place full Of the

mat - ter? What a clat - ter, What a use of tongue and lung! It's dis - grace - ful! Here's the place full Of the

great - est rogues un - hung! Pray be qui - et, Such a ri - ot Is e - nough to turn one's head; For your

great - est rogues un - hung! Pray be qui - et, Such a ri - ot Is e - nough to turn one's head;

TABITHA.

Well, I ne - ver! Law! I'm

MISTRESS SHELTON.

Did you ev - er?

brawl - ing is ap - pall - ing! *f* Go to bed, sirs, go to bed!

*f* Go to bed, sirs, go to bed!

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 2/4 time. The lyrics are: "brawl - ing is ap - pall - ing! Go to bed, sirs, go to bed!" and "Go to bed, sirs, go to bed!". There are dynamic markings of *f* (forte) and a triplet of eighth notes in the piano part.

fit to die of fright! Thus to serve us in the mid - dle of the night!

Lord pre - serve us! I'm a -

The second system continues the musical score. The vocal lines are in treble clef. The lyrics are: "fit to die of fright! Thus to serve us in the mid - dle of the night!" and "Lord pre - serve us! I'm a -". The piano accompaniment continues with similar rhythmic patterns and dynamics.

I'm a think - ing They've been drink - ing, We had

- lone, ma'am, Hus - band's gone, ma'am, And my door is on the latch. I'm a think - ing They've been drink - ing, We had

The third system concludes the musical score. The vocal lines are in treble clef. The lyrics are: "I'm a think - ing They've been drink - ing, We had" and "- lone, ma'am, Hus - band's gone, ma'am, And my door is on the latch. I'm a think - ing They've been drink - ing, We had". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and rests.



bet-ter call the watch.

bet-ter call the watch.

Pray be qui-et, Such a ri-ot Is e-nough to turn one's head; For your

Pray be qui-et, Such a ri-ot Is e-nough to turn one's head;

bawl-ing is ap-pall-ing! Go to bed, sirs, go to bed, go to bed! Sirs, go to bed, go to bed! Sirs, go to

Go to bed, sirs, go to bed, go to bed, go to bed,

bed, go to bed, go to bed, go to bed, go to bed, go to bed!

go to bed, go to bed, go to bed, go to bed, go to bed!

*pizz.* *p* *f*

# No. 15. SONG—"What has become of the Door?"—(Dinniver).

PIANO. *f*

The piano introduction consists of two staves in 6/8 time, marked with a forte (f) dynamic. The melody is in the right hand, featuring a series of eighth-note patterns and chords, while the left hand provides a steady accompaniment of eighth notes.

## DINNIVER.

1. Oh! what has be-come of the door? . . . It
2. Oh! why will the stones of the street . . . Per-
3. Now, Din - ni-ver, pray re - col - lect . . . It's

*dim.* *p*

The first system of the song features a vocal line and piano accompaniment. The piano part is marked with a piano (p) dynamic and includes a decrescendo (dim.) marking. The vocal line begins with the lyrics from the first line of the list above.

seems that the door is no more: . . . It used to be here, Or at all e-vents near; Be-shrew me! Why did-n't I  
 - sist in at-tempting to greet . . . The tip of my nose? Why, one would suppose My head and the pavement were  
 what you are bound to ex-pect! . . . Your in-tel-lect clear Gets mud-dled on beer, And tem-perature rules you most

The second system continues the vocal and piano parts. The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

get home be-fore! I feel such a biizz in my head . . . That I heart-i-ly wish I were dead; . . . To -  
 anxious to meet! Oh, come, I must say that's not fair, . . . It's real-ly too bad, I de-clare! . . . Just  
 sad-ly neg-lect! Is this what you do with your brain? . . . Hal-loa! there you reat it a-gain! . . . I

The third system concludes the vocal and piano parts. The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

- morrow I'll stop, I'll not drink a drop; Oh! why will not some - bo - dy put me to bed! Come, stea - dy, lad, Stand to your  
 now there were none! I on - ly want one! And now I pro - test there are two of them there! Come, stea - dy, lad, Stand to your  
 here - by de - clare And sol - emn - ly swear That ne - ver - no, ne - ver, no, ne - ver a - gain! Come, stea - dy, lad, Stand to your

ground, For doors are not ea - si - ly found; If you chance to be late you must pa - tient - ly wait Till the  
 ground, If too ma - ny key - holes are found; When you chance to be late, you must pa - tient - ly wait Till the  
 ground, For doors are not ea - si - ly found; If you chance to be late you must pa - tient - ly wait Till the

key - hole has time to get round. Come, stea - dy, lad, Stand to your ground, For doors are not ea - si - ly  
 right one has time to get round. Come, stea - dy, lad, Stand to your ground, If too ma - ny key - holes are  
 key - hole has time to get round. Come, stea - dy, lad, Stand to your ground, For doors are not ea - si - ly

found; If you chance to be late you must pa - tient - ly wait Till the key - hole has time to get round.  
 found; When you chance to be late, you must pa - tient - ly wait Till the right one has time to get round.  
 found; If you chance to be late you must pa - tient - ly wait Till the key - hole has time to get round.

*dim.* *p*

## No. 16.

## SONG—"Sir Philip's Farewell."

*Andantino.*ANNE JERNINGHAM (*reading from letter*).

PIANO.

The piano introduction is in 6/8 time, marked *Andantino*. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music begins with a repeat sign. Dynamics include *pizz.*, *mf*, and *dim.*

1. Oh  
2. A -

la - dy mine! At break of day, Ere dawn doth light the sky, . . . . A -  
- las! I dare not seek your face, Tho' that would be de - light; . . . . I

The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The piano part is marked *pizz. p*.

- cross the sea I must a - way Where du - ty's path doth lie. . . . No  
know too well which must give place When love con - tends with right! . . . . But

The vocal line continues in the treble clef, and the piano accompaniment continues in the grand staff. Dynamics include *p* and *pp*.

lon - ger shall your gen - tle sway The sol - dier's call de - fy . . . . For  
oh! re - mem - ber, if we part, 'Tis but . . . that I may prove . . . . That

The vocal line concludes in the treble clef, and the piano accompaniment concludes in the grand staff. Dynamics include *p* and *pp*.

*rit.* *a tempo.*

while my heart doth bid me stay, My du - ty bids me fly. . . . Fare - well! . . . fare -  
 he who holds you in his heart Is wor - thy of your love. . . .

SIR PHILIP (2nd verse only).  
 Farewell!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a *rit.* (ritardando) marking and transitions to *a tempo.* (allegretto). The lyrics are: "while my heart doth bid me stay, My du - ty bids me fly. . . . Fare - well! . . . fare - he who holds you in his heart Is wor - thy of your love. . . .". The piano accompaniment includes markings for *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

*pp*

- well! . . . No words my grief can tell. . . . Fare - well! . . . fare - well! . . . . no  
 fare-well! No words my grief can tell. . . . Fare-well! fare - well! . . . . no

The second system continues the vocal line and piano accompaniment. The vocal line is marked *pp* (pianissimo). The lyrics are: "- well! . . . No words my grief can tell. . . . Fare - well! . . . fare - well! . . . . no" and "fare-well! No words my grief can tell. . . . Fare-well! fare - well! . . . . no". The piano accompaniment includes markings for *L.H.* (Left Hand).

*ad lib.* *1st time.* *2nd time.*

words my grief can tell! . . . . tell! . . . .  
 words my grief can tell! . . . . tell! . . . .

The third system features a vocal line with *ad lib.* (ad libitum) markings and two repeated sections labeled *1st time.* and *2nd time.*. The lyrics are: "words my grief can tell! . . . . tell! . . . ." and "words my grief can tell! . . . . tell! . . . .". The piano accompaniment includes markings for *pp* (pianissimo), *pizz.* (pizzicato), and *pp* (pianissimo).

# No. 17. SONG—"Honour bids me speed away"—(Sir Philip).

*Andantino.*

SIR PHILIP.

Ho - nour bids me speed a -

PIANO.

*Andantino.* *p* *cres.* *dim.* *pizz.* *p*

way, . . . But . . . my lovedoth bid me stay! . . . Shall . . . I love or ho-nour choose? . .

*mf*

*cres.* *p* *cres.* *cres.*

Can . . . . I hap - pi - ness re - fuse? . . . Bid . . . me then a cra - ven be; Oh! . . .

*cres.* *p* *f* *mf* *f* *dim.*

tell . . me my du - ty lies with thee, And then let . . . me fame and for - tune stake, E - ven

hon - our it-self for thy dear sake! . . Let me fame and fortune stake, Hon - our it-self for thy dear sake!

*p* *mf* *p* *mf* *p* *pizz.*

18,646.

What . . is life if love be flown? . . .

*cres.* *dim.* *p* *pizz.* *mf*

What . . is life if love be gone? . . . For - - tune comes not ev - 'ry day, . . . .

Let . . , us take it while we may. . . . Bid . . . me then a cra-ven be; Oh! . . . .

*cres.* *p* *cres.* *cres.*

tell . . me my du - ty lies with thee, And then let . . me fame and for-tune stake, E - ven

*f* *mf* *f* *dim.*

hon - our it - self for thy dear sake! . . . Let . . . me fame and for - tune

*p* *mf* *p*



*ad lib.*  
*Ossia.*

stake, Hon - our it - self for thy dear sake.

*Segue RECIT. and DUET.*

### No. 18. RECITATIVE & DUET—"The Parting"—(Anne & Sir Philip).

*Andante.* ANNE.  
 'Tis hard that I should bid thee go; A - las! sweet-heart, it

*Andante.*

PIANO.

must be so But do - ing so I do but

prove That I am wor - thy of thy love! . . .



## Duet.

SIR PHILIP.

*p*

Bid me go, and I will leave thee, Bid me stay, and I will stay;

*Andante.* ♩ = 80.

PIANO.

*p*

E - ver shall my heart re - ceive thee As its mon - arch to o - bey.

ANNE JERNINGHAM.

Go, gal-lant heart, Where du - ty calls thee, Though my grief no words can tell;

*p*

And what - e - ver fate be - falls thee, Rest as - sur'd I lov'd thee well!

SIR PHILIP.

I

And, though . . . my cow-ard heart re - bel, O -

live for thee, to do thy plea - sure, And though my cow - ard heart re - bel, O -

- be - dience still shall be the mea - sure Of my true love, fare - well ! fare - well !

- be - dience still shall be the mea - sure Of my true love, fare - well ! fare - well !

Go, gal - lant heart, where du - ty calls thee, Though my grief no words can tell ;

Dear - est, I go where du - ty calls me, Though my grief no words can tell ;

And what - e - ver fate be - falls thee, Rest as - sured I love thee well! Once

And what - e - ver fate be - falls me, Rest as - sured I love thee well!

more, fare - well! Once more, fare - well! once more, fare -

Go! fare thee well! once more, fare -

- well! fare thee well! . . .

- well! fare thee well! . . .

*Per - pen - do - st.*

# No. 19. CAVATINA—"Learn to wait"—(Doris).

*Allegro.*

PIANO.

*f*

*pizz.*

*p*

The piano introduction is in 2/4 time, marked *Allegro*. It begins with a treble clef and a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *pizz.* (pizzicato). The piece concludes with a *p* (piano) dynamic.

DORIS.

1. And why, I pray, thus run a - way And hap - pi - ness re - ject? To - mor - row may some  
2. Hope on, hope long, Be firm, be strong, I pray you both be - ware The dir - ges long and

The vocal line is in a soprano range, with lyrics written below the notes. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The lyrics are: "1. And why, I pray, thus run a - way And hap - pi - ness re - ject? To - mor - row may some / 2. Hope on, hope long, Be firm, be strong, I pray you both be - ware The dir - ges long and".

luck dis - play That nei - ther could ex - pect. . . . See at your side a lov - ing bride has yield - ed up her  
dole - ful song of lov - ers in des - pair; . . . With hope - ful eye you soon shall spy a sun - beam thro' the

*mf*

The vocal line continues with the lyrics: "luck dis - play That nei - ther could ex - pect. . . . See at your side a lov - ing bride has yield - ed up her / dole - ful song of lov - ers in des - pair; . . . With hope - ful eye you soon shall spy a sun - beam thro' the". The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

heart; No joys de - nied, all doubts de - fied: Is this the time to part? What! mope and mourn with  
rain; The clouds shall fly and in the sky The sun shall shine a - gain! A - way with tears and

The vocal line concludes with the lyrics: "heart; No joys de - nied, all doubts de - fied: Is this the time to part? What! mope and mourn with / rain; The clouds shall fly and in the sky The sun shall shine a - gain! A - way with tears and". The piano accompaniment continues with chords and a melodic line.



# No. 20. SOLI & CHORUS—"What do you lack, Ladies?"

*Allegro moderato.*

PIANO. *f*

APPRENTICES. *mf*

What do you lack? la - dies,

*p*

*pizz.*

What do you lack? It shall be yours, la - dies, Yours in a crack!

Stom-ach-er, coif, la - dies, Tuck-er or ruff! Look at the web, la - dies,

Look at the stuff! Farthingale, hood, la - dies, Gir-dle or gown;

*cres.*

No bet - ter cloth, la - dies, Found in the town ! I've all the hues, la - dies, . .

*cres.*

. . . Red, blue, or black ; What do you lack, la - dies, What do you lack ?

*dim.* *p* *f*

*dim.*

WIVES & DAUGHTERS.

What do we lack ? la - dies, What do we lack ?

*p*

Look at the rags, la - dies, Hung on my back ! Look at my cloak, la - dies,

Look at my ruff! Look at this cloth, la - dies, Look at this stuff!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "Look at my ruff! Look at this cloth, la - dies, Look at this stuff!". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and eighth notes.

Who would be seen, la - dies, Tramping the town With such a coif, la - dies,

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "Who would be seen, la - dies, Tramping the town With such a coif, la - dies,".

Or such a gown? Black worn to white, la - dies, White worn to black;

The third system continues the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "Or such a gown? Black worn to white, la - dies, White worn to black;".

What don't I lack, la - dies, What don't I lack?

The fourth system continues the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "What don't I lack, la - dies, What don't I lack?". A dynamic marking of *f* (forte) is present in the piano accompaniment.

The fifth system shows the final part of the piano accompaniment. It features a steady eighth-note bass line and a treble line with chords and eighth notes, ending with a double bar line and repeat dots.



## FATHERS.

Aye, but we lack, la - dies, La - dies, we lack . . . Mon - ey to pay, la - dies; Trade is so

slack! . . . What, not e - nough, la - dies, Not yet e - nough? . . . Mon - day, new hose, la - dies, Tuesday, new

stuff! . . . Wednesday, a hood, la - dies, Thurs - day, a gown; . . . Fri - day, a coif, la - dies, Best in the

town! . . . Sa - tur - day, gloves, la - dies, Sunday was slack; . . . What do ye lack, la - dies, What do ye lack?

*dim.*

*p* *pp* *rit.*

*Andante.* CROOK.

I pray you let this muf-fer be a frame To hold the pic-ture of so fair a dame; The co-lours match your

*Andante.*  
pizz. *p*

face so pret - ti - ly, The shape so well be - fits your dig - ni - ty, That I do won - der you should he - si - tate

pizz.

Your face with such a dain - ty thing to mate. Come, mis - tress, let me bind it round your throat.

SPIGOR.

I pay not for it,

*f*

**WIVES & DAUGHTERS.** *rall.* *pp*  
Oh! what a hor-rid shame, Fa - thers are all the same!

**APPRENTICES.** *pp*  
Oh! what a hor-rid shame, Fa - thers are all the same!

not a sin-gle groat!

**FATHERS.** *pp*  
Daugh - ters are all the same! *molto rit.*

*f* *rall.* *pp*  
L.H. L.H. R.H.

pizz. *p* pizz. *p* pizz. *p*

*Allegretto. DOLLY.*

Fa - ther, o - pen wide your purse ; Let those frowns at once dis - perse ; Ma - ny things there are far worse  
Pray, Sir, have you ne - ver heard That the fea - thers make the bird ! Come then ! pay with - out a word,

*Allegretto.*

Than a lov - ing daugh - ter. If her heart for new clothes beats, If for fal - lals she en - treats,  
'Tis a fa - ther's du - ty. Pay the mon - ey, fa - ther, lest, Feel - ing she is bet - ter drest,

Re - col - lect she but re - peats What her mo - ther taught her, } Mas - ter, o - pen wide your purse ;  
Ug - li - ness should get the best Of ne - glect - ed beau - ty. }

## CROOK.

Mas - ter, o - pen wide your purse ;

## CHORUS.

Mas - ter, o - pen wide your purse ;

Mas - ter, o - pen wide your purse ;

Mas - ter, o - pen wide your purse ;

*a tempo.*

Let those frowns at once dis-perse; Ma - ny things there are far worse Than a lov - ing daugh - ter.

Let those frowns at once dis-perse; Than a lov - ing daugh - ter.

Let those frowns at once dis-perse; Ma - ny things there are far worse Than a lov - ing daugh - ter.

Let those frowns at once dis-perse; Than a lov - ing daugh - ter.

Let those frowns at once dis-perse; Than a lov - ing daugh - ter.

*rit.* *a tempo.*

*p* *Tempo mo.* *f*

**SPIGOT.**

Take what ye lack, Dol - ly, Take what ye lack! . . .

*f* *f*

What do we lack, la - dies,

Take what you lack,

What do we lack? Look at the rags, la - dies, Hung on my back.

What do you lack? What do ye lack?

Take what you lack! Em-py the purse, Ay, or a sack!

Look at my cloak, la - dies, Look at my ruff! Look at this cloth, la - dies,

Tuck - er or ruff,

Pur-ses can hold Ne-ver e-nough. When once your eyes

Look at the stuff! Who would beseen, la dies, Tramping the town

Look at the stuff, Gir - dle or gown.

Fix on a stuff; Take all our gold; Take all we own.

With such a coif, la - dies, Or such a gown? Black worn to white, la dies,

Best in the town,

Rea-son must yield Un - to a gown, Black must be white,

White worn to black; What don't I lack, la - dies, What don't I lack?

Red, blue, or black, What do ye lack?

White must be black, Take what ye lack! Take what ye lack!



What don't we lack? What don't I  
What do ye lack? la - - - dies, What do ye  
Take what ye lack! Take what ye



lack? What don't I lack? What don't we  
lack? la - - - dies, What do ye  
lack! Take what ye lack! Take what ye



lack?  
lack?  
lack!

*f* *tr* *tr* *tr* *tr* *tr* *f* *f* *f*

# No. 21. SEPTETT & CHORUS—"What's happen'd now?"

MRS. SHELTON.

*Andante con moto.*

What's hap-pen'd now?

*f* *mf* *p*

PIANO

what is it? say!

SHELTON.

Why don't you speak with -

Most dread-ful news that fills me with dis - may!

*p*

DORIS.

And tell us what has hap - pen'd, pray!

- out de-lay?

MARTIN.

CHORUS. SOPRANOS. *mf* He's stricken

TENORS. *mf* He's strick - en dumb with - out a doubt.

BASSES. *mf* He's strick - en dumb with - out a doubt.

He's strick - en dumb with - out a doubt.

*p*

*p*



Oh, fa - ther dear, oh, fa - ther dear.

MRS. SHELTON.

Why

dumb with - out a doubt. . . . .

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Oh, fa - ther dear, oh, fa - ther dear." followed by a rest. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The lyrics "dumb with - out a doubt. . . . ." are placed below the piano part.

can - not you speak out? . . . . . Your sen - ses have de -

*pp* *cres.* *p*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "can - not you speak out? . . . . . Your sen - ses have de -". The piano accompaniment includes dynamic markings: *pp* (pianissimo) in the bass line, *cres.* (crescendo) in the treble line, and *p* (piano) in the bass line. The piano part features a complex texture with many beamed notes.

- ser - ted you. I real - ly am a - sham'd of you.

*cres.*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "- ser - ted you. I real - ly am a - sham'd of you." The piano accompaniment includes a *cres.* (crescendo) marking in the treble line. The piano part continues with its intricate rhythmic and harmonic structure.

SHELTON.

What shall I do? It's hor-ri-bly an-

Musical score for Shelton's first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass and treble clefs. Dynamics include *sf* (sforzando) and *f* (forte). The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes.

noy-ing, This dread-ful state of things I'm not en-joy-ing.

Musical score for Shelton's second vocal line and piano accompaniment. The vocal line continues in the same key and time signature. Dynamics include *cres.* (crescendo), *sf*, and *p* (piano). The piano accompaniment continues with its complex rhythmic pattern.

DORIS.

What's the matter? what's the matter? We are dy-ing all to hear. Why don't you speak?

Musical score for Doris's vocal line and piano accompaniment. The vocal line is in treble clef. Below the vocal line are three staves for Sops., Tenors, and Basses, each with a *p* dynamic marking. The piano accompaniment is in bass and treble clefs, featuring a *pp* (pianissimo) dynamic. The piano part consists of a steady, rhythmic accompaniment.

DORIS. (*aside to MARTIN*).

Of  
 mat - ter? what's the mat - ter? We are dy - ing all to hear. Why don't you speak? . . .  
 mat - ter? what's the mat - ter? We are dy - ing all to hear. Why don't you speak? . . .  
 mat - ter? what's the mat - ter? We are dy - ing all to hear. Why don't you speak? . . .

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

all this a - gi - ta - tion I guess the rea - son. SHELTON.  
 How can I tell you of my fol - ly? I can-not, I can-not, I

*p* *pp*

real - ly, real - ly can - not; Oh, what a per - fect fool I've been! Oh, what a per - fect fool I've been to risk my life!  
 CHORUS. *rit.*  
 To risk your *rit.*  
 To risk your *rit.*  
 To risk your *rit.*

*Più lento.*

life !

life !

life !

*Più lento*  
*pp*

*pp*

DORIS.

Mar - tin, what shall we do? The ve - ry worst I fear.

MRS. SHELTON.

We'd

*f* *p*

bet - ter tell the truth, and save our lives; That's ve - ry clear.

MARTIN. *f*

No, no, he shall be saved; I'd give my

*f* *p*

*rit.* DORIS. *a tempo.*

If dan - ger waits, what-

life . . . for his. . . .

*f* *mf* *rit.* *a tempo.* *pp* *p*

- e'er it be, Oh! let us meet it Side by side! . . . . For a - ny fate I'd

share with thee, And death it-self would hap - py be If 'twere by your side!

Oh!

Oh!

Oh!

*cres.* *cres.* *p*

And

*cres.*  
tell us what it's all a - bout? What is the fate they fear? . . . .

*cres.*  
tell us what it's all a - bout? What is the fate they fear? . . . .

*cres.*  
tell us what it's all a - bout? What is the fate they fear? . . . .

*pp*

*rit.*  
death it - self would hap - py be If I were by your side. . .

*p rit.*  
Tell us, tell us what's the trou - ble here? . . .

*p rit.*  
Tell us, tell us what's the trou - ble here? . . .

*p rit.*  
Tell us, tell us what's the trou - ble here? . . .

*rit. accel.*

SHELTON. *accel.*

I have full proof that 'neath my roof A trai - tor

Musical score for Shelton's first line of music. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with many accents and a left-hand bass line with chords. Dynamics include *f* and *sf*.

MRS. SHELTON.

But,

lies con - cealed! I go to fetch the guard!

Musical score for Mrs. Shelton's first line of music. It features a vocal line and a piano accompaniment. The piano part has a right-hand melody with accents and a left-hand bass line. Dynamics include *sf* and *f*.

DORIS. *p*

But why such haste?

stay, . . . But why such haste?

MARTIN. *p*

But why such haste?

No, no!

*Più mosso.*

Musical score for Doris and Martin's second line of music. It features two vocal lines and a piano accompaniment. The piano part has a right-hand melody with accents and a left-hand bass line. Dynamics include *pp colla voce*, *f*, and *ff*.

*Meno mosso.*

DORIS. *mf*

DOLLY. *mf*

MRS. SHELTON. *mf*

MARTIN. *mf*

CROOK.

DORMER. *mf*

The time has come when we must all con-true To keep the word we

The time has come when we must all con-true To keep the word we

The time has come when we must all con-true To keep the word we

The time has come when we must all con-true To keep the word we

The time has come when we must all con-true To keep the word we

Keep the word we

The time has come when we must all con-true To keep the word we

*Meno mosso.*

*ff* *f* *p*

D. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

D. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

S. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

M. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

C. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to

D. gave, . . . And, hand in hand, to - geth - er we must strive A com - rade's life to



D. *f*  
save! . . . The time has come when we must all con-true To keep the word we gave, . . . And, hand in hand, to-

D. *f*  
save! . . . The time has come when we must all con-true To keep the word we gave, . . . And, hand in hand, to-

S. *f*  
save! . . . The time has come when we must all con-true To keep the word we gave, . . . And, hand in hand, to-

M. *f*  
save! . . . The time has come when we must all con-true To keep the word we gave, . . . And, hand in hand, to-

C. *f*  
save! . . . The time has come when we must all con-true To keep the word we gave, . . . And, hand in hand, to-

D. *f*  
save! . . . The time has come when we must all con-true To keep the word we gave, . . . And, hand in hand, to-

SHELTON. *f*  
To find the vil-lain we must all con-true, As loy-al men be-have, . . . And, hand in hand, to-

CHORUS. *f*  
To find the vil-lain we must all con-true, As loy-al men be-have, . . . And, hand in hand, to-

*f*  
To find the vil-lain we must all con-true, As loy-al men be-have, . . . And, hand in hand, to-

*f*  
To find the vil-lain we must all con-true, As loy-al men be-have, . . . And, hand in hand, to-

*p*

D. *cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

D. *cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

S. *cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

M. *cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

C. *cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

D. *cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive A com - rade's life, . . . a

S. *cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er we must strive, to - geth - er strive . . . to

*cres.* *f* *p*  
 geth - er we must strive, And, hand in hand, to - geth - er let us strive, to - geth - er strive . . . to

*cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er let us strive, to - geth - er strive . . . to

*cres.* *f* *p*  
 - geth - er we must strive, And, hand in hand, to - geth - er let us strive, to - geth - er strive . . . to

*cres.*

com-rade's life to save!

com-rade's life to save!

com-rade's life to save!

com-rade's life to save!

com-rade's life to save!

com-rade's life to save!

catch the trai-tor knave! Come, all of you, We

catch the trai-tor knave! We

catch the trai-tor knave! We

catch the trai-tor knave! We

*pp* *sf*

SHELTON.

*f*

Come, all of you,

will!

we will!

will!

we will!

will!

we will!

DORIS.

There is no hope, Oh, lack - a - day!

DOLLY.

There is no hope, Oh, lack - a - day!

MRS. SHELTON.

There is no hope, Oh, lack - a - day!

SHELTON.

The mat - ter brooks of no de - lay!

*p*  
D. There is no hope, Oh, lack - a - day!

*p*  
D. There is no hope, Oh, lack - a - day!

*p*  
S. There is no hope, Oh, lack - a - day!

MARTIN.  
Oh, lack - a - day!

CROOK.  
Oh, lack - a - day!

*p*  
S. The mat - ter brooks of no de - lay, of no de - lay!

*cres.*  
Our du - - ty

*cres.*  
Our du - - ty

*cres.*  
Our du - - ty

*p* *cres.* *f*  
Our du - - ty

*p* *ff*

DORIS. *f*

And

DOLLY. *f*

Let

MRS. SHELTON. *f*

Let

MARTIN. *f*

And

CROOK. *f*

Let

DORMER. *f*

Let

SHELTON. *f*

Let

*f* 1st SOPRANO. *f*

brooks of no de . . . lay! . . . . . And now let all men

*f*

brooks of no de . . . lay! . . . . .

*f*

brooks of no de . . . lay! . . . . .

*cres.* *f*

now all men shall see How loy - al we can be; no trai - tor knave is

all men see No trai - tor he, no trai - tor knave is

all men see No trai - tor he, no trai - tor knave is

now all men shall see How loy - al we can be; no trai - tor knave is

all men see No trai - tor he, no trai - tor knave is

all men see No trai - tors we, no trai - tor shall go

see What loy - al folk are we.

Let all men see no trai - tors we, No trai - tors

Let all men see no trai - tors we, No trai - tors

Let all men see no trai - tors we, No trai - tors

D. he, and we will set him free! No traitor knave is he, and

D. he, and we will set him free! No traitor knave is he, and

S. he, and we will set him free! No traitor knave is he, and

M. he, and we will set him free! No traitor knave is he, and

C. he, and we will set him free! No traitor knave is he, and

D. he, and we will set him free! No traitor knave is he, and

S. free, no traitor shall go free! No matter who he be, No

we, no traitor shall go free, No matter who he be, No

we, no traitor shall go free, No matter who he be, No

we, no traitor shall go free, No matter who he be, No

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes, including a section with a forte dynamic marking.



D. we will set him free! And now all men shall see How

D. we will set him free! Let all men see no

S. we will set him free! Let all men see no

M. we will set him free! And now all men shall see How

C. we will set him free! Let all men see No

D. we will set him free! Let all men see No

S. trai - tor shall go free! Let all men see No

And now all men shall see what loyal folk are

1st Sops. trai - tor shall go free! Let all men see what loyal folk are

trai - tor shall go free! And now all men shall see, Let all men see

trai - tor shall go free! Let all men see

loy - al we can be; No trai - tor knave is . . . he, no trai - tor knave is

trai - tors we, No trai - tor knave is . . . he, no trai - tor knave is

trai - tors we, No trai - tor knave is he, no trai - tor knave is

loy - al we can be; No trai - tor knave is he, no trai - tor knave is

trai - tors we, No trai - tor knave is . . . he, no trai - tor knave is

trai - tors we, No trai - tor knave is . . . he, no trai - tor knave is

trai - tors we, No mat - ter who he . . . be, no trai - tor shall go

we,

no trai - tors we; no mat - ter who he be, no trai - tor shall go free! No

we,

no trai - tors we; no mat - ter who he be, no trai - tor shall go free! No

no trai - tors we; no mat - ter who he be, no trai - tor shall go free! No

he! And we will set him free; No trai - tor knave . . is he, And we will set him free!

he! And we will set him free; No trai - tor knave . . is he, And we will set him free!

he! And we will set him free; No trai - tor knave 's he, And we will set him free!

he! And we will set him free; No trai - tor knave . . is he, And we will set him free!

he! And we will set him free; No trai - tor knave . . is he, And we will set him free!

he! And we will set him free; No trai - tor knave . is he, And we will set him free!

free! No trai - tor shall go free; No trai - tor shall . . go free, No trai - tor shall go free!

trai - tor shall go free, go free!

trai - tor shall go free, go free!

trai - tor shall go free go free!

*cres.* *p*

will set him free! . . . . .

will set him free! . . . . .

will set him free! . . . . .

will set him free! . . . . .

will set him free! . . . . .

will set him free! . . . . .

Loy - al folk are we! . . . . .

Loy - al folk are we! . . . . .

Loy - al folk are we! . . . . .

*f* *f* *ff* *f*

*f* *ff* *ff* *f*

## No. 22.

## CHORUS OF BEEFEATERS.

*Tempo di marcia.*

PIANO.

*f*

*p*

*cres.*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat major or D minor). It consists of six systems of grand staff notation (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The second system features piano (*p*) dynamics and includes triplet markings over the right-hand melody. The third system continues with piano dynamics and triplet markings. The fourth system introduces a crescendo (*cres.*) in both hands. The fifth system features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The sixth system is marked with piano (*p*) in the right hand and forte (*f*) in the left hand, with various dynamic markings (*p*, *f*, *sf*) throughout.

## CHORUS.

In ma - nv climes a - cross the for - eign land and sea, Where'er the Brit - ish flag has been un -

In ma - ny climes a - cross the for - eign land and sea, Where'er the Brit - ish flag has been un -

furl'd, Our Queen we've serv'd, And well de - served A lit - tle dig - ni - ty with ease Now we have

furl'd, Our Queen we've serv'd, And well de - served, A lit - tle dig - ni - ty with ease Now we have

conquered half the world! No lon - ger fore - most in the ranks we lead the way, As gal - lant cham - pions of our coun - try's

conquered half the world! No lon - ger fore - most in the ranks we lead the way, As gal - lant cham - pions of our coun - try's

might We've had our share, And much to spare! So now the o - ther dogs can have their day. For

might We've had our share, And much to spare! So now the o - ther dogs can have their day. For

now we take our ease and make the trai - tor trem - ble as a - bout the town we go, . . . For well he

now we take our ease and make the trai - tor trem - ble as a - bout the town we go, For well he

knows that when he shows his knav - ish face a - bout the place A thou - sand loy - al men will meet the foe! Old Eng - land

knows that when he shows his knav - ish face a - bout the place A thou - sand loy - al men will meet the foe! Old Eng - land

still can trai - tor foes de fy, And on a mil - lion stur - dy arms re - ly— While

still can trai - tor foes de fy, And on a mil - lion stur - dy arms re - ly— While

*ff* *ff* *p*

we her sons can fight or die "Long live Her Ma - jes - ty!" . . . .

we her sons can fight or die "Long live Her Ma - jes - ty!" . . . .

*ff* *ff* *f*

*ff* *ff*



# No. 23. FINALE ACT II.—“Ye Citizens of London.”

*Allegro moderato.*

PIANO. *pp* *cres.*

The first system of the piano introduction is in 3/4 time, marked *Allegro moderato*. The right hand begins with a *pp* (pianissimo) dynamic, playing a series of eighth notes with a melodic contour. The left hand provides a steady accompaniment of quarter notes. A *cres.* (crescendo) marking is placed over the right hand's notes.

*p* *mf* *cres.*

The second system continues the piano introduction. The right hand's melody becomes more active, with a *p* (piano) dynamic marking. The left hand accompaniment is marked *mf* (mezzo-forte). A *cres.* marking is present in the right hand.

*f* *ff* *tr* *Allegro.* *f*

The third system features a more dramatic piano introduction. The right hand has a *f* (forte) dynamic, followed by a *ff* (fortissimo) dynamic. A trill (*tr*) is indicated over a note. The tempo changes to *Allegro*. The left hand has a *f* dynamic and includes a triplet of eighth notes.

CONTRALTOS. *mf*

Ye

TENORS. *mf*

Ye

BASSES. *mf*

Ye

Three vocal staves for Contraltos, Tenors, and Basses. Each staff begins with a rest and then enters with the word "Ye" on a single note. The dynamics are marked *mf* (mezzo-forte).

*p*

The fourth system of the piano introduction concludes with a *p* (piano) dynamic marking. The right hand plays a series of eighth notes, and the left hand provides a supporting accompaniment.

ci - ti - zens of Lon - don, Will all of ye stand still And see a bold ap - pren - tice lad dragg'd

ci - ti - zens of Lon - don, Will all of ye stand still And see a bold ap - pren - tice lad dragg'd

ci - ti - zens of Lon - don, Will all of ye stand still And see a bold ap - pren - tice lad dragg'd

off to Tow - er Hill? Con - spi - ra - cy in sea - son is, Be - ware your li - ber - ty, In

off to Tow - er Hill? Con - spi - ra - cy in sea - son is, Be - ware your li - ber - ty, In

off to Tow - er Hill? Con - spi - ra - cy in sea - son is, Be - ware your li - ber - ty, In

## CROOK.

Then will you let a com - rade To the

ty - rant hand all trea - son is Ex - cuse for ty - ran - ny!

ty - rant hand all trea - son is Ex - cuse for ty - ran - ny!

ty - rant hand all trea - son is Ex - cuse for ty - ran - ny!

*sf* *pp*

block a vic - tim go? Then who will up and fol - low me? What cow - ard dare say no? . . . . .

(SOPRANOS & CONTRALTOS.)

(No!) Not

(No!) Not

(No!) Not

*cres.*

To the

*(Shouting.)* *f*

I! not I! not I! Clubs! Clubs! To the

I! not I! not I! Clubs! Clubs! To the

I! not I! not I! Clubs! Clubs! To the

res - cue, To the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, To the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, To the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, To the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

*f*

know the rea - son why! To the res - cue, To the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, To the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, To the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, To the res - cue! we've on - ly once to die! And

soon we'll set the pris - 'ners free, or know the rea - son why! . .

soon we'll set the pris - 'ners free, or know the rea - son why! . .

soon we'll set the pris - 'ners free, or know the rea - son why! . .

soon we'll set the pris - 'ners free, or know the rea - son why! . .

3 *f*

CHORUS. CONTRALTOS.  
*pp*  
With

TENORS.  
*pp*  
With

BASSES.  
*pp*  
With

*pp*

watch - et and with quar - ter staff op - pres - sion we'll re - sist, And he who has not bought a staff or

watch - et and with quar - ter staff op - pres - sion we'll re - sist, And he who has not bought a staff or

watch - et and with quar - ter staff op - pres - sion we'll re - sist, And he who has not bought a staff or

DORIS.

Ah! . . . . .

stick must use his fist! Who could re - fuse so fair a maid? E'en cow - ards she'd com - pel To

stick must use his fist! Who could re - fuse so fair a maid? E'en cow - ards she'd com - pel To

stick must use his fist! Who could re - fuse so fair a maid? E'en cow - ards she'd com - pel To

D. Ah!

CROOK.

We'll fol - low you wher - e'er you lead, My

fol - low her, There's ne'er a man who'd lead us half as well!

fol - low her, There's ne'er a man who'd lead us half as well!

fol - low her, There's ne'er a man who'd lead us half as well!

D. Ah!

C. lads, shall it be so? Each Lon - don lad by dough - ty deed his gal - lant-ry shall show! . . . .

SOPS & CONTRS.

Yes! Ay!

Yes! Ay!

Yes! Ay!

yes.

D. *(Shouting.)* Clubs! Clubs! To the *f*

C. Clubs! Clubs! To the *f*

ay! Ay! ay! Ay! ay! Clubs! Clubs! To the *f*

ay! Ay! ay! Ay! ay! Clubs! Clubs! To the *f*

ay! Ay! ay! Ay! ay! Clubs! Clubs! To the *f*

D. res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

C. res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or

res - cue, to the res - cue! we've on - ly once to die! And soon we'll set the pris - 'ners free, or



D. know the rea - son why! To the res - cue, to the res - cue! we've on - ly once to die! And

C. know the rea - son why! To the res - cue, to the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, to the res - cue! we've on - ly once to die! And

know the rea - son why! To the res - cue, to the res - cue! we've on - ly once to die! And

D. soon we'll set the pris - ners free, or know the rea - son why!

C. soon we'll set the pris - ners free, or know the rea - son why!

soon we'll set the pris - ners free, or know the rea - son why!

soon we'll set the pris - ners free, or know the rea - son why!

soon we'll set the pris - ners free, or know the rea - son why!

soon we'll set the pris - ners free, or know the rea - son why!

*ff*

*ff*

*Segue.*

*Allegro.* SHELTON.

Ar - rest the

PIANO.

*f* *ff*

*Andante.* ♩ = 96.

lot! The ward is teem - ing with con - spi - ra - cy!

*Andante.* ♩ = 96.

*p* L. H. *p*

*pp*

SOPRANOS & CONTRALTOS.

Oh! why did you ev - er at - tempt to conspire! Treason does not

*p*

pay, . . And when demagogues shout and to pow'r as - pire, The pru - dent keep out of the way! . . . Re - vo - lu - tion is shocking - ly

bad for trade, as all of you ought to know; . . . And what will be - come of you now? I'm a - fraid To

DORIS.

A cow - ard crew! I blush for you; To pris - on you can go!

DOLLY.

A cow - ard crew! I blush for you!

MRS. SHELTON.

A cow - ard crew! I blush for you!

MARTIN.

A cow - ard crew! I blush for you!

CROOK.

A cow - ard crew! I blush for you!

DORMER.

A cow - ard crew! I blush for you!

pris - on you'll have to go! . . . To pris - on you must Oh!

*(Sobbing.)*

SHELTON.

Why there he goes! (Take care - ful aim.) No pi - ty show!

oh! oh! oh!

*ff*

DORIS.

And

MRS. SHELTON.

Nay,

MARTIN.

Nay,

*(Enter MARTIN disguised as PHILIP.)*

(Bring down the game!) . . . Nay, let him be, your pris - 'ner see. Yes, yes, tis he! . . . . .

*p* *pp*

D. must I weep To see you keep The vow you swore to me? . . . Thou art so dear, Life

S. do not weep; No man should keep So rash a vow for thee! . . . Why waste a tear; If

M. do not weep; I do but keep The vow I swore to thee! . . . Each ten - der tear from

DORMER.

And

S. . . . . No mer . . . . .

D. doth ap-pear As no - thing with - out thee! . . . Thou art so dear, Life doth ap - pear As

S. he be dear, Speak out and set him free! . . . Why waste a tear? If he be dear, Speak

M. eyes so dear Is more than life to me! . . . Each ten - der tear From eyes so dear Is

D. we'll . . . set you free! . . . Then ne - ver fear, For

S. . . . . cy show! . . . . . No mer - cy show!

D. no - thing, no - thing with - out thee, As no - thing with - out thee!

S. out, speak out and set him free, Speak out and set . . . him free!

M. more than life, than life to me, Is more than life . . . to me!

D. help is near!

S. To pri - son go!

## CHORUS.

Oh! why did you ev - er at - tempt to conspire?

Oh! why did you ev - er at - tempt to conspire?

Oh! why did you ev - er at - tempt to conspire?

*tr* *p* *L.H.* *mf*

Trea - son does not pay; . . . And when demagogues shout and to pow'r as - pire, The pru - dent keep out of the way! . . . Re - vo -

Trea - son does not pay; . . . And when demagogues shout and to pow'r as - pire, The pru - dent keep out of the way! . . . Re - vo -

Trea - son does not pay; . . . And when demagogues shout and to pow'r as - pire, The pru - dent keep out of the way! . . . Re - vo -

- lu - tion is shocking-ly bad for trade, As all of us ought to know; . . . And what will be- come of you now? we're a - fraid To

- lu - tion is shocking-ly bad for trade, As all of us ought to know; . . . And what will be- come of you now? we're a - fraid To

- lu - tion is shocking-ly bad for trade, As all of us ought to know; . . . And what will be- come of you now we're a - fraid To

D. Thou art so dear, Life doth ap-pear As no - thing with - out thee, with . . .

S. Why waste a tear? If he be dear, Speak out and set him free, and

M. Each ten - der tear, From eyes so dear, is

D. Then ne - ver fear, For help is near, and

pris'n you'll have to go! To

pris'n you'll have to go! To

pris'n you'll have to go! To

*d.* *sfz.* *cres.*

*Maestoso.* ♩ = 72.

D. - out . . . . thee ! He's lost ! He's lost !

D. DOLLY. He's lost ! He's lost !

S. set him free ! He's lost ! He's lost !

M. worse than death to me !

C. He's lost ! He's lost !

D. soon . . . we'll set . . him free ! He's lost ! He's lost !

S. SHELTON. Ar . . . rest the lot ! . . Old England's

pris'n you'll go ! He's lost ! He's lost !

pris'n you'll go ! He's lost ! He's lost !

pris'n you'll go !

BEEFEATERS. TENORS. While we her

BEEFEATERS. BASSES. *f* Old England still can all her traitor foes de - fy, And on a thousand stur-dy arms re - ly ! . . . While we her

*Maestoso.* ♩ = 72.

*f* *cres.* *ff*



He's lost! ah, he's lost! . . .

He's lost! ah, he's lost! . . .

He's lost! ah, he's lost! . . .

He's lost! ah, he's lost! . . .

He's lost! ah, he's lost! . . .

sons can no - bly fight or die, . . . can no - bly fight or die! . . . Ar . . .

He's lost! ah, he's lost! . . .

He's lost! ah, he's lost! . . .

Old England still can all her trai-tor

sons can no - bly fight or die, . . . can no - bly fight or die! . . .

sons can no - bly fight or die, . . . can no - bly fight or die! . . . Old England still can all her trai-tor

D. He's lost ! He's lost ! He's lost !  
 D. He's lost ! He's lost ! He's lost !  
 S. He's lost ! He's lost ! He's lost ;  
 C. He's lost ! He's lost ! He's lost !  
 D. He's lost ! He's lost ! He's lost !  
 S. rest the lot ! . . . . While we her sons can no-bly fight or die, . . . . can no-bly  
 He's lost ! He's lost ! He's lost !  
 He's lost ! He's lost ! He's lost !  
 foes de - fy, And on a thou-sand stur-dy arms re - ly ! . . . . While we her sons can no-bly fight or die, . . . . can no-bly  
 While we her sons can no-bly fight or die, . . . . can no-bly  
 foes de - fy, And on a thou-sand stur-dy arms re - ly ! . . . . While we her sons can no-bly fight or die, . . . . can no-bly

D. ah, lost!

D. ah, lost!

S. ah, lost!

C. ah, lost!

D. ah, lost!

S. fight or die!

ah, lost!

ah, lost!

fight or die!

fight or die!

fight or die!

*ff* *fff* *fff*

*Sva.*

## ACT III.

## No. 24.

## INTRODUCTION &amp; CHORUS.

PIANO.

*f*

*Sva.*

*dim.*

*Sva.*

*f*

First system of musical notation. The right hand features a rapid sixteenth-note passage with trills (tr) at the end. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues with sixteenth-note patterns. The left hand includes a dynamic marking of *p* (piano).

Third system of musical notation. The right hand continues with sixteenth-note patterns. The left hand includes dynamic markings of *p* (piano) and *f* (forte).

Fourth system of musical notation. The right hand features trills (tr) and a change in tempo to *Meno mosso.* The left hand includes a *Cadenza.* section and a dynamic marking of *pp* (pianissimo).

Fifth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand provides a harmonic accompaniment with chords and moving lines.

Sixth system of musical notation. The right hand continues with sixteenth-note patterns and trills (tr). The left hand provides a harmonic accompaniment with chords and moving lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

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

Third system of musical notation, including a trill (tr) in the right hand. The piece concludes this system with a double bar line and a repeat sign.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes established in the previous systems.

Fifth system of musical notation, featuring a key signature change to two flats at the end of the system.

Sixth system of musical notation, starting with the tempo marking *Tempo And.* The right hand has a simple melodic line, and the left hand has a rhythmic accompaniment.

Piano introduction for the first system, featuring a treble clef with trills and a bass clef with chords.

## CHORUS. SOPRANOS.

Musical staff for Soprano part of the chorus.

Who are you? what are you, What are you meant to be? What is the mean - ing of all this dis -

## TENORS.

Musical staff for Tenor part of the chorus.

Who are you? what are you, What are you meant to be? What is the mean - ing of all this dis -

## BASSES.

Musical staff for Bass part of the chorus.

Who are you? what are you, What are you meant to be? What is the mean - ing of all this dis -

Piano accompaniment for the second system, featuring a treble clef with arpeggiated figures and a bass clef with chords.

Musical staff for Soprano part of the second system.

- play? Who would be - lieve on the earth you were sent to be Deck'd and a - dorned in this

Musical staff for Tenor part of the second system.

- play? Who would be - lieve on the earth you were sent to be Deck'd and a - dorned in this

Musical staff for Bass part of the second system.

- play? Who would be - lieve on the earth you were sent to be Deck'd and a - dorned in this

Piano accompaniment for the third system, featuring a treble clef with arpeggiated figures and a bass clef with chords.

splen - did ar - ray! Turn him a - bout! Let us look at the back of him! Why that's a  
 splen - did ar - ray! Turn him a - bout! Let us look at the back of him! Why that's a  
 splen - did ar - ray! Turn him a - bout! Let us look at the back of him! Why that's a

waist for a gi - ant to span. Hea - ven and earth! I must say there's no lack of him!  
 waist for a gi - ant to span. Hea - ven and earth! I must say there's no lack of him!  
 waist for a gi - ant to span. Hea - ven and earth! I must say there's no lack of him!

Who e - ver saw such a lump of a man! Who e - ver saw such a  
 Who e - ver saw such a lump of a man! Who e - ver saw such a  
 Who e - ver saw such a lump of a man!

*Sva.*



*(Laughing.)*

lump of a man! Who e-ver saw such a lump of a man! Ha! ha!

lump of a man! Who e-ver saw such a lump of a man! Ha! ha!

Such a lump of a man! Such a lump of a

ha! Such a lump of a man! Ha! ha! ha! Who are you? what are you, What are you

ha, ha, ha, ha, ha, ha, ha, ha, ha! Who are you? what are you, What are you

man! Ha, ha, ha, ha, ha, ha, ha, ha, ha! Who are you? what are you, What are you

meant to be? What is the mean-ing of all this dis-play? Who would be-lieve on the

meant to be? What is the mean-ing of all this dis-play? Who would be-lieve on the

meant to be? What is the mean-ing of all this dis-play? Who would be-lieve on the

SPIGOTT.

Pray let me,

earth you were sent to be Deck'd and a - dorned in this splen - did ar - ray.

earth you were sent to be Deck'd and a - dorned in this splen - did ar - ray.

earth you were sent to be Deck'd and a - dorned in this splen - did ar - ray.

*Sva.* *tr*

friends, ex - plain : I'm a gran - dee of Spain, Fresh from the Span - ish main !

Ha ! ha ! ha ! ha !

Ha ! ha ! ha ! ha !

Ha ! ha ! ha ! ha !

*tr*

CROOK.

He a gran - dee of Spain! Fresh from the Span - ish main!

DORMER.

He a gran - dee of Spain! Fresh from the Span - ish main!

He a gran - dee of Spain! Ha! ha! ha!

He a gran - dee of Spain! Ha! ha! ha!

He a gran - dee of Spain! Ha! ha! ha!

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

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

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

*Meno mosso.**pp*

First system of musical notation, featuring a treble and bass staff in a key signature of three flats (B-flat, E-flat, A-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including a trill (tr) in the final measure. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features a more complex melodic line with many beamed sixteenth notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some slurs and accents. The bass staff maintains the accompaniment.

Fourth system of musical notation. The treble staff includes a trill (tr) in the first measure. The bass staff continues with the accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with various note values. The bass staff continues with the accompaniment.

Sixth system of musical notation, concluding the piece. The treble staff ends with a double bar line. The bass staff also concludes with a double bar line.

# No. 25. DUET—"If I am dreaming."—(Doris & Martin.)

*Allegro.* MARTIN.

If I am . . .

PIANO. *f* *p*

dream ing, Then let me ne ver wake; Nor let re - al i - ty a - way from me This

DORIS.

And could you not have guess'd, dear, By ev - 'ry lit - tle

sweet il - lu - sion take! . . .

*p* *mf* *f*

sign, In spite of fool - ish fear and jea - lous tear, My heart was al - ways thine? My *cres.*

heart, . . . my heart was al - ways thine, . . . al - ways thine!

MARTIN.

Bright the road of life be .

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'heart, . . . my heart was al - ways thine, . . . al - ways thine!'. The piano accompaniment includes dynamic markings such as *f* and *mf*.

DORIS.

Fear for thy dear life creeps o'er me, And with  
- fore me, Fu - ture with bright pros - pect blessed.

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Fear for thy dear life creeps o'er me, And with - fore me, Fu - ture with bright pros - pect blessed.' The piano accompaniment includes dynamic markings such as *f* and *mf*.

doubts I am op-pressed. My heart was al - ways thine, . . . . My heart was  
My heart is e - ver thine, . . . . My heart is

*pp*

*cre* *scen*

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'doubts I am op-pressed. My heart was al - ways thine, . . . . My heart was My heart is e - ver thine, . . . . My heart is'. The piano accompaniment includes dynamic markings such as *pp*, *cre*, and *scen*.

al - ways thine! . . . . . And could you not have guess'd, dear, By  
 e - - ver thine! . . . . . If I . . . . . am dream - ing, Then  
 - - *do.*

ev - 'ry lit - tle sign, In spite of fool - ish fear and jea - lous tear, My heart was al - ways  
 let me ne - ver wake; Nor let re - a - li - ty a - way from me This sweet il - lu - sion

thine! And could you not have guess'd, love, By ev - ry lit - tle sign, My  
 take! If I . . . . . am dream - ing, Then let me ne - ver wake; My

heart is al - ways thine, my heart is al - ways thine! Oh! . . . . .

heart is al - ways thine, my heart is al ways thine.

*p*

*piéz.*

. . . sweet love, . . . . . fond love. . . . . all my

own! . . . . . Days . . . . . to come . . . . .

. . . the cru - el past a tone! . . . . .



Oh! . . . sweet love, . . . . . fond love, . . . . .

MARTIN.

Oh! my sweet love, . . . . . fond love, . . . . .

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Oh! . . . sweet love, . . . . . fond love, . . . . .". The middle staff is a vocal line for "MARTIN." with lyrics: "Oh! my sweet love, . . . . . fond love, . . . . .". The bottom two staves are a piano accompaniment, featuring a treble and bass clef with a complex rhythmic pattern of eighth and sixteenth notes.

. . . ah, my own! . . . . . Days . . . . . to

. . . ah, my own! . . . . . Days . . . . . to

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: ". . . ah, my own! . . . . . Days . . . . . to". The middle staff is a vocal line with lyrics: ". . . ah, my own! . . . . . Days . . . . . to". The bottom two staves are a piano accompaniment, continuing the rhythmic pattern from the first system.

come, . . . . . Shall for the cru - el past a - tone! . . . . .

come, . . . . . Shall for the past a - tone! . . . . .

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "come, . . . . . Shall for the cru - el past a - tone! . . . . .". The middle staff is a vocal line with lyrics: "come, . . . . . Shall for the past a - tone! . . . . .". The bottom two staves are a piano accompaniment, continuing the rhythmic pattern from the first system.

I . . . . . am thine! . . . . .

*marcato il canto.*

I . . . . . am thine! . . . . . Let

*tr*  
me live for thee . . . a

lone! . . . . . I . . . . . am thine . . . . .

MARTIN.

Yes,

I . . . . . am thine, . . . . .  
I am thine! . . . . . thine! . . . . .

Let me live for thee . . . . .  
I will live for thee . . . . .

a - - lone! And could you not have guessed, dear, By  
a - - lone! If I . . . . . am dream - ing. Then

*cres.* *f*

ev' - ry lit - tle sign, In spite of fool - ish fear and jeal - ous tear, My heart was al - ways  
let me ne - ver wake; Nor let re - a - li - ty a - way from me This sweet il - lu - sion

thine? And could you not have guess'd, love, By ev - ry lit - tle sign, My  
 take! If I . . . . am dream ing, Then let me ne - ver wake; My

heart is al - ways thine, My heart is al - ways thine, My heart was  
 heart is al - ways thine, My heart is al - ways thine, My heart is

al - ways, al ways thine, al - ways thine, al - ways thine, My  
 al - ways, al - ways thine, al - ways thine, al - ways thine, My

heart . . . was al - ways thine! . . .  
 heart . . . is al - ways thine! . . .

*f* *ff* *f*

# No. 26. QUINTETT—"Fare thee well."—(Doris, Anne, Martin, Sir Philip, & Shelton.)

*Andante e un poco agitato.*

DORIS.  
Then fare thee well, my dear - est love, 'Tis

PIANO. *f* *p*

hard that we should part . . . . With hap - pi - ness so ver - y near.

SHELTON.  
You

*pp* *p* *cres.*

ANNE.  
Cru - el fa - ther!

tra - tors both shall smart! . . . . I had ra - ther drop the

MARTIN.  
Love and beau - ty beg for

SIR PHILIP.  
Hang your du - ty!

fa - ther, if you please.

The musical score is written for five voices and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante e un poco agitato'. The piano part includes dynamic markings such as *f*, *p*, *pp*, and *cres.*. The vocal parts are arranged in a system with Doris at the top, followed by Shelton, Anne, Martin, and Sir Philip at the bottom. The lyrics are written below the vocal staves.

D.  On both our knees! Af - ter

A.  On both our knees! Af - ter

M.  mer - cy on their knees! Af - ter

P.  Af - ter

S.  No! No! I ar -

 *cres.*

D.  all, who proves the trea - son That should make him lose his head? Can't you

A.  all, who proves the trea - son That should make him lose his head? Can't you

M.  all, who proves the rea - - son That should make me lose my head? Can't you

P.  all, who proves the rea son That should make me lose my head? Can't you

S.  - rest you both for trea - son, I have said what I have said, And the

 *mf*

D. won't you find some rea - son For re - leas - ing him in - stead?

A. won't you find some rea - son For re - leas - ing him in - stead?

M. won't you find some rea - son For re - leas - ing me in - stead?

P. won't you find some rea - son For re - leas - ing me in - stead?

S. law will find the rea - son why you each should lose a head.

P. PHILIP. *rit.* *a tempo.*

Wor - thy Sir, I do im - plo - re you, As a pil - lar of the law, Let me

D. Let us put it to you whe - ther, If the law re - quires his head, They'd not

A. Let us put it to you whe - ther, If the law re - quires his head, They'd not

M. Let us put it to you whe - ther, If the law re - quires my head, They'd not

P. put a case be - fore you That has not been put be - fore. Let us put it to you whe - ther, If the law re - quires my head, They'd not

D.  bet - ter go to - gether, What's its use when he is dead?

A.  bet - ter go to - gether, What's its use when he is dead?

M.  bet - ter go to - gether, What's its use when I am dead?

P.  bet - ter go to - gether, What's its use when I am dead?

S.  Off to pris - on both to - get - er, I have said what I have said! I will



D.  He will have no why or whe - ther, He has

A.  He will have no why or whe - ther, He has

M.  We to pris - on go to - get - er, He has

P.  We to pris - on go to - get - er, He has

S.  have no why or whe - ther, To the watch let both be led! To the





D.  said what he has said. Hear me, Sir,

A.  said what he has said. Hear me, Sir,

M.  said what he has said.

P.  said what he has said.

S.  watch let both be led! No!

 *sf pp*

D.  Then fare thee well, my on - ly love, 'Tis hard that we should

A.  Then fare thee well, my on ly love, 'Tis hard that we should

S.  No!

 *pp*

D. part, . . . And hard - er still that death should prove A true and con - stant

A. part, . . . And hard - er still that death should prove A true and con - stant

*p* *cres.*

D. heart. . . . Then fare thee well, my on - ly love, 'Tis hard that we should

A. heart. . . . Then fare thee well, my on - ly love, 'Tis hard that we should

M. Then fare thee well, my on - ly love, 'Tis hard that we should

P. Then fare thee well, my on - ly love, 'Tis hard that we should

*mf*

D. part, And hard - er still that death should prove A true and con - stant

A. part, And hard - er still that death should prove A true and con - stant

M. part, But wel - come death that comes to prove A true and con - stant

P. part, But wel - come death that comes to prove A true and con - stant

D. heart. My on - ly love ! Fare - - well, Fare - -

A. heart. My on - - ly love ! Fare - - well, Fare . .

M. heart. My on - ly love ! Fare - - well, Fare - -

P. heart. My on - - ly love ! Fare - - well, Fare - -

S. **SHELTON.** Off to pri-son both to - geth-er, I have said what I have said ! I will have no why or whether, To the watch let both be

*pizz.* *p.* *cres.*

D. well !

A. well !

M. well !

P. well !

S. led !

# No. 27. ENTRANCE OF THE MASQUERS & CHORUS.

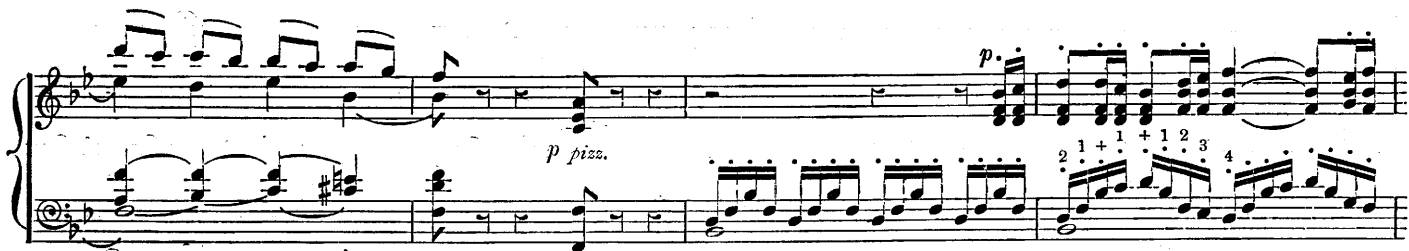
*Allegretto grazioso.* *mf*

PIANO. *mf* *cres.*



*p* *p pizz.*

2 1 + 1 + 1 2 3 4



*cres.*



*dim.*



*mf*



First system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and dynamic markings.

Second system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and dynamic markings. Includes dynamic markings: *cres.*, *f*, and *dim.*

Third system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and dynamic markings. Includes dynamic markings: *cres.*, *f*, and *dim.*

Fifth system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and dynamic markings. Includes dynamic markings: *mf* and *p*.

Sixth system of musical notation, featuring a treble and bass clef staff with complex rhythmic patterns and dynamic markings.

## BASSES.

Far from

east-ern seas, Where the perfum'd breeze Seem'd to bid us stay Up - on our home ward way; Gen - tle

TENORS.

On the

winds did waft To the north our craft, As with jest and song, we sail'd a - long . . . . .

Span - ish main, Gal - lant ships of Spain Sped in ri - val - ry Their freight to . . . .

un - told price . . . . . At your

*divisi.*

Stones of un - told price, cloths . . . of un - told price At your

thee.

*dolce.*

feet we lay this hap - py . . day.

feet we lay this hap - py day. Gold from Af - ric's sand, Sil - ver

Gold from Af ric's sand, Sil - ver

Gold from Af - ric's sand, Sil - ver

R. H. *mf*

from the land Where the sun doth rest In the burn ing west, Spice from

from the land Where the sun doth rest In the burn - ing west, Spice from

from the land Where the sun doth rest In the burn - ing west, Spice from

Ar - a - by, Pearl of Per - sian sea, Here on bend - ed knee We bring to thee. . . .

Ar - a - by, Pearl of Per - sian sea, Here on bend - ed knee We bring to thee. . . .

Ar - a - by, Pearl of Per - sian sea, Here on bend - ed knee We bring to thee. . . .

*p*

*dim.* *cres.* *p*

*cres.* *p*

*p* *cres.* *f*



## No. 28.

## RECITATIVE.—(Doris.)

**DORIS.**

I thank you for your gifts and cour - te - sies, For all the loy - al - ty that in them lies, And yet I

PIANO. *p*

*cres.* *p*

seek for that I can - not find, A gift sur - pass - ing all the rest combined. I pray you deem me not of

*f* *pp*

gre - dy mind, For what is wealth when love doth lag be - hind? What joy can gems of un - told

*f* *cres.* *f*

price im - part That can - not buy the love of one true heart!

*Tempo mo.*

*p* *p*

*pizz.*

**DORIS.**

It is Mar - tin!

**MARTIN.**

That heart, fair queen, I bring.

*p* *pizz. pp*

*pizz.* *Segue.*

# No. 29. SONG—"All the wealth."—(Martin.)

*Andantino.* MARTIN.

I. All . . . the wealth of all the worlds love de -  
yield no gift so rare, no stone so

PIANO.

*p* *f* *p*

cline : Light . . . doth vain - ly from the crys - tal fa - cet shine . . . } No  
fair : East . . . and West their ut - most wealth shall not com - bine . . . }

*p* *p*

gold, no stone, no spice, . . . No gem can pay the price . . . Of love, which is im -

*pizz.*

mor - tal, price - less and di - vine, . . . Love, . . . im - mor - tal, price - less and di -

*cres.* *f*

1st verse. *and verse.*

vine. 2. Earth . . . can

*mf* *tr* *dim.* *p*

1st time. 2nd time.

18,646.

# No. 30. FINALE ACT III. CHORUS—"She will, she won't."

*Allegro grazioso.*

PIANO.

will, I think she will, I think she must and will con-sent To  
 She won't, she won't!

*pizz.*

par - don them. Ah! see, 'Tis she. Ah!

I don't! It is Her Grace the Queen!

*pizz.*

well a - day! She turns a - way, No pi - ty in her mien. See now they kneel be - fore Her Grace, And  
 No pi - ty in her mien. See

*mf*

hum - bly pray That Jus - tice may For once give place on such a day.

now they kneel be - fore Her Grace, And hum - bly pray on such a day. She

The frown is still up - on her face, She

does not an - swer for a space, They vesaid their say. . . . The frown is still up - on her face, She

can't say nay! She smiles! Say nay! There s

can't say nay! She frowns! She can t There's

he - si - ta - tion on her face, She can't say nay! Ah! smiles at last! And

he - si - ta - tion on her face, She can't say nay! Ah! smiles at last!

*cres.*

*dim.*

*L.H.*

*L.H.*

*pizz.*

*p*

*cres.*

*pizz.*

now they come full fast, She sets them free! The dan-ger is all past; Now who hath  
 they come full fast, She sets them free! The dan-ger is all past; Now who hath

*dim.* *p*

*rall.*  
 seen So good a Queen? Perhaps La - dy Anne will tell us what Her Grace did say!  
*rall.*  
 seen So good a Queen? Perhaps La - dy Anne will tell us what Her Grace did say!  
 (Enter LADY ANNE and the others.)

*rall.* *colla voce.* *a tempo.* *f*

### SONG—"The Queen's pardon."—(Lady Anne.)

*Maestoso.* *mf*  
 Lis-ten! Lis-ten! and I'll tell you! There are

*mf Maestoso.* *p* *f* *p* *stacc.*

*stacc.*

ships on the rol - ling o - cean, And when e - ver the winds may blow, . . . Their crews with a blind de -  
 gray of the ear - ly morn - ing, As he strides to and fro at his post, . . . The sen - ti - nel halts to give

vo - tion Are ho - ping to meet with a foe, . . . But their hearts beat stout and stea - dy As they  
 warn - ing, He has sight - ed the e - ne - my's host. His comrades are rous'd from their slum - bers, They

spy him a - cross the sea! . . . And the men at the guns stand rea - dy, They wait for a word from  
 stand to their arms with glee, . . . And are rea - dy, no matter the num - bers, For their or - ders have come from

*cres.*

me! . . . } But the right most dear to me Is the pow'r to set men free, . . . No  
 me! . . . }

*f*

*mf*

*rall.*

pow'r, no might Can com - pare with that right Saith Her Ma - jes - ty to me, saith she! . . . .

SOPRANOS. *f* Long

TENORS. *f* Long

BASSES. *f* Long

*rall.*

*1st time.* *2nd time.*

In the

live our Gra - cious La - dy, Her Ma - jes - ty the Queen! *f* Queen!

live our Gra - cious La - dy, Her Ma - jes - ty the Queen! *f* Queen!

live our Gra - cious La - dy, Her Ma - jes - ty the Queen! *f* Queen!

*stacc.* *p* *f*

*stacc.*

*Allegro.*  
*f* *pizz.* *p* *p*

DORIS.

Now bless-ings on the gen-tle hand That can such grace be-stow, With cle-men-cy that

doth com-mand The hearts of high and low. . . . And bless-ings on the sun-ny smile That sends a hope-ful

*mf*

ray To bid mis-er-ty bide a-while And charms all care a way. The might of kings is



bet - ter seen When gen - tle deeds ap - pear, For she in - deed is twice a queen Who

rules by love and fear, by love and fear. And she shall . . . rule . . . this

*rit.* *f* *rit.* *f* *dim.* *mf*

*Cadenza ad lib.*

Eng - lish land right roy - al - ly, A peo - ple free, on land and sea, Shall serve Her grace right roy - al - ly, And

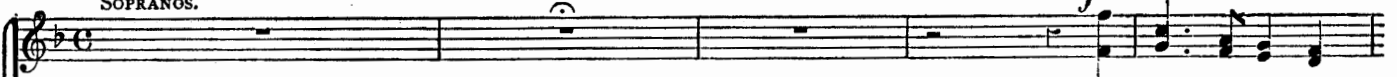
*mf* *f*

now you . . . see . . . That there is no de - ny - ing That time will show What time can do for

*mf*

those who learn to wait!

*f* *f* *f* *mf*

CHORUS.  
SOPRANOS.

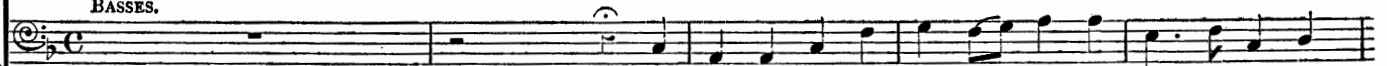
The migh - ty Ju - pi -

## TENORS.

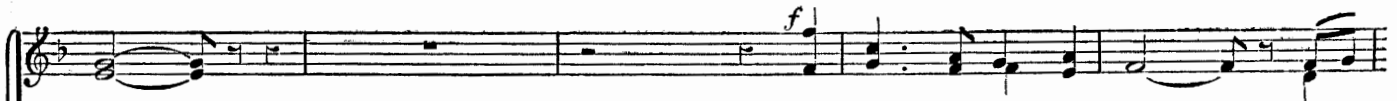


She's great - er than the migh - ty, than the migh ty Ju - pi -

## BASSES.



She's great - er than the migh - ty, than the migh - ty Ju - pi -

 Piano accompaniment for the first system, consisting of two staves. The right hand has a rhythmic accompaniment of eighth notes, and the left hand has a bass line. Dynamic markings *f* and *mf* are present.


- ter! . . . .

Our Queen I do pre - fer! . . . . Your



- ter! . . . . To all the gods that A - thens knew Our Queen I do pre - fer! . . . . Your



- ter! . . . . To all the gods that A thens knew Our Queen I do pre - fer! . . . . Your

 Piano accompaniment for the second system, consisting of two staves. The right hand has a rhythmic accompaniment of eighth notes, and the left hand has a bass line. Dynamic markings *mf*, *f*, and *p* are present.

voi - ces raise In songs of praise, And let the ci - ty ring With a wel-come to Her Grace, And a  
 voi - ces raise in songs of praise, And let the ci - ty ring With a wel-come to Her grace, And a  
 voi - ces raise, in songs of praise, And let the ci - ty ring With a wel-come to Her grace, And a

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f*, *sf*, and *p*, and contains two triplet figures.

bless-ing on her face, As lus - ti - ly we sing! . . . Let Eng - lish-men re - joice, And  
 bless-ing on her face, As lus - ti - ly we sing! . . . Let Eng - lish-men re - joice, And  
 bless-ing on her face, As lus - ti - ly we sing! . . . Let Eng - lish-men re - joice, And

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f* and *ff*, and contains two triplet figures.

sing with heart and voice, Long live our gra-cious La - dy Queen, The sov - 'reign of our choice! Let  
 sing with heart and voice, Long live our gra-cious La - dy Queen, The sov - 'reign of our choice! Let  
 sing with heart and voice, Long live our gra-cious La - dy Queen, The sov - 'reign of our choice! Let

**DORIS & DOLLY.** *ff*

Re - joice! . . . . . Re - joice! . . . . . Long live our gra-cious

**LADY ANNE & MISTRESS SHELTON.** *ff*

Re - joice! . . . . . Re - joice! . . . . . Long live our gra-cious

**MARTIN & CROOK.** *ff*

Re - joice! . . . . . Re - joice! . . . . . Long live our gra-cious

**SIR PHILIP, DORMER, & SHELTON.** *ff*

Re - joice! . . . . . Re - joice! . . . . . Long live our gra - cious

Eng - lish hearts re - joice, And sing with heart and voice, Long live our gra - cious  
 Eng - lish hearts re - joice, And sing with heart and voice, Long live our gra - cious  
 Eng - lish hearts re - joice, And sing with heart and voice, Long live our gra - cious

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

La - dy Queen, The sov - 'reign of our choice! . . .

Ped. \*

*Sza.*

Ped. \*

18,646. *End of Opera.*

# "DOROTHY."

## New Comedy Opera.

WORDS BY

B. C. STEPHENSON.

MUSIC BY

ALFRED GELLIER.

*Now being performed at the Lyric Theatre with enormous success.*

---

VOCAL SCORE	- - - - -	5/- net
Do. Bound	- - - - -	7/6 "
PIANOFORTE ARRANGEMENT	- - - - -	3/- "
LYRICS	- - - - -	6d. "

### VOCAL MUSIC.

	s.	d.
"Queen of my heart." In E $\flat$ and F. Sung by Mr. HAYDEN COFFIN	-	4 0
"Old Dreams." Ladies' version of "Queen of my heart." In F & G	-	4 0
"Be wise in time." Sung by Miss MARION HOOD	-	4 0
"With such a dainty maid." Sung by Mr. REDFERN HOLLINS	-	4 0
"With a welcome for all." Sung by Mr. FURNEAUX COOK	-	4 0
"The time has come." Sung by Miss FLORENCE LAMBETH	-	4 0
"The Sheriff's Man." Sung by Mr. ARTHUR WILLIAMS	-	4 0
"You swear to be good and true." Quartett	-	4 0

### PIANOFORTE ARRANGEMENTS.

WINTERBOTTOM'S Selection, as played by all the Military Bands	4 0
KUHE'S Fantasia	4 0
BOYTON SMITH'S "Queen of my heart"	4 0
SMALLWOOD'S do.	1 0
"The Graceful Dance"	3 0
"The Country Dance"	3 0

### DANCE MUSIC.

QUADRILLE, Solo or Duet	- - - - -	P. BUCALOSSI	4 0
LANCERS, do.	- - - - -	P. BUCALOSSI	4 0
WALTZ, do.	- - - - -	P. BUCALOSSI	4 0
POLKA	- - - - -	P. BUCALOSSI	4 0
"QUEEN OF MY HEART" VALSE	- - - - -	P. BUCALOSSI	4 0

### VIOLIN.

SELECTION	- - - - -	- - - - -	1 6
-----------	-----------	-----------	-----

### VIOLIN AND PIANO.

FARMER'S Dorothy	- - - - -	- - - - -	5 0
" " Organ or Harmonium Part, ad lib.	- - - - -	- - - - -	1 6

---

WINTERBOTTOM'S Selection from Dorothy, arranged for Military Band	- - - - -	- - - - -	15 0
---	-----------	-----------	------

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.

CITY BRANCH—15, POULTRY, E.C.