

Act II.

The Market Place in the Town. R. Front. The Constable's House L. Back an Inn. L. Front. Turnkey's House. Centre. The Town Pump and Well. R. Front are the Stocks. It is dark (four o'clock, A.M.) The windows of the Inn show lights. The other windows are dark. R. Front. Hugh discovered sitting in the stocks, motionless and muffled up in his cloak.

Lento moderato

Bells (behind) (The crotchet rather quicker than the "a tempo")

Musical score for Bells (behind). The score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The tempo is Lento moderato. The music features a series of eighth notes in the vocal line and a rhythmic accompaniment in the piano.

The clock strikes four. Curtain rises slowly.

Musical score for Bells. The score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a bass clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The tempo is Lento moderato. The music features a series of eighth notes in the vocal line and a rhythmic accompaniment in the piano. The piano part includes a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Enter Ballad seller (R. front, he goes slowly across stage to the Inn Door. He has a lantern and a horn in his hand)

Ballad seller

Musical score for Ballad seller. The score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The tempo is Lento moderato. The music features a series of eighth notes in the vocal line and a rhythmic accompaniment in the piano. The piano part includes a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Past four o'clock and dawn is coming.

(He knocks on the Inn Door)

Musical score for Ballad seller (knocking). The score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The tempo is Lento moderato. The music features a series of eighth notes in the vocal line and a rhythmic accompaniment in the piano. The piano part includes a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Knocks

If you'd be a-way to gather the may, its time you were up and

a tempo (He knocks again) (a burst of singing is heard. John and his friends in the Inn).
 Ballad singer: gone. (Knocks)
 John and Chorus (3 Tenors and 3 Bass) (off stage) (loud and rough).
 For drink is my life, And be damned to my wife, If she'd

The Inn door opens.
 Presto The Inn keeper looks out, a roar of laughter.
 John: stop me from fill-ing my bel-ly with beer, my bel-ly with beer.

(John's voice off) (ad lib.) a shout of laughter.
 John: Who's there? Innkeeper Bring him in, time for one pot more.
 Innkeeper: 'Tis old Mike!

(The Ballad singer is dragged in and the door shuts)
 Lento moderato (All is quiet again).
 Piano accompaniment with dynamic markings: *p*, *mp*, *pp*.

Hugh: Past four o - clock. I've known my last day of free-dom, My first and last of love.

ad lib.

Hugh
Be-hind the window there she sleeps, Mar-y, my Mar-y! And what will be her

Presto *(Allegro moderato)*

Hugh
wak - - - ing!
(singing heard again from the Inn.) John and Chorus (off stage.)

Presto For drink is my life, And be damned to my wife, If she'd stop me from

Hugh
John Butcher's voice I heard, and

John
fill-ing my bel-ly with beer, my bel-ly with beer.

(Presto)

Hugh
Mar - - - y wakes To-day to be his bride. The

ad lib. *p* **Allegretto**

Hugh
 dawn that breaks So soon, will see her die, — my love no less than I. **B**

Hugh
 Gai - ly I go to die, — If death's my doom, My

Hugh
 heart has flown too high For grief and gloom. For I have known the best That life may

Hugh
 car - ry. Fare-well to all the rest, I have known and loved my

Hugh
 Mar - y. **C** Gay were the

Hugh
 moor and sky, The free life un-der heaven. Gay lived I, gai-ly die For

colla voce *a tempo*

Hugh
 fate, and I fight e-ven, And where-so - e'er I pass, I look for life and

p *colla voce*

Hugh
 lov - ing, New hoofprints on the grass, — New sky, new

a tempo

Hugh
 wind, new rov - - ing.

pp *pp*

Hugh
ad lib. But she must ling-er here to fade and **D** pine, — Cooped in this

colla voce *a tempo* **Allegro** *p*

Hugh
 pris-on, draw a dole-ful breath, Shud-der in

Hugh
 ha-ted arms and long for mine. (The Inn door opens violently.)
 (John, the Inn keeper and 5 men reel out rather drunk and come down stage singing.)

Hugh
 O life that is no life

John and Chorus (3 Ten. 3 Bass)
 (roughly)

So long as my bel-ly be full of good beer, All the rest is a joke, let me

ff simile

Hugh
 but liv - - ing death!

John & Ch
 soak, let me soak, And I'll work and I'll sweat all the days of the year. No

John & Ch
 trou-ble can touch me, no wo-men are dear, For

John & Ch
 drink is my life and be damned to my wife, If she'd stop me from fill-ing my bel-ly with

John
 beer, my O, ho

Allegro molto (♩ = ♩) *risoluto*

Chorus
 Ten. beer my (One of the Chorus stumbles against The spy! Here's the spy! let's have a word with the spy.)
 Bass the stocks)

(Chorus approach Hugh)

Allegro molto (♩ = ♩ of preceding)

John
 — the gal-lant spy. So you would steal my wench, would you,

John *ff*
And fight me, would you, a-ha! See how you like it

(John strikes Hugh with each fist, Hugh is muffled up in his cloak and takes no notice.)

John
now, Like this, or this! Fast in the stocks here lies the gal-lant

T.
Chorus O - ha ——— the gal-lant spy

B.

John
dro - ver. Pray how do bars and locks suit the free - man the

John *mf*
ro - ver? Look at him friends, he thought to steal my wife, And

T.
Chorus O - ho! ——— the gal-lant spy!

B.

John *mf* this is how he ends his free-dom and his life, aye his life. The

Ch. his life?

John soldiers are coming now to take you, to bind you, to shoot you!

Ch. d'ye hear? d'ye hear? d'ye hear? They'll

Enter Ballad seller (from the Inn)
Ballad seller coming down stage.

John *mf* D'ye hear dog? un-der-ground

Ch. shoot him like a dog he is, A dead dog, there you'll be dog.

simile

Ballad seller
 on, _____ time we were gone.

John
 dog, _____ while I, _____ while I shall be married to Mar-y, while

sp *cresc* *ff* **G**

John
 I shall be married to Mar - y, while I shall be married to Mar - y, and you'll be under-

John
 ground. _____ Fare-well, spy! I'm

Chorus
 Come young John, we must be gone! (The chorus begin to reel down the street.)

Horn on stage
 Ballad seller blows his horn.

sp

John
 go-ing a may-ing for Mar - y, I'm go-ing a may-ing for Mar - y, I'm

ff

rit. Poco meno mosso (♩ = ♩)
(He laughs and turns to follow the others).

John
go-ing a may-ing for Mar - - y. Exit Chorus, Inn Keeper and tap-ster into the Inn.
Ch.
For drink is my life, and be damned to my wife, If she'd stop me from
ff

[H] Poco meno mosso (♩ = ♩)

John
If she'd stop me from fill-ing my bel-ly with beer, my
Ch.
fill-ing my bel-ly with beer, my bel-ly with beer.
(off stage)

John
bel-ly with beer.
Ch.
(off stage further off) My
my bel-ly with beer,
pp

(off stage)

Moderato con moto

bel-ly with beer.

— my bel-ly with beer.

I

Moderato con moto

pp

ppp

(The door of the Constable's house opens and Mary comes out very quietly)

ppp Mary

Hugh! —

Hugh throws aside his cloak and looks up

Violin solo

sempre ppp

Mary

Hugh *ppp* My dear one, they are all asleep at last. I am come to set you free, —

Mar - - y!

pp

Mary *pp*
Free as the wind. It

Hugh *pp*
To set me free? To set me free while you re-main be-

Mary
must be so. Dear heart, but you must die — un-less you fly.

Hugh *pp*
hind? Then I'll not go. With-out you?

Mary
Yes here I die.—

Hugh
never! T'is not I but you — must fly, Not I but you will

Mary *ppp*
 O ——— would ——— that I might fly with you my dear

Hugh
 die, — Ma — — — ry!

Mary *senza misura*
 ——— one. But wait, for I have much to do, see here, they are, the

Mary *pp*
 keys.

Hugh *pp senza misura* *a tempo* Quick now to
 O brave and clever, I shall be mighty glad to bend my knees.

Mary *senza misura*
 work, O heavens guard my dear, Grant that my father may not wake and

(she fits key in lock)

Allegro moderato

(she turns the key;)

pp

Mary

hear. — Turn, turn stubborn key and set my lover free, —

pp dolce

Mary

— fall, fall, cruel chain and ease my lover's pain. — Rise, rise

(she slowly *mp cresc.*)

Mary

heavy bar. Arms, arms, how weak you are, Slow, slow up you go,

raises the bar) *poco f*

Mary

At last 'tis done, My — love has

f *pp*

Mary

won. — Hugh (getting slowly and stiffly out of the stocks.)

Bend, bend sullen knee And set my

(she sinks down exhausted.) *pp* *p* *colla voce*

sobbing quietly

Mary *pp* Ah

Hugh ankle free. Back, back ach-ing

a tempo pp *P* *colla*

Mary Ah

Hugh back and Lord! I heard it crack. Rise, rise

voce pp *mf cresc.* *p cresc.*

Mary *p* Ah *p* Ah

Hugh O the jar, Arms, arms how stiff you

Mary *mf* Ah

Hugh are, Slow, slow up we go Till there,

Mary

Hugh

'tis done, New life's be-gun.

(He stands up)

f

Hugh

Hugh

Rise up, my Ma - ry, come a-way, Dear heart, be - fore 'tis

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

(The door of the Turnkey's house opens. A bright

light falls on Hugh and Mary) (Rapid—*senza misura*)

(They hide in the dark, Hugh leaves his cloak covering the stocks) (Enter Turnkey)

Allegro

Mary Ah quick, quick, hide yourself!

Hugh day.

Allegro

f *fff* *pp*

pppp

due ped

due ped

M **Meno mosso**

pp

Optional cut to page 139 (opposite) In this case the Turnkey of course will not enter.

From here the dawn grows very gradually.

During the following the Turnkey (rather drunk) wanders about aimlessly: Seeing the cloak he thinks Hugh is still there. Finally he sits down at a safe distance and falls asleep.

Hugh (looks out and perceives the Turnkey is fast asleep. He retrieves his cloak.)
pp (senza misura) (They get up and begin to creep quietly off stage.)

Now, now, my love, 'tis time.

(As they are moving off, the sound of distant horns is heard, first on the right, they stop dead)

Mary
 O Hugh,

Horns (or Trombone) off stage + (Distant R. back)

Hugh Mary (senza misura—rapid)

Mary
 listen! What sounds are those? The May horns, this is May morning, the Mayers are coming

♣ End of optional cut
 The tempo of the stage horns need not agree with the orchestra provided the whole passage is contained within the bar

Mary

Hugh Mary

back; will they come here? Yes, when the sun is up.

Horns (or Trombone) off stage

fp

Mary

(Tempo) Hugh (he leads the way)

O fly, while there still is Time! There by the churchyard path, come then!

f *p* (Tempo)

(Other horns are heard on the left) Mary (senza misura—rapid)

O heav'n's! that way too! but still you may slip past them in the

*Horns (or Tuba) off stage (Distant L back)

fp

Mary

(Tempo) Hugh Mary (senza misura—rapid)

dusk, go, go! Come, then, come! — No, no! I shall but hinder you. I run too

ppp

Mary

slow, and my white dress! They will see and take us both. One might escape, not two, go, go. I

*Note: See previous page

Mary

Hugh

beg! And leave you here! to pine and die! Slave to that coward! No not I! come with me love, O

*Horns (or Tuba) off stage

fpp

Hugh

Mary (rapid)

Hugh

come! — You throw a-way your life. I care not, I! what's life with-out your

fpp

Hugh

Mary

Hugh

Mary

Hugh

love? You mean it! Aye! You will not go? Nev - er!

[P] Hugh (*senza misura*)

[P] Here will I stay and meet my fate; free - dom, or

ff *p* *f* *p*

Hugh

death, you and I, we will face it to- geth - er

ff

Mary *f*
 O my be - lov - ed

Horns (or Tuba) off stage (nearer)

Q (senza misura-rapidamente)
 Mary
 Now hear me, one last hope. Will you o - bey me? Yes,
 Hugh
 What can we do? O - bey you?

colla voce

Mary
 do all I say! Then quick in-to the stocks a-gain, you will see why! you promised,
 Hugh
 My queen, I will! the stocks? so be it

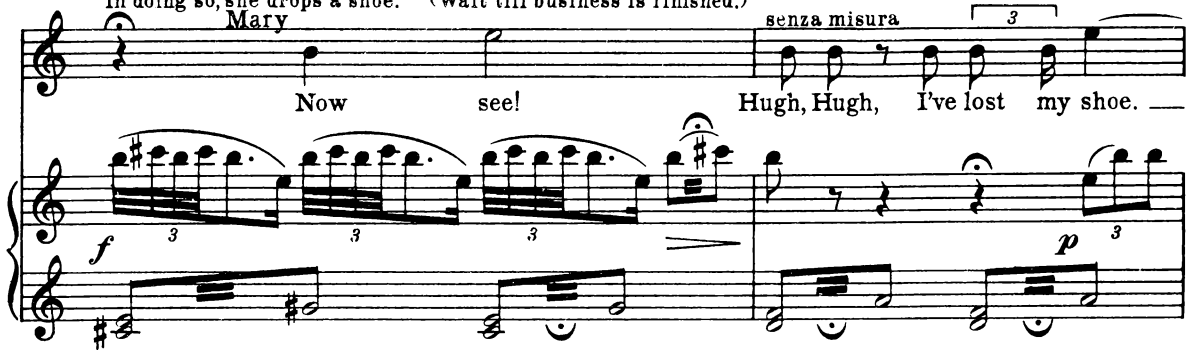
pp

Hugh puts his feet into the stocks.

Mary also puts her feet into the stocks, sitting down by Hugh's side.
In doing so, she drops a shoe. (Wait till business is finished.)

Mary *senza misura* *3*

Now see! Hugh, Hugh, I've lost my shoe. —



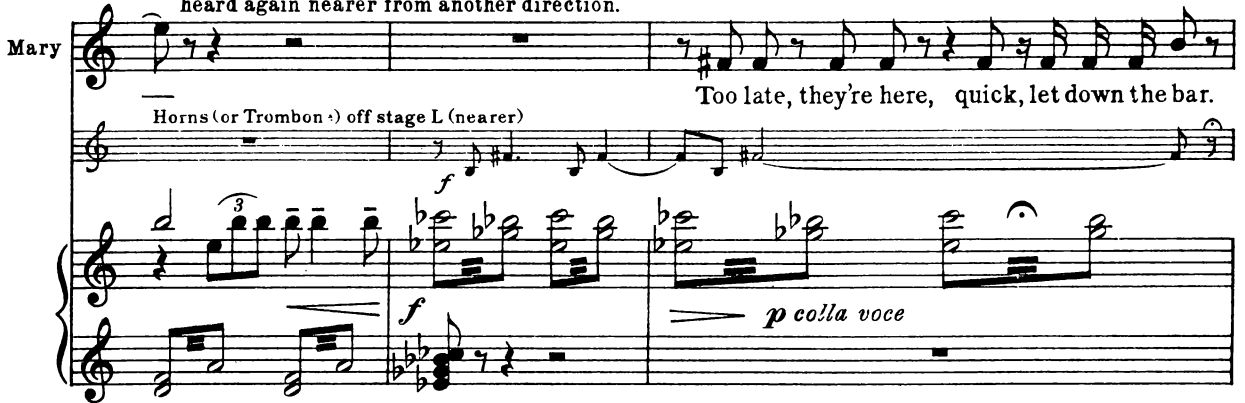
Hugh is trying to pick it up, when horns are heard again nearer from another direction.

Mary

Horns (or Trombon) off stage L (nearer)

Too late, they're here, quick, let down the bar.

f *p colla voce*



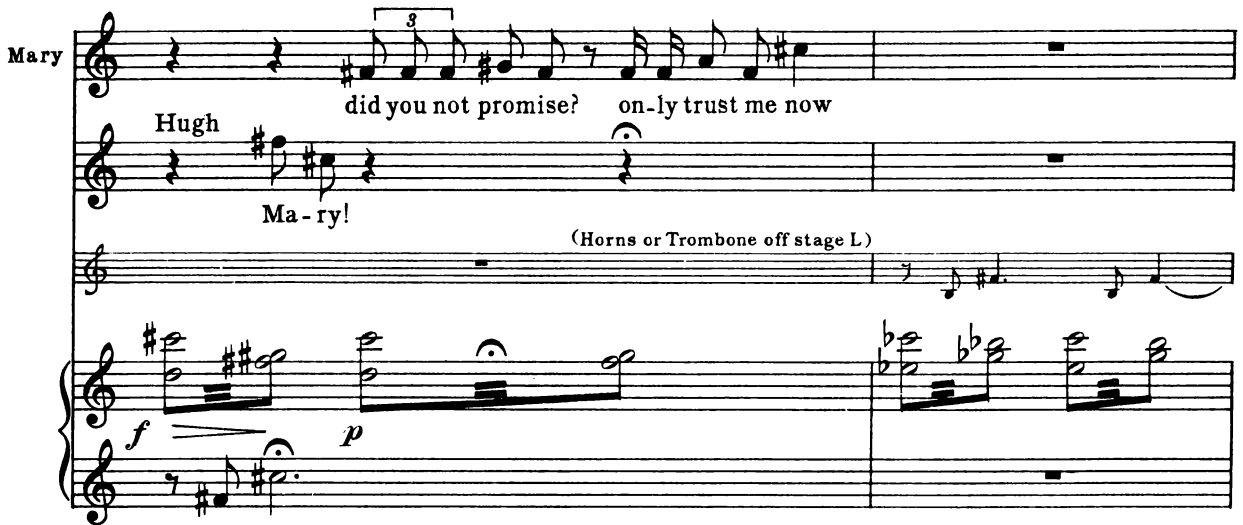
Mary

Hugh did you not promise? on-ly trust me now

Ma-ry!

(Horns or Trombone off stage L)

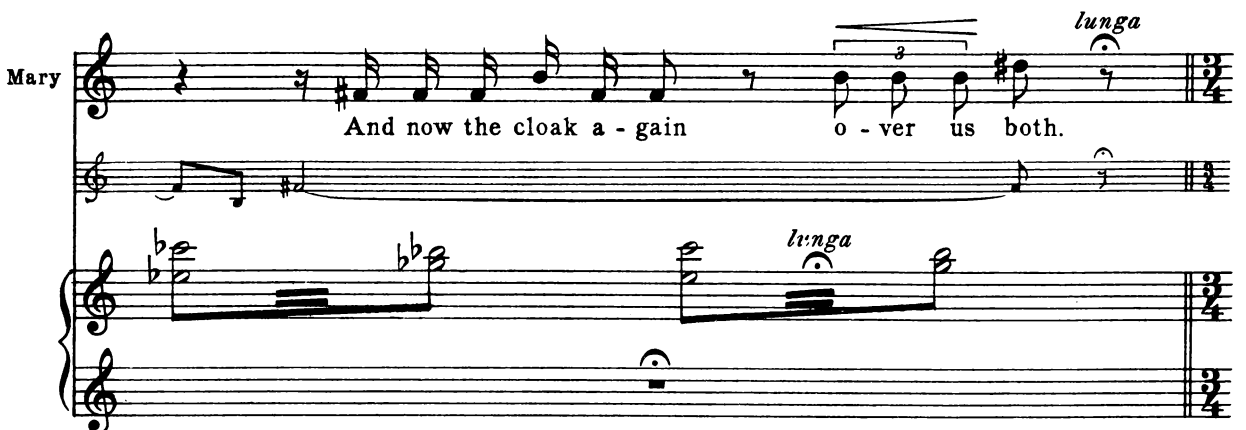
f *p*



Mary

And now the cloak a - gain o - ver us both.

lunga



(A ray of sunlight lights up the tops of the houses)

Mary

Dear sun, I crave a boon,

Mary

Rise not too soon! Nor snatch me from my rest Up-on my

Moderato

lov - er's breast!

R

ff dolce dim. pp

Mary (singing softly in Hugh's arms)

Sweet lit - tle home, _____ in my lov - er's arm. _____

pp

Mary

Fold-ed so warm from hate, and harm In

p cantab.

Mary

my lo-ver's arm. Here is my home!

pp

Mary

A shaft of light suddenly lights up the street.

ff dolce

p

poco a poco rall.

pp dim.

+ Optional cut to ♠ (Mary singing "home" in either case) At ♠ here the Chorus (Sop. & Alto) gradually enters (first singly, then in twos, but very gradually.) They have come out to welcome the return of the "Players," they must be so arranged that they do not see Mary & Hugh.

John's (voice off stage getting gradually nearer.)

Oh! I've been rambling all this night and sometime of this day, And

Mary *pp*

Hugh *pp* Hide me, hide me, hold me

'Tis John! (nearer)

John now have return - ed back a - gain and have brought you a branch of may, A

Mary fast. The time has come, lie down now in my arms. (They lie down and spread the cloak over them)

John branch of may I've brought to you and at your door it stands, It is but a spray, but it's

pp

(Enter John, he appears centre back and walks slowly up the street (ie down stage) towards Mary's window.)

John

bright and gay by the work of our Lord's hand, It is but a spray, but it's

(A party of women enter L. Front. They come between John and Mary's window.)

John

bright and gay by the work of our Lord's hand.

Sop. *cresc.*

Female Chorus *f* O the fields they are so green, so green, as green as a - ny leaf, Our

Alto *cresc.*

p leggiero

A party of men enter R. also carrying branches of may, they come forward to the women. They all crowd round under Mary's window. John breaks through the women and comes under Mary's window.

John

Mar - - y! Mar -

S. Lord, our God has watered them with heavenly dew so sweet.

A.

T. A - wake, a - wake, you pret - ty pret - ty maid, out

B.

John

- y! Your lo - ver calls — you, come — to the

And step in - to your

of your ro - sy dream And step in - to your dai - ry be - low and fetch us a bowl of cream, your

Constable (voice off stage)
(senza misura)

John

win - - dow. Ma - ry, girl, come out I say, what Ma - ry!

dai - ry below and fetch us a bowl of cream.

dai - ry below and fetch us a bowl of cream.

Aunt Jane looks out of her window.
(senza misura)

(She draws her head back and shuts
the window.)

Ma-ry? why fast asleep, Now don't you wake her! I'll just go and peep.

Constable (voice off stage) (senza misura)
Ma-ry, Jane, where's Ma-ry?

She immediately reappears at Mary's window.)

Presto

A. J.

she's gone!

John *ff* Turnkey (suddenly waking up) He runs towards the
gone! Is Ma-ry gone?

Mary, Mary! she's gone.

Mary, Mary! she's gone.

Presto.

constables house. Enter Constable running
(he seizes the Turnkey by the ear.)

Constable

Where's she gone to? where's my daughter?

stacc.

dim *p*

Cnst. Look, look a - bout, rouse the town!

S. A. Chorus look a - bout, rouse the

T. B.

Jane enters running. *f*

Turnkey O how dread-ful, what dis - as - ter! Look, look a -
O my goodness, Ma-ry's miss-ing.

town!

A. J. bout, up and down!

John (to Jane) You won't find her, all your guess-ing.

look a - bout, up and down!

A. J. *f*
 O my dar - ling. What dis - as - ter!
 Turnkey
 O my goodness ring the bell!

John
 Constable (to John) *f* I'm ra - ther
 Where's she gone to? where's my daugh - ter?

Where's she gone to, who can tell? — Rouse the

The first system of the musical score features two vocal parts and piano accompaniment. The vocal part for A. J. (Turnkey) is in the treble clef, starting with a forte dynamic. The vocal part for John (Constable) is in the bass clef, with a dynamic marking of *f* and a direction '(to John)'. The piano accompaniment is in the grand staff, with a dynamic marking of *p* in the middle section.

Trnk. (to John)
 We'll ask the spy.

John
 drunk and I can't tell. — O - ho — the gallant

town, ring the bell! —

The second system continues the musical score. The vocal part for Trnk. is in the treble clef, with a direction '(to John)'. The vocal part for John is in the bass clef. The piano accompaniment is in the grand staff, with dynamic markings of *f* and *p*.

He rolls across towards the stocks, and in so doing stumbles against Mary's shoe.

John
spy. Hul-lo! what's this? now

S.
Chorus what's what, young John?

A.
what's what, young John?

T.
what's what, young John?

B.

Aa

Picking up the shoe he plants himself in front of the stocks.

John
look! You see it too? One

T.
Chorus of men Aye by the Lord!

B.

Turnkey He comes up and takes the shoe from Johns hand.

John
One, two, three, four. Four feet where two should be.

(fitting the shoe on to Mary's foot.)

Trnk. two, three, four, and two of them a

Trnk. John *f* wo - man's. A wo - man's

S. A. Chorus And two of them a wo-man's let us see, let us seel

T. B. And two of them a wo-man's.

John. feet, and a pret - ty one's, I'll be bound,

John. Jane *ff* My here goes for a kiss! Ma - ry!

(He makes a rush. Mary throws off the cloak.)

Bb

(Constable walks pompously up to Mary.)

A. J. child! Turnkey
 Constable Ma - ry, good God!
 My daughter! My

Ma - ry!

A. J. Come a - way, come a - way!

Cnst. daughter in the stocks 'fore all the town. Here, un-

A. J. Turnkey (fumbling) Where are his keys?
 (searching) The keys? The

Cnst. lock her! Where are my keys? The keys?

Mary (holding up the keys)

They're here! _____

Trnk.

keys!

Cnst.

The keys! Where are my keys?

cresc.

Mary

Take them and set us free! _____

Cnst.

Here let her out but

Chorus

Set them free, set them free!

Cc

Cnst.

guard the spy, my lads, stand well a - bout.

Let her be! let her be! _____

Mary.

(a short strug-

f (seizes Mary) A - lone? no, no!

Cnst. Come hussy!

gle. Mary escapes and runs back to Hugh's side. The men fall back)

Mary Here, queen un-

L'istesso tempo (Presto)

Mary crowned I stand be - side my **Dd** king..

Mary

Chorus *pp*

S. How ver-y sad, Upon my word. His chance is

A. The girl's gone mad, I nev - er heard That's done for John.

T. How ver-y sad, Upon my word. His chance is

B. The girl's gone mad, I nev - er heard That's done for John.

Solo voice

S. gone. Who would have thought, Well there's a sight!

A. That rogue he ought She's in the right!

T. gone. Who would have thought, Well there's a sight!

B. That rogue he ought Well blow me

Doppio più Lento (♩ = ♩)

Mary *mf* *sonore*

Here, queen un - crown'd in this most roy - - - al place, I

tight!

Doppio più Lento (♩ = ♩)

Mary stand beside my King, Proud to be known his comrade in dis-

Mary grace. I am all his whate'er to - day may bring,

Mary

Be it foul or fair, Be it death or life, I take my

Doppio movimento
(♩ = ♩)

Mary

share, His queen, his lov - er and his wife!

A. Chorus

Well spo - ken,

B. Well spo - ken,

Doppio movimento
(♩ = ♩)

Rising and going a -
mong the chorus.
Doppio più Lento
(♩ = ♩)

Mary

See now the

S. Her father's wud and she so mild, what will they do?

A. good! God bless the child! she loves him true.

T. Her father's wud and she so mild, what will they do?

B. good! God bless the child! she loves him true.

Doppio più Lento
(♩ = ♩)

Mary

may in your arms flow - er - ing.

Mary

So my heart yes - ter - day Burst in - to flower when he, whom

Mary

here despised you see, My lord and lov - er came.

p

Mary

Ten - der and brave and gay To turn my clouded soul to

pp

Mary

flame, — A fly - ing cloud now — or a wave of the

p

Mary

sea, I take my way, ——— Brave with his courage in his free - dom

Aunt Jane *pp*

Who can

colla voce

Mary

Ff

free. ———
To the other women

A. J.

tell if love's full measure will bring my child to grief and woe? She has found her heart's true

p.

A. J.

treasure, where love leads her she will go; I would stay her, for we need her, youth and

A. J.

beau-ty, gen-tle grace, flower a - mong us, so I bid her, but she ga-zes on Love's Constable

Hour of

A. J. face. *pp* Never dawned a dark-er Turnkey *pp* Ne - ver

Cnst. shame and day of sorrow, when I see my pride brought low, Ne - ver

pp
p.

A. J. morrow, O that she should love him so, O that she should

Trnk. dawned a dark - - er morrow, O that she should John *pp* There's the wench you cried so loudly, there's the

Cnst. dawned a dark - - er morrow, O that she should

S. *pp* This the maid we loved so

A. *pp* Chorus

T. *pp* This the

B. *pp* This the

Poco animato

A. J. love him so. — Your fa - ther will dis-

Trnk. treat us so. — We held her all a maid should be. —

John wench would marry me. — There's the wench would mar - ry me. —

Cnst. treat us — so, — we held her all — a maid — should be —

proud - - - ly, — held her all a maid should be. —

proud - - - ly, held her all — a — maid — should be. —

maid we loved — so — proud - ly, held her all a maid should be. —

maid we loved so proud - ly, held her all — a — maid — should be. —

Poco animato

A. J. own you, And John will scorn you, And see - ing you cast off, Your friends will pi-ty you, and

Tempo I

Mary and Hugh (together)

Ex - cept our love, ex -

A. J. spurn you, For you have lost your all. (Chorus come down stage in front of Mary and Hugh)

S. Hour of shame and

A. Chorus Hour of shame and day of

T. Hour of shame and day of sor -

B. Hour of shame and day of sor - - row!

Tempo I

Mary and Hugh

cept our love.

sor - - row! O that she should treat us so.

sor - row! O that she should treat us so.

row! O that she should treat us so.

O that she should treat us so.

164 Allegro
Constable

f
[Gg] Hear me, good people all! that woman there

Cnst. says she's my daughter, I say, I nev-er

Cnst. got her, no, nor bought her, I here de-clare she's naught to me!

Più mosso
Cnst. would you be free? be free, then! Beg—

fp cresc

Cnst. starve, die! I'll own no trull for child,

senza misura
f stringendo

Cnst. *a tempo* **Allegro molto**

Brother, have
not I.

Chorus (John's friends) (Tenors and Basses)

A - ha, that's spoiled the wen - ch's pride!

a tempo **Allegro molto**

p cresc *fp cresc*

A. J. pi - ty, have pi - ty.

Cnst. *ff* Si - - - lence! ha.g.

Chorus (Mary's friends)

S. Have pi - ty!
A. Have pi - ty!
T. Have pi - ty!
B. Have pi - ty!

Hh

senza misura

Tempo I

Cnst. Here Butcher! if you choose to take the drab.

senza misura *a tempo* senza misura

Cnst.
 Take her and welcome as she stands, But not a six-pence changes

a tempo senza misura *a tempo*

Cnst.
 hands. I'll give no mo-ney to a trull, not

Molto vivace (1 in a bar)

Cnst.

I!

S.
 Take her, John! Marry her, John!

A.
 Chorus (Mary's friends)

T.
 Take her, John! Marry her, John!

B.

T.
 Chorus (John's friends) Don't be a fool, young John! Don't take a beggar for a

B.

Molto vivace (1 in a bar)

Meno mosso

John

Mar-ry her? with no money?

Mar-ry her, mar-ry her!

Mar-ry her, mar-ry her!

Mar-ry her, mar-ry her!

wife. To the Devil with her, To the Devil with her!

wife. To the Devil with her, To the Devil with her!

Meno mosso

cresc *f*

Moderato

John

animato never! A trollop from the stocks is no fit wife for

p

p

John

me, My decency it shocks to think such trulls can be. 'Twould be a pretty

p

p

John

thing for bag-ga-ges so common, To ask a wedding ring like a-ny honest

p *colla voce*

Allegro

John

woman.

S.

Shame on you John, to throw her ov-er so, when most she needs you.

A.

Chorus (Mary's friends)

T.

Shame on you John, to throw her ov-er so, when most she needs you.

B.

T.

Chorus (John's friends)

Hurrah for

Allegro

Moderato

John

Chorus (John's friends)

But when this va-gabond is

T.

John! John's an hon-est man.—

B.

Moderato

Jj *p*

John
rotting under ground, She'll find me ve-ry fond while a year or two ground.

John
So since she's lost her fame, I'll make a gen-er-ous

John
of-fer, I'll lend her my good name un - til I'm tired of her.

colla voce *p* *a tempo*

Allegro **Mary** **Poco meno mosso**

S. **Chorus (Mary's friends)** My friends, you
Shame, — shame on you, John! to throw her o-ver so.

A. Shame, — shame on you, John! to throw her o-ver so.

T. Shame, — shame on you, John! to throw her o-ver so.

B. Shame, — shame on you, John! to throw her o-ver so.

T. **Chorus (John's friends)**
Hur-rah for John, Hur-rah for John! John's an hon-est man.

B.

Allegro **Poco meno mosso**

Mary *poco rit.*
 hear him, Was I not right to fear him Whose love sobase can be?

p *colla voce*

Mary *allarg.*
 You will not leave me to my fate; You loved me once, before it is too late.

f *p* *colla voce*

Mary **Allegro molto**
 O save — my love and me.

S. **Chorus (Mary's friends)** *ff*
 Aye aye, we will; come boys, hur-rah, hur-

A. *ff*

T. *ff*
 Aye aye, we will; come boys, and set them

B. *ff*

Allegro molto

(Hugh's friends try to rescue him
 John's friends resist)

rah!

free, come lads and set them

T. Chorus (John's friends)
Not with-out a fight not with-out a fight, a

B. Not, not with-out a fight, not with-out a

Aunt Jane *ff*

Turnkey Help!

Constable *ff*

Help!

Robert My town a ri-ot! help!

Let's duck young John in the pond!

Hur - rah! let's

free! Hur - rah! lets duck him in the pond!

fight! help for young John!

fight!

dim *ff*

A. J. help! mur - der! (exeunt Aunt Jane, Constable and Turnkey)

Trnk. help! mur - der!

Cnst. help! mur - der!

duck him in the pond! Hur - rah! Let's duck him in the

duck him in the pond! Hur - rah! Hur - rah!

Hur - rah! Let's duck him in the

Hur - rah! Hur - rah

Res-cue for young John! Help! Help for young

Aunt Jane, Constable and Turnkey appear at their windows.

pond! Hur - rah!

pond! Hur - rah!

John! Help for young John! Help for young

John! Help for young John! Help for young

(John and his friends are overpowered.)
(John is being dragged off)

Aunt Jane

(momentary
silence)

murder! a ri-ot! murder! murder! help!

Turnkey

murder! a ri-ot! murder! murder! help!

Constable

murder! a ri-ot! murder! murder! help!

Hur-rah! Let's duck him in the pond! Hur-rah!

Hur-rah! Let's duck him in the pond! Hur-rah!

John! Help!

[L]

A bugle call is heard in the distance - the crowd falls apart, some of them run up the street, and look off. John and his friends are released and all stand listening.

Pochino meno mosso John *p* (Those of the

The sol-diers!

(John's friends) T. *p*

B. A - ha! The sol-diers!

p

Bugle (off stage)
Distant *p*

Pochino meno mosso

chorus who have run up stage, come back.)

Mary *f*
Oh _____ my be - lov - ed!

Hugh *mf*
Brave heart, be

p *f*
simile

Hugh
brave, _____ be brave to the end!

S. A.
The sol - diers! Here they come!

T. B.

f
dim *pp*

(Drum taps heard in the distance - rapidly getting nearer - enter a sergeant 6 soldiers Bugler and Drummer, when they reach the middle of the stage, sergeant signals, and they halt)

Hugh

Sergeant (John rushes up to Sergeant)
senza misura
Squad, halt, stand at ease!

Bugle (off stage) nearer

Long Drum (off stage) repeat as often as necessary (about 3 times off stage.) * on stage
tra bass

Mm *f* 5

* Start roll when sergeant holds up his hand and continue till business of standing at ease is finished.

John (senza misura) rapidly

There's your man, Sergeant, that's he, that's the spy!

(senza misura) rapidly

And who the devil are you? the

(suddenly meek)

No sir, the butch-er!

con-stante?

The butch-er, then keep your mouth shut!

Turnkey

Please, we're here,

where's the constable of this town?

Constable

(from window)

come

Please, I'm here,

fp

we'd rath-er not,

down!

Please sir, I'd rath-er not,

Serg.

John

Serg

Serg.

Trnk.

Serg.

Cnst

(senza misura) *a tempo*

Serg: and who the devil are you to "rather not" comedown I say, quick now! stand back there,

The soldiers press the crowd back—enter Constable followed by Aunt Jane and Turnkey (backing him up). Hugh who has thrown his cloak over him again, has a good look at the sergeant. Then speaks to Mary.

Mary *p*
tell me!

Hugh *p*
Hope on yet, — all's well! *pp* not yet,

(to soldiers)
Serg: clear'em out boys!

Hugh
be still!

(senza misura) rapid (kicking John)
Serg: Now Constable, which the devil is this spy of yours? You keep your place young man.

John
There, that's he,

Serg. *a tempo*
 Con-sta-ble, show me your spy. Constable (stammeringly) Bring him to
 That's he! That young fel-low in the cloak.

Two soldiers march Hugh up to the sergeant
 (Hugh still has his cloak over his face)

Serg. me.
 John (aside) *pp*
 A - ha, the spy's caught!

T. John's friends (aside) *pp*
 The spy's caught!

B. *pp*

(Hugh throws back his cloak, a pause. The Sergeant stares at him.)

Serg. *(senza misura) rapidly*
 Ashamed to show your face, No wonder, come, off with that cloak!

Allegro moderato
 (suddenly recognizing Hugh.) (Hugh nods laughing) (Sergeant rushes at Hugh, shakes his head)

Serg. *ff* **Nn** The Devil! Hugh the Drover

hand, pats him on the back etc.)

Serg. Here boys, it's Hugh. Hugh

The soldiers gather round Hugh. Old friends,

Chorus of Soldiers † It's Hugh, Hugh, the dro-ver.

Serg. (laughs) (To the Chorus) Old Hugh a spy! Listen!

Hugh 'tis I, I'm their precious spy.

Moderato
(The crowd gather round to listen)

Serg. Oo Dropped from the ranks on a winter night, I was lost in the snow.

rit. *a tempo*

colla voce

Serg. Lord! how the wind did blow And the road washid in the white. Deep in a drift I

† If necessary the Soldiers' chorus may be sung by the ordinary chorus and the Soldiers may be non-singing parts.

Serg. *a tempo*
 fell And damned near went to hell. T'was Hugh with his horses that pulled me out, And

colla voce *a tempo* *p leggiero*

Serg.
 rubbed me and thumped me and knocked me about, And filled me full up with brandy and rum, And

p

Serg.
 kept me till morning and sent me safe home. Hur - rah for Hugh the dro - ver!

T.
 Chorus of Soldiers Hur - rah for Hugh the dro - ver!

B.

fa tempo

(To people)
 Serg.
 Hugh a French spy! what the devil you pack of fools, I tell you,

pp

Serg. *3*
 His Ma-je-sty has no bet-ter friend in England than Hugh the dro-ver.

Serg. For its Hugh with his horses that serves his King, Old Boney will fly like a

Chorus (soldiers) For its Hugh That serves his King, old

p *Pp*

Serg. bird on the wing, When Hugh's gallant horses hear "Boney Halloo." There's no better Briton in

Boney on the wing.

p

rit. *a tempo*

Serg. Bri-tain than Hugh.

T. Soldiers When Hugh's gal-lant hor-ses hear "Boney Hal-loo." There's no bet-ter Bri-ton in

B. *f*

colla voce *f a tempo*

Serg. Hur-rah for Hugh the dro-ver!

Bri-tain than Hugh Hur-rah for Hugh the dro-ver!

cresc.

(senza misura rapidly) (To Constable)

Serg. Now then, what the devil is all this a-bout, speak

ff *p*

Serg. up, bil-ly goat. O-ho a wench is it, where is she?

Constable Please sir, he stole my daughter, and—

Andante (Mary comes forward very frightened and curtseys.)
Mary I'm here sir! (senza misura)

Serg. So he stole you away did he! who from?

Andante Qq

Mary (curtseying) From John the Butcher, sir!

Serg. (very rapidly) What, that crowing cock! Hark you, Constable,

Serg. you've pulled me and my men out of our beds and brought us all these miles on a wild goose chase.

Serg. Well not go back empty handed. I'll take your Butcher there, and make a soldier of him for the

on hearing these words John hides behind the crowd.

(some of the men drag John

(The soldiers stand at attention, the men uncover.)

Moderato maestoso

Mary

Allegro

God save the King.

Aunt Jane

God save the King.

Hugh

God save the King.

Turnkey

God save the King.

(standing at attention)

Serg.

King. God save the King.

John

I wont go,

Constable

God save the King.

S. A.

God save the King.

Chorus

T. B.

God save the King.

Moderato maestoso

7

Allegro

fp *fp* *ff* *p cresc.*

out and lead him up to the Sergeant)

(To Soldiers)

Serg.

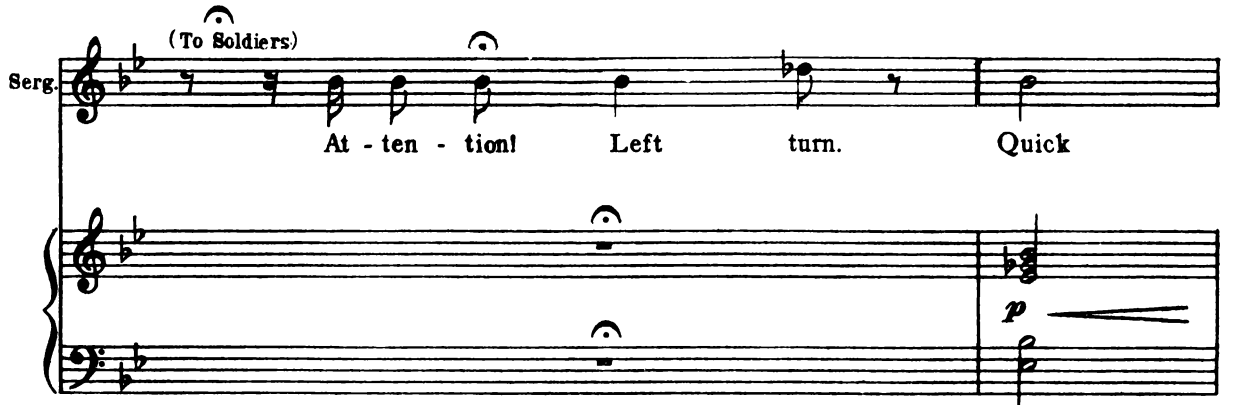
Take him, boys, that's right,

John

I wont go, save me, help me!

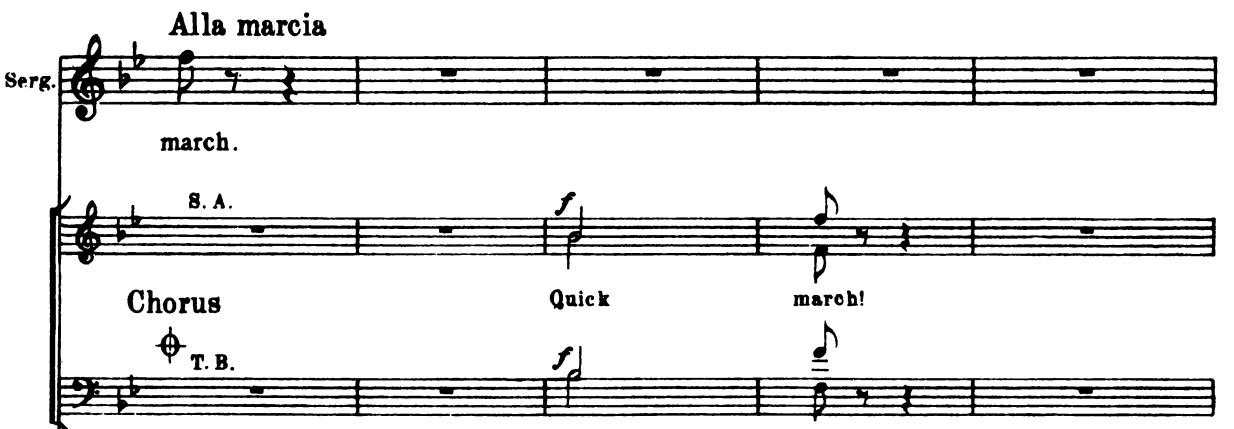
Serg. 

good luck to you Hugh — and to your pret - ty wench.

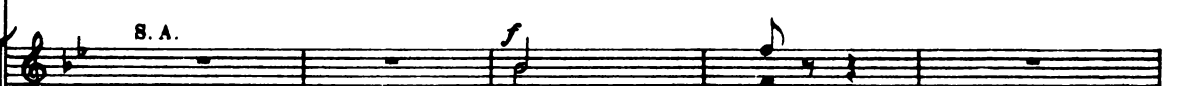
Serg. 


(To Soldiers)
At - ten - tion! Left turn. Quick

Alla marcia

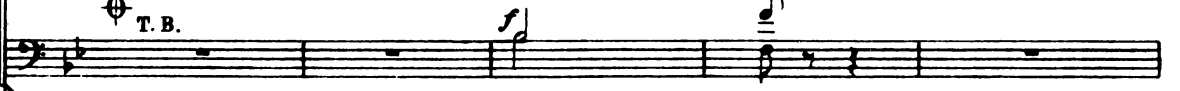
Serg. 

march.

S. A. 

Chorus 

Quick march!

T. B. 

Alla marcia
[Rr] (Bugle and drums on stage)



ff
gva bassa.....

◆ The Soldiers march off with John. All follow (except Hugh, Mary, Jane and Constable) once round stage then off. Constable stands bewildered and feeble. Jane leads him away into the house. Hugh stands looking off stage. Mary, frightened at having at last to make her decision between Hugh and home, stands irresolute and fearful.

The Chorus start marching after the soldiers
Chorus (S.A.T.B. unis)

March a - way John! Poor John-ny's gone, _____ Ta - ken for a

f *simile*

sol - dier, Poor lit - tle man! _____ March him a - long, So

va - liant and so strong, John - ny's a he - ro, rub a - dub - dub

dr - b. O pi - ty the

ff *f*

foe, They'll ve - ry soon know That John he is a sol - dier, Brave lit - tle

dim.

(All off stage now)

man; Old Bon - ey will run From John - ny and his gun So its

p *dim.*

(distant)

march him off to glo - ry rub a - dub - dub drr - - - -

pp dim. *simile*

cong.....

b.

8.....

(Hugh comes forward)

Now you are mine and now at last your own, Not

f marc. *p*

Hugh

bar-ter'd and sold for butcher's meat and gold. Free-ly you come, my lov-er,

Hugh

Dare the un-known for love a - lone. Free-ly you come the wan-der-er's

f marc. *p marc.*

Hugh

wife, Out to the win - dy wolds of life To do and to dare or die. Be-

Hugh *animato*
 cause your heart was high.

cresc *ff* *animato*
 Ped * Ped * Ped *

Allegro

Mary (senza misura) Hugh
 O Hugh leave me, leave me, I am so a - fraid! A - fraid! what now! what cause to be a -

fp
gva bassa *gva bassa*

Hugh **Agitato**
 fraid? _____ Mary Lord of my life, un-wor-thy I To bear you

f *p* **Tt**

Mary
 com-pany. Queens would be proud to lose their state And win my king for mate,

Mary

But I've no heart to dare — I have no strength to bear The toils of them that

Mary

poco accel. roam — *poco rit.* with-out a home. A home? — my heart's your

Hugh

Hugh

Andante

home! —

Hugh

Tranquillo

fool-ish girl, O — ra-diant soul — Shine out through clou- dy

Hugh *pp*
tears. Think you that peace is still the goal Of

Hugh
life's re-joicing years?

Hugh *piu tranquillo*
Leandownyour head — up - on my breast,
triquillo

Hugh
Whatdomyheartbeats sing to you? What is the hope they

Hugh *poco rit.* bring to you? *a tempo* Not

Animato

Allegro

Hugh

rest, not rest.

Uu

cresc. *mf* *f*

animato

f *risoluto*

Hugh

But a free heart and a bold heart and a heart of high de - sire.

p *f*

Hugh

Love is no bed for a coward head, but strength and speed and fire

f

Piu mosso

Hugh

to Do and to dare, true love lies there, Then a -

p

Hugh

way to the moor and the holl - ow My hor - ses and I we will

mf *p* *cresc*

Mary *ff*
 And I _____ will fol - - -

Hugh
 go till we die!

ff *dim* *p cresc.*

con ped.

Mary
 - - - low! Love that has

Allegro moderato (♩ = ♩)

p

con ped.

Mary
 set me free, _____ I hear your call,

Mary
 Noth - - ing _____ though it be, O take my

Mary

all, Mas - - ter of my poor heart, — take all I

Mary

have. Teach me to bear my part

Mary

stead - - - fast and brave.

Hugh

No, no 'tis not

Animato

Hugh

I but love will teach you to be free. Love is

Hugh
free. Then come— my friend and lo - - ver,

Mary
I will fol - - low.

Hugh
come with me.

Mary
Love that has set me free, I hear your

Hugh
Come my heart, my Ma - - ry, come with

Mary
call. O the sky shall be our roof and my

Hugh
me. O the sky shall be our roof and my

Poco più mosso

Mary arms your fire, Our friends shall be the sun and stars, my
 Hugh arms your fire, Our friends shall be the sun and stars, my

Mary heart your home, We'll wan - der all the land a - bout but
 Hugh heart your home, We'll wan - der all the land a - bout but

Mary fixed is our de - sire, We'll — change our coun - try ev - ery day, but our
 Hugh fixed is our de - sire, We'll — change our coun - - - try, but our

Mary love will not roam. O the gal-lant, gal-lant
 Hugh love will not roam. O the gal-lant, gal-lant

Mary
days we'll spend beneath the open sky To -

Hugh
days we'll spend beneath the open sky To -

Mary
ge - ther, still to - ge - ther, you and I.

Hugh
ge - ther, still to - ge - ther, you and I.

cresc *ffdim.*

Allegro molto

Mary

Hugh

S. A.

(Chorus enter gradually)

Hal - loo

T. B.

Hal - loo!

Allegro molto

ff cresc.

Ma - ry and Hugh _____ Ma - ry and Hugh _____
 Ma - ry and Hugh _____
 Ma - ry and Hugh _____

f marc

unis. what! Steal - ing a - way? _____ O that wont do! _____
 unis. _____

8

_____ what! steal - ing a - way? Hal - loo! hal - loo! O that wont do!

8

stay with us, stay and you'll find us true Ma - ry and Hugh

unis.

(Repeat only if required by stage)

stay, O stay, stay, O stay!

(Enter Constable and Aunt Jane)

Hugh *f* (senza misura)

What say you

O stay!

ff

Yy

ff *pp*

Hugh

Poco meno mosso

Ma-ry?

Aunt Jane *mp*

Stay with us Ma - ry, stay with those who love you.

Poco meno mosso

pp *cresc.* *f* *p*

A. J. Oh Sir, you would not steal her right a - way? Whom

A. J. else have I to love? Old age comes on, too soon My

A. J. fad - ing years will all we done And ere I go I - - dear - ly long to

A. J. see My Mary's child - ren play - ing round my knee. Ma - ry

A. J. stay with those who love you, Stay with us Ma - -

Mary *p*
O friends,

A. J. *f*
- ry, Stay with us, stay with us, stay with those who love you!

S. A. *pp* *p*
Stay, stay with us, stay with us, stay with those who love you!

Chorus
T. B. *pp* *p*
Stay with us, stay with us, stay with those who love you!

(senza misura)

Mary
— I lov'd you once, my fa-ther, my home, com-pan-ions of my youth.—

Ma - ry

Yy 2

Allegro

Mary

But now _____ Hugh (He whispers to her.)
A free heart and a

Allegro

ppp sub. *fpp* *pp sempre*
f marcato

Hugh

bold heart and a heart of high de - sire! Love is no bed for a

Poco meno mosso

Hugh

cow-ard head but strength and speed and fire. _____
8-----

p

Mary *mf*
My

f

Mary *Largamente ff*
home lies here.

Hugh *ff*
Now you are

Largamente
8

pp *ff*

Mary *Allegro*

Hugh
mine at last!

8 *loco*
p

Allegro *p* *loco*

Moderato

Mary (turning to Hugh) *pp*

Life calls us in the noon-day when the blood runs

Zz

pp legato

con pedale

Mary

high.

Hugh

Life calls us in the twi - light when the night is

Zz1 Animando

Hugh

nigh. Now for the road a-gain, the bles-sed sun and the

cresc.

Hugh

rain.

mf

Pocolargamente

Hugh

Come Ma - ry, to my side,

ff marcato

Hugh

Mary So - the dro - ver
so the Dro - ver takes his bride

allargando *colla voce* *ff*

Mary

Allegro He folds his cloak over her. They prepare to go off together
claims his bride!

Constable (running towards them)

Ma - ry! Ma - ry! My

ff

Const. *poco string.*

daugh-ter! Ma - ry,

Chorus *f* *p*

S Ma - - - - ry,

A Ma - - - - ry,

T Ma - - - - ry,

B Ma - - - - ry,

Adagio

Aaa.

f *p* *poco string.*

(resigned) *rall.* **Tranquillo**

Jane fare-well, fare - well!

S Fare - well! *pp*

(Jane recognizes the inevitable and resigns herself) *pp*

A Fare - well!

T Fare - well! *pp*

B Fare - well! *pp*

Tranquillo

rall. *pp*

Aunt Jane leans on the Constable who supports her.
 All look in the direction of Mary and Hugh raising their arms.
 Hugh stands facing the open road leading Mary who looks back.
 They are right up stage in high light.
 Jane and Constable half way. Chorus down stage.
 Front of the stage is in shadow.
 Everyone quite still till curtain.

Bbb (Violin solo)

pp

This section contains four vocal staves and a piano accompaniment. The vocal lines are mostly rests, indicating that the characters are silent. The piano accompaniment features a prominent violin solo in the upper register, marked **Bbb** and *pp*. The solo begins with a long, sweeping line that rises and then descends, ending with a sharp upward inflection.

ppp (Slow curtain)

Fare - well! _____

ppp

Fare - well! _____

ppp

Fare - well! _____

ppp

Fare - well! _____

ppp

This section consists of four vocal staves and a piano accompaniment. The vocal lines are marked *ppp* and feature the lyrics "Fare - well!" followed by a long horizontal line, indicating a sustained note. The piano accompaniment is also marked *ppp* and consists of a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked "(Slow curtain)".