

FINAL EDITION

OF

N 438
MERRIE ENGLAND

A New and Original Comic Opera

IN TWO ACTS.

WRITTEN BY

BASIL HOOD.

COMPOSED BY

EDWARD GERMAN.

ARRANGED FROM THE FULL SCORE BY

WILFRED BENDALL.

VOCAL SCORE - - - PRICE 20/- NET.

CHAPPELL & CO., LTD.,
50 NEW BOND STREET, LONDON, W.1
NEW YORK SYDNEY

All rights reserved under the International Copyright Act. Public Performance forbidden, and Right of Representation reserved. Application for the rights of performing the above Opera must be made to CHAPPELL & CO., LTD. Interpolations of any kind are strictly forbidden. The right of reproduction and performance on any mechanical instrument is strictly reserved.

COPYRIGHT, MCMII & MCMIII, BY CHAPPELL & CO.

ALL RIGHTS RESERVED

Tous droits réservés

MADE IN ENGLAND

File 685.9.603

PRINTED IN GREAT BRITAIN BY
LOWE AND BRYDONE (PRINTERS) LIMITED
LONDON, N.W.10

HARVARD UNIVERSITY

APR 15 1968

EDA KUHN LOEB MUSIC LIBRARY

EDA KUHN LOEB MUSIC LIBRARY
HARVARD UNIVERSITY

MERRIE ENGLAND

CONTENTS.

		ACT I.	PAGE
No.	INTRODUCTION		I
1.	OPENING CHORUS	" Sing a down, a down, a down "	6
2.	DUET (<i>Long Tom and Big Ben</i>)	" We are two proper men "	23
3.	SONG (<i>Jill</i>) WITH CHORUS	" Oh, where the deer do lie "	30
4.	SONG (<i>Wilkins</i>), CHORUS AND DANCE	" I do counsel that your playtime "	34
5.	SONG (<i>Raleigh</i>) AND CHORUS	" That every Jack should have a Jill "	42
6.	QUINTET	" Love is meant to make us glad "	47
7.	BALLAD (<i>Bessie</i>)	" She had a letter from her love "	61
8.	DUET AND DANCE (<i>Raleigh and Bessie</i>)	" When true love hath found a man "	64
9.	TRIO AND DANCE (<i>Wilkins, Simkins, and Essex</i>)	" When a man is a lover "	72
10.	SONG (<i>Essex</i>) WITH CHORUS	" Who were the Yeomen "	82
11.	ENTRANCE OF QUEEN ELIZABETH	" God save Elizabeth "	89
12.	SONG (<i>Elizabeth</i>) WITH CHORUS	" O peaceful England "	98
13.	SONG (<i>Wilkins</i>) WITH CHORUS	" King Neptune sat on his lonely throne "	104
14.	FINALE	" It is a tale of Robin Hood "	120

ACT II.

15.	OPENING CHORUS WITH SOLO (<i>Jill</i>)	" The month o' May has come to-day "	165
16.	QUARTET	" In England, merrie England "	175
17.	TRIO (<i>Simkins, The Tailor, and The Butcher</i>) WITH CHORUS	" The sun in the heaven is high "	186
18.	DUET (<i>Wilkins and Simkins</i>)	" The Big Brass Band "	194
19.	DUET (<i>Jill and Raleigh</i>)	" It is the merry month of May "	203
20.	CHORUS AND DANCE	" The Queen o' May is crowned to-day "	209
21.	SONG (<i>Raleigh</i>)	" Dan Cupid hath a garden "	219
22.	ENSEMBLE	" Two merry men a-drinking "	223
22a.	EXIT OF CHORUS		235
23.	SONG (<i>Bessie</i>)	" O who shall say that love is cruel "	236
24.	SONG (<i>Essex</i>)	" When Cupid first this old world trod "	241
25.	SONG (<i>Wilkins</i>)	" Perhaps you don't imagine "	248
26.	MASQUE OF ST. GEORGE AND THE DRAGON... ..	Egyptian Dance	254
27.	CHORUS WITH SOLO (<i>King</i>)	" Oh! here's a to-do to die to-day "	256
28.	FINALE	" ' Now who'll come,' said Robin Hood "	262

VOCAL SCORE.

Merrie England.

INTRODUCTION.

Allegro con spirito. (♩ = 112)

EDWARD GERMAN.

Piano. *fff Tutti.*

Allegro moderato. (♩ = 104)

Strings.

mf

Timp.

A Oboe.

pp delicato

Tutti

ff

First system of musical notation, piano part, marked *ff*.

Ob. Cl.
f p

Second system of musical notation, piano part, with dynamics *f* and *p*.

f p

Third system of musical notation, piano part, with dynamics *f* and *p*.

rit. p a tempo

Fourth system of musical notation, piano part, with markings *rit.* and *p a tempo*.

Fifth system of musical notation, piano part.

f p f p f

Sixth system of musical notation, piano part, with dynamics *f*, *p*, *f*, *p*, *f*.

First system of musical notation. The right hand plays a melodic line with eighth notes and quarter notes. The left hand provides harmonic support with chords and single notes. A hairpin indicates a gradual decrease in volume. The marking *delicato.* is present in the right hand, with *ppp* written below it. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues the melodic line. The left hand features a rhythmic pattern of chords. A hairpin indicates a gradual increase in volume. The marking *f* is present in the right hand. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand plays a melodic line with eighth notes. The left hand plays chords. A hairpin indicates a gradual increase in volume. The marking *accel* is present in the right hand. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand plays a melodic line with eighth notes. The left hand plays chords. A hairpin indicates a gradual increase in volume. The marking *cresc.* is present in the left hand, and *ff trem.* is present in the right hand. The system concludes with a double bar line and a repeat sign.

Prestissimo. ♩ = 200.

Fifth system of musical notation. The right hand plays a melodic line with eighth notes. The left hand plays chords. The marking *Str.* is present in the right hand, and *Tamb. ff* is present in the left hand. The system concludes with a double bar line and a repeat sign.

Str. & W. Wind.
JIG.

First system of musical notation for strings and woodwinds. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a jig-like melody with slurs and accents. Dynamics include *f* and *p*.

Second system of musical notation, primarily for woodwinds. It features a treble clef staff with a C-clef (C1) and a bass clef staff. The woodwind part has a melodic line with slurs and accents, while the bass staff provides harmonic support with chords. Dynamics include *f* and *p*.

Third system of musical notation, primarily for woodwinds. It features a treble clef staff with a C-clef (C1) and a bass clef staff. The woodwind part continues with a melodic line and slurs, while the bass staff has chords. Dynamics include *f* and *p*.

Fourth system of musical notation, primarily for woodwinds. It features a treble clef staff with a C-clef (C1) and a bass clef staff. The woodwind part has a melodic line with slurs and accents, while the bass staff has chords. Dynamics include *f* and *p*.

Fifth system of musical notation, primarily for woodwinds. It features a treble clef staff with a C-clef (C1) and a bass clef staff. The woodwind part has a melodic line with slurs and accents, while the bass staff has chords. Dynamics include *f* and *p*. The system includes markings for *Picc. >* and *Tutti. ff*.

First system of musical notation, featuring a treble and bass clef with various notes and rests. A small asterisk is located below the bass staff.

Second system of musical notation, featuring a treble and bass clef. The word "animato" is written in the middle of the system.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The word "Brass." is written in the middle of the system. The word "rall. -" is written at the end of the system.

Fifth system of musical notation, featuring a treble and bass clef. The words "Fag. Horns." are written in the middle of the system.

No 1.

OPENING CHORUS.

Str. W. W. & Horns.

Allegro vivace. ♩ = 132.

Piano.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic foundation with chords and moving bass lines.

The second system continues the piano accompaniment. It includes a *cres:* (crescendo) marking. The right hand has a more active melodic line, while the left hand features sustained chords and rhythmic patterns.

The third system is marked with a section letter 'A' and a dynamic of *F1.* (Forcissimo). The right hand has a melodic line with slurs, and the left hand has a complex rhythmic accompaniment with many notes and slurs.

The fourth system is marked *Tutti.* and features a *Red.* (Ritardando) marking. The right hand has a melodic line with slurs, and the left hand has a complex rhythmic accompaniment. The system ends with an asterisk (*) and a final chord.

Piano accompaniment system 1. Treble clef with a melodic line of eighth notes. Bass clef with chords. Dynamics: *Red.*, * *Red.*, *

Piano accompaniment system 2. Treble clef with a melodic line. Bass clef with chords. Dynamics: *Red.*, * *Red.*, *

B CHORUS.

GIRLS. *f* Sing _____ a down, a down, a down a, Sing a down, a

MEN. *f* Sing _____ a down, a down, a down a, Sing a down, a

Piano accompaniment system 3. Treble clef with a rhythmic accompaniment of eighth notes. Bass clef with chords. Dynamics: *f*

CHO. down a, _____ Sing _____ a down, a

down a, _____ Sing _____ a down, a

Piano accompaniment system 4. Treble clef with a melodic line. Bass clef with chords. Dynamics: *Tutti.*

CHO. down, a down a, Sing a down, a down a.

down, a down a, Sing a down, a down a.

CHO. MEN. Who comes — this way?

CHO. The May Queen comes, -

The May Queen comes, -

Not too fast.

Tutti.

CHO. let her path be spread With ro - ses white and with ro - ses

let her path be spread With ro - 'ses white and with ro - ses

CHO. red, — O, let her path — be spread with the flow'rs of Mer - rie

red, — O, let her path be spread with the flow'rs of Mer - rie

Ad. * *Ad.* * *Ad.* * *Ad.* *

CHO. Eng - land, — of Mer - rie Eng - land!

Eng - land, — of Mer - rie Eng - land!

Ad. * *Picc.*

CHO

Tamb.

Detailed description: This system contains two staves. The top staff is for the choir (CHO) and the bottom staff is for the piano. The piano part features a tambourine (Tamb.) and includes dynamic markings such as *f* and *v*. The music is in a key with one flat and a 2/4 time signature.

CHO

f Brass.

Detailed description: This system continues the musical score. The piano part includes a brass section marked **f Brass.** and a dynamic marking of *f*. The music continues with various rhythmic patterns and chordal structures.

CHO

MEN. *mf*

Of what shall be the crown — For the Queen o' May?

pizz. **F1.**

mf

Detailed description: This system includes lyrics for the choir. The lyrics are: "Of what shall be the crown — For the Queen o' May?". The piano part includes dynamic markings *mf* and *pizz.* (pizzicato), and a first ending marked **F1.** The music concludes with a final flourish.

CHO.

SOP. *p*
Of ro - ses

Trumpets. Cl. Str. *p dolce*

Horns. *Ed. ** **Fag.** *

CHO.

white and of ro - - ses red Well make a

red Well make a

*Ed. * Ed. * Ed. * Ed. **

CHO.

crown
crown for the May Queen's head, For the May Queen's

Fl.

*Ed. * Ed. **

CHO. head. Of ro - ses white and ro - ses

Of ro - ses white and ro - ses red,

CHO. red, The flow'rs of Eng - land, of Eng - land, the flow'rs of Mer - rie Eng - land!

The flow'rs of Eng - land, of Eng - land, the flow'rs of Mer - rie Eng - land!

Brass.

CHO. And who shall guard the crown

E pizz.

CHO. — of the Queen o May?

Fl. Trumpets.

CHO. MEN. bred

Two men of Wind - sor born and bred, Who

Cl. Str.

*Red. * Red. * Red. * Red. **

CHO. Who wear her badg - es of white and red, The flow'rs of Mer - rie, Mer - rie

wear — her badg - es of white and red, The flow'rs of Mer - rie, Mer - rie

Brass.

*Red. * Red. * Red. **

CHO. Eng - - - land. The flow'rs of Mer - rie, Mer - rie Eng - - - land,

CHO. of Eng - land!

F

f

Timp.

ced. *

CHO. MEN. The

Brass.

sf

GIRLS.

CHO.

The May Queen comes!

May Queen comes!

Ah! _____

CHO.

Ah! _____

The May Queen

The May Queen

(Enter MAY QUEEN.)
u tempo moderato

CHO.

comes!— let her path be spread With ro - ses white

comes!— let her path be spread With ro - ses white

rall.

Tutti. f a tempo moderato

Red.

CHO. And with ro - ses red, O let her path - be spread With the

And with ro - ses red, O, let her path be spread With the

* Ped. * Ped. * Ped. *

CHO. flow'rs of Mer - rie Eng - land, of Mer - rie Eng - - - land! TENS *mf*

flow'rs of Mer - rie Eng - land, of Mer - rie Eng - - - land! O

Ped. *

ten:

CHO. Or

let her path with flow'rs be spread, With ro - ses white and ro - ses red. Of

Picc.

mf *ten:*

CHO. Eng - land, of Eng - land, The flow'rs of Eng - land, Eng - land, With
 Eng - land, of Eng land, The flow'rs of Eng - land, With

CHO. ro - ses white and ro - ses red, The
 ro - ses white and ro - ses red, The

Tutti.

cres:

red.

CHO. flow'rs of Mer - rie Eng - land, The
 flow'rs of Eng - land, The

red. * *red.* *

CHO. flowers — of Mer - rie Eng - land!

flowers — of Mer - rie Eng - land!

Molto allegro.

Red. * Red. *

accr.

CHO.

Tutti.

CHO. MAY QUEEN.
Now

Str. rit.

Allegretto.
Delicato. ♩ = 92

MAY QUEEN.

choose me two men, Good men and true men, — Who'll stout - ly stand On

pizz. **Fl. & Picc.**

MAY QUEEN.

ei - ther hand To guard my throne for me! To guard my - throne for

MAY QUEEN.

me! -

CHO. We'll choose thee two men, Good men and true men, — Who'll

We'll choose thee two men, Good men and true men, — Who'll

Brass.

CHO.

stout - ly stand On ei - ther hand To guard thy - throne for thee!

stout - ly stand On ei - ther hand To guard thy - throne for thee!

Str.

MAY QUEEN.

Let them be bow-men,

tr

pp

pizz.

MAY QUEEN. Free-men, and yeo-men, — Who were con-fess'd To be the best Be-

Fl. & Picc.

MAY QUEEN fore—the butts to—day! Be fore—the butts to—

MAY QUEEN - day!

CHO. They shall be bow-men, Free-men, and yeo-men, — Who,

They shall be bow-men, Free-men, and yeo-men, — Who,

K

Brass.

CHO. *rall.* tis con.fess'd, Did shoot the best *a tempo* Be fore the butts to day!

tis con.fess'd, Did shoot the best Be fore the butts to day! **Str.**

rall. *a tempo*

BUTCHER. Stand forth, Come forth! Ye pro per

Fag. (sos.)

BUT. men! Stand forth, Long Tom! Stand forth


Horns. **Timp.**


BUT. Big Ben! Long Tom, Big Ben, stand

CHORUS. Long Tom, Big Ben, stand

Long Tom, Big Ben, stand

a tempo. **Str. & Brass.**

BUT. 
forth! _____ Stand forth, Ye mer - ry, mer - ry, mer - ry

CHO. 
forth! _____ Stand forth, Ye mer - ry, mer - ry, mer - ry


forth! _____ Stand forth, Ye mer - ry, mer - ry, mer - ry



BUT. 
men!

CHO. 
men!


men!

accel. 

Timp. (roll) 

Segue. 

No 2.

DUET.- (Long Tom and Big Ben.)

Allegro. ♩ = 132

Tom.

Piano.

Picc. & W.W.

TOM. *Not too slow.*

We are two pro - per men, My - self and Bro - ther Ben, We

Horns & Timp.

BEN.

both are Roy - al Keepers in the For - est. We're ev - er hand in glove, Thou

TOM.

TOM.

lov - est what I love, And I do ev - er hate what thou ab - hor - rest! We're

BEN.

TOM. *ve - ry like each o - ther, Are my - self and younger brother, And con - se - quent - ly peo - ple who have*

W. W.

TOM. *seen us, - Have men - tion'd that it odd is, How in our minds and bod - ies, There's*

BEN. *such a lit - tle dif - fer - ence be - tween us! Ah! ————— But there*

TOM. *animato*

Fl. & Picc. *p*

pizz.

BEN. *Yes! there is a lit - tle dif - fer - ence be -*

TOM. *is a li - tle dif - fer - ence be - tween us, -*

BEN. *2/4*
 - tween us, We're as like as pot and kettle, Being made of self-same met.al,

TOM. *2/4*
 We're as like as pot and kettle, Being made of self-same met.al,

B. D. Solo.

A Slower.

BEN. *2/4*
 But there is a cer.tain dif.fer.ence be.tween us!

TOM. *2/4*
 But there is a cer.tain dif.fer.ence be.tween us!

CHORUS. But there
 But there

A Str. Slower.

Brass.

Allegro.

CHO. *2/4*
 is a lit.tle dif.fer.ence be.tween them! Yes there is a lit.tle dif.fer.ence be.

Allegro.

CHORUS

- tween them, They're as like as pot and ket-tle, Be-ing made of self-same met-al-

- tween them, They're as like as pot and ket-tle, Be-ing made of self-same met-al-

B *Largamente.*

BEN. *f* But there is a cer-tain dif-fer-ence be-tween us!

TOM. *f* But there is a cer-tain dif-fer-ence be-tween us!

CHORUS *f* But there is a cer-tain dif-fer-ence be-tween them!

f But there is a cer-tain dif-fer-ence be-tween them!

B *Largamente.*

ff *Allegro molto.* *p*

Str.

Tutti.

BEN. *And*

Timp. (roll)
Horns.

Tempo I.

BEN.

in the days to be, The sim-ple his-to-ry, Of Brother Tom and me may point a

Str.

TOM.

mor-al,- That Cu-pid, when he comes Be-tween the best of chums, Doth

TOM.

BEN.

gen-er-al-ly lead them to a quar-rel! We both do love a maid-en; Our

W.W.

BEN.

TOM.

hearts with love are la-den,- For each doth think his la-dy-love a Ve-nus: And

TOM. I do say that *mine* is As good a maid as *thine* is; And that's the lit.tle dif.fer.ence be.

BEN. Ah!

TOM. Ah! Yes,

F1. & Picc.

Timp.

pizz.

BEN. Yes, that's the on.ly dif.fer.ence be.

TOM. that's the on.ly dif.fer.ence be. tween us!

BEN. - tween us' And be.ing men of met.al, Our dif.fer.ence we'll set.tle,

TOM. And be.ing men of met.al, Our dif.fer.ence we'll set.tle,

B.D. Solo

D *accl:*

BEN. Then there *won't* be an . y dif . fer . ence be . tween — us, Then there

TOM. Then there *won't* be an . y dif . fer . ence be . tween — us, Then there

CHORUS. Then there
Then there

D Str. & W. W.

accl:

BEN. *won't* be an . y dif . fer . ence be . tween — us!

TOM. *won't* be an . y dif . fer . ence be . tween — us!

CHO. *won't* be an . y dif . fer . ence be . tween — them!

won't be an . y dif . fer . ence be . tween — them!

Tutti. **Molto allegro.**

ff

pizz.

No 3.

SONG.- (Jill) and CHORUS.

Allegro. ♩ = 104

Jill.

Piano.

Tutti.

Str.

f

rit.

Meno mosso. ♩ = 96

JILL.

Oh! where the Deer do lie! There dwell I, Far in the forest shade, Down

F1. (trem.)

p

JILL.

— in a dappled glade, Ah! — where the Deer do lie, There dwell I.

accel.

Allegro.

JILL.

Oh! what a life, Throw her a bone, No - bo - dy's wife, Ah!

f

p

rall.

JILL *A*
 Jill all a lone!

Allegro.
CHORUS. *ff*
 Oh what a life, Throw her a bone,
 Oh what a life, Throw her a bone,

Str. *A*
pp *accl:* *ff*

JILL. *p rall:* **Allego agitato.**
 Jill, all a lone, —

CHO. *pp*
 No - bo - dy's wife, Jill, Jill. —
 No - bo - dy's wife, Jill, Jill. —

Allego agitato.
pp rall: *fff*

red. * **Cymbal.**

JILL. **Allegro.** **Meno mosso.** **B**
 Where Herne the Hun - ter rides

Str. *trm:* **B**
ff *p* *pp*

pizz.

JILL. *ff*
 Jill a - bides; I hear the ghost - ly sounds, Herne's Phantom horn and hounds, Where

JILL. — Herne the hun - ter rides. — Jill a - bides. —

Allegro.
 JILL. Oh! she's a witch, Pick up a stone! Die in a ditch, Ah!

JILL. *Accel:* Jill, all a - lone — **Allegro.**

CHORUS. *ff* Oh! she's a witch! Pick up a stone!
ff Oh! she's a witch! Pick up a stone!

Ed. (ENCORE.) **Meno mosso:** JILL. **F1.**

Str. But when the morn - ing breaks And a -

animato

JILL. wakes all o - ther for - est things, — Jill, too, a - wakes, — a

Cl.

rit. (Beat 6) *f largamente*

JILL. - wakes and sings. Oh! the sweet day, Queen on a throne,

rit. *f colla voce.* 2

(Beat 2) *p accel:*

JILL. mer - ry as May, mer - ry as May.

p accel: *f*

largamente. *Presto.*

JILL. Jill, all a - lone.

CHO. Jill, all a - lone.

JILL. Jili, all a - lone.

Tutti. largamente. *Presto.* *pizz. arco*

No 1.

SONG.—(Wilkins) with CHORUS and DANCE.

Allegro con brio. ♩ = 120

Piano.

Tutti.

WILKINS.

1. I do coun.sel that your play.time be a
2. char.ac.ter; but mar.ry! 'Tis con.

Str.

pizz.

rall.

pp colla voce.

jo.cund and a gay time, And your play.er be as mer.ry as he
ve.ni.ent to car.ry At — a.ny time the bur.den of a

can! If a' play be glum and gloomy, ve.ry tra.gi.cal and tomb.y, I do
song! One word will in.tro.duce it, and the pub.lic will ex.cuse it,— And Od.

act up - on a ve - ry pro - per plan, As a pat - ri - ot - ic Bri - ton I have
 - bod - i - kins! ap - plaud it loud and - long; Now in Ham - let's big so - li - lo - quy he

A

Cl. (sus.)

S. D.

ponder'd on and writ - ten A jol - ly sail - or song a - bout the sea, With a
 men - tion - eth the bil - low, - Dost re - mem - ber in "To be or not to be" Come the

horn - pipe, (tho' per - chance one be in - con - gru - ous,) I dance one, What -
 words "a sea of trou - ble!" The ap - plause, I trow, would dou - ble If he

- e - ver kind of cha - rac - ter I be. Ah! _____ And the time will come,
 forth with sang a song a - bout the sea! Ah! _____ And the time will come, _____

B

B

mp

Fl. & Cl.

'Twill be seen by some, Tho' not per-chance by
 'Twill be seen by some. Tho' not per-chance by

me,— When a dance will act like mag-ic, While five acts that are trag-ic!—
 me,— When a live-ly prince of Den-mark Will sing that song; and then mark

rall: *a tempo*

Str.&W.W.

Well— that's where I and Shakes-peare dis-a-
 How en-tire-ly I and Shakes-peare dis-a-

WILKS

- gree.—
 - gree.—

CHORUS.

And the time will come, 'Twill be
 And the time will come, 'Twill be
 And the time will come, 'Twill be
 And the time will come, 'Twill be

cres: *f*

Tutti.

not per - chance

CHO. seen by some, Tho' not per - chance by me, When a
seen by some, Tho' not per - chance by me, When a

seen by some, Tho' not per - chance by me, When a
seen by some, Tho' not per - chance by me, When a

CHO. dance will act like mag - ic While five acts that are trag - ic, Well,
live - ly Prince of Den mark Will sing that song; and then mark, How en -

dance will act like mag - ic While five acts that are trag - ic,
live - ly Prince of Den mark Will sing that song; and then mark,

CHO. that's where Well, that's where he and
- tire - ly How en - tire - ly he and

well, Well that's where he and
mark, How en - tire - ly he and

CHO. 1. Shake - spere dis - a - gree.

Shake - spere dis - a - gree.

CHO.

pizz.

WILKINS. 2. (ENCORE.)

CHO. 2. There's no Shake - spere dis - a - gree.

Shake - spere dis - a - gree.

HORNPIPE.
Allegro molto.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music begins with a dynamic marking of *f* (forte) and *p* (piano). The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a fermata over the final notes.

Str. & Fl.

Second system of the musical score. It features a first ending bracket labeled "1." and a second ending bracket labeled "2.". The upper staff continues the melodic development, and the lower staff provides accompaniment. The system ends with a fermata.

Third system of the musical score. The upper staff continues the melodic line, and the lower staff provides accompaniment. The system concludes with a fermata.

Fourth system of the musical score. It includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The upper staff continues the melodic line, and the lower staff provides accompaniment. A dynamic marking of *pp* (pianissimo) is present in the lower staff. The system ends with a fermata.

Fifth system of the musical score. The upper staff continues the melodic line, and the lower staff provides accompaniment. The system concludes with a fermata.

Ob. & Fag:(sus.)

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The first measure contains a dynamic marking of *mf*. The system concludes with a double bar line.

Second system of musical notation, continuing the grand staff. The treble clef part features a melodic line with accents. The bass clef part provides harmonic support. A dynamic marking of *mf* is present in the first measure, and a *bracc.* (braccato) marking is placed above the treble clef in the third measure. The system ends with a double bar line.

Third system of musical notation. The treble clef part includes a section with a *C* time signature change and a *tr* (trill) marking. The bass clef part has a *mf* dynamic marking. The word **Brass.** is printed below the bass clef staff. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef part features a melodic line with a *mf* dynamic marking. The bass clef part has a *mf* dynamic marking. The instruction ***ff* Tutti.** is written above the bass clef staff. The system concludes with a double bar line.

Fifth system of musical notation, continuing the grand staff. The treble clef part features a melodic line with accents. The bass clef part provides harmonic support. The system concludes with a double bar line.

CHO.

Ah! Heave ho! heave ho! Ah!

Ah! Heave ho! heave ho! Ah!

CHO.

Heave ho! Heave ho! Heave ho! heave

Heave ho! Heave ho! Heave ho! heave

CHO.

ho! Heave ho! Heave ho! Heave ho!

ho! Heave ho! Heave ho!

Presto.

No 5.

SONG.- (Raleigh) and CHORUS.

(Band parts in Bb.)

Allegro spiritoso. ♩ = 108.

Raleigh.

Musical score for Raleigh and Piano introduction. The Raleigh part is a single melodic line in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The Piano part consists of two staves (treble and bass clefs). The introduction includes dynamics such as *f*, *sf*, *rall.*, and *pizz.*. It features a sixteenth-note triplet marked with a '6' and a 'Tutti.' section. The score concludes with two endings: '1. That' and '2.'.

RAL.

Musical score for Raleigh and Piano with lyrics. The Raleigh part is a single melodic line in treble clef. The Piano part consists of two staves. Dynamics include *sf a tempo* and *p*. The score includes the instruction *pizz.* and a 'Led.' (Lead) marking. The lyrics are: 'ev - 'ry Jack should have a Jill Dame Na - ture al - ways Jack will lay you on the ground If you stay long to -'.

RAL.

Musical score for Raleigh and Piano with lyrics. The Raleigh part is a single melodic line in treble clef. The Piano part consists of two staves. Dynamics include *ten. pp* and *f*. The score includes the instruction *pizz.* and a 'Led.' (Lead) marking. The lyrics are: 'meant, sirs; But where's geth - er; For I'll'.

CHOR.

Musical score for Chorus and Piano with lyrics. The Chorus part is a single melodic line in treble clef. The Piano part consists of two staves. Dynamics include *ten. pp* and *f*. The score includes the instruction *arco* and a 'Led.' (Lead) marking. The lyrics are: 'Dame Na - ture al - ways meant, sirs; If you stay long to - geth - er;'.

Musical score for Chorus and Piano with lyrics. The Chorus part is a single melodic line in treble clef. The Piano part consists of two staves. Dynamics include *ten. pp* and *f*. The score includes the instruction *arco* and a 'Led.' (Lead) marking. The lyrics are: 'Dame Na - ture al - ways meant, sirs; If you stay long to - geth - er;'.

Led.

S. Drum.

Led.

RAL. — the gill can hope to fill This Jack to his con - tent, sirs?
 — be bound, tho' fat and round, He is as tough as leath - er!

CHO. Black Jack to his con -
 He is as tough as

Black Jack to his con -
 He is as tough as

arco

ten. pp

Red.

RAL. *A* Since three _____ or four of gills, or more, Do make his prop - er
 And who _____ so wills to steal his Jills Will find it is a

CHO. - tent, sirs.
 leath - er.

- tent, sirs.
 leath - er.

Brass.

f *pp*

Red.

RAL. mea - sure; Give Jack his mead And Jack in - deed, Will bub - ble high, _____ Will
 tus - sle, Till on his back he's laid by Jack, For Jack's a man, _____ For

Red.

RAL. *f*
 bub.ble high with plea - sure!
 Jack's a man of mus - cle!

CHOR. *p* *accl. e cresc.*
 Will bub.ble high, will bub.ble high, will
 For Jack's a man, for Jack's a man, for
 Will bub.ble high, will bub.ble high, will
 For Jack's a man, for Jack's a man, for

Timp.

RAL. Ah! Then
 Ah! But

CHOR. bub.ble high with plea - sure.
 Jack's a man of mus - cle.
 bub.ble high with plea - sure.
 Jack's a man of mus - cle.

Brass. *sff* *rall.* *a tempo.*

RAL. *B* *a tempo*
 here's a lack Of care that kills, When ev.'ry Jack Hath all his gills Of what he wills, Or
 here's a lack Of care that kills, When ev.'ry Jack Hath all his gills Of what he wills, Or

B *f a tempo pp* *Fag.*

RAL. 

mead, or sack, For they're the Jills For fat Black Jack!
 mead, or sack, For they're the Jills For fat Black Jack!

CHO. 

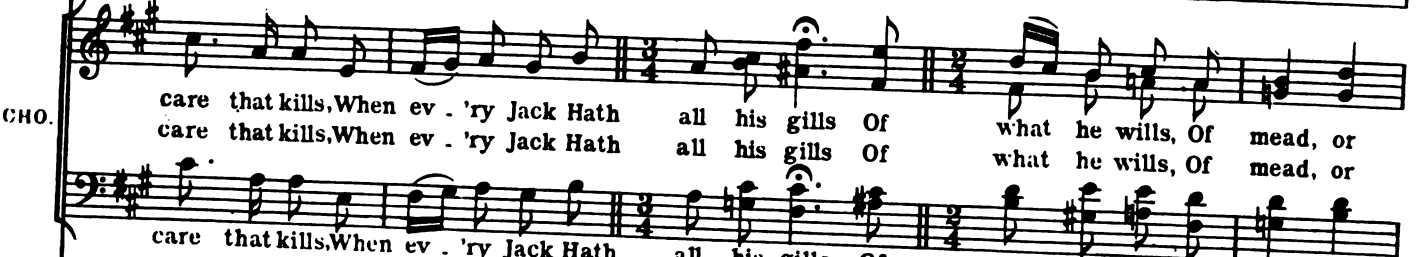
Then here's a lack of
 But here's a lack of
 Then here's a lack of
 But here's a lack of

Tutti.



RAL. 

care that kills, When ev - 'ry Jack Hath all his gills Of what he wills, Of mead, or
 care that kills, When ev - 'ry Jack Hath all his gills Of what he wills, Of mead, or

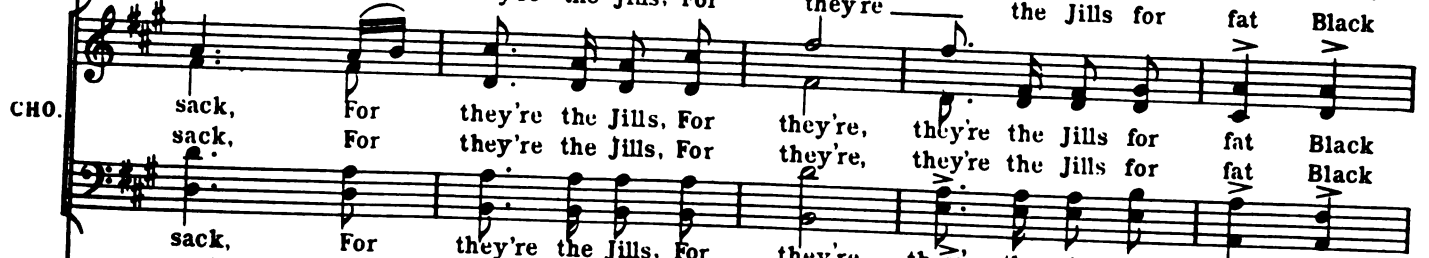
CHO. 

care that kills, When ev - 'ry Jack Hath all his gills Of what he wills, Of mead, or
 care that kills, When ev - 'ry Jack Hath all his gills Of what he wills, Of mead, or

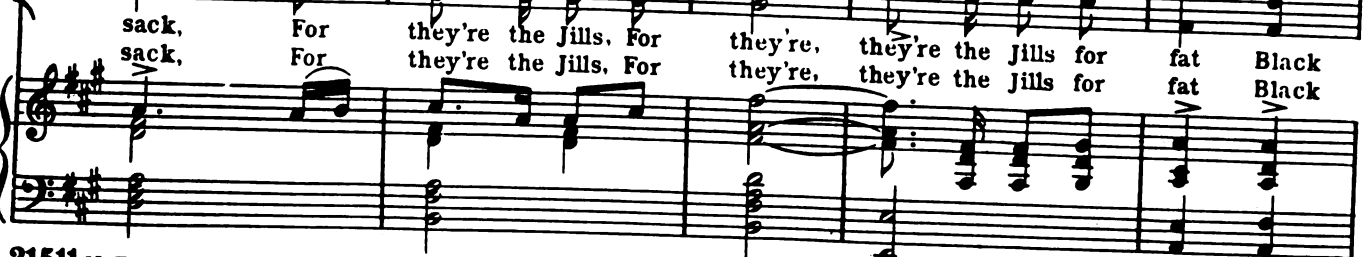


RAL. 

For they're the Jills, For they're the Jills for fat Black
 For they're the Jills, For they're the Jills for fat Black

CHO. 

sack, sack, For they're the Jills, For they're, they're the Jills for fat Black
 sack, sack, For they're the Jills, For they're, they're the Jills for fat Black



RAL. Jack.

CHO. Jack.

Jack.

RAL. 2. Now Jack — for fat Black

CHO. Jack For they're the jills for fat Black

Jack For they're the jills for fat Black

pizz. rall. f

RAL. Jack. accel.

CHO. Jack.

Jack.

Jack.

accel.

Tutti.

Nº 6.

QUINTET.

(Band parts in F.)

Not too fast)
Allegretto grazioso. ♩. 92.

Piano.

Str.
Cl. (sus.)

MAY QUEEN. (Not too fast.) *p* *pp*
Love is meant to make us glad- Hey, jol - ly, jol - ly, Hey

KATE. *p* *pp*
Love is meant to make us glad- Hey ho!

RALEIGH. *p* *pp*
Love is meant to make us glad- Hey, jol - ly, jol - ly, Hey

WILKINS. *p* *pp*
Love is meant to make us glad- Hey ho!

LONG TOM. *p* *pp*
Love is meant to make us glad- Hey ho!

(Not too fast.) *p* *pp* Fl. *pizz.*

MAY QUEEN. *pp*
 jol - ly lit - tle Cu - pid! Fools do let him make them sad! Hey fol - ly, fol - ly, Hey

KATE. *pp*
 Hey — ho! Fools do let him make them sad! Hey ho!

RAL. *pp*
 jol - ly lit - tle Cu - pid! Fools do let him make them sad! Hey fol - ly, fol - ly, Hey

WILKS. *pp*
 Hey — ho! Fools do let him make them sad! Hey ho!

TOM. *pp*
 Hey — ho! Fools do let him make them sad! Hey ho!

MAY QUEEN. *mf.*
 fol - ly, they are stu - pid! Let's be wise if we do meet him!

KATE. *mf.*
 hey — ho! Let's be wise if we do meet him!

RAL. *mf.*
 fol - ly, they are stu - pid!

WILKS. *mf.*
 hey — ho! Let's be wise if we do meet him!

TOM. *mf.*
 hey — ho! Let's be wise —

Ob.

Horn.

MAY QUEEN. Ah! Let's be wise, Let's be wise, Oh

KATE. Ah! Let's be wise, Let's be wise, Oh

RAL. Heave no sighs But glad - ly greet him! Let's be wise, Let's be wise, Oh

WILKS. Heave no sighs But glad - ly greet him! Let's be wise, — Let's be wise, Oh

TOM. Heave no sighs But glad - ly greet him! Let's be wise, Let's be wise, Oh

MAY QUEEN. Love is meant to make us glad, is meant to make us glad! And

KATE. Love is meant to make us glad, is make us glad! And

RAL. Love is meant to make us glad, is make us glad! And

WILKS. Love is meant to make us glad, is meant to make us glad! And

TOM. Love is meant to make us glad, to make us glad! And

W. W. animato

Timp.

MAY QUEEN. *f* say to him "Good - day" to him; He'll treat us as we treat him! *p*

KATE. *f* say to him "Good - day" to him; He'll treat us as we treat him! *mf* He'll treat us as we

RAL. *f* say to him "Good - day" to him; He'll treat us as we treat him! *p*

WILKS. *f* say to him "Good - day" to him! *p*

TOM. *f* say to him "Good - day" to him! *mf* He'll treat us as we

MAY QUEEN. With a hey, jol-ly, jol-ly, hey, jol-ly, lit-tle Love! Hey, lit-tle Love!

KATE. treat him! Hey!

RAL. With a hey, jol-ly, jol-ly, hey, jol-ly, lit-tle Love! Hey!

WILKS. Hey!

TOM. treat him! Hey!

Fl. & Cl. *f*

Ed. *

MAY QUEEN. *rall* *a tempo*
 With a hey, jol-ly, jol-ly, hey, jol-ly, lit-tle Love! Sor-row follows fol-ly. As the

KATE.
 With a hey!

RAL.
 With a hey!

WILKS.
 With a hey!

TOM.
 With a hey!

rall *p a tempo* *pizz.* *pp*

MAY QUEEN. *rit.*
 ber-ries grow on hol-ly, And oh! 'tis fol-ly oh! 'tis fol-ly! And oh! 'tis fol-ly, To—

KATE.

RAL.

WILKS.

TOM.

rit.

a tempo *mf* **B**

MAY QUEEN
 be a - fraid of Love! — With a hey, jol - ly, jol - ly, hey jol - ly, lit - tle Love!

KATE.
 With a hey, jol - ly, jol - ly, hey jol - ly, lit - tle Love!

RAL.
 With a hey, — ho! —

WILKS
 With a hey, — jol - ly lit - tle Love!

TOM.
 With a hey, — jol - ly lit - tle Love!

a tempo *mf* **B**

W. W. pizz.

pp

MAY QUEEN
 Sor - row fol - lows fol - ly, As the ber - ries grow on hol - ly, And Oh 'tis fol - ly!

KATE.
 Sor - row fol - lows fol - ly, As the ber - ries grow on hol - ly, And Oh 'tis fol - ly,

RAL.
 Sor - row fol - lows fol - ly, As the ber - ries grow on hol - ly, And Oh 'tis fol - ly!

WILKS
 Sor - row fol - lows fol - ly, As the ber - ries grow on hol - ly, And Oh 'tis fol - ly,

TOM.
 Sor - row fol - lows fol - ly, As the ber - ries grow on hol - ly, And Oh 'tis fol - ly,

pp

(ENCORE.)
C *a tempo*

rit.

MAY QUEEN.
Oh! 'tis fol - ly! And Oh! 'tis fol - ly, To - be a - fraid of Love! —

KATE.
Oh! 'tis fol - ly And Oh! 'tis fol - ly, To be a - fraid of Love! —

RAL.
Oh! 'tis fol - ly! And Oh! 'tis fol - ly, To be a - fraid of Love! —

WILKS
fol - ly, fol - ly! Oh! 'tis fol - ly, To be a - fraid of Love! —

TOM.
fol - ly, fol - ly! Oh! 'tis fol - ly, To be a - fraid of Love! —

rit. *a tempo*

MAY QUEEN. Love is but a

KATE. Love is but a

RAL. Love is but a

WILKS Love is but a

TOM. Love is but a

MAY QUEEN. *pp* but - ter - fly - Hey, jol - ly, jol - ly! hey, *mf* What is there to match it? Will you watch it —

KATE. *pp* but - ter - fly - Hey! ho! Hey — ho! *mf* Will you watch it

RAL. *pp* but - ter - fly - Hey, jol - ly, jol - ly! hey, *mf* What is there to match it? Will you watch it —

WILKS. *pp* but - ter - fly - Hey! ho! Hey — ho! *mf* Will you watch it

TOM. *pp* but - ter - fly - Hey! ho! Hey — ho! *mf* Will you watch it

Fl. *pp* *pizz.* *mf*

MAY QUEEN. *pp* flut - ter by? Oh, fol - ly, fol - ly, oh, fol - ly not to catch it!

KATE. *pp* flut - ter by? Hey! ho! Hey! — ho!

RAL. *pp* flut - ter by? Oh, fol - ly, fol - ly, oh, fol - ly not to catch it!

WILKS. *pp* flut - ter by? Hey! ho! Hey! — ho!

TOM. *pp* flut - ter by? Hey! ho! Hey! — ho!

Ob. *pp*

MAY QUEEN
 Try to keep it when you've caught it! Ah! _____ Where-fore weep:

KATE
 Try to keep it when you've caught it! Ah! _____ Where-fore weep:

RAL.
 Where-fore weep: If you have sought it, Where-fore weep:

WILKS
 Try to keep it when you've caught it! Where-fore weep: If you have sought it, Where-fore weep:

TOM.
 Try to keep it when you've caught it! Where-fore weep: If you have sought it, Where-fore weep:

mf

Horns.

MAY QUEEN
 Where-fore weep: Oh Love is meant to make us glad, is meant to make us

KATE
 Where-fore weep: Oh Love is meant to make us glad, to make us

RAL.
 Where-fore weep: Oh Love is meant to make us glad, to make us

WILKS
 Where-fore weep: Oh Love is meant to make us glad, is meant to make us

TOM.
 Where-fore weep: Oh Love is meant to make us glad, to make us

p

A (2nd verse.)

animato

MAY QUEEN. glad! To sigh for it, and die for it - Oh,

KATE. glad! To sigh for it, and die for it - Oh,

RAL. glad! To sigh for it, and die for it - Oh,

WILKS glad! To sigh for it, and

TOM. glad! To sigh for it, and

W. W. A (2nd verse.)

animato

Timp.

MAY QUEEN. wis . dom ne . ver taught it! With a

KATE. wis . dom ne . ver taught it! Oh, wis . dom ne . ver taught it!

RAL. wis . dom ne . ver taught it! With a

WILKS die for it -

TOM. die for it - Oh, wis . dom ne . ver taught it!

Piano accompaniment for the second system.

MAY QUEEN. hey, jol-ly, jol-ly, hey, jol-ly lit-tle Love! Hey! lit-tle Love, With a

KATE. Hey! With a

RAL. hey, jol-ly, jol-ly, hey, jol-ly lit-tle Love! Hey! lit-tle Love, With a

WILK. Hey! With a

TOM. Hey! With a

F1. & Cl. *rall.* *a tempo*

f *p* *f* *p*

ad. * *ad.* *

MAY QUEEN. hey!

KATE. hey!

RAL. hey! jol-ly, jol-ly, hey, jol-ly lit-tle Love! Sor-row fol-lows fol-ly, As the

WILKS. hey!

TOM. hey!

pizz. *pp*

MAY QUEEN

KATE

RAL.
ber-ries grow on hol-ly-And oh, 'tis fol-ly, Oh, 'tis fol-ly, And oh, 'tis fol-ly To—

WILKS

TOM.

MAY QUEEN. *a tempo* **B(2nd verse.)** *f* With a hey, jol-ly, jol-ly, hey, jol-ly lit-tle Love!

KATE. *f* With a hey, jol-ly, jol-ly, hey, jol-ly lit-tle Love!

RAL. run a-way from Love!— With a hey, ho!—

WILKS *f* With a hey,— jol-ly lit-tle Love!—

TOM. *f* With a hey,— jol-ly lit-tle Love!—

B(2nd verse.) *a tempo* *mf* pizz.

W. W.

MAY QUEEN. *pp*
 Sor - row fol - lows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly,

KATE. *pp*
 Sor - row fol - lows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly

RAL. *pp*
 Sor - row fol - lows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly,

WILKS *pp*
 Sor - row fol - lows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly,

TOM. *pp*
 Sor - row fol - lows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly,

pp

MAY QUEEN. *rit.* *rall:* **C (2nd verse.)** *a tempo*
 Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To - run a - way from Love! 'Tis

KATE. *pp*
 Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To run a - way from Love! —

RAL. *pp*
 Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To run a - way from Love! —

WILKS *pp*
 fol - ly, fol - ly, Oh, 'tis fol - ly, To run a - way from Love! —

TOM. *pp*
 fol - ly, fol - ly, Oh, 'tis fol - ly, To run a - way from Love! —

rit. *rall:* **C (2nd verse.)** *a tempo*

MAY QUEEN. *accel.*
fol - ly To - run a - way from Love!

KATE.
a - way from Love!

RAL.
a - way from Love!

WILKS.
a - way from Love!

TOM.
a - way from Love!

DANCE.

D *a tempo*

E *Picc.* *pp* *Str.*

Picc. *Str.* *pizz.* *pp*

No. 7.

BALLAD.- (Bessie.)

(Band parts in B minor)

BESSIE. (heard off) *Semplice.* ♩ = 112

p Ah! Ah me! Ah me! A lov-er's vow; She knoweth bet-ter now. (Segue)

Bessie. *Allegretto semplice* ♩ = 112

Piano. *pp* *Fl. & Pizz.* *Cl.*

BESSIE.

She had a let - ter from her love And
lost the let - ter from her love Or

pp arco (sus.)

BESS.

on her heart she laid it! 'Twas all in rhyme and
some - bo - dy did steal it! And oh! the smart in

BESS.

Fa - ther Time She vow'd could ne - ver fade it. Ah!
her poor heart She vow'd that nought could heal it. Ah!

pp

Ob. & Cl.

BESS. *mf*

Ah me! Ah me! A lov-ers
Ah me! Ah me! A lov-ers

BESS. *rit.*

vow; She know-eth bet-ter now.
vow; She know-eth bet-ter now.

mf *rit.* *pp* *mf a tempo.*

(ENCORE.)

BESS. *f*

1. She She found the let-ter
2. *f*

Cl. *p* *animato.*

Red. * *Red.* * *Red.* * *Red.* *

Fag. & Horn.

BESS. *f*

from her love When she had sore-ly missed it; Des-pite the stain of

BESS. *p* mud and rain She fondled it, and kissed it. Ah! *C*

BESS. *pp* *meno mosso* Ah me! Ah

BESS. me! a lov - er's vow! She know - eth bet - ter *p*

BESS. *f* now, Ah! *D* *W.W. & Hrn.* *accel.* *rall.*

BESS. *pp* She know - eth bet - ter now! *Str.* *colla voce* *ppp*

No. 8.**DUET.-(Bessie and Raleigh.)**

Allegro con brio. $\text{♩} = 104$.

Raleigh.

Str. & W. W.

Piano *mf*

RALEIGH.
leggiero

When true love hath found a man, He will hear the Pipe of Pan,

p *pp*

Horn. (sus.) Fl.

RAL.

Pan, the god of open country, Oh, his tunes are

RAL.

pret - ty! Na - ture bids you bring your sweet one, Where no o - ther

A Ob. *A* Cl.

RAL. soul — may meet one. — Ah! — "Na. ture made the coun. try side, —

RAL. — And man did make the ci - ty."

(Beat 4) arco

pp pizz. *ad.* *rall: molto.*

Meno mosso. accel. (Beat 2) a tempo.

Come, come to Ar - ca - die! Bring your Phyl - lis, hap - py Co - ry - don!

Meno mosso. pp accel. a tempo.

RAL. Learn to - ge - ther, if you can, The sim - ple tunes of — Pi - per

(Beat 4)
allargando

accel.

(Beat 2)
Tempo I.

BES. Ah! Come, come to Ar - ca - die, Bring your Phyl - lis,

RAL. Pan! Come, come to Ar - ca - die, Bring your Phyl - lis,

Fl. & Cl. *rall.* *f* *allargando* *accel.* *mf* Tempo I.

BES. hap - py Co - ry - don! Ah! Learn to - ge - ther, if you can, —

RAL. hap - py Co - ry - don! Learn to - ge - ther, if you can, — The tunes of Pi - per Pan —

cres.

BES. Tra la, la, la, la, la, la, Come — to — Ar - ca - die!

RAL. Come — to Ar - ca - die!

Brass. *pizz.* *arco* *rit.* *a tempo* (ENCORE) *p* *a tempo*

BESSIE.
leggiero

When a maid doth love a man.

BES. She will hear the Pipe of Pan, Pan will call her,

BES. call her, call her, — With a mag . ic dit . ty! Bet . ter far a

BES. coun . try cot . tage If your true — love share — your pot . tage. — Ah!

BES. Than to dwell in Cas - tle Pride — As some do, more's the

pizz.

BES. pi - ty! Come, come to Ar - ca - die! I'll be - Phyl - lis,

arco (Beat 4) D *Meno mosso.* *accel.* *a tempo.*

pp *Meno mosso.* *accel.* *a tempo.*

rall. *

BES. You be Co - ry - don! Hap - py maid and hap - py man, To dance all day for -

BES. Pi - per Pan! Come, come to Ar - ca - die!

RAL. Ah! Come, come to Ar - ca - die!

F1. & Cl. *rall.* *f allargando* *accel.*

(Repeat 2)
Tempo I.

BES. *mf*
I'll be— Phyl - lis, You'll be Co - ry - don. Ah! _____

RAL. *mf*
You'll be— Phyl - lis, I'll be Co - ry - don. Learn to - ge - ther, if you can, _____

Tempo I.
mf

BES. Hap - py— maid and hap - py man, _____ Tra la, la, la, la, la,

RAL. _____ The tunes of Pi - per Pan, _____

cres:

Brass. *ad.* *

BES. *E animato*
la, Come — to — Ar - ca - die!

RAL. Come — to Ar - ca - die! Come — to Ar - ca - die! Hap - py

pizz. *E animato* *p*

arco

W. W. & Hrn.

F1.

BES. Tra la, la, la, la, la, Tra la, la, la, la, la, la, Tra la, la, la, la, la,

RAL. maid and man, Come _____ to Ar - ca - die! Hap - py

C1.

BES. la, la, la, la, la, Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la,

RAL. maid and man, Come, _____ to

BES. la, la, la, la, la, Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la,

RAL. Ar - ca - die! Hap - py maid and man,

BES. *F rit.* *p*
la Come — to — Ar — ca — die!

RAL. *p*
Come — to Ar — ca — die!

DANCE.

mf rit. *p pp con grazia.*

Brass p

C

pp

3

accl.

pp

No. 9.

TRIO.-(Wilkins, Simkins and Essex).

Allegro con brio. ♩=120.

Piano.

Str. & Brass.

SIMKINS. Cl.

When a man is a lov-er he's

Str.

SIM.

bound to dis-cov-er A fact of which I'm an in-for-mant; His

SIM.

na-ture will change, or at least re-ar-range, Some points which were for-mer-ly

WILKINS. **A**

SIM. dor. mant. Per. haps more or less in the mat. ter of dress He was

Fag. (sus.)

WILKINS care. less. or shab. bi. ly sha. dy. But Love will change that; he will

WILKINS buy a new hat When he's fal. len in love with a la. dy, **A**

pizz.

WILKINS la. dy, a la. dy! **B** For the love of a la. dys a

Timp. **Hrn. (sus.)**

ESSEX. cu. ri. ous fact, On a slo. ven. ly per. son it's cer. tain to act. If his coat is well brushed and his

ESSEX

boots are well blacked You may know he's in love with a la . dy.

WILKINS.

You may

ESSEX & A LORD.

You may know

WILKINS & SIMKINS.

know he's in love with a la . dy, You may know

Str.

Brass. (stacc.)

ESSEX & A LO

— he's in love with a la . dy.

WILKS & SIM.

— he's in love with a la . dy.

Str. & Brass.

Str.

ESSEX. Cl.

Tho' a small man by na - ture, your love will in - flate your Proud

pp

ESSEX.

heart to a size which is grand - er; You'll feel you might rank, (tho' a

ESSEX.

clerk in a bank,) With a he - ro as brave as Ly - san - der! You'll be

ESSEX.

A (2nd time.)
burst - ing with pluck, and will curse your ill luck That, while peace - ful - ly tied to a

A (2nd time.)

Fag. (sus.)

ESSEX

desk, you Are long - ing to meet a mad dog in the street. With

ESSEX

some - one or o - ther to res - cue, *pizz.* to res - cue, to

ESSEX

res - cue! *WILKINS.* *B (2nd time.)* Oh! the love of a la - dy has

Timp. *Hrns.(sus.)*

WILKS

such an ef - fect Up - on me, that I beg if you e - ver de - tect A

WILKS

house that's on fire, or a ship that is wrecked. You'll al - low me to fly to the

WILKINS & A LORD.

WILKS
res - cue, You'll al -

ESSEX
You'll al - low him to fly to the res - cue, You'll al -

ESSEX & SIMKINS.

Brass. (stacc.)

WILKS & A LO.
- low _____ [me] to fly to the res - cue.

ESSEX & SIM.
- low _____ him to fly to the res - cue.

Str.

Str. & Brass.

SIMKINS. Cl.

Then to live in an at-tic, (on this be em-phat-ic,) An

SIM. at-tic some lodg-ing-house drab lets, Is far hap-pi-er if you

SIM. share it with her, Than a pa-lace; put that on your tab-lets! For your

WILKS thoughts at all times you'll be breath-ing in rhymes, (Tho' your friends nev-er thought you, a

Fag. (sus.)

WILKS po-et.) But if love blows its nose it cant do it in prose,- It

WILKINS & A LORD.

WILKS
must have a po . et to blow it! to blow it, It

ESSEX & SIMKINS.

ESSEX
It

pizz.

(Spoken.)

WILKS
& A LO.
must have a po . et to blow it! blow it, blow it! So the

ESSEX
& SIM.
must have a po . et to blow it! blow it, blow it! So the

Timp.

Molto allegro.

WILKS
& A LO.
love of a la . dy's a cu - ri - ous thing; A po - et - i - cal fan - cy it's

ESSEX
& SIM.
love of a la . dy's a cu - ri - ous thing; A po - et - i - cal fan - cy it's

Hrns. (sus.)

WILKS & A LO.
cer.tain to bring. And the pres.ent po.et.i.cal song which we sing Is ex.

ESSEX & SIM.
cer.tain to bring. And the pres.ent po.et.i.cal song which we sing Is ex.

WILKS & A LO.
- press.ly in.tend.ed to show it. Is ex.

ESSEX & SIM.
- press.ly in.tend.ed to show it. Is ex.

Brass. (stacc.)

WILKS & A LO.
- press . . . ly in.tend.ed to show. . . . to show it!

ESSEX & SIM.
- press . . . ly in.tend.ed to show. . . . to show it!

Str.

(ENCORE.)
DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and contains a bass line with chords and a '7' symbol. The dynamic marking 'ff (2nd time pp)' is written above the first measure of the bass staff.

Str. & W.W.

The second system continues the musical notation with two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with chords and a '7' symbol.

The third system continues the musical notation with two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with chords and a '7' symbol.

The fourth system continues the musical notation with two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with chords and a '7' symbol.

The fifth system concludes the piece with two staves. The upper staff features a melodic line with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The dynamic marking 'pp' is placed below the first ending, and 'pizz.' is placed above the second ending. The lower staff has a bass line with chords and a '7' symbol.

No 10.

SONG.—(Essex) with CHORUS.

Allegro marziale. $\text{♩} = 138$.

Essex.

S. D. Solo.

Piano. *ff*

Tutti.

ESSEX.

Who were the Yeo-men—the Yeo-men of Eng-land?

f

Hrns. (sus.)

Str. S. D.

Brass.

ESSEX.

animato

The free-men were the Yeo-men, the free-men of Eng-land! Stout were the

Str.

p

sempre staccato

Cl.

ESSEX.

bows they bore, When they went out to war,— Stout-er their cour-age for the

ESSEX. ho - nour of Eng-land, **A** And

S. D.

mf

Brass.

ESSEX. Na - tions to East-ward, And Na - tions to West-ward, As_ foe - men did curse them, The

pp

Str & Brass stacc.

ESSEX. Bow - men of Eng-land! No o - ther land could nurse them, But their Mo - ther-land, old

W. W.

ESSEX. Eng-land! And on her broad bo - som did they e - ver thrive!

Brass. *Allargando*

S. D.

ESSEX Tacet.

CHORUS

CHO.

And Na - tions to East - ward, And Na - tions to
 And Na - tions to East - ward, And Na - tions to

Tutti. *f* *simile*

CHO.

West - ward, As foe - men did curse them, The Bow - men of Eng - land No
 West - ward, As foe - men did, curse them, The Bow - men of Eng - land No

ten.

CHO.

o - ther land could nurse them, But their Mo - ther - land Old Eng - land! And
 o - ther land could nurse them, But their Mo - ther - land Old Eng - land! And

ESSEX and CHORUS unison. *ff*

(ENCORE.)

ALL

on her broad bo - som did they e - ver thrive!

animato

Str. *mf*

ESSEX.

SOLO ESSEX.

Trumpets.

Where are the Yeo - men - the

S. D. roll

ESSEX.

meno mosso

Yeo - men of Eng - land? In home - stead and in

Str. *p*

S. D. & Brass.

Str. *p meno mosso*

ESSEX.

animato

Cottage They still dwell in Eng - land! Stained with the rud - dy tan,

sempre staccato

animato

ESSEX.

God's air doth give a man, Free as the Winds that fan The broad breast of

ESSEX.

Eng. land! And Na - tions to

S.D.

mf

D

pp

Brass.

Brass stacc.

ESSEX.

East-ward, And Na - tions to West-ward, As— foe . men may curse them, The

ESSEX.

Yeo . men of Eng . land! No o . ther land can nurse them, But their Mo . ther . land, old

W.W.

Allargando *accl:*

ESSEX. Eng. land! And on her broad bo . som Shall they e . ver thrive, shall _

Allargando *accl:*

Brass.

rall: *f* **E**

ESSEX. they, _ shall they e ver thrive! _

CHO. And Na - tions to

And Na - tions to

rall: *a tempo* *ff* **E**

Tutti.

CHO. East - ward, And Na - tions to West - ward, As _ foe - men may curse them, The

East - ward, And Na - tions to West - ward, As foe - men may curse them, The

CHO.

ten.

Yeo - men of Eng - land! No o - ther land can nurse them, But their mo - ther - land, old

Yeo - men of Eng - land! No o - ther land can nurse them, But their mo - ther - land, old

CHO.

ff *ESSEX with CHORUS.* *rall.*

Eng - land! And on her broad bo - som Shall they e - ver

Eng - land! And on her broad bo - som Shall they e - ver

SOP.

ff *ESSEX with SOP. I.* *molto rall:*

thrive, Shall they e - ver thrive!

TEN. BASS.

thrive, Shall they e - ver thrive!

Tpts.

largamete *ff* *molto rall:* *ff*

No 11.

ENTRANCE of Queen Elizabeth.

Allegro alla marcia. ♩. 120.

Piano.

mf Tutti.

The musical score is written for piano and consists of five systems of music. The first system includes the tempo and meter markings: "Allegro alla marcia. ♩. 120." and the dynamic marking "Piano." followed by "*mf* Tutti." The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The first system features a treble clef staff with a melodic line containing triplets and sixteenth-note runs, and a bass clef staff with a supporting accompaniment. The second system continues the melodic line with sixteenth-note runs and includes a "cresc." marking in the bass staff. The third system features a more rhythmic accompaniment with chords and eighth notes. The fourth and fifth systems continue the accompaniment with various chordal textures and melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the first system, featuring piano accompaniment with a treble and bass clef. The music includes a dynamic marking 'v' and a fermata over a measure in the treble staff.

Cantabile.

Musical score for the second system, marked *Cantabile*. It begins with a section labeled 'A' and features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

W. W. & Horns.

Musical score for the third system, continuing the piano accompaniment with melodic and harmonic development.

Musical score for the fourth system, including a **Triang.** marking and a *f.w.* dynamic marking.

Triang.

Musical score for the fifth system, concluding the page with a melodic line and a *ten.* marking.

(Flourish on stage.)

B

CHO.

C *ff*

Long live E - liz - a - beth! Sing with u -

Long live E - liz - a - beth! Sing with u -

molto cres. *ff*

Red. **Tutti.**

CHO.

- beth, And Mer-rie-

- ni - ted breath, God save E - liz - a - beth, And Eng - land, Mer-rie-

- ni - ted, breath, God save E - liz - a - beth, And Eng - land, Mer-rie

CHO. Eng - land. May hea - ven pros - per her, May hea - ven

Eng - land. May hea - ven pros - per her, May hea - ven

Eng - land, And Eng - land's Queen

CHO. fos - ter her. Saint. George for mer - rie Eng - land, And Eng - land's Queen

fos - ter her, Saint George for mer - rie Eng - land, And Eng - land's Queen

CHO. Bess, Queen Bess, Queen Bess! May

Bess, Queen Bess, Queen Bess! May

CHO. Hea - ven pros - per her, May Hea - ven fos - ter her. Saint George for mer - rie

Hea - ven pros - per her, May Hea - ven fos - ter her. Saint George for mer - rie

W. W. & Horns.

CHO. Eng - land And Eng - land's Queen Bess, And Eng - land's Queen Bess! May

Eng - land And Eng - land's Queen Bess, And Eng - land's Queen Bess! May

CHO. Hea - ven pros - per her, may hea - ven fos - ter her. Saint George for mer - rie

Hea - ven pros - per her, may hea - ven fos - ter her. Saint George for mer - rie

Triang.

21511 D. M. E. *Ad. *Ad. *Ad.

CHO. Eng - land and Eng - land's Queen! may Heav'n, may Hea - ven

Eng - land and Eng - land's Queen! may Heav'n, may Hea - ven

CHO. pros - per her. Long live E - liz - a - beth, E - liz

pros - per her.

mf

Brass.

CHO. a - beth!

Long live E - liz - a beth,

CHO.

Long live Elizabeth!

rall.

CHO.

F ff *Maestoso.*

Long live Elizabeth! Loy - al, and true till death, —

Long live Elizabeth! Loy - al, and true till death, —

F *ff* *Maestoso.*

Tutti.

CHO.

— un - to her Eng - lish Queen — shall Eng - land be. —

— un - to her Eng - lish Queen — shall Eng - land be. —

SO. Held high, thy scep. tre is o - ver thine en - e - mies. E -

Held high, thy scep - tre is o - ver thine en - e - mies. E -

CHO. Eng - land, And Eng - land, And Eng - land for thee. E -

- liz - a - beth for Eng - land, And Eng - land, Eng - land for

animato *cresc.*

Più vivo. *p* *cresc.*

Red. *

CHO. - liz - a - beth for Eng - land, and Eng - land, and Eng -

thee. E - liz - a - beth for Eng - land, and Eng -

mf *f*

Red. * *Red.* * *Red.* *

CHO. . land for thee!

 . land for thee!

ff

And. *

accel: *molto*

And.

Tempo di Minuetto. (Not too fast.)

f *f* *ten:* *p* **Cl.**

Horns. **pizz.**

F1.

rall:

tr

Segue.

Nº 12.

SONG (Elizabeth.) with CHORUS.

Moderato. (Not too fast.) ♩ = 92. ELIZABETH. *tranquillo*

Elizabeth. O peace - ful *tranquillo*

Str. & Cl. *p* *pp*

Piano.

Horns. (sus.)

ELIZ. Eng - land, While I my watch am keep - ing,

ELIZ. Thou, like Mi - ner - va Wea - ry of war, art sleep - ing.

CHO. ELIZABETH. *pp* Wea - ry of war, art sleep - ing. Sleep on a lit - tle while,

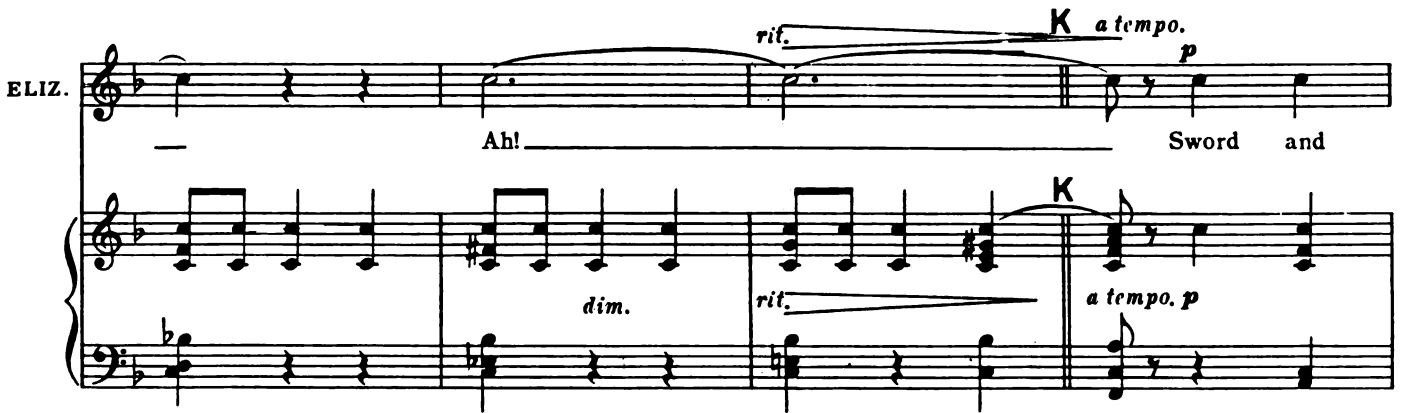
pp Wea - ry of war, art sleep - ing.

pp *mp*

W. W.


ELIZ.  And in thy slum - ber smile. _____ While thou art

ELIZ.  sleep - ing I'll Be wake - ful, e - ver wake - full!

ELIZ.  Ah! _____ Sword and

rit. **K** *a tempo.* *p*

dim. *rit.* *a tempo. p*

ELIZ.  buck - ler by thy side, Rest on the shore of bat - tle - tide Which, like the

ELIZ. *p*
 e - ver hun - gry sca, — Howls round this — Isle. O

ELIZ. *pp* *mf*
 sleep till I a - wa - ken thee, And in thy slum - ber smile! *Str. W. W.*

ELIZ. *p*

ELIZ. *tranquillo*
 Eng - land, fair Eng - land, Well hast thou earned thy slum - ber,

tranquillo *pp*

ELIZ. 

Yet though thy bo - som No breast-plate now en - cum - ber.

CHO. 

J (2nd time.) *pp* No breast-plate now en - cum - ber. ELIZABETH. *f* *animato* Let not thy fin - gers yield

No breast-plate now en - cum - ber. *J* (2nd time.) *pp* *mf* *animato*

W. W.

ELIZ. 

Grasp of thy sword and shield. Thou shalt a -

ELIZ. 

- wake and wield Des - truc - tion, when I call thee!

f *largo* *lento*

(ENCORE.)

ELIZ. Ah! *rit.* *a tempo p* K (2nd time.) Sword and

accl. *dim.* *rit.* *a tempo p* K (2nd time.)

ELIZ. buck-ler by thy side, Rest on the shore of bat-tle-tide Which, like the

ELIZ. e-ver hun-gry sea,— Howls round this— Isle. O

p

ELIZ. sleep till I a-wa-ken thee, And in thy slum-ber smile!

pp *L (2nd time.)* *L (2nd time.)* **F1.**

Nº 13.

SONG. (Wilkins) with CHORUS.

Allegro con brio. ♩ = 120.

Wilkins.

Piano.

Tutti.

WILKINS. Ob.

King Neptune sat on his lone-ly throne, On his

p

WILKS

lone-ly throne sat he, King Neptune sat there

S. D.

WILKS

all a-lone, As lone-ly as could be. And he

Fag. (sus.)

WILK^S **A** *animato*
 said "Now who dye think would do to share my throne with me?"— And ev.'ry fish ac .

A
pp Cl. & Fag.
ped. *

WILK^S
 -cord - ing to his wish, At once went out to see, at once — went out to

WILK^S *p* **B**
 see! At a nod from the god all the

CHO.
f At once — went out to see!
 At once — went out to see!

B
p *pp*
Tutti. *pizz.*

WILK^S
 Sal - mon and the Cod, And all the fish there be!

Presto.

WILKS: 

The Stur - geon and the

pizz. *arco*

Cello. *fff*

Tutti.


WILKS: 

Stic - kle - back, The Por - poise and the Con - ger Eel, The White - bait and the

WILKS: 

Oc - to - pus, The Shark, the Mul - let, and the Smelt,

C **W.W. (sus.)**

WILKS: 

Ah! **Str.** The Brill, An - cho - vy,

WILKS

Sprat, and Plaice, The Whale the Win - kle and the Whelk, The fish that coil and

WILKS

fish that fly, The fish you boil and fish you fry!

WILKS

Ah! The Lob - ster in the

WILKS

Lob - ster shell, The Sole, the Whit - ing, and the Jel - ly - fish, and more than

WILKS

Cl. *D*

I can tell, Whose names I can . not speak or spell, In fact, _____ in

WILKS

fact, in fact all fish fish . mon . gers sell, And all they do not

WILKS

Fl. (8ve)

Ob. (8ve)

sell as well, In short all fish . es that do dwell where

WILKS

Nep . tune bids them be, _____ A . way did swim, To find for

WILKS: him A Mis - tress of the sea. **E**

CHO. In fact in

In fact in

Tutti.

WILKS: in And

CHO. fact in fact all fish fish - mon - gers sell, And all they do not sell as well, —

fact in fact all fis fish - mon - gers sell, —

WILKS: all they do not sell as well, unis.

CHO. In short all fish - es that do dwell Where

In short all fish - es that do dwell Where

CHO.

Nep - tune bids them be, A - way did swim To

Nep - tune bids them be, A - way did swim To

CHO.

find for him A Mis - tress of the sea.

find for him A Mis - tress of the sea.

accel.

F Tempo 1º

(ENCORE.)

f

Tutti.

Ob.
WILKINS.

King Nep-tune sat on his throne once more, On his throne once more sat

p

WILK:

he! _____ When the fish came back from

S. D.

WILKS

Eng. land's shore And clapp'd their fins with glee! _____ For they

Fag. (sus.)

WILKS:

said "We've seen the fair - est Queen, That in the world can be! _____ And Nep - tune saith "That's

animato

Cl. & Fag.

Ed. *

WILKS

Queen E - li - za - beth, And she's the Queen for me! And she's _____ the Queen for

WILK: *p* **H**
me? Is it odd! That the God Told the

CHO. *f* "And she's the Queen for me!" **H**
"And she's the Queen for me!"

Tutti. *pizz.*

WILK: **Presto.**
Salmon and the Cod To publish this decree:

f **pizz.**
Cello.

Tutti.

WILK: **Str.**
The Sturgeon and the Stickleback, The Porpoise and the

ppp

WILK: *ppp*
Conger Eel, The White-bait and the Octopus, The Shark, the Mullet,

WILKS^s and the Smelt,

CHO. The Brill, An - cho - vy, Sprat, and Plaice, The Whale, the Win - kle,
The Brill, An - cho - vy, Sprat, and Plaice, The Whale, the Win - kle,

Timp. (roll)

CHO. and the Whelk. The fish that coil, and fish that fly, The fish you boil, the
and the Whelk. The fish that coil, and fish that fly, The fish you boil, the

Picc.

WILKINS.
CHO. fish you fry. The Lob - ster in the lob - ster shell, The Sole, the Whit - ing,
fish you fry.

Str.

WILKS and the Jel - ly - fish, And more than I can tell, Whose names I can - not

Cl.

WILKS

Cl. *K* >

speak or spell, In fact, in fact, in fact all fish fish -

WILKS

CHOR. GIRLS. *ppp*

mon - gers sell, And all they do not sell as well. The Stur - geon and the

GIRLS.

Sti - ckle.back, The Por - poise and the Con - ger Eel. The White - bait and the

GIRLS.

Oc - to - pus, The Shark, the Mul - let, and the Smelt,

MEN.

The Brill, An - cho - vy.

MEN. Sprat, and Plaice, The Whale, the Win - kle, and the Whelk, The fish that coil, The

MEN. fish that fly, The fish you boil, And fish you fry! The Lob - ster in the

GIRLS. Cl. *L*

GIRLS. lob - ster shell, The Sole, the Whit - ing, and the Jel - ly - fish, And more than

GIRLS. we can tell, Whose names we can - not speak or spell, speak or

MEN. The Stur - geon and the

Fag.

WILKS

CHO. spell, The Por - poise and the Con - ger Eel, Con - ger

Sti - ckle back, Sti - ckle - back, The White - bait and the

cresc. *poco*

cresc. *ten: - poco*

WILKS

CHO. Eel, The Shark, the Mul - let, and the Smelt, And the

Oc - to - pus, Oc - to - pus, The Brill, An - cho - vy.

a *- poco*

a *- poco* *ten:*

WILKS

CHO. Smelt, The Whale, the Win - kle, and the Whelk, And the

Sprat, and Plaice, Sprat, and Plaice, The fish that coil the

In fact,

M *cresc* *(Impatiently.)* *poco*

mf *mf* *f* *ten: - poco*

M W. W. *mf* *cresc* *f* *ten: - poco*

WILKS

CHO.

Whelk, The fish you boil, and fish you fry, fish you
fish that fly, fish that fly. The Lob - ster in the

Tpt.

a - poco **In fact,**

WILKS

CHO.

fry, The Sole, the Whit - ing, and the Jel - ly - fish, and more than
lob - ster shell, Lob - ster shell,

Tromb.

f cresc **In fact, sempre**

WILKS

CHO.

we can tell, we can tell, In fact, In
Whose names we can not speak or spell, In fact, In

Tutti.

rall. **ff** *Broader.*

WILKS^s *a tempo*
fact, In fact, all fish fish - mon - gers sell.

CHO.
fact, In fact, all fish fish - mon - gers sell, And all they do not

fact, In fact, all fish fish - mon - gers

a tempo *len.*

WILKS^s And all they do not sell as well, All such as in the

CHO.
sell as well, All such as in the

sell, All such as in the

p

WILKS^s sea do dwell, Did pub - lish this de - cree: That Beau - teous

CHO.
sea do dwell, Did pub - lish this de - cree: A Beau - teous

sea do dwell, Did pub - lish this de - cree: A Beau - teous

P

WILKS^s *rall.*
Bess All men ad - dress As Mis - tress of the sea! _____

CHO.
Bess All men ad - dress As Mis - tress of the sea! _____

Bess All men ad - dress As Mis - tress of the sea! _____

rall. *accl.*

WILKS^s

CHO.

Picc.
Tempo I.

f

Nº 14.

FINALE.- ACT I.

Allegro giocoso. ♩ = 116.

Bessie.

Tamb.

BESSIE.

con anima

BESS.

rall:

a tempo

BESS.

Ob.

BESS. she fol - lowed him, As

F1.

Tamb.

BESS. Love may fol - low thee, Be - neath the green - wood tree. Tho'

BESS. for - tune frown, Thou'lt wear a crown A king may nev - er see.

CHORUS. As Love may fol - low
As Love may

Tutti.

CHO. thee, Be - neath the green - wood tree - Tho' for - tune frown Thou'lt
fol - low, fol - low thee, Be - neath the

Fl.
BESSIE.

p **B**
With a hey, Rob-in, jol-ly, jol-ly Rob-in,

CHO.

wear a crown A king may nev-er see!

green-wood, green-wood tree!

B *pizz.*

p delicato

BESS.

Hey, Rob-in, jol-ly, jol-ly Rob-in, *rall.* What tho'- for-tune wear a frown, *a tempo* With a

rall.

Hrn. (sus.)

BESS.

hey, _____ jol-ly, jol-ly, Rob-in!

Hey, Rob-in jol-ly

CHO.

With a hey, jol-ly, jol-ly Rob-in, Hey, Rob-in jol-ly, jol-ly
With a hey, jol-ly, jol-ly Rob-in, jol-ly, jol-ly Rob-in jol-ly

With a hey, jol-ly hey, jol-ly hey, jol-ly, jo-ly

f a tempo

CHO.

Rob - in, hey! ho, hey! ho!

Rob - in, hey! ho, hey! ho!

Rob - in hey! ho!

Tamb.

Detailed description: This system contains the vocal and piano accompaniment for the Chorus. The vocal parts are in two staves, with lyrics 'Rob - in, hey! ho, hey! ho!' and 'Rob - in, hey! ho, hey! ho!' and 'Rob - in hey! ho!'. The piano accompaniment is in two staves, with a 'Tamb.' (tambourine) part indicated. Dynamics include *sf* and *V*.

BESSIE.

Then

Detailed description: This system shows the beginning of Bessie's vocal line and piano accompaniment. The vocal line starts with the word 'Then'. The piano accompaniment is in two staves. Dynamics include *p*.

BESS.

who would not be out of court As Rob - in Hood be - fel? To fare as love may

Str.

red. *

Detailed description: This system contains the second vocal line for Bessie and piano accompaniment. The lyrics are 'who would not be out of court As Rob - in Hood be - fel? To fare as love may'. The piano accompaniment is in two staves, with a 'Str.' (string) part indicated. Dynamics include *red.* and ***.

BESS.

rall. *a tempo*

bid him fare! And bid all else fare - well. And bid all else fare - well.

rall. *a tempo*

Fl. & Cl.

Detailed description: This system contains the third vocal line for Bessie and piano accompaniment. The lyrics are 'bid him fare! And bid all else fare - well. And bid all else fare - well.'. The piano accompaniment is in two staves. Dynamics include *rall.*, *a tempo*, and *Fl. & Cl.*

BESS. *accl.*
 love fol - low him, If love fol - low, fol - low, fol - low him, If.

BESS. love fol - low

f Cl. Solo. *colla voce* *p*

BESS. *a tempo*
 him, As

CHOR. *p*
 If love fol - low

p
 If love fol - low

F1. *a tempo* *l. h. W. W.*

BESS. *D*
 love _____ may fol - low thee, Be - neath the green - wood tree. Tho'

CHO.
 him.

BESS.
 for - tune frown, Thou'lt wear a crown A king may nev - er see.

CHO.
 As love may fol - low
 As love may

Tutti.

CHO.
 thee, Be - neath the green - wood tree! Tho' for - tune frown, Thou'lt wear a crown A
 fol low, fol - low thee, Be - neath the green - wood,

F1.
BESSIE.

BESS. With a Hey, Ro - bin, jol - ly, jol - ly Ro bin. Hey, Ro - bin,

CHO. King may nev - er see!
King may nev - er see!
green - wood tree!

p delicato

BESS. jol - ly, jol - ly Ro - bin, What tho' for - tune wear a frown, With a hey,

CHO. With a hey.

With a

rall: *a tempo* *f*

rall: *a tempo* *f*

BESS. jol - ly, jol - ly Ro - bin, Ro - bin, jol - ly Ro - bin, With a

CHO. jol - ly, jol - ly Ro - bin, Hey, jol - ly jol - ly Ro - bin, With a
Ro - bin, jol - ly, jol - ly Ro - bin, With a
Ro - bin, jol - ly Ro - bin,

hey, jol - ly Ro - bin, A hey, jol - ly, jol - ly Ro - bin, With a

BESS. *E animato*
 hey, jol - ly Ro - bin, jol - ly Ro -

CHO. *animato*
 hey, jol - ly Ro - bin, jol - ly Ro -

animato
 hey, jol - ly Ro - bin, jol - ly Ro -

W. W. *E animato*

Red. *

BESS.
 - bin.

CHO.
 - bin. *ff* With a hey, Ro - bin,
 - bin. *ff unis.* With a hey, Ro - bin, jol - ly, jol - ly Ro - bin, hey, Ro - bin,

Brass. *ff*

CHO.
 jol - ly, jol - ly Ro - bin, hey! ho! hey! ho!
 jol - ly Ro - bin, hey! ho! hey! ho!

Picc.

Red.

Fl. & Cl.

dim: *sempre*

RECIT. ELIZABETH. *a tempo*

Would Queens could love as Mar-ion did! Heigh ho!

RECIT. *rall.* *pp* *a tempo*

ESSEX.

heigh ho! Would I _____ were Ro-bin Hood if that were so! Heigh ho! heigh

Ob. *p*

Cello.

LONG TOM. **G**

hol Ma-dam, I ask a fa-vour!

Horn. *animato.*

LONG TOM. *con espress:*

TOM. *Tutti.* I plead the cause of a poor, sorely stricken

MAY QUEEN.

TOM. girl, Whom folk do call Jill all a lone, She is a

Allegro vivace.

Brass.

MAY QUEEN. witch She is a witch!

CHO. She is a witch! She is a. a witch!

CHO. witch! She is a witch! a witch, a witch, a witch!

rall.

She is a witch! She is a witch! a witch, a witch, a witch!

CHO. *H* *a tempo* *ff largamente*

Oh, she's a witch! Pick up a stone! Die in a ditch! — Jill

Oh, she's a witch! Pick up a stone! Die in a ditch! — Jill

ff *largamente*

ff a tempo *ff*

Tutti.

CHO. *Allegro molto.*

all a lone! —

all a lone! — *Allegro molto.*

Cymb. (with stick)

CHO.

Str.

RECIT.
ELIZABETH.

Who speak against her?

a tempo

p

Moderato.

Fag.

F1. & Ob.

mf Timp.

QUEEN O' MAY.

These four worthy citizens of Wind sor

tr

f

f

Allegro. ♩ = 138.

QUEEN O' MAY.

town!

p

TAILOR.

BAKER.

TINKER.

BUTCHER.

We're four men of Wind sor, We're four

We're four men of Wind sor, We're four

We're four men of Wind sor, We're four

We're four men of Wind sor, We're four

f

sf

Cello (sus.)

TAL. men of Wind sor.

BAK. men of Wind sor. A Baker of Windsor;

TIN. men of Wind sor. A

BUT. men of Wind sor. A Butcher of Windsor,

Str. *p* *sempre staccato*

TAL. A Tailor of Windsor,

BAK. And good bread I bake!

TIN. Tinker of Windsor, And

BUT. And good meat I sell!

Fl. *p*

TAL. *And good clothes I make! So we all ply a good trade in Wind sor*

BAK. *So we all ply a good trade in Wind sor*

TIN. *my tin is good tin! So we all ply a good trade in Wind sor*

BUT. *So we all ply a good trade in Wind sor*

TAL. *town. And cry, _____ Who'll buy? _____*

BAK. *town. And cry, _____ Who'll buy? _____*

TIN. *town. Who'll buy? _____ Who'll*

BUT. *town. Who'll buy? _____ Who'll*

Ob. & Cl. **F1.**

(A cut is usually made from letter L to letter M.)

TAL. Who'll buy? buy? buy? buy? From the four men of

BAK. Who'll buy? buy? buy? buy? From the four men of

TIN. buy? Who'll buy? buy? buy? buy? buy? From the four men of

BUT. buy? Who'll buy? buy? buy? buy? buy? From the four men of

TAL. Wind - sor town, From the four men of Wind - - sor.

BAK. Wind - sor town, From the four men of Wind - - sor.

TIN. Wind - sor town, From the four men of Wind - - sor.

BUT. Wind - sor town, From the four men of Wind - - sor.

EUT. When you buy meat, try my meat.

Cl. *pp*

delicato

BAKER.

TINKER.

When you buy bread, try my bread. When you

Ob.

Fag.

TIN.

TAILOR.

buy tin, try my tin. When you buy clothes, try

F1.

Picc.

TAI.

my clothes.

CHORUS.

From the four men of Windsor town, From the

From the four men of Windsor town, From the

Trumpet.

Brass.

CHOR.

four men of Wind - sor, The four men of Windsor all ply a good trade, O the

four men of Wind - sor, The four men of Windsor all ply a good trade, O the

W. W.

TAI.

BAK. The Baker of Windsor,

TIN.

BUT. The Butcher of Windsor,

CHO. four men of Windsor all ply a good trade. O the Butcher, Baker, The Butcher, Baker,

p *pp* *Str.* *sempre staccato*

Triang.

TAI. The Tailor of Windsor, Butcher, Baker,

BAK. Butcher, Baker,

TIN. Tinker of Windsor, Butcher, Baker,

BUT. Butcher, Baker,

CHO. Tinker, Tailor, The Butcher of Windsor, The Baker of Windsor, The Tinker, Tailor, The Baker of Windsor,

TAI. Tin - ker, Tai - lor,

BAK. Tin - ker, Tai - lor, And good bread I bake!

TIN. Tin - ker, Tai - lor, And

BUT. Tin - ker, Tai - lor, And good meat I sell!
And all

CHO. Tinker of Windsor, The Tai - lor of Windsor, And Butch - er, Bak - er,
The Tai - lor of Windsor, And Butch - er, Bak - er,

TAI. And good clothes I make! And we all ply a good trade in Wind - sor

BAK. And we all ply a good trade in Wind - sor

TIN. my tin is good tin! And we all ply a good trade in Wind - sor

BUT. And we all ply a good trade in Wind - sor

CHO. Tin - ker, Tai - lor, And all ply a good trade in Wind - sor
Tin - ker, Tai - lor, And all ply a good trade in Wind - sor

TAL. town and cry, Who'll buy? Who'll buy?

BAK. town and cry, Who'll buy? Who'll buy?

TIN. town Who'll buy? Who'll buy? Who'll

BUT. town Who'll buy? Who'll buy? Who'll

CHO. town

town

TAL. buy? buy? buy? From the four men of Wind.sor town, From the

BAK. buy? buy? buy? From the four men of Wind.sor town, From the

TIN. buy? buy? buy? buy? buy? From the four men of Wind.sor town, From the

BUT. buy? buy? buy? buy? buy? From the four men of Wind.sor town, From the

CHO. From the four men of Wind.sor town, From the

From the four men of Wind.sor town, From the

Brass.

Presto.

TAL. four men of Wind - sor town. _____

BAK. four men of Wind - sor town. _____

TIN. four men of Wind - sor town. _____

BUT. four men of Wind - sor town. _____

CHO. four men of Wind - sor town. _____

four men of Wind - sor town. _____

Str. Presto.

sf accel

RECIT. ELIZABETH. *a tempo* *p* Allegro molto.

Cl. RECIT. What say you girl? They say you are a witch!

Tutti.

sf *a tempo* *ff*

Cymb.

Recit. JILL. Moderato.

A witch is wise, So if a witch, I do know

Horn. *pp*

Str. *ppp*

JILL.

more than they, — But if I am a witch I know much less, Be-cause I do not

ppp

Fl.

JILL. *ad lib.* *a tempo*

know I am a witch; But I do know what I do know! Now

W. W. (sus.)

cresc. *f a tempo*

Allegretto con tenerezza. (Not too slow.)

JILL. hark! **Str.** I know that love is far above all

JILL. oth - er pret - ty things, — And I do know That be - ing so, 'Tis

JILL. co - vet - ed by kings. — But love hath wings, — And

JILL. pass - eth by A king, some times, For such as I. —

JILL. I won - der why! — I won - der why! —

Ob.

Allegro agitato.

a tempo

0 MAY QUEEN.

By those words I ac - cuse her Of draw - ing, by her mag - ic, The

f sf p a tempo

Str.

Brass.

MAY QUEEN

love of faith - ful lov - ers Un - to her - self; — by witch - craft, by

s sf p sf p sf p

Timp.

MAY QUEEN

witch - craft, by witch - craft! She had this piece of

sf p sf p f p

ESSEX.

Timp.

ESSEX

writ - ing Which I did find up - on her. Per -

f sf p W. W.

ESSEX

- haps — it is a love charm, A thing of ev - il pur - pose!

p pizz. arco

Allargando.

ELIZABETH.

Allegro giocoso:

The verse is an ac.cros.tic, And its in.i.tial let.ters Do make the name of "Bes.sie!"

F1. & Picc.

p with great animation

ESSEX.

ELIZ.

And I do know the writ . ing!

'Tis Sir Wal . ter Ra . leigh's.

ELIZABETH.

(to Raleigh.)

Yes! Yes!

Is it not thy writ . ing, and *my* name that is writ . ten?

RALEIGH.

The writ . ing is my writ . ing. And I give back the let . ter To

Str.

RAL. her, to her _____ for whom I wrote it.

Agitato
f Bes_sie Throck

CHORUS.

Bes_sie Throck

Allegro molto.

f colla voce

Prass.

CHO. - mor - ton! Bes_sie Throck - mor ton!

- mor - ton! Bes_sie Throck - mor ton!

rall. - *molto*

f *rall.* - *molto*

Allegro moderato. ♩ = 84.

Timp.

R RALEIGH.

amoroso

My troth is plighted. To this gen - tle maid _____ In se - cret I have paid My

CHO

R **Str.** **Allegro moderato.** ♩ = 84.

f *3p* *3* *3* *3* *3*

Cl.

RAL. *rall.*
 past ad - dress - es! Blow high, blow low, How - ev - er for - tune blow, I

RAL. *rall.*
 let the whole world know My heart is Bes - sie's! My heart,

BESSIE.
a tempo

RAL. *a tempo*
 Tho' I'm af - fright - ed And sore a - - fraid,
 my heart is Bes - sie's! My troth is

colla voce *a tempo*
pp *pp*

BESS. *a tempo*
 Though dread of her ti - rade My soul poss - ess - es! Blow high, blow low, How -
 plight ed to this maid; In se - cret I have paid my past ad -

BESS.
-ev - er for - tune blow, I'll let the whole world go For thy ca -

RAL.
-dress - - es, I let, I let the whole world

BESS. *animato* ELIZABETH.
-ress - es, For thy for thy ca - ress - es! Now I am slight - ed For an -

RAL.
know my heart, my heart is Bess - ie's!

pp *pp animato ten:*

Timp.

ELIZ. **F1.**
- o - ther maid, Love's like a fal - con strayed With bro - ken jesses! Fly high, fly low, Wher -

ELIZ.
- ev - er love may go, What lure can wo - man throw For lost ca - ress - es!

Brass.

BESS. — Tho' dread of her tirade my soul pos.ses . . es, Blow high,blow low, How.
 ELIZ. slight . ed for an . o . ther maid, Love's like a fal . con
 RAL. In se . cret I have paid my past ad.dress . es. Blow high,blow low, How.
 ESSEX. slight . . ed for an . o . ther maid.Love's like a fal . con strayed, with
 SOP. — Tho' jeal . ous of her maid Our good Queen Bess is! Blow high,blow low, How
 ALTO. . fraid, Tho' jeal . ous of her maid Our good Queen Bess is! Blow
 TEN. . fraid, Tho' jeal . ous of her maid Our good Queen Bess — is! — Blow
 BASS. . fraid, Tho' jeal . ous of her maid Our good Queen Bess is! Blow

Largamente.

BESS. *fff*
 - ev - er for - tune blow, I let the whole world go — For thy — ca.

ELIZ. *fff*
 strayed, with bro - ken jes - ses! What cure can wo - men

RAL. *fff*
 - ev - er for - tune blow, I let the whole world know — my heart — is

ESSEX. *fff*
 bro - ken jes - ses! what cure, — what cure can wo - men

SOP. *fff*
 - ev - er for - tune blow, He'll let the whole world go — For her — ca.

ALTO. *fff*
 high, blow low! How - ev - er for - tune blow, He'll let the

TEN. *fff*
 high, blow low! How - ev - er for - tune blow, He'll let the

BASS. *fff*
 high, blow low! How - ev - er for - tune blow, He'll let the

Largamente.

fff

dim: e molto rall:

BESS. *ress - es, for thy, for thy ca - ress - es.*

ELIZ. *know for lost, for lost ca - ress - es.*

RAL. *Bess - ie's my heart my heart is Bess - ie's.*

ESSEX. *know for lost, for lost ca - ress - es.*

SOP. *ress - es, For her for her ca - ress - es.*

ALTO. *whole world go For her ca - ress - es.*

TEN. *whole world go For her ca - ress - es.*

BASS. *whole world go For her ca - ress - es.*

Horn.

*dim: e molto rall: **mf***

Allegretto. JILL. *f* *(Not too slow.)*

Ah! I know that love Is

dim: *rit.* *pp*

W. W. *Ad.* * *Ad.* *

JILL. far a.bove All jew - els that are seen! — And I do know That, be - ing so, 'Tis

JILL. wan - ted by a Queen. — But love, I ween, — May pass her by. So

Horns.

JILL. *agitato* ELIZABETH. I may laugh! so I may laugh! No! thou shalt die! Thou shalt

agitato sf p sf p sf p

Str.

ELIZ. *allegro* die! *RECIT. agitato* Go! lodge this witch with in the cas.tle walls! I'll see her

ELIZ. *allegro* burn there!

sf allegro **Tutti.** *ff* **Str.** *sf*

ELIZ. *RECIT.* Thou, Sir Wal . ter, go to thy coun . try house and ban . ishment! *allegro*

RECIT. pp *f allegro*

ELIZ. (To Bessie.) *Ob.* *rall: molto* Go to the cas.tle, thou, a pris - o-ner! a - pris - o-ner! a pris - o -

sf p *cresc. e* *rall: molto* **Brass.**

T **Allegro appassionato.**

ELIZ. *ner!*

BESS. *f* Tho' I'm af.frighted and sore a . fraid, Tho'dread of her tir.ade My

RAL. *f* My troth is plight.ed to this gen . tle maid; In se.cret I have paid my

F1. Allegro appassionato.

ff Str. *Ob.* *p*

BESS. soul po.ses . ses, Blow high,blow low, How . ev . er for . tune blow, I'll

RAL. past ad.dres . ses, Blow high,blow low, How . ev . er for . tune blow, I

BESS. let the whole world go For thy ca . resses, for thy for thy ca.resSES!

RAL. let the whole world go — For thy ca . resses, for thy, for thy caresses!

pp

154 Entrance of MORRIS DANCERS.

SOP. & TEN. Allegro.

CHO. Hey, hey, hey, hey, hey, tutti

pizz. Tutti.

S. Drum.

CHO. hey, hey, hey, Hey,

F1. & Cl.

CHO. hey, hey,

CHO. Ah! Ah!

arco

MAY QUEEN *p* If Love _____ do fol. low thee_ Be - neath the greenwood tree, - Tho'

A TEN *p* If Love _____ do fol. low thee, Ah! _____ Tho'

WILKS *p* If Love do fol. low thee, fol. low thee_ Be - neath the greenwood tree_ Tho'
Be - neath the greenwood tree_ Tho'

SOP. _____ Ah! _____

ALTO _____ Ah! _____

TEN. _____ Ah! _____

BASS. _____ If Love do fol. low thee, fol. low thee, fol. low thee, fol. low

F1. & Strgs.

pp

MAY QUEEN.  For - tune frown Thou'lt wear a crown a King may ne - ver see! If love _____

A TEN.  For - tune frown Thou'lt wear a crown a King may ne - ver see!

WILKS  For - tune frown Thou'lt wear a crown a King may ne - ver see!
For - tune frown Thou'lt wear a crown a King may ne - ver see!

SOP.  If Love do fol - low thee Be . *a 2*

ALTO.  If Love do fol - low thee Be .

TEN.  If Love do fol - low

BASS.  thee, fol - low thee, fol - low thee, fol low thee, If Love do fol - low



**B. D. Tutti.
& Cym.**

MAY QUEEN. — fol - low thee.

A TEN.

WILKS

SOP. - neath the greenwood tree - Tho' For - tune frown Thoult wear a crown a King may ne - ver

ALTO. - neath the greenwood tree - Tho' For - tune frown Thoult wear a crown a King may ne - ver

TEN. fol - low thee, Tho' For - tune frown Thoult wear a crown a King may ne - ver

BASS. fol - low thee, Be - neath the green - wood, green - wood

MAY QUEEN. *f*
 With a hey, Ro-bin jol-ly jol-ly Ro-bin, hey, Ro-bin, jol-ly, jol-ly Ro-bin,

A TEN. *f*
 With a hey, Ro-bin jol-ly jol-ly Ro-bin, hey, jol-ly Ro-bin,

WILKES *f*
 With a hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin, jol-ly Ro-bin,

SOP. *f*
 see! With a hey, Ro-bin jol-ly jol-ly Ro-bin, hey, Ro-bin, jol-ly, jol-ly Ro-bin,

ALTO. *f*
 see! With a hey, Ro-bin jol-ly jol-ly Ro-bin, hey, jol-ly Ro-bin,

TEN. *f*
 see! With a hey, Ro-bin jol-ly jol-ly Ro-bin, hey, Ro-bin, jol-ly, jol-ly Ro-bin,

BASS. *f*
 tree! With a hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin, jol-ly Ro-bin,

The piano accompaniment consists of two staves, treble and bass clef. The right hand features a rhythmic melody with eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with eighth notes and rests. The music is in a 2/4 time signature and a key signature of one flat (B-flat major or D minor).

MAY QUEEN
 What tho' for-tune wear a frown, With a hey! _____ jol.ly, jol - ly Ro-bin, hey,

TEN.
 hey! ho! hey ho! With a hey jol.ly, a hey jol.ly, jol - ly

WILKS
 hey! ho! hey ho! With a hey ho! With a hey ho! With a

SOP.
 What tho' for-tune wear a frown, With a hey! _____ jol.ly, jol - ly Ro-bin, hey!

ALTO.
 What tho' for-tune wear a frown, With a hey! jol.ly, jol - ly Ro-bin, hey!

TEN.
 What tho' for-tune wear a frown, With a hey! jol.ly, jol - ly Ro-bin, jol.ly, jol - ly

BASS.
 What tho' for-tune wear a frown, With a hey! jol - ly Ro - bin, a

The piano accompaniment at the bottom of the page consists of two staves (treble and bass clef) with chords and melodic lines.

Molto allegro.

MAY QUEEN. Ro - bin, jol - ly Ro - bin!

A TEN. Ro - bin, jol - ly Ro - bin!

WILKS. hey jol - ly, jol - ly Ro - bin!

SOP. Ro - bin, jol - ly Ro - bin! Tho' For - tune frown Thoult wear a crown a

ALTO. Ro - bin, jol - ly, jol - ly Ro - bin! Tho' For - tune frown Thoult wear a crown a

TEN. Ro - bin, jol - ly Ro - bin! Tho' For - tune frown Thoult wear a crown a

BASS. hey! jol - ly, jol - ly Ro - bin! Tho' For - tune frown Thoult wear a crown a

Molto allegro.

MAY QUEEN. *f*
A King may ne - ver, may ne - ver

ESSEX.
Tho' For - tune frown Thoult wear a crown a King may ne - ver.

WILKS.
Tho' For - tune frown Thoult wear a crown a King may ne - ver

SOP.
King, a King, A King may ne - ver

ALTO.
King, a King, A King may ne - ver

TEN.
King, a King, A King may ne - ver

BASS.
King, a King, A King may ne - ver

ad. *

MAY QUEEN
see, With a hey, Ro-bin, jol-ly, jol-ly Ro-bin,

ESSEX
see, With a hey, Ro-bin, jol-ly, jol-ly Ro-bin,

WILKINSON
see, With a hey, Ro-bin, jol-ly, jol-ly Ro-bin,

SOPRANO
see, Thou'lt wear a crown. With a hey, Ro-bin, jol-ly, jol-ly Ro-bin,

ALTO
see, Thou'lt wear a crown. With a hey, Ro-bin, jol-ly, jol-ly Ro-bin,

TENOR
see, Thou'lt wear a crown. With a hey, Ro-bin, jol-ly, jol-ly Ro-bin,

BASS
see, Thou'lt wear a crown. With a hey, Ro-bin, jol-ly, jol-ly Ro-bin,

rall. *a tempo* *fff*

fff

fff

fff

fff

fff

fff

rall. *molto* *a tempo* *fff*

MAY QUEEN
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, Thou'lt wear a crown a King may ne-ver

ESSEX
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, Thou'lt wear a crown a King may ne-ver

WILKINSON
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, Thou'lt wear a crown a King may ne-ver

SOPRANO
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, Thou'lt wear a crown a King may ne-ver

ALTO
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, Thou'lt wear a crown a King may ne-ver

TENOR
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, Thou'lt wear a crown a King may ne-ver

BASS
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, Thou'lt wear a crown a King may ne-ver

The piano accompaniment consists of two staves, treble and bass clef. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a steady accompaniment with chords and single notes. The piece concludes with a final chord in the treble clef and a fermata over the final note.

*Ed. * Ed.*

MAY QUEEN
 ESSEX
 WILKS
 SOP.
 ALTO.
 TEN.
 BASS.

see!
 see!
 see!
 see!
 see!
 see!
 see!

animato
accel.
 B. D.
 & Cym.

rall.
ff

END OF ACT I.

Act II.

No 15.

OPENING CHORUS with SOLO.-(Jill.)

Allegro. ♩ = 120 Cello. Viola. Vio. II. Vio. I.

Piano. *f* Timp. *mf*

Cl.

Horn.

Fl. & Picc.

A

B

C

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in a key signature of two sharps (F# and C#). The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece is marked *And.* (Andante) and includes dynamic markings ** And.* and ** And.* with asterisks indicating accents or specific dynamics.

Second system of musical notation, piano accompaniment. It continues the piece with two staves. A section marked **B** begins in the right hand. The piece is marked *And.* and includes dynamic markings ** And.* and ** And.* with asterisks. The word **Tutti.** is written above the right hand staff.

Third system of musical notation, piano accompaniment. It features a more active melodic line in the right hand with many sixteenth notes. The left hand provides a steady accompaniment. The key signature remains two sharps.

Fourth system of musical notation, piano accompaniment. The right hand continues with a rhythmic pattern of sixteenth notes. The left hand has a more melodic accompaniment. The key signature remains two sharps.

Fifth system of musical notation, piano accompaniment. It is marked **Fl. & Picc.** (Flute and Piccolo). The right hand has a melodic line with a *sf* (sforzando) marking. The left hand has a simple accompaniment. The piece is marked *And.* and includes dynamic markings ** And.* and ** And.* with asterisks. A *dim:* (diminuendo) marking is present in the right hand.

Sixth system of musical notation, piano accompaniment. It is marked **Str.** (Strings). The right hand has a rhythmic pattern of eighth notes. The left hand has a simple accompaniment. The piece is marked *And.* and includes dynamic markings ** And.* and ** And.* with asterisks. The word *sempre* is written below the left hand staff.

Full Chorus (heard off.)

GIRLS.
The month O' May — has come to day. And who — will wear a

MEN!
The month O' May — has come to day, And who — will wear a

p Chorus alone.

CHO.
frown - a! — The month O' May — has come to day, And who — will wear a

frown - a! — The month O' May — has come to day, And who — will wear a

Red.

CHO.
frown - a! For where's the knave who'll not - be mer-ry, We'll dig his grave with a

frown - a! For where's the knave who'll not be mer-ry, We'll dig his grave with a

D *Not too fast.*

CHO.

der - ry down der - ry, We'll dig his grave with a der - ry down der - ry, A

der - ry down der - ry, We'll dig his grave with a der - ry down der - ry, A

CHO.

TENOR. Ah!

down, a down, a der - ry down der - ry, a down, a down, a der - ry down der - ry, a

down, a down, a down, a down, a down, a

CHO.

down, a der - ry down, down. Then where's the knave who'll

down, a der - ry down, der - ry down. Ther. where's the knave who'll

CURTAIN.

CHO. *pp*
 not be mer-ry, We'll dig his grave with a der-ry down der-ry, a down
pp
 not be mer-ry, a down, a down, a down, a down, a down

CHO. *f*
 a. With a der-ry down der-ry, a der-ry down der-ry, a down
f
 a. With a down, a down, a down, a down, a down

CHO. *E*
 a.
 a.
 Orch. *f* Str.
 Ped. * Ped. * Ped. * Ped. *

E
 Ped. * Ped. *

F *Meno mosso.*

JILL. *mf* Cat, cat, where have you been?—

Str. (Harp)

F1.

JILL. *pp* I've been to the Castle — to look at the Queen!

pp **F1.**

JILL. *mf* Cat, cat, — did she sit on a throne? — *pp* Ve. ri. ly, yes, — like a

p *pp*

JILL. *mf* Jill, all a lone. — Cat, cat, what do you mean?

Ob. *mf* **Ob.**

JILL. — A Queen is a wo. man, — a wo. man a Queen. —

JILL. *f* Cat. cat, — shall I sit on a throne? — Ve-ri-ly, yes, When a

Cl.

JILL. *H* lov-er you own, — when a lov-er — you

Str. (sus.)

JILL. *H* own! —

CHORUS. *(Heard off)* The Queen O' May — is crown'd to day With a

The Queen O' May — is crown'd to day With a

a tempo
cres: *f* *p* **Chorus alone.**

Timp. & Tpts.

CHO. crown — a crown, a crown — a, — The Queen O' May — is

crown — a crown, a crown — a, — The Queen O' May — is

CHO. crown'd to day With a crown, — a crown, a crown, - a. Then

crown'd to day With a crown, — a crown, a crown. - a. Then

CHO. *Not too fast.* where's the knave who'll not — be mer - ry, And join the stave With a

where's the knave who'll not be mer - ry, And join the stave With a

Not too fast.

CHO. der - ry down der - ry, And join the stave With a der - ry down der - ry, a

der - ry down der - ry, And join the stave With a der - ry down der - ry, a

CHO.

down, a down, a der - ry down der - ry, A down, a down, a

Ah

down, a down, a down, a

CHO.

der - ry down der - ry a down, A der - ry down, down... Then

down, a down, A der - ry down der - ry, down. Then

CHO.

where's the knave - who'll not be mer - ry, And join - the stave With a

where's the knave who'll not be mer - ry, A down, a down, a

ppp

CHO.

der - ry down der - ry, a down, a, With a der - ry down der - ry a

down, a down, a down a, With a down, a down, a

CHO.

der - ry down der ry, a down a!

down, a down, a down a!

Orch. *ff*

*Red. * Red. **

CHO.

f

f

** Red. Red. * Red.*

No 16.

QUARTET.

Allegro marcato. ♩=126.

Bessie.

Jill.

Big Ben.

Long Tom.

Str. & Hrns.

Piano.

The musical score consists of five systems. The first system shows the vocal parts for Bessie, Jill, Big Ben, and Long Tom, along with the piano accompaniment. The piano part includes dynamic markings like *f* and *ped.* (pedal). The second system continues the vocal parts with lyrics: "In Eng - land, Mer - rie Eng - land, Mer - rie". The third system continues the vocal parts with lyrics: "Eng - land, Mer - rie Eng - land In Eng - land, Mer - rie Eng - land, Mer - rie". The fourth system continues the vocal parts with lyrics: "Eng - land, Mer - rie Eng - land In Eng - land, Mer - rie Eng - land, Mer - rie". The fifth system shows the piano accompaniment with dynamic markings like *f* and *ped.* (pedal).

BESS. *Eng - land* _____ **A**

JILL. *Eng - land* _____

B. BEN. *Eng - land* _____

L. TOM. *Eng - land* _____ *p* There lived a king up - on a time To tell his name might

A Str.

Red. * *p* **Fag. (sus.)**

BESS. *f* In Eng. land, Mer. rie Eng. land!

JILL. *f* In Eng. land. Mer. rie Eng. land!

B. BEN. *f* In Eng. land, Mer. rie Eng. land!

L. TOM. *p* be a crime But he some.times did doff his crown And

F1. & Ob. *f* **Str.** *p*

B

BESS. In Eng - land Mer - rie Eng - land In

JILL. In Eng - land Mer - rie Eng - land In

B. BEN. In Eng - land Mer - rie Eng - land In

L. TOM. walk a - broad like an - y clown

W.W. B

BESS. Eng - land Mer - rie Eng - land

JILL. Eng - land Mer - rie Eng - land

B. BEN. Eng - land Mer - rie Eng - land

L. TOM. And if he met a pret - ty wench (And

Ob.

BESS. In — Eng - land, Mer - rie Eng - land!

JILL. In — Eng - land, Mer - rie Eng - land!

B. BEN. In — Eng - land, Mer - rie Eng - land!

L. TOM. maids are fair - er than the French) In — Eng - land, He'd

F1. *Ob.*

L. TOM. kiss her, as an Eng - lish - man Should kiss a mai - den when he

(ENCORE.)

BESS.

JILL.

B. BEN.

L. TOM. *animato* *can.* So

D *with great spirit.*

BESS. let us sing God save the King Of Eng - land Mer - rie Eng - land!

JILL. let us sing God save the King Of Eng - land Mer - rie Eng - land!

B. BEN. let us sing God save the King Of Eng - land Mer - rie Eng - land!

L. TOM. let us sing God save the King Of Eng - land Mer - rie Eng - land! With a

f pizz. *f Cello.*

BESS. With a fal la la

JILL. With a fal la la la la la la la la la la

B. BEN. With a fal la la la la la la la With a fal

L. TOM. fal la la la For Bluff King Hal With a fal la la la la la la la la

Cl. **Fl.**

Fag.

BESS. *pp*
 fal la la With a fal la la la la la la la la la la la la

JILL. *pp*
 la la la la la la la la la la la la la la la la la la

B. BEN. *pp*
 la With a fal la la la la la la la la la la la la la la

L. TOM. *pp*
 la la la la la la la la la la la la la la la la la la

BESS.
 la la la la la la la la la la la la la la la la la la la

JILL.
 la fal la la la la la la la la la la la la la la la la

B. BEN.
 la With a fal la la la la la la la la la la la la la

L. TOM. *f*
 la fal la la la la la la la la la la la la la la la la

Picc. & W.W.

BESS. *rall.* *pp a tempo* *ff*
 la la la — la la la la la la — la la la la — With a fal la la For

JILL. *pp* *ff*
 la la la #la la fal la la la la — With a fal la la For

B. BEN. *pp* *ff*
 la la la la fal — la la la la — With a fal la la For

L. TOM. *ff*
 la la la la fal la la la — With a fal la la For

rall. *pp a tempo* *ff*
 Horns.

BESS. *rall.* **F** *Allegro giocoso.*
 Bluff King Hal Of Eng - land, Merrie Eng - - - land.

JILL. *rall.* **F** *Allegro giocoso.*
 Bluff King Hal Of Eng - land, Merrie Eng - - - land.

B. BEN. *rall.* **F** *Allegro giocoso.*
 Bluff King Hal Of Eng - land, Merrie Eng - - - land.,

L. TOM. *rall.* **F** *Allegro giocoso.*
 Bluff King Hal Of Eng - land, Merrie Eng - - - land.

sf rall. **F** *Allegro giocoso.*

BESS.

JILL.

B. BEN.

L. TOM.

TAL.
Hey _____ with a ho _____ With a hey _____ non . ny

BAK.
Hey _____ with a ho _____ With a hey non . ny

TIN. & SIM.
Hey _____ with a ho _____ With a hey

BUT.
Hey _____ with a ho _____ With a hey

CHORUS OF MEN (heard off.)

CHO.
Hey _____ with a ho _____ With a hey _____ non . ny

Hey _____ with a ho _____ With a hey

Fl. & Ob.

f

Detailed description: This is a musical score for a chorus of men. It features ten vocal staves and a piano accompaniment. The vocal parts are for Bess, Jill, B. Ben, L. Tom, Tal., Bak., Tin. & Sim., But., and a Chorus of Men (heard off.). The piano part is for Flute and Oboe. The music is in 6/8 time and has a key signature of one flat. The lyrics are 'Hey _____ with a ho _____ With a hey _____ non . ny'. The piano part starts with a forte dynamic (*f*) and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

(They enter.)

TAI. no non - ny no With a hey non - ny

BAK. no non - ny no With a hey non - ny

TIN. & SIM. oh hey non - ny no With a hey

BUT. oh hey non - ny no With a hey

CHO. oh, hey non - ny no With a hey non - ny

oh, hey non - ny no With a hey

Fl. Ob. & Cl.

TAI. no non - ny no non - ny no non - ny no

BAK. no non - ny no non - ny no non - ny no

TIN. & SIM. ho, hey non - ny no, hey non - ny no hey non - ny no

BUT. ho, hey non - ny no, hey non - ny no hey non - ny no

CHO. no non ny no non - ny no non - ny no

ho, hey non - ny no, hey non - ny no hey non ny no

Fl. Ob. & Cl.

TAL. With a hey — non . ny no hey — non . ny

BAK. With a hey non . ny no hey non . ny

TIN. & SIM. With a hey non . ny no hey non . ny

BUT. With a hey non . ny no hey non . ny

CHO. With a hey — non . ny no hey — non . ny

With a hey non . ny no hey non . ny

pizz.

TAL. no, hey non . ny no hey

BAK. no, hey non . ny no hey

TIN. & SIM. no, hey non . ny no hey

BUT. no, hey non . ny no hey

CHO. no, hey non . ny no hey

no, hey non . ny no hey

arco

No 17. TRIO—(Simkins, The Tailor and The Butcher) with Chorus.

Allegro giocoso. (♩ = 120.) THE TAILOR.

The sun in the hea . ven is high! No
cloudsthey may come in the sky! The

CHO. ho!

ho!

Str. *f* *p*

Hrn. (sus.)

TAI. clouds do be . spec . kle the sky! And a man and a maid Do
rain it may fall by and bye! And the wa . ter may drench The

TAI. *Trumpet.*

kiss in the shade, And so shall my bot . tle and I. And
man and the wench, A fig for cold wa . ter say I. A

TAI. *unis.*

so shall my bot.tle and I, SIMKINS.
fig for cold wa . ter say I, TAILOR. With a hey and a ho! With a
TINKER.
BUTCHER.

Horns.

ALL. *ten.*

hey non - ny no with a hey non - ny no With a hey non - ny

CHO. And — so shall my bot - tle and
A — fig for cold wa - ter say

And — so shall my bot - tle and
A — fig for cold wa - ter say

CHO. no TAILOR. A fig for the wea.ther say
SIMKINS. What - ev - er the wea.ther I'm

Cl. (sus.)

sf pizz. *pp*

CHO. *animato* dry. *f* In *rit.*
f In *f* In

animato *f* *rit.*

Horn. Brass.

a tempo
Giocoso.

ALL. *U* Sum - mer or win - ter, In Au - tumn or Spring, What - ev - er be - tide me What

CHO. Sum - mer or win - ter, In Au - tumn or Spring, What - ev - er be - tide me What

Sum - mer or win - ter, In Au - tumn or Spring, What - ev - er be - tide me What

Giocoso.

sfa tempo

Tutti.

ALL. *V* ev - er they bring, With my bot - tle be - side me I'm a - ble to sing.

CHO. ev - er they bring, With my bot - tle be - side me I'm a - ble to sing.

ev - er they bring, With my bot - tle be - side me I'm a - ble to sing.

ALL. I'm a - ble to sing, My hey non - ny non - ny, my

CHO. I'm a - ble to sing, My hey non - ny non - ny, my

I'm a - ble to sing, to sing, my hey ho

ALL. hey non - ny no My bot - tle be - side me I'm a - ble to sing My

CHO. hey non - ny no My bot - tle be - side me I'm a - ble to sing My

hey, ho, hey, ho, hey, ho, My

ALL. hey non - ny non - ny — My hey non - ny no.

CHO. hey non - ny non - ny — My hey non - ny no.

hey non - ny non - ny — My hey non - ny no.

K

K (ENCORE.)

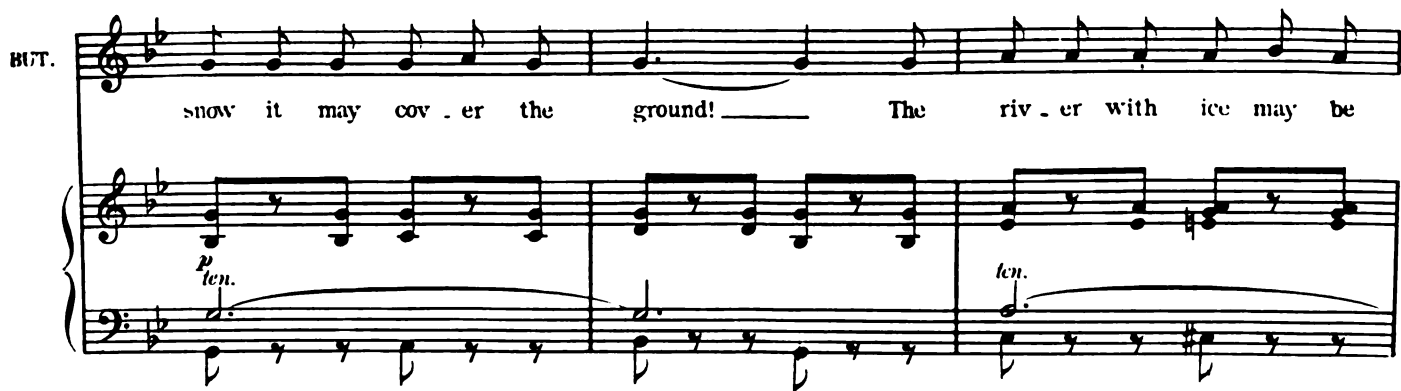
ALL. 1. SIMKINS. 2. BUTCHER.

The The

CHO.

Str. 1. 2.

sf *pp*

BUT.  snow it may cov - er the ground! _____ The riv - er with ice may be

p ten. *ten.*

BUT.  bound _____ But when mai - dens grow old And love grow - eth cold, And

meno mosso (con espress)
colla voce

Hrn. (sus.)

BUT.  love grow - eth cold, _____ My bot - tle and I shall be found _____ My

f animato **Tpt.**
f risoluto

L
SIMPKINS, TAILOR,
BAKER, TINKER & BUTCHER.

BUT.  bot - tle and I shall be found _____ With our hey _____ and our ho! _____ How -

f

ALL

ev - er the sea - sons, how - ev - er the sea - sons, how - ev - er the sea - sons go

ALL

round. ————— In ————— Summer or Winter In

CHO.

In ————— Summer or Winter In

In ————— Summer or Winter In

rit. **M** *a tempo*

rit. **M** *a tempo*

Brass. **B. D. & Cym.** **Tutti.**

ALL

Au - tumn or Spring What - ev - er be - tide me What - ev - er they bring, With my

CHO.

Au - tumn or Spring What - ev - er be - tide me What - ev - er they bring, With my

Au - tumn or Spring What - ev - er be - tide me What - ev - er they bring, With my

ALL.
 CHO.

bot - tle be - side me I'm a - ble to sing _____ I'm a - ble to

bot - tle be - side me I'm a - ble to sing _____ I'm a - ble to

bot - tle be - side me I'm a - ble to sing _____ I'm a - ble to

ALL
 CHO.

sing. _____ My hey non . ny non . ny, my hey non . ny no My

sing. _____ My hey non . ny non . ny, my hey non . ny no My

sing, to sing My hey, ho. hey, ho,

ALL
 CHO.

bot - tle be - side me I'm a - ble to sing My hey non - ny

bot - tle be side me I'm a - ble to sing My hey non - ny

hey ho hey hey ho, My hey . non - ny

ALL
 CHO.

rall. *a tempo*

non - ny my hey non - ny no.

non - ny my hey non - ny no.

non - ny my hey non - ny no.

rall. *a tempo*

Tutti.

ALL
 CHO.

DANCE.

f

Tamb.

pizz.

No. 18. DUET.- (Wilkins and Simkins.) with CHORUS.

Allegro con brio. ♩ = 120 WILKINS.

Wilkins. 1. 1

(ENCORE)

Piano. *fff* *pp*

Tutti.

Str.

may be wrong, But I long for a song With a tune that a man can march to, That will
 SIMKINS. now a days. Our mu - si - cal plays, Should be ve - ry pe - cu - liar sal - ads. Of

F1. Cl.

make you shout, When you feel washed out, And your cour - age will lend some starch to. Of
 sim - ple sounds, From mer - ry - go - rounds, With oc - cas - ion - al third rate bal - lads. If

course I know Such a taste is low, Yet there's ma - ny a mind may
 these you mix With — big drum sticks, And serve with a big brass

Fag. (sus.)

plumb it; For what on earth can be the worth Of a
 la - dle, Lit - tle - crit - i - cal boys Will ap - plaud your noise As

A

tune, if a man can't hum it, Of a tune if a
 soon as they leave the cra - dle, As soon as they

BOTH.

pp

man can't hum it? Ah!
 leave the cra - dle. Ah!

B

Trpt. & S.D.

Alla marcia con vivo

— WILK. Then
— SIM. Sing-ing } come, come, Fol - low the drum, Tho' its mu - sic mayn't be

Str. & Ob.

WIL.
&
SIM.

grand! Tho' the words be Dutch, Let the tune be such As a Bri-ton can un-der-

WIL.
&
SIM.

- stand; And wheth - er it— be A song of the sea, Or a lay of the good dry

Triang.

WIL.
&
SIM.

land, Let Art go hang If the tune go bang, When it's play'd on a Big Brass

pizz. arco

WIL. *1st* *ff*
 Band, When it's played on a Big Brass Band! Boom, zing,

SIM. *ff*
 Band. When it's played on a Big Brass Band! Ta ra, ra, ra, ra, Ta ra,

ff Tutti.

WIL. *ff* *2nd time*
 Boom, zing, Boom, zing, Boom. In On a Big—

SIM. *ff*
 ra, ra, ra, ra, Ta ra, ra, ra, ra, ra. *2nd Verse. SIMKINS.* So Band— When it's

Str. *sf* *pp* *f* *Trpt. & S. D.*

WIL. — Brass Band, On a Big — Brass Band. Let

SIM. played on a Big Brass Band, When it's played on a Big Brass Band. Let

WIL. & SIM.

Art go hang If the tune go bang, When it's played on a Big Brass

WIL.

Band, When it's played on a Big Brass Band

SIM.

Band, When it's played on a Big Brass Band

CHORUS

Then

Then

Then

and Principals.

WIL. & SIM.

Ta, ra, ra, ra, ra, Ta, ra, ra, ra, ra, ra,

come come fol - low the drum Tho' its

CHO.

come, fol - low, fol - low, fol - low, Come, fol - low, fol - low, fol - low,

come, come, come, come,

ff Tutti.

WIL.
SIM.

Ta, ra, ra, ra, ra, ra, ra, Ta, ra, ra, ra, ra, ra, ra, Let the
mu - sic mayn't be grand

CHO.

Come, fol - low, fol - low the drum Tho' the words be Dutch, Let the
fol - low the drum Tho' the words be Dutch, Let the

WIL.
SIM.

tune be such That a Bri - ton can un - der - stand. *pp* And

CHO.

tune be such That a Bri - ton can un - der - stand. *pp* And

tune be such That a Bri - ton can un - der - stand. *pp* And

WIL. & SIM. wheth - er it — be A song of the sea, Or a lay of the good dry

CHO. wheth - er it — be A song of the sea, Or a lay of the good dry

wheth - er it be A song of the sea, Or a lay of the good dry

Str. & W.W.

WIL. & SIM. land, Let Art go hang, If the tune go bang, When it's

CHO. land, Let Art go hang, If the tune go bang, When it's

land, Let Art go hang, If the tune go bang, When it's

pizz. arco

S. D. (roll) Brass.

WIL. & SIM.

played on a Big Brass Band, When it's played on a Big Brass

CHO.

played on a Big Brass Band, When it's played on a Big, a

played on a Big Brass Band, When it's played on a Big, a

Detailed description: This system contains the first four measures of the piece. It features a vocal line for 'WIL. & SIM.' and a choral line for 'CHO.'. The piano accompaniment is written for both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'played on a Big Brass Band, When it's played on a Big Brass' for the soloist and 'played on a Big Brass Band, When it's played on a Big, a' for the choir.

WIL. & SIM.

Band, _____ on a Big Brass Band. _____

CHO.

Big _____ Brass _____ Band. _____

Big _____ Brass _____ Band. _____

E

Detailed description: This system contains the next four measures. The vocal lines continue with lyrics: 'Band, _____ on a Big Brass Band. _____' and 'Big _____ Brass _____ Band. _____'. The piano accompaniment continues. A large 'E' is written above the first measure of the piano part, indicating a chord change. The lyrics for the soloist are: 'Band, _____ on a Big Brass Band. _____'. The lyrics for the choir are: 'Big _____ Brass _____ Band. _____'. The piano part has a fermata over the first measure and a sharp sign at the end of the second measure.

March round.

The first system of musical notation for 'March round.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff. A dynamic marking of *ff* is present in the upper staff.

Tutti.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The upper staff has a melodic line with some slurs and accents, while the lower staff provides a steady bass accompaniment. A dynamic marking of *ff* is visible in the upper staff.

The third system of musical notation shows further development of the melody and bass line. The upper staff contains a melodic line with various articulations, and the lower staff continues the rhythmic accompaniment.

The fourth system of musical notation continues the piece. The upper staff features a melodic line with slurs and accents, and the lower staff provides a consistent bass accompaniment.

The fifth and final system of musical notation concludes the piece. It features two staves with treble and bass clefs. The upper staff has a melodic line with slurs and accents, and the lower staff provides a consistent bass accompaniment. A dynamic marking of *sf* is visible in the upper staff.

No. 19.

DUET (Jill and Raleigh.)

Allegretto. ♩ = 104

Jill. *F1. (Trem.)* It is the mer-ry

Piano. *p*

Str.

JILL. month of May, The bees do hum a roun-de-lay, And all

JILL. — the world, all the world is sun - ny; So let your brown thoughts

JILL. hie a - way And search the world for hon-ey, — And

Ob. animato

A

pp

F1.

pp

Ad. *

rit. *a tempo*

JILL. search the world for hon-ey!

RALEIGH. Ah! Love it is a hap-py thing, It

f *rit.* *a tempo*

Ob. Cl. Hrn.

RAL. com - eth un-to clown or king, As an-y one may see, As

RAL. an - y one may see. And of all pla-ces where it flies,

B

Hrn. (sus.)

RAL. There is no place be - neath the skies More fair than where the

RAL. brack-en grows,— The ho-ney-suc- kle, and the rose. Be -

RAL. *neath the green - wood tree, While bees do hum their roun - de - lay.*

Fl. *pp*

RAL. *'Tis there I'll dream that love some day May*

cresc. *f*

Brass.

RAL. *e - ven come to me!* **W. W.** **Vio. 1.**

f animato

JILL. *That love may come to* **(ENCORE.)**

cresc. *ff* *rit.*

Brass. *Q. **

JILL. *me! It is the mer - ry month of May; The bees do hum a*

RAL. *Oh! Love it is a hap - py thing, It com - eth un - to*

Pa tempo

Triang.

JILL. roun-de-lay, And all the world, all the world is
 RAL. clown or king, As an-y one may see, as an-y one may

The first system of the musical score features two vocal parts and piano accompaniment. Jill's part begins with a melodic line in a minor key, followed by the lyrics "roun-de-lay, And all the world, all the world is". Ral's part follows with the lyrics "clown or king, As an-y one may see, as an-y one may". The piano accompaniment consists of a right-hand melody and a left-hand bass line, with a *pp* (pianissimo) dynamic marking.

JILL. sun - ny. Oh! Love, oh! Love it is a
 RAL. sec. And of all pla - ces where it flies,

Animato.

The second system continues the vocal lines. Jill's part has the lyrics "sun - ny. Oh! Love, oh! Love it is a". Ral's part has the lyrics "sec. And of all pla - ces where it flies,". The piano accompaniment includes the instruction *Animato.* and features a more active right-hand melody and a steady left-hand bass line.

JILL. hap-py thing, It com - eth un-to clown or
 RAL. There is no place be - neath the skies More fair than where the

The third system concludes the vocal lines. Jill's part has the lyrics "hap-py thing, It com - eth un-to clown or". Ral's part has the lyrics "There is no place be - neath the skies More fair than where the". The piano accompaniment continues with a consistent rhythmic pattern in both hands.

JILL. king, un-to clown— or— king. Be -

RAL. brack-en grows,— The ho-ney-suc-kle, and the rose, More fair— than

colla voce

Hrn. *Fl.* *

JILL. -neath, be-neath the green - wood tree, Where bees do hum their roun - de - lay.

RAL. where— the brack-en grows. 'Tis there,—

f

Fl. *

Largamente.

JILL. 'Tis there I'll dream that Love may e-ven come to me,— may e-ven

RAL. — 'tis there I'll dream that Love may e-ven come to me,— may

ff

Tutti. *Str. (sus.)*

JILL. *p*
 come to me, — That love may come to me.

RALL. *p*
 come — to me, — 'Tis there I'll dream that love, that

p Fl. & Cl. Cl.

JILL. *mf* *p rall.*
 'Tis there I'll dream that love may come to

RALL. *rall.*
 love may come to — me, that love may come to

mf Str. *p colla voce*

Sw. *

JILL. *pp*
 me!

RALL. *pp*
 me!

pp Fl. Cl.

No 20.

CHORUS and DANCE.

Allegro. ♩ = 100

Piano.

f Str. & Brass.

Timp. (roll)

The first system of the score consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with slurs and accents, and a bass line with chords. The lower staff is a grand staff with a key signature of two sharps and a 2/4 time signature, containing a bass line with chords. The tempo is marked 'Allegro. ♩ = 100'. The dynamics include 'Piano.' and '*f* Str. & Brass.'. The instruction 'Timp. (roll)' is written below the lower staff.

The second system continues the musical score with two staves. The upper staff is a grand staff with a key signature of two sharps and a 2/4 time signature, containing a melodic line with slurs and accents. The lower staff is a grand staff with a key signature of two sharps and a 2/4 time signature, containing a bass line with chords.

The third system continues the musical score with two staves. The upper staff is a grand staff with a key signature of two sharps and a 2/4 time signature, containing a melodic line with slurs and accents. The lower staff is a grand staff with a key signature of two sharps and a 2/4 time signature, containing a bass line with chords.

♩ = 112

CHORUS.

The

The

f Str. & Brass.

The fourth system of the score consists of two staves. The upper staff is a grand staff with a key signature of two sharps and a 2/4 time signature. It contains a vocal line with lyrics 'The' and 'The' and a bass line with chords. The lower staff is a grand staff with a key signature of two sharps and a 2/4 time signature, containing a piano accompaniment with slurs and accents. The tempo is marked '♩ = 112'. The instruction 'CHORUS.' is written above the vocal line. The dynamics include '*f* Str. & Brass.'. The instruction 'Red.' is written below the lower staff.

E

CHO. Queen O' May — is crowned to day With a crown, — a crown, a

Queen O' May — is crowned to day With a crown, — a crown, a

E W. W.

f Str. (pizz.)

CHO. crown a! The Queen O' May — is crowned to day With a

crown a! The Queen O' May — is crowned to day With a

And. *

CHO. crown, — a crown, a crown a. Then where's the knave Who'll not — be mer - ry. We'll

crown, — a crown, a crown a. Then where's the knave Who'll not be mer - ry. We'll

Ob.

Triang.

And. *

CHO.

dig his grave With a der - ry down der - ry, We'll dig his grave With a

dig his grave With a der - ry down der - ry, We'll dig his grave With a

CHO.

der - ry down der - ry, a down, a down, a der - ry down der - ry, a

der - ry down der - ry, a down, a down, a

CHO.

down, a down, a down, a down, a der - ry down der - ry, a down, a der - ry down, down

down, a down, a down, a down, a der - ry down der - ry,

Fl. & Picc.

CHO. Then where's the knave who'll not be merry, We'll dig his grave With a derry down derry, a
 down, Then where's the knave who'll not be merry, a down, a down, a down, a down, a

Brass. Str.

CHO. down a With a der-ry down der-ry, a derry down derry, a down
 down a With a down, a down, a down, a down, a down

Brass.

CHO. a! ————
 a! ————

Tutti.

RUSTIC DANCE.

Allegro moderato. ♩. 112

Piano

Str.

f Tutti.

Timp. *

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music begins with a piano introduction marked *f* Tutti. The first four measures show a rhythmic pattern in the bass line and chords in the treble. The fifth measure is marked with a dynamic *p* and features a string section (Str.) and timpani (Timp.) entry, indicated by a bracket and an asterisk.

The second system continues the piano accompaniment. It features a series of chords in the bass line and melodic lines in the treble. There are several accents and dynamic markings. The system concludes with a series of chords marked with asterisks and a final asterisk.

The third system continues the piano accompaniment. It features a series of chords in the bass line and melodic lines in the treble. There are several accents and dynamic markings. The system concludes with a series of chords marked with asterisks and a final asterisk.

The fourth system continues the piano accompaniment. It features a series of chords in the bass line and melodic lines in the treble. There are several accents and dynamic markings. The system concludes with a series of chords marked with asterisks and a final asterisk.

Ob.
Cl.

First system of music. Treble clef with a key signature of two sharps (F# and C#). The bass clef accompaniment features a steady eighth-note pattern. Dynamics include *f* and *p*. The system concludes with a repeat sign.

Second system of music. Treble clef. Dynamics include *f* and *p*. The system concludes with a first ending bracket labeled "1.".

Third system of music. Treble clef. Dynamics include *f* and *p*. The system concludes with a second ending bracket labeled "2." and a fermata over the final note.

Fourth system of music. Treble clef. Dynamics include *f* and *p*. The system concludes with a fermata over the final note.

Fifth system of music. Treble clef. Dynamics include *f* and *p*. The system concludes with a fermata over the final note.

dim. molto. *delicato ppp*

Tutti.

accel.

(ENCORE.) *ff trem.*

Presto. ♩ : 200
Str.
ff
Tamb.

JIG. Str. & W. W.

The first system of the Jig consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, accented with a 'v' and a 'p' dynamic. The bass staff provides a rhythmic accompaniment with chords and eighth notes, marked with 'f' and 'p' dynamics.

The second system continues the melodic and rhythmic patterns. A 'R' marking with a 'p' dynamic appears above the treble staff in the fourth measure. The bass staff continues with its accompaniment, marked with 'f' and 'p' dynamics.

The third system features a melodic line with eighth notes and a 'p' dynamic. The bass staff has chords and eighth notes, marked with 'f' and 'p' dynamics.

The fourth system shows a melodic line with eighth notes and a 'p' dynamic. The bass staff is dominated by chords, marked with 'f' and 'p' dynamics.

Str. & Hrns. (sus.)

The fifth system is marked 'Tutti' and 'S'. The treble staff begins with a trill ('tr') and eighth notes, marked with 'f' and 'p' dynamics. The bass staff continues with chords and eighth notes, marked with 'f' and 'p' dynamics.

The sixth system concludes the Jig with a melodic flourish in the treble staff, marked with 'f' and 'p' dynamics. The bass staff continues with its accompaniment, marked with 'f' and 'p' dynamics.

Ob.
p

First system of a musical score. The top staff is for Oboe (Ob.) and the bottom staff is for piano accompaniment. The key signature has two sharps (F# and C#). The Oboe part begins with a melodic line, and the piano accompaniment provides harmonic support. A dynamic marking of *p* (piano) is present.

Hrn.
f
rit.

Second system of the musical score. The top staff continues the Oboe part, and the bottom staff continues the piano accompaniment. A Horn (Hrn.) part is introduced with a dynamic marking of *f* (forte). A *rit.* (ritardando) marking is also present.

Tutti.
f
rit.

Third system of the musical score. The top staff continues the Oboe part, and the bottom staff continues the piano accompaniment. The section is marked *Tutti.* with a dynamic marking of *f* (forte). A *rit.* (ritardando) marking is also present.

U
f *p* *f* *p*

Fourth system of the musical score. The top staff continues the Oboe part, and the bottom staff continues the piano accompaniment. A dynamic marking of *f* (forte) is present, followed by *p* (piano) and then *f* (forte) and *p* (piano) again.

V (2nd time.)
f *p*

Fifth system of the musical score. The top staff continues the Oboe part, and the bottom staff continues the piano accompaniment. A dynamic marking of *f* (forte) is present, followed by *p* (piano).

Str. & Hrns. (sus.)

1.
f *p*

Sixth system of the musical score. The top staff continues the Oboe part, and the bottom staff continues the piano accompaniment. A dynamic marking of *f* (forte) is present, followed by *p* (piano). A first ending bracket labeled "1." is shown.

2. **Tutti.**

ff *sf*

Timp. *sf*

animato.

accl. *sempre.*

pizz. *arco*

Detailed description: This is a page of musical notation for piano and timpani. It consists of six systems of staves. The first system includes a piano part with a second ending bracket and a timpani part. The second system continues the piano part with an 8-measure phrase. The third system features a piano part with slurs and a timpani part with the marking 'animato.'. The fourth system continues the piano part with slurs. The fifth system features a piano part with a long slur and a timpani part with the markings 'accl.' and 'sempre.'. The sixth system features a piano part with the markings 'pizz.' and 'arco' and a timpani part.

No 21.

SONG. (Raleigh.)

Andantino. $\text{♩} = 69.$

Raleigh.

Piano.

p (Beat 2)

dim.

Str. W. W. & Hrns.

RALEIGH.

Dan Cu - pid hath a gar - den Where wo - men are the

pp

(Beat fairly quick 4)

flow'rs, — And lov - ers' laughs and lov - ers' tears, The sun - shine and the

show'rs. — And ^A Oh! the sweet - est blos - som That

W. W. (sus.)

cres.

in the gar - den grows, — The fair - est Queen, it is, I ween, The

cresc.

Largamente.

per - fect Eng - lish rose, The fair - est Queen, it is, I

f **Horn Solo.**

Ad. * *Ad.* * *Ad.* *

ween, — The per - fect, the per - fect Eng - lish rose!

colla voce *p* *Tempo I?*

Ad. * **Cello.**

B

(ENCORE.)

mf

B

(Beat 2)

Let oth - ers make a gar - land Of ev 'ry flow'r that

(Beat fairly quick 4)

blows! — But I will wait till I may pluck My dain - ty Eng - lish

rose. — In per - fume, grace, and beau - ty The

Vio. 1. *sv̇e*

rose doth stand a part, — God grant that I be - fore I die May

wear one on my heart! God

Largamente.

grant that I be - fore I

ff

rit. * *rit.* * *rit.* *

Hrn. Solo.

die May wear one, may wear one

colla voce. *p* Str.

rit. *

rit.
on my heart.

pp *ppp*

No 22.

ENSEMBLE.

Allegro giocoso. ♩ = 108

Piano.

f

Tutti.

Cl.

A

WILKINS.

1. Two mer ry men a -
2. As Ro - bin lay a -

dim.

pp

WILKS.

RALEIGH.

- drink - ing, a - drink - ing! Be - fore the moon was
- think - ing, a - think - ing, And Tuck, did sit a -

Triang.

RAL.

LONG TOM.

sink - ing, a - sink - ing! A Stranger he did pass that way, And
- drink - ing, a - drink - ing, The Stranger he did stout-ly say

Hrn.

WILKINS. (mockingly.)

E. TOM. he did lis - ten to their lay; (And he did lis - ten to their
This is a game that two can play; This is a game that two can

WILKINS. lay;) play;) *pp*

FULL CHO. *pp* All on a sum - mer's night, all on a
All on a sum - mer's night, all on a

Fl. & Cl.

RALEIGH. *rall.* Ah! Who dares to drink Or

CHO. sum - mer's night. Who dares to drink Or

sum - mer's night.

rall. *a tempo* *sf* *p*

Trpt. & S. Drum.

Brass.

RAL. fight with me I'll not shrink Who - ever he be, I'll crack his crown, Or

Str.

rall. *a tempo*

RAL. drink him down — Be - fore the grey of morn_ing, O!

CHO. He'll crack his crown, Or
He'll crack his crown, Or

W. W. *rail.* *a tempo* *f* **Tutti.**

CHO. drink him down Be - fore the grey of morn - - ing!
drink him down Be - fore the grey of morn - - ing!

WILKINS. **D** Then Tuck he stood a

dim. *pp*

WILK. blink - ing a blink - ing — At Ro - bin Hood a

WILK:
 - wink - ing, a - wink - 'ing, And Tuck did to the Stranger say "To

WILK:
 Ro - bin Hood there's toll to pay, To Ro - bin Hood there's toll, there's toll

WILK:
 to pay!"

CHO.
 All on a Sum - mer's night, All

pizz.

Brass.

CHO.
 on a Sum - - mer's night!

Presto.

CHO.
 on a Sum - - mer's night!

Presto agitato.

ff

ROBIN HOOD and LITTLE JOHN fight with slaves.

Str.

W.

W. W.

ff

Fag. & Cello.

Str.

F *Meno mosso.* **RALEIGH.**

Poor Robin lay a - think - ing, a - think -

dim. *p*

Ob. & Hrn.

WILKINS. **L. TOM.**

- ing! And Tuck he sat a - blink - ing, a - blink - ing. And

Fag. *S. Drum.*

L. TOM. *animato*

Lit - tle John did sing this lay, For he it was who won the day,

animato *Re.*

Brass.

L. TOM. *WILKINS. (sadly.)*

Who won the day,

CHO. *pp*

All on a Sum - mer's night, All on a

ppp

All on a Sum - mer's night, All on a

p *Re.* *Re.*

PASS.

CHO. Sum - mer's night.

Sum - mer's night.

mf

* *ad.* *

CHO. **G (ENCORE.)**

f Then all did sit a drink - ing, a

TUTTI. (*Principals included.*)

Then all did sit a drink - ing, a

f

Tutti.

CHO. drink - ing Un - til the moon was sink - ing, a sink - ing

drink - ing Un - til the moon was sink - ing, a sink - ing

Triang.

CHO.

For Lit - tle John did with them stay, So all did sing this

For Lit - tle John did with them stay, So all did sing this

RALEIGH. *Not too fast.*

round - e - lay! So all did sing this round - e -

WILKINS.

round - e - lay! So all did sing this round - e -

So all did sing this round - e -

M. QUEEN with SOP.

round - e - lay! So all did sing, did sing this round - e -

So all did sing this round - e -

L. TOM with BASS.

round - e - lay! So all did sing this round - e - lay, this round - e -

Not too fast.

W.W.

RAL. - lay, For all did sing, For all did sing this

WILK: - lay, For all did sing this round - e - lay, For all did sing this
 - lay, For all did sing, For all did sing this

CHO. - lay, did sing this round - e lay this
 - lay, For all did sing this round - e lay For all did.

- lay, all did sing this

RAL. round - e - lay! On ma - ny a Sum - mer's

WILK: sing this round - e - lay! On ma - ny a Sum - mer's
 round - e - lay! On ma - ny, on

CHO. round - e - lay! On ma - ny a Sum - mer's
 sing this round - e - lay! On

round - e - lay! On ma - ny a Sum - mer's

Red. * Red. *

RAL. *H* *rall.* night. *ff* *a tempo* Who dares to drink or fight with me

WILK. *ff* night. Who dares to drink or fight with me

CHO. *ff* night. Who dares to drink or fight with me

(All principals as previously marked.)

Trpt. & S. Drum. *rall.* *ff* *a tempo*

Brass.

CHO. I'll not shrink Who - ever he be, I'll crack his crown Or

I'll not shrink Who - ever he - be, I'll crack his crown Or

CHO. drink him down, *rall.* Be - fore the grey of morn - ing O!

drink him down, drink him down! I'll

UNIS. I'll

sf a tempo

CHO. crack his crown, Or drink him down Be - fore the grey of

crack his crown, Or drink him down Be -

CHO. morn - - ing, Be - fore the grey of morn - - ing, I'll

- fore the grey of morn - - ing, I'll crack his crown I'll

Broader.

CHO. crack his crown, or drink him down be -

crack his crown, or drink him down be -

Broader.

M. QUFFEN.
 RAL.
 WILK.
 L. TOM.
 CHO.
 J Presto.

- fore the grey of morn - - - ing.

- fore the grey of morn - - - ing.

- fore the grey of morn - - - ing.

- fore the grey of morn - - - ing.

- fore the grey of morn - - - ing.

- fore the grey of morn - - - ing.

J Presto.

pizz. arco

No 22a

EXIT OF CHORUS.

Piano.

Presto.

Tutti.

No. 23.

SONG. (Bessie.)

Molto Allegro à la Valse. ♩. = 88.

Bessie.

O who shall say that Love is

Piano.

Str. Cl.

Hrn. (sus.)

BES.

cru - ell I do guard it as a jew - el, Count - ing it a sin - gle

BES.

flow - er In a world of weed. O what if Love do

BES.

bring me sor - row; Love to - day, and die to - mor - row.

rall. a tempo.

Brass. (pp) a tempo.

Ob.

BES. *animato* **B**
 Love-less life is life-less liv-ing; That were death in-deed.

p *Fl.* *slow*

BES. *f* *slow*
 Life is

f *slow*

BES. *a tempo* *p* *slow* *a tempo*
 sweet, but Love is sweeter, Life is prosc, but Love a

a tempo *p* *Str.* *f* *slow* *a tempo* *p* *Str.*

Brass & B. D.

BES. **C**
 me-tre. Throb-bing with the pulse of mu-sic, All that Lov-ers

p

BES. need, Throb-bing with the pulse of mu-sic, All that lov-ers

BES. *D Fl.* *pp*
 need. Life's a chime and Love the ring-er,
D
*pp*⁷

BES. Life's a lute and Love the sing-er, Tho' he choose a
mf *Vio. 1.*

BES. song of sad-ness, Ah!
mf *Vio. 1.*

BES. *p* *rall.* *a tempo* *E*
 'Tis a song to heed.
p *rall.* *a tempo* *f* *animato*
Tutti.

BES.

(ENCORE.) Voice or Clarinet

BES.

The first system of music consists of a vocal line (labeled 'Voice or Clarinet') and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

BES.

The second system continues the vocal line and piano accompaniment. The vocal line has a long, sweeping melodic line. The piano accompaniment has some rests in the right hand and a steady bass line in the left hand. The system concludes with the markings 'accl.' and 'rall.'.

BES.

a tempo

O Life's the can - vas; nought is dull - er Till it

Cl. *p* Str.

The third system begins with the tempo marking 'a tempo'. The vocal line starts with the lyrics 'O Life's the canvas; nought is dull - er Till it'. The piano accompaniment includes markings for 'Cl.' (Clarinet) and 'Str.' (Strings) with a piano 'p' dynamic.

BES.

glow - eth gay with col - our, 'Neath the hand - of Love the Pain - ter,

The fourth system continues the vocal line and piano accompaniment with the lyrics 'glow - eth gay with col - our, 'Neath the hand - of Love the Pain - ter,'.

BES.

Mas - ter of de - sign. O Love - less Life is life - less

Fl. K

The fifth system continues the vocal line and piano accompaniment with the lyrics 'Mas - ter of de - sign. O Love - less Life is life - less'. The system includes markings for 'Fl.' (Flute) and 'K' (Cello/Double Bass).

BES. *f* *rall.* *a tempo*
 liv - ing, On - ly Love hath pow'r of giv - ing Un - to

f *rall.* *a tempo*
Ob.

BES. Life its breath and beau - ty.

accel. *poco* *a* *poco*

BES. *f* *animato*
 Love, love is all di - vine, Love is all di -

f
Brass.

BES. - vine, Love is all, is all di - vine.

sf *ff* *molto Allegro*
Brass. *ff* * **Tutti.**

BES.

sf *sf* *sf*

N^o 24.

SONG. (Essex.)

Essex. *Allegro spiritoso. ♩ = 112.*

Piano. *Not too fast. (ENCORE.)*
ff Brillante

Str.
ten.

Tutti. **Hrn.**

ESS.

1. When Cu - pid first this old world trod, He was, you know, a
- neath my La - dy Fashion's rule Poor Cu - pid then was
Cu - pid sel - dom comes to us "In pu - ris na - tu -
delicato

pp

ESS. **Cl.**

ba - by god; And old Dame Na - ture nursed the lad, But let him run a -
sent to school, And learned the laws of com - mon - sense, And how to val - ue
- ra - ti - bus;" For such ex - tremely sim - ple guise Would shock the mo - dern

BESSIE. *ppp.*

JILL. And old Dame Na - ture nursed the lad, But let him
And learned the laws of com - mon - sense, And how to
For such ex - tremely sim - ple guise Would shock the

RALEIGH. *ppp.*

And old Dame Na - ture nursed the lad, But let him
And learned the laws of com - mon - sense, And how to
For such ex - tremely sim - ple guise Would shock the

ESS.

- bout un - clad.
pounds and pence.
world - ly - wise!

ppp ten. **Fl. & Picc.**

BES. JILL. **ESSEX. B**

run a - bout un - clad. One day my La - dy
val - ue pounds and pence. She dressed him up from
mo - dern world - ly - wise! Yet e - ven now some -

RAL.

run a - bout un - clad.
val - ue pounds and pence.
mo - dern world - ly - wise!

ESS.

Fash - ion came, And blushed be - neath her rouge with shame To see the pret - ty
toe - to top, And put him in a Lon - don shop, Where Cu - pid, at the
- times they say, He takes a lit - tle hol - i - day, And ev - 'ry - now and

BESSIE.

JILL.

To see the
Where Cu - pid
And ev - 'ry

RALEIGH.

To see the
Where Cu - pid
And ev - 'ry

ESS.

in - no - cent Un - clothed in Gip - sy Na - ture's tent.
coun - ter sells New tunes for mo - dern mar - riage bells.
then re - turns Where old Dame Na - ture waits and yearns!

ten. *pp ten. Fl.*

BES. JILL.

pret - ty in - no - cent Un - clothed in Gip - sy Na - ture's tent.
at the coun - ter sells New tunes for mo - dern mar - riage bells.
now and then re - turns Where old Dame Na - ture waits and yearns!

RAL.

pret - ty in - no - cent Un - clothed in Gip - sy Na - ture's tent.
at the coun - ter sells New tunes for mo - dern mar - riage bells.
now and then re - turns Where old Dame Na - ture waits and yearns!

Str.

ESSEX. C

And, heed-less of Dame Na - ture's curse, She
 For Love no lon - ger baits his hooks With
 For Love's a Gip - sy still at heart, Tho'

pp Fl. (8ve)

ESS.

took him from his Gip - sy nurse, And set him in her
 gen - tle sighs and ten - der looks, But now - a - days poor
 fash - ion makes him look so smart: And I, for one, would

Cl. (sus.)

ESS. Ob.

cha - ri - ot, De - ter - mined to im - prove his lot. _____
 lo - vers get En - tan - gled by a mil - lion net. _____
 not com - plain Were he a na - ked child a - gain! _____

Vio. 1.

BESSIE.
JILL. And, heed - less of Dame Na - ture's curse, She took him from his
 For Love no lon - ger baits his hooks With gen - tle sighs and
 For Love's a Gip - sy still at heart, Tho' fash - ion makes him

RALEIGH.
 And, heed - less of Dame Na - ture's curse, She took him from his
 For Love no lon - ger baits his hooks With gen - tle sighs and
 For Love's a Gip - sy still at heart, Tho' fash - ion makes him

ESS.

Triang.

her cha - ri - ot, _____
 poor lo - vers get, _____
 would not com - plain, _____
rall. _____ *a tempo*
pp

BES.
JILL. Gip - sy nurse, And set him in her cha - ri - ot, And
 ten - der looks, But now - a - days poor lo - vers get, But
 look so smart: And I, for one, would not com - plain, And

RAL.
 Gip - sy nurse, And set him in her cha - ri - ot, And
 ten - der looks, But now - a - days poor lo - vers get, But
 look so smart: And I, for one, would not com - plain, And

ESS.
 And set him in her cha - ri - ot, And
 But now - a - days poor lo - vers get, But
 And I, for one, would not com - plain, And

rall. _____ *a tempo*
pp

RES. JILL. *ppp* (rall. & pause last verse only.) 1 & 2.

set him in her cha-ri-ot, De-ter-mined to im-prove his lot.
 now-a-days poor lo-vers get En-tan-gled by a mil-lion net.
 I, for one, would not com-plain Were he a na-ked child a-gain!

RAL. *ppp* (rall. & pause last verse only.)

set him in her cha-ri-ot, De-ter-mined to im-prove his lot.
 now-a-days poor lo-vers get En-tan-gled by a mil-lion net.
 I, for one, would not com-plain Were he a na-ked child a-gain!

ESS. *ppp* (rall. & pause last verse only.)

set him in her cha-ri-ot, De-ter-mined to im-prove his lot.
 now-a-days poor lo-vers get En-tan-gled by a mil-lion net.
 I, for one, would not com-plain Were he a na-ked child a-gain!

ppp (rall. & pause last verse only.) *ff a tempo*

Tutti.

Str.

ESSEX.

2. Be -
 3. So

dim.

Last time.

BES.
JILL.
- gain!

RAL.
- gain!

ESS.
- gain!

DANCE.

Str. *pp delicato*

Tutti.

No 25.

SONG. (Wilkins.)

Molto Allegro. ♩ = 126.

Wilkins. Per -

(ENCORE.) Str. & W. W.

Piano. *mf*

A Moderato. ♩ = 144

WILKINS

- haps you don't im - a - gine how im - port - ant now - a - days Is the
 Boy who fan - cies smok - ing is a plea - sure so pro - found, That he'll

A *ppp* (Beat quick 4)

WILKINS

part, (out - side a the - a - tre), im - a - gin - a - tion plays. For our
 ve - ry soon im - a - gine that it makes the world go round; And the

WILKINS

life is like a play - house, where the liv - ers would - nt act If our
 Law - Case, where you fan - cy there is mo - ney to be got, But the

WILK:
 facts were ne - ver fan - cy, and our fan - cics al - ways fact. From the
 Law is such a lot - ter - y - and Law - yers draw the lot! The im -

WILK:
 Lau - re - atc, who fan - cics that in a - ny gas - sy prosc, (Which is
 ag - in - a - ry In - va - lid, who fan - cics she is ill, Af - ter

ten. Hrn.

WILK:
 turned out in a me - tre), a po - et - ic fan - cy glows, To the
 read - ing the ad - ver - tise - ment of some one's pa - tent pill, Will

ten.

WILK:
 youth of one and twen - ty who im - a - gines, when he dines, That he
 hur - ry to her doc - tor, whom she counts a "per - fect dear" (For his

WILK:
 does - nt fan - cy an - y but the most ex - pen - sive wines. He will
 practice makes him perfect, and I don't know what a year). And the

colla voce

WILK: *C animato*

take a glass of sher - ry and im - a - gine it is nice, (Tho' its
hon - our of the med - i - cal pro - fess - ion, as youll see, With im -

Cl.(sus.)

WILK:

on - ly el - der - ber - ry,) If he pays a fan - cy price; But the
- ag - in - a - tive pa - tients is a mat - ter of de - gree; for the

WILK:

el - der - ber - ry now - a - days is go - ing out of use, And the
doc - tor is in luck, and Heav - y fees will ne - ver lack, Whom the

WILK: *dim.*

young - er cur - rent fan - cy is the ber - ry of the goose.
la - dies call "a duck" (And oth - er doc - tors call a quack).

WILK: *Molto allegro. ♩ = 126*

1 & 2
2. There's the
3. To

WILK: those a - bout to mar - ry, don't im - a - gine you are doves Who can

ppp (Beat quick 4)

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting on a G4 and moving through a series of eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *ppp* and the instruction '(Beat quick 4)' are present.

WILK: bill and coo for ev - er and be hap - py with your loves. Im -

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes, ending on a half note. The piano accompaniment maintains the same rhythmic pattern.

WILK: - a - gine you can bill and coo for ev - er if you will But

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes, ending on a half note. The piano accompaniment continues with the same rhythmic pattern.

WILK: don't im - a - gine tur - tle doves can coo with - out a bill. Don't im -

Detailed description: This system contains the final two measures of the piece. The vocal line continues with eighth notes, ending on a half note. The piano accompaniment concludes with the same rhythmic pattern.

WILKS: - a - gine that a cot - tage loaf is ev - er fan - cy bread And

ten. Hrn.

WILKS: don't im - a - gine ev - 'ry - thing is but - ter if it's spread; Don't im -

ten.

WILKS: - a - gine, if your gro - cer is par - tic - u - lar - ly bland, That you

WILKS: need not take your su - gar with a grain or two of sand. And

colla voce

animato

WILK: if the kitch - en boil - er should in - duce you to em - ploy That —

Cl. (sus.)

WILK: con - tem - pla - tive toil - er, A plumb - er and his boy, When at

WILK: last he takes his coat off, don't im - a - gine he will plumb; That's the

dim.

WILK: mo - ment he'll im - a - gine that his din - ner hour has .come! —

pp

Molto allegro. ♩ = 126

WILK:

No. 26. Masque of St George and the Dragon.

EGYPTIAN DANCE.

Presto. ♩. = 184.

Ob.

Str. & Fag.

Timp. (Hit with wooden end of stick, near rim.)

Cl.

C

GIRLS.
Ah!

pizz.

D TUTTI.
Ah!

Hrns.

First system of the musical score, featuring a piano introduction with treble and bass staves. The key signature has two sharps (F# and C#), and the time signature is 7/8. The music consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

Second system of the musical score. It includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "GIRLS. *ff*" and "Ah!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *ff* is present.

Third system of the musical score, marked "TUTTI." and "Brass.". It features a vocal line with "Ah!" lyrics and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *ff* and "accl. cresc.". A "2" is written above a note in the right hand.

Fourth system of the musical score, primarily piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *molto* is present. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support.

Fifth system of the musical score, primarily piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *sf* is present. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support.

No. 27.

CHORUS, with SOLO (King.)

Princess. & Girls. *Presto.* *Allegro con brio.*
 Men. *Oh!* here's a to-do to
 Tpts. *Oh!* here's a to-do to
 Piano. *f* *A*
 Triang. *Str. & Brass (p)*

PRINCESS & GIRLS
 die to-day At a min-ute or two to two! *A*
 MEN.
 die to-day At a min-ute or two to two! *A*

PRINCESS & GIRLS
 thing dis-tinct-ly hard to say, And hard-er still to
 MEN.
 thing dis-tinct-ly hard to say, And hard-er still to

PRINCE & GIRLS
do! For they'll beat a tat - too at two to two A

MEN.
do! For they'll beat a tat - too at two to two A

PRINCE & GIRLS.
rat - a - tat - tat tat - too Boo - hoo And the dra - gon will come When it

MEN.
rat - a - tat - tat tat - too Boo - hoo And the dra - gon will come When it

PRINCE & GIRLS.
hears the drum, At a min - ute or two to two to - day, At a

MEN.
hears the drum, At a min - ute or two to two to - day, At a

PRINCE
GIRLS.

min - ute or two _____ to two! _____

KING.
Why

MEN.

min - ute or two _____ to two! _____

KING.

hul - la - ba - loo? You die to - day At a min - ute or two to

B

Str. & Ob.

pp

pizz.

KING.

two, _____ Which is ra - ther hard to have to say, But an ea - sy thing to

KING.

do! For they'll beat a tat - too At two to two, And

KING. *ev - 'ry thing will be done for you. And the*

KING. *dra - gon will come When it hears the drum.*

pizz.

Timp. Solo.

KING. *There's no - thing for you to do but stay, And the*

Timp. (roll)

KING. *dra - gon will do for you!*

PRINCESS & KING with SOP.

FULL CHO

Oh!

Oh!

W.W.

p

f

Rall.

Tutti:

a tempo.

CHO. here's a to-do, - to die to day At a min-ute or two to two! — A

here's a to-do, - to die to day At a min-ute or two to two! — A

f a tempo.

Str. & Brass.

CHO. thing dis-tinct - ly hard to say, And hard - er still to do! — For they'll

thing dis-tinct - ly hard to say, And hard - er still to do! For they'll

CHO. beat a tat-too at two to two, A rat-a-tat-tat tat - too, Boo-hoo! And the

beat a tat-too at two to two, A rat-a-tat-tat tat - too, Boo-hoo! And the

CHO. dra-gon has come When it hears the drum, At a min-ute or two to

dra-gon has come When it hears the drum, At a min-ute or two to

CHO. two to-day, At a min-ute or two to two to-day, At a min-ute or two

two to-day, At a min-ute or two to two to-day, At a min-ute or two

Tutti.

CHO. to two!

to two!

accl.

ff accel.

Allegro. ♩ = 80.

Raleigh. *Now*

Piano. *f*

Tutti.

RAL. *mf* *pp*

who'll _____ come, Said Ro - bin Hood, "Who'll come to my wed - ding?"

Hrn. (sus.)

RAL. *JILL.*

All those who love The blue sky a - bove,

ten.

JILL.

And the green grass to lie up-on. 'Tis bet - ter than bed - ding!

RALEIGH.

CHORUS

O all such are wel - come at Ro - bin Hood's wed - ding. And

O all are wel - come all are wel - come.

Tutti.

HAL.

who'll tie the lov - er's knot At Ro - bin Hood's wed - ding?

f Str. *pp*

Hrn. (sus.)

FRIAR TUCK.

"I," said the Friar, "And I'll lead the choir,"

ten.

FRIAR.

Quoth Fri - ar Tuck to Ro - bin Hood at Ro - bin Hood's wed - ding.

p *pp*

RALEIGH.

CHORUS

Quoth Friar Tuck to Ro-bin Hood at Ro-bin Hood's wed-ding. And

Quoth Fri - ar Tuck to Ro - bin Hood.

The Chorus section consists of two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Tutti.

BAL.

wholl be the groom his man At Ro-bin Hood's wed-ding.

mf Str. *pp*

Hrn. (sus.)

The BAL. section includes a vocal line and piano accompaniment. The piano part is marked with *mf* for the strings and *pp* for the horn. The horn part is indicated as *Hrn. (sus.)*. The piano accompaniment continues with the eighth-note pattern.

BIG JOHN.

"I," said Big John, "My Lin-coln Ill don,"

ten.

The BIG JOHN. section features a vocal line and piano accompaniment. The piano part is marked with *ten.* (tension). The piano accompaniment continues with the eighth-note pattern.

BIG J.

Quoth Big- John to Ro-bin Hood At Ro-bin Hood's wed-ding.

The BIG J. section includes a vocal line and piano accompaniment. The piano part is marked with *p* (piano). The piano accompaniment continues with the eighth-note pattern.

* (A cut is usually made from here to letter E.) *

RALEIGH.

CHORUS.

Quoth Little John to Robin Hood at Robin Hood's wedding. And

Quoth Lit - - tle John to Ro - bin Hood.

Tutti.

BAL.

wh'ill kill the ven-i-son At Robin Hood's wedding?

mf Str. *pp*

Hrn. (sus.)

WILL SCARLETT.

RAL.

"I," said stout Will, "A deer I will kill,"

W. S.

Quoth Scarlett un - to Robin Hood At Robin Hood's wedding.

RALEIGH.

CHORUS. *f* Quoth Scarlett un - to Ro-bin Hood At Ro-bin Hood's wed-ding. And

Quoth Scar - - lett un - - to Ro - bin Hood.

The first system of music includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Quoth Scarlett un - to Ro-bin Hood At Ro-bin Hood's wed-ding. And'. The piano accompaniment consists of chords and moving lines in both hands.

Tutti.

RAL. who'll sing the sup-per song At Ro-bin Hood's wed - ding?

mf Str. *pp*

Hrn. (sus.)

The second system features a vocal line with the lyrics 'who'll sing the sup-per song At Ro-bin Hood's wed - ding?'. The piano accompaniment includes a string section marked *mf* and a horn part marked *pp* with a suspension symbol.

ALLAN-A-DALE.

RAL. Quoth Al-lan - a - Dale, "I will, with - out fail,"

ten.

The third system has a vocal line with the lyrics 'Quoth Al-lan - a - Dale, "I will, with - out fail,"'. The piano accompaniment includes a tenor part marked *ten.* and a bass line with a 7-measure rest.

ALLAN. Quoth Al-lan un - to Ro-bin Hood At Ro-bin Hood's wed - ding.

The fourth system features a vocal line with the lyrics 'Quoth Al-lan un - to Ro-bin Hood At Ro-bin Hood's wed - ding.'. The piano accompaniment includes a tenor part marked *p* and a bass line with a 7-measure rest.

RALEIGH.

CHORUS.

Quoth Al-lan un-to Ro-bin Hood At Ro-bin Hood's wed-ding. And

Quoth Al-lan un-to Ro-bin Hood.

Tutti.

RAL. who'll give the bride a-way At Ro-bin Hood's wed-ding?

mf Str. *pp*

Hrn. (sus.)

WILKINS.

RAL. "I," said the King, "My Queen, too, I bring.

ten.

WILK: Quoth Richard un-to Ro-bin Hood At Ro-bin Hood's wed-ding.

p

RALEIGH.

CHORUS. *f* Quoth Richard un - to Ro-bin Hood At Ro-bin Hood's wed - ding. And

f Quoth Rich - ard un - - to Ro - bin Hood.

Tutti.

RAL. *F* who'll dance with Ro-bin Hood At Ro-bin Hood's wed - ding?

mf Str. *pp*

Hrn. (sus.)

RAL. **BESSIE.** "I," said his bride, "I'll dance by thy side."

pp *ten.*

BES. Quoth Ma-ri-on to Ro-bin Hood At Ro-bin Hood's wed - ding.

CHORUS.

f Quoth Ma-ri-on to Ro-bin Hood At Ro-bin Hood wed.ding. Then

f Quoth Ma - ri - on to Ro - bin Hood. Then

CHO.

fff *pomposo* God save the King, And God save the Queen!

fff God save the King, And God save the Queen!

fff *pomposo*

Tutti.

CHO.

And let us all sing And dance on the

And let us all sing And dance on the

CHO. green, In me-mo-ry of Ro-bin Hood, In me-mo-ry of Ma-ri-
 green, In me - - mo - ry of Ro - - bin Hood And

Str. Fl. & Ob.

CHO. And all the mer-ry men and maids Who danced at their wed-ding.
 all the mer - - ry men Who danced at their wed - ding.

Tpts.

CHO. With a hey! With a hey! With a
 With a hey! With a hey!

BESSIE & MAY QUEEN.

fff

With a

RALEIGH.

fff

With a

WILKINS.

fff

With a

cresc. molto

fff

With a

hey!

fff

CHO.

With a hey!

With a

rall.

sempre cresc.

Brass.

BESSIE & MAY QUEEN.

hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

fff Tutti.

BES.
MAY Q.

RAL.

WILK.

CHO.

jol - ly, jol - ly Ro - bin, Thou't wear a crown a

BES.
MAY Q.

RAL.

WILK.

CHO.

king may ne - ver see!

Allegro brillante

king may ne - ver see!

Allegro brillante
DANCE.

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. An *accel* marking is present in the final measure of the system.

Second system of musical notation, piano accompaniment. It consists of two staves. The bass line has a consistent eighth-note pattern. The treble line has a melodic line with some slurs. The lyrics "ler" and "an" are written below the treble staff.

Third system of musical notation, piano accompaniment. It consists of two staves. The bass line continues with eighth notes. The treble line has a melodic line with slurs. The lyrics "do" and "Timp." are written below the staves.

Fourth system of musical notation, piano accompaniment. It consists of two staves. The bass line has a melodic line with slurs. The treble line has a melodic line with slurs. A *ff* marking is present in the second measure.

Fifth system of musical notation, piano accompaniment. It consists of two staves. The bass line has a melodic line with slurs. The treble line has a melodic line with slurs. A *pizz.* marking is present in the third measure, and an *arco* marking with "long pause" is present in the fourth measure. A *ff* marking is present in the fifth measure. The system ends with a double bar line.

A Princess of Kensington

A COMIC OPERA, IN THREE ACTS

LYRICS BY
BASIL HOOD



MUSIC BY
EDWARD GERMAN



VOCAL SCORE

PIANOFORTE SOLO

VOCAL SCORE (Concert Version)

LIBRETTO



A SPRIG OF ROSEMARIE. (In D, E flat, and F.)

FOUR JOLLY SAILORMEN. (In C and D.)

TWIN BUTTERFLIES.

WHERE HAVEN LIES.

OH, WHAT IS WOMAN'S DUTY.

THE HAPPY MEAN.

HE WAS A SIMPLE SAILORMAN.

SEVEN O'CLOCK IN THE MORNING. (Duet.)

FOUR JOLLY SAILORMEN. (Quartet.)

WHO THAT KNOWS HOW I LOVE YOU. (Sextet.) Octavo.



LANCERS Arranged by DAN GODFREY.



SELECTION FOR THE PIANOFORTE Arranged by DAN GODFREY.
(Also for Full and Small Orchestra, Military Band, and Brass Band.)



CHAPPELL & CO. Ltd. 50, NEW BOND STREET, LONDON, W.1
NEW YORK — SYDNEY

TOM JONES

A Comic Opera in Three Acts

Founded on Fielding's Novel by A. M. THOMPSON and ROBERT COURTNEIDGE

LYRICS BY

CHAS. H. TAYLOR

MUSIC BY

EDWARD GERMAN

VOCAL SCORE
VOCAL SCORE (Concert Version)

PIANOFORTE SOLO
LIBRETTO



DREAM O' DAY JILL. (In E flat and F.)

WALTZ SONG. (In C and D.)

TO-DAY MY SPINET. (In F and B flat.)

BY NIGHT AND DAY. (In E flat and F.)

ON A JANUAIRY MORNING.

WEST COUNTRY LAD.

IF LOVE'S CONTENT.

THE GREEN RIBBON.

WE REDCOAT SOLDIERS SERVE THE KING.

MADRIGAL (HERE'S A PARADOX FOR LOVERS). Octavo.



H. M. HIGGS' PIANOFORTE SELECTION.

Also for Full and Small Orchestra, Military Band, and Brass Band.



VALSE Arranged by LEONARD WILLIAMS

LANGERS Arranged by LEONARD WILLIAMS

Also for Full and Small Orchestra.



THREE DANCES (Pianoforte Solo) Arranged by the COMPOSER

Also for Full and Small Orchestra, Military Band, and Brass Band.

CHAPPELL & CO. Ltd.

50 NEW BOND STREET, LONDON, W.1
NEW YORK · TORONTO · SYDNEY · PARIS

THE REBEL MAID

A Romantic Light Opera.

Book by
ALEX. M. THOMPSON and GERALD DODSON.

Lyrics by
GERALD DODSON.

Music by
MONTAGUE F. PHILLIPS.



Vocal Score (Complete.)
Vocal Score (Concert Version.)

Separate VOCAL NUMBERS may be had as follows:

THE FISHERMEN OF ENGLAND (In B \flat and C)

SAIL MY SHIPS

ARE MY LANTERNS SHINING?

WHEN A DREAM OF LOVE YOU CHERISH

THE OLD-FASHIONED CLOAK

HOME AGAIN

SHEPHERDESS AND BEAU BROCADE. (Quartet) S.A.T.B.

HOW STRANGE THIS TUMULT. (Madrigal) S.A.T.B

WISDOM AND FOLLY. (Unaccompanied Madrigal) S.A.T.B.

PIANOFORTE ARRANGEMENTS.

THE REBEL MAID VALSE

THE REBEL MAID GAVOTTE

THE REBEL MAID SELECTION

FOUR DANCES from "The Rebel Maid." (Arranged by the Composer).

CHAPPELL & CO., LTD.,
50, NEW BOND STREET, LONDON, W. 1.
NEW YORK. SYDNEY.

And may be had of all Music Sellers.

No. 213

2961 35