

No 16.

FINALE.- ACT II.

Andante.

Piano.

p con espress.

SOPHIA.

p semlice

pp

Love mak-eth the heart— a gar - den fair,— (With a hey— der-ry down, with a

SOPH.

p

pp

der-ry down)—— And beau-ti - ful thoughts are the blos - soms there,— (With a

SOPH.

p

pp

hey—der-ry down, with a der-ry down)—— Gard-ner Love,— and he sing-eth a - song (With a

SOPH.

hey — der . ry down, with a der . ry down — As he tend . eth, he tend . eth it

p

SOPH.

all — day long. — With a hey — der . ry down, with a

pp

SOPH.

der . ry down. —

CHO.

Hey der . ry down, *pp* Hey der . ry down a. *pp*

Hey der . ry down a.

SOPH.

But one day the gar . den a cold wind sears, — With a

pp

SOPH. hey - der - ry down, with a der - ry down In vain - you wa - ter it

CHO. Hey der - ry down a der - ry down a

Hey der - ry down a der - ry down a

The first system of music includes a Soprano line with lyrics, a Chorus line with lyrics and a *ppp* dynamic marking, and a Piano accompaniment with treble and bass staves.

SOPH. with your tears. With a hey - der - ry down, with a

CHO. Hey der - ry

Hey der - ry

The second system continues the musical score with Soprano, Chorus, and Piano parts. The Chorus part has a *ppp* dynamic marking.

SOPH. der - ry down Ev - ry blos - som it - droop - eth its head - With a

CHO. down a der - ry down a

down a der - ry down a

The third system concludes the musical score with Soprano, Chorus, and Piano parts. The Chorus part has a *ppp* dynamic marking.

SOPH. hey — der - ry down, with a der - ry down — All are with - erd, are with - erd, and

CHO. Hey der - ry down a der - ry down a

Hey der - ry down a der - ry down a

SOPH. Love is dead. — With a hey — der - ry down, with a der - ry down. Hey der - ry

CHO.

SOPH. down, Hey der - ry down! —

CHO. Hey der - ry down, a der - ry down, der - ry down! Hey der - ry down, a der - ry down, der - ry down!

dim. sempre ppp

Exit SOPHIA.

Allegro agitato.
Enter WESTERN excitedly.

Piano accompaniment for the first system, measures 180-184. The music is in 3/4 time with a key signature of two flats. It features a driving melody in the right hand and a rhythmic accompaniment in the left hand.

Piano accompaniment for the second system, measures 185-189. The music continues with the same driving melody and rhythmic accompaniment.

WEST. WESTERN.

Where be my

Vocal line and piano accompaniment for the third system, measures 190-194. The vocal line begins with a rest, followed by the lyrics "Where be my". The piano accompaniment continues with the same driving melody.

WEST.

daugh - ter? Mar - ry! I'll teach her. Where _____ be she?

Vocal line and piano accompaniment for the fourth system, measures 195-199. The vocal line continues with the lyrics "daugh - ter? Mar - ry! I'll teach her. Where _____ be she?". The piano accompaniment continues with the same driving melody.

PARTRIDGE.

Enter TOM from room.

WEST.

There _____ with - in that room.

Vocal line and piano accompaniment for the fifth system, measures 200-204. The vocal line begins with a rest, followed by the lyrics "There _____ with - in that room.". The piano accompaniment continues with the same driving melody.

TOM. WESTERN. *p* *f*

Squire Wes-tern! Tom Jones! Now I've caught her! I

WEST. TOM.

want my daugh-ter. I have not seen her.

WEST. WESTERN.

Come!— she is in here. Come!—

WEST.

WEST. Moderato.

Giacoso.

CHO. Ha Ha ha ha ho ho ho ho! A ve - ry fine im - brog - li - o! "The
Ha Ha ha ha ho ho ho ho! A ve - ry fine im - brog - li - o! "The

CHO. clue I hold," and ov - er rolled, Sir An - Sir An - to - ny Row - ley O!
clue I hold," and ov - er rolled, Sir An - Sir An - to - ny Row - ley, Heigh

CHO. Ah! Ha ha ha ha ho
ho! Sir An - to - ny Row - ley O! Ha ha ha ha ho

CHO. ho ho ho! A ve - ry fine im - brog - li - o! "The
ho ho ho! A ve - ry fine im - brog - li - o! "The

CHO. clue I hold," And ov - er rolled Sir An - to - ny, An - to - ny,

CHO. An - to - ny, An - to - ny, An - to - ny Row - ley O!

An - to - ny, An - to - ny, An - to - ny Row - ley O!

CHO.

Allegro moderato.

LADY B. to TOM.

Lady B. I know your se - cret now, You

meno mosso molto rall:

pp

Lady B.

look for one a - bove — you. O poor un - hap - py boy, To

Lady B.

be the bro - ken toy — Of one who does not love — you, who

Lady B.

TOM. Lady B.

does not love you. 'Tis false, I vow 'tis false. Ay, false is she I vow. When

Lady B.

e - vil fate be - tide — you To turn and fly, Your

Lady B.

love were I, My place should be be - side you

a tempo

Lady B. Your love were

TOM. Ah! say not so. I know she loves me, tho' Our part - ing may

cantabile

mf a tempo

Lady B. I. Did

TOM. be per - chance for ev - er, And will for - get me nev - er, Our

Lady B. e - vil fate be - tide, And all the world de - ride, Still

TOM. part - ing be per - chance for ev - er, She will for -

Lady B. would I fly to take my place be - side you, Your own true

TOM. - get, for - get, me nev - er, My own true

p

Lady B. *rit.* *a tempo*
 love were I.
 TOM. *rit.* *a tempo*
 love is she.
 UNIS.
 CHO. The maid en who is fond and true, and faith-ful to her love, will

rit. *a tempo*
cantabile

CHO. ev - er stand be - side him, What - ev - er may be - tide him, And

CHO. with her cheer - ing pres - ence wak - en hope a - new.

CHO. with her cheer - ing pres - ence wak - en hope a - new.

Lady B. For-get, for-get you ev-er met This maid false-heart-ed, To

TOM.

CHO. A-wak-en hope a-new, a-wak-en hope, a-wak-en hope, a-wak-en

pp A-wak-en hope a-new. The

Lady B. turn and fly, Your love were I,

TOM. She loves me still, She

CHO. maid-en who is fond and true, true,

hope. The maid-en who is

rit:

Lady B. My place should be be - side you.

TOM. loves me still.

CHO. fond and true Will ev - er stand be - side

fond and true Will ev - er stand be - side

Grandioso.

Lady B. *ff* Your own, your own true

TOM. *ff* She loves, she loves me

CHO. *ff* him, The maid - en who is fond and true, and faith - ful to her love, Will

him, The maid - en who is fond and true, and faith - ful to her love, Will

Grandioso.

ff

Lady B. love, Your own — true — love were I, Did

TOM. though our part - ing may be for ev - er, Our

CHO. ev - er stand be - side him, What - ev - er may be - tide him, Will

ev - er stand be - side him, What - ev - er may be - tide him, Will

Lady B. e - vil fate be - tide, — And all the world de - ride, — Still

TOM. part - ing be per - chance — for ev - er, She will for -

CHO. ev - er stand be - side, — Though all the world de - ride, — And

ev - er stand be - side, — Though all the world de - ride, — And

largamente

largamente

Lady B. would I fly To take my place be - side you, Your own true love — were

TOM. - get, for - get me — nev - er, My own true love — is

CHO. with her cheer - ing pres - ence wak - en hope, — a - wak - en hope — a -

with her — cheer - ing — pres - ence a - wak - en hope — a -

Allegro martiale.

Lady B. I.

TOM. she.

CHO. - new.

- new.

Allegro martiale.

OFFICER.(to Tom)

OF. A toss — for fic - kle maids! Their coin has not the

OF. pro - per ring; Cry fie on them for sor - ry sor - ry jades, And be a

OF. sol - dier, — a sol - dier of the King.

TOM.(spoken) Aye! that will I!

TOM.

Allegro moderato.

'Tis

TOM. bet - ter to lie in a ditch, I swear, With your wea - zen neat - ly slit, Than

TOM. eat your heart out in des-pair For a heart-less jilt Who does not care a

TOM. jot for it.

CHO. A jot for it, Who does not care a jot for it!

A jot for it, Who does not care a jot for it!

TOM. 'Tis bet-ter to love and march a-way, Or

TOM. in a tav-ern sit, And drink good liq- uor all the day, And

TOM.

leave a kiss be - hind to pay the shot for it.

TOM.

Alla marcia.

Ah! For a sol - dier's life is

TOM.

hon - our and glo - ry a - bound - ing, Shri - ll - tongued life And

TOM.

bu - gle for ev - er re - sound - ing. Kiss - me - quick - my - loves in plen - ty,

TOM.

Come ly maids of sweet and twen - ty, Come, come, come, — The

TOM. sol - dier fol - lows the drum, ——— And the lass - es, the lass - es fol - low the

TOM. sol - dier, ——— The lass - es fol - low, fol - low the

CHO. For a sol - dier's life Is hon - our and glo - ry a -

For a sol - dier's life Is hon - our and glo - ry a -

TOM. sol - dier. ———

CHO. - bound - ing, Shrill - tongued fife, ——— And bu - gle for ev - er re - sound - ing.

- bound - ing, Shrill - tongued fife, And bu - gle for ev - er re - sound - ing.

TOM.
Kiss me quick my loves in plen-ty, Come-ly maids of sweet and twen-ty,

UNIS.
Kiss me quick my loves in plen-ty, Come-ly maids of sweet and twen-ty,
Ah!

CHO.
Kiss me quick my loves in plen-ty,

TOM.
Come, come, come, — The sol-dier fol-lows the drum.

CHO.
Come, come, come, — The sol-dier fol-lows the drum.

Recit. TOM. (to Partridge) Say what have you there?

a tempo PARTRIDGE. (spoken) A lady's muff

Andantino.
p

TOM. *dim.*
 I seem to know it, Ah! me, — and yet, and yet — it

contenezza.

TOM. *(Suddenly and excitedly.)* **Allegro.**
 can - not be, The pa-per that is pinned there-on! What writ-ing bears it?

Molto Allegro.

a tempo

TOM. **HOSTESS.**
 So-phi-a Wes-tern! 'Tis the young la-dy's who hath late-ly gone — a -

HOST. **TOM. (to Partridge)**
 - way Fool! Fool! Now am I un-done! Say where is she?

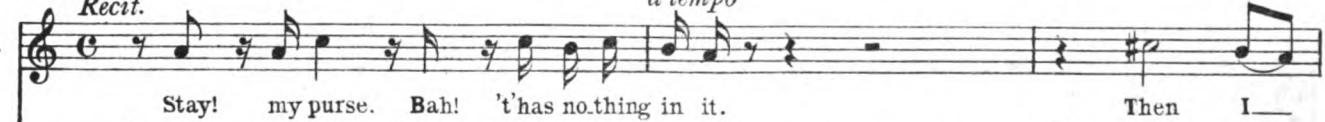
TOM. 

CHO.  Good




TOM.  hor ses, quick, Come, let's be - gone!



TOM. *Recit.*  Stay! my purse. Bah! 't'has no thing in it. Then I

a tempo



 go a - foot.



(aside) to TOM.

Lady B. I must not lose him yet. You are em - bar - rass'd;

The first system of the score features a vocal line for Lady B. and a piano accompaniment. The vocal line begins with a fermata and the instruction '(aside)'. The lyrics are 'I must not lose him yet.' followed by 'You are em - bar - rass'd;'. The piano accompaniment starts with a piano (pp) dynamic and includes a triplet of eighth notes in the right hand.

Lady B. I am in your debt, Aye that and deep - ly.

amoroso

The second system continues the vocal line for Lady B. with the lyrics 'I am in your debt, Aye that and deep - ly.' The tempo/mood is marked 'amoroso'. The piano accompaniment features a triplet of eighth notes in the right hand.

Lady B. Pray com - mand me. I go to Lon - don al - so, And my

Allegro.

The third system shows Lady B. singing 'Pray com - mand me. I go to Lon - don al - so, And my'. The tempo is marked 'Allegro.'. The piano accompaniment includes a section with a piano (pp) dynamic and a section with a forte (f) dynamic.

Lady B. coach is at your ser - vice; — Lend me — your kind pro - tec - tion. Ah!

TOM.

The fourth system concludes Lady B.'s part with the lyrics 'coach is at your ser - vice; — Lend me — your kind pro - tec - tion. Ah!'. The piano accompaniment continues with a steady rhythmic pattern.

TOM. Ma - dam, How can I thank you? Come! — Who knows? my luck may

ff Recit.

The fifth system begins with TOM. singing 'Ma - dam, How can I thank you? Come! — Who knows? my luck may'. The tempo/mood is marked 'ff Recit.'. The piano accompaniment features a forte (f) dynamic.

a tempo *rit*

TOM. turn. If not I'll go for a soldier.

CHO. His luck may turn, his luck may

His luck may turn, his luck may

a tempo *rit.* *P a tempo*

CHO. turn, If not he'll be a sol - dier, a

turn, If not he'll be a sol - dier, a

Lady B. & TOM. *rit.* For the

CHO. sol - dier, For the

sol - dier, For the

rit.

Pesante.

Lady B. *ff* sol - dier's life is hon - our and glo - ry a - bound - ing,

TOM. *ff* sol - dier's life is hon - our and glo - ry a - bound - ing,

CHO. *ff* sol - dier's life is hon - our and glo - ry a - bound - ing,

ff sol - dier's life is hon - our and glo - ry a - bound - ing,

Lady B. Shrill - tongued fife, and bu - gle for ev - er re - sound - ing, 2/4

TOM. Shrill - tongued fife, and bu - gle for ev - er re - sound - ing, 2/4

CHO. Shrill - tongued fife, and bu - gle for ev - er re - sound - ing, 2/4

Shrill - tongued fife, and bu - gle for ev - er re - sound - ing, 2/4

Lady B. *p*
Ah!

TOM.

CHO. *p unis.*
Kiss - me - quick - my - loves in plen - ty, Come - ly maids of sweet and twen - ty,
Ah!

p
Kiss - me - quick - my - loves in plen - ty,

Lady B. *f*
Come, The sol - dier fol - lows the drum, And the

TOM. *f*
Come, The sol - dier fol - lows the drum, And the

CHO. *f*
Come, come, come, The sol - dier fol - lows the drum, And the

Come, come, come, The sol - dier fol - lows the drum, The

Lady B. *animato.*
 lass - es, the lass - es fol - low the sol - - - dier. The sol - dier's

TOM.
 lass - es, the lass - es fol - low the sol - - - dier. The sol - dier's

CHO.
 lass - es, the lass - es fol - low the sol - - - dier. The sol - dier's

lass - es, the lass - es fol - low the sol - - - dier. The sol - dier's

animato

Lady B.
 life is one of ea - sy glo - ry. The sol - dier's life is praised in

TOM.
 life is one of ea - sy glo - ry. The sol - dier's life is praised in

CHO.
 life is one of ea - sy glo - ry. The sol - dier's life is

life is one of glo - ry. The sol - dier's life is

sempre staccato.

Lady B. song and sto-ry, The sol - dier talks of vic - to -

TOM song and sto-ry, The sol - dier talks of vic - to -

CHO. praised in song and sto-ry, The sol - dier talks of vic - to -
The sol - dier talks of vic - to -

praised in song and sto-ry, The sol - dier talks of vic - to -

Lady B. - ry, The din of can-nons rat-tle, The sound of drum, -

TOM - ry, The din of can-nons

CHO. - ry The din of can-nons rat-tle, The sound of drum, The din of can-nons
- ry

- ry, The din of can-nons rat-tle; The sound of drum, The din of can-nons

Lady B. Then, hey for the life of a sol -

TOM. rat-tle, the sound of drum. Then, hey for the life of a sol -

CHO. rat-tle, the sound of drum. Then, hey for the life of a sol -

Più vivo.

Lady B. - dier! and march, and march a -

TOM. - dier! and march, and march a -

CHO. - dier! and march a - way, and march a - way, a -

Lady B.
- way, Ah! And

TOM.
- way, March a - way, and march a - way, and march a - way, and march a - way, And
Ah!

CHO.
- way, March a - way, and march a - way, and march a - way, and march a way, And
- way, March a - way, and march a - way, and march a - way, and march a - way, And

Lady B.
march a - way, and march *ff*

TOM.
march a - way, and march *ff*

CHO.
march a - way, and march *ff*
march a - way, and march

Lady B.
TOM.
CHO.

a way.
a way.
way.
a way.

animato

This section contains the vocal parts for Lady B., TOM., and the CHO. Each part has a vocal line and a piano accompaniment line. The lyrics are "a way." The piano accompaniment includes dynamic markings like *f* and *animato*.

A single piano accompaniment staff with treble and bass clefs, showing a melodic line in the treble and a more rhythmic line in the bass.

A piano accompaniment staff with treble and bass clefs, featuring chords and melodic fragments.

A piano accompaniment staff with treble and bass clefs, ending with a double bar line and a fermata. The word "FINE" is written vertically at the end of the staff.

Nº 17.

INTRODUCTION TO ACT III.

MORRIS DANCE & GAVOTTE.

Allegro.

The musical score is written for piano in 2/4 time, G major, and is marked 'Allegro'. It consists of five systems of piano accompaniment. The first system begins with a dynamic marking of *f* and accents (*V*) above the right hand. The second system continues with accents (*V*) above the right hand. The third system features a large slur over the right hand. The fourth system is labeled 'DANCE.' and includes dynamic markings of *f* and *p*. The fifth system concludes with an accent (*V*) above the right hand. The score is written for piano with treble and bass staves.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes dynamic markings of *sf* and *p*. The right hand plays a melodic line with slurs, while the left hand provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures. It includes accents (*>*) over certain notes in the right hand.

Third system of musical notation, featuring a dense melodic passage in the right hand with many slurs and accents, and a corresponding accompaniment in the left hand.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes. The right hand has a series of slurred notes, and the left hand has a steady accompaniment.

Fifth system of musical notation, including the instruction *(Repeat 8^{ve} higher.)* above the staff. The music features a *p* dynamic marking and a melodic line in the right hand.

Sixth system of musical notation, concluding the piece with a final melodic phrase in the right hand and a corresponding accompaniment in the left hand.

The first system of music consists of two staves. The treble staff contains a series of chords, many with accents (>) above them. The bass staff provides a harmonic accompaniment with chords and some moving lines. A forte (*f*) dynamic marking is present at the beginning.

repeat 8^{va} higher.

The second system features a melodic line in the treble staff with slurs and a piano (*p*) dynamic marking. The bass staff continues with a steady accompaniment of chords.

The third system includes a repeat sign in the middle of the treble staff. The bass staff has a forte (*f*) dynamic marking. The music continues with chords and some melodic fragments.

The fourth system begins with a piano (*p*) dynamic marking. It contains various musical notations including slurs, accents, and dynamic markings like *f* and *mf*.

Piu vivo.

The fifth system is marked *Piu vivo.* and features a more active melodic line in the treble staff with slurs and accents. The bass staff has a forte (*f*) dynamic marking.

meno mosso.

The sixth system concludes with a *meno mosso.* marking. The music is characterized by chords and some melodic lines in both staves.

Glass of

p

Curtain.

rall.

p

GAVOTTE.

fash - ion, Mould of form, Ac - me of e - le - gance, Height of gen - til - i - ty, — Mo - dish

Town and eke Ar - ca - dia, These art thou. O Ran - e - lagh. Mark our airs, our con - ver -

p

- sa - tion, Cut of coat and hang of gown; Each of

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "- sa - tion, Cut of coat and hang of gown; Each of". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

of the them an ed - u - ca - tion In the man - ners of the

The second system continues the musical score. The vocal line lyrics are: "of the them an ed - u - ca - tion In the man - ners of the". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Town. Glass of fash - ion. Mould of form, Ac - me of

pp

The third system concludes the musical score on this page. The vocal line lyrics are: "Town. Glass of fash - ion. Mould of form, Ac - me of". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the left hand.

e - le - gance, Height of gen - til - i - ty; — Mo - dish Town and — eke Ar -

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "e - le - gance, Height of gen - til - i - ty; — Mo - dish Town and — eke Ar -". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

These art - ca - dia. These art thou — O — Ran - e - lagh.

sostenuto
mf

This system contains the next two staves of music. The vocal line continues with lyrics: "These art - ca - dia. These art thou — O — Ran - e - lagh.". The piano accompaniment includes dynamic markings: *sostenuto* and *mf*.

This system shows the piano accompaniment for the third system of music, consisting of two staves with chords and melodic lines.

This system shows the piano accompaniment for the fourth system of music, consisting of two staves with chords and melodic lines.

pp

Glass of fash - ion, — Mould of

pp

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It begins with a rest for two measures, then enters with the lyrics 'Glass of fash - ion, — Mould of'. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords. The dynamic marking *pp* (pianissimo) is placed above the vocal line and below the piano accompaniment.

form, Ac - me of e - le - gance, Height of gen - ti - i - ty, Mo - dish

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'form, Ac - me of e - le - gance, Height of gen - ti - i - ty, Mo - dish'. The piano accompaniment continues with its rhythmic accompaniment. The dynamic marking *pp* is present in the piano part.

rall. molto Ran - e - lagh.

Town and — eke Ar - ca - dia. — These art thou — O — Ran - e - lagh.

rall. molto *pp*

The third system concludes the piece. The vocal line has the lyrics 'Town and — eke Ar - ca - dia. — These art thou — O — Ran - e - lagh.' and ends with a fermata. The piano accompaniment also concludes with a fermata. The dynamic marking *pp* is present in the piano part. The tempo marking *rall. molto* (rallentando molto) is indicated above the vocal line.

No 18.

SONG.— (Honour) and MALE CHORUS.

Allegro a la Valse.

Honour.

Brillante.

Piano.

Con spirito.

HON.

1. All for a green rib - bon She walked to the
 2. All for her two brown eyes A lad at the
 3. All for a lad's ask - ing She stole from the

HON.

Fair, As a May morn - ing ear - ly Broke crim - son and pear - ly, And the
 Fair, Said: "I'll buy you a fair - ing, A fal - lal for wear - ing, If you'll
 Fair, And he spoke her so straight - ly, She, won - der - ing great - ly, Fell a -

HON. lark sang ti - ra li - ra High up in the air
 dance with me a mea - sure, The fid - dler waits there"
 blush - ing, but she gave him Her heart then and there.

CHO All for a green
 All for a green
 All for a green

Ah!

pp

HON. All for a rib - bon to tie in her

CHO rib - bon She walk'd to the Fair.
 rib - bon She danced at the Fair.
 rib - bon He bought at the Fair.

pp

HON. *rit.* *con grazia*
 hair. Ah! Well may

CHO.

HON. men— make jol-ly O O'er maid - - ens and— their fol-ly O!

CHO.

HON. *Animato* *molto rall.* *f a tempo*
 All for a green— rib— bon to tie in her hair.— Well, well,

CHO. Well, well,

Animato *molto rall.* *f a tempo*

HON. *a tempo*
 well may men make jol - ly O! All for a green rib - bon to tie in her

CHO.
 well may men make jol - ly O! Fal la la la la la
 men make jol - ly O! Fal la la la la la

sf p pp a tempo

1. & 2.

HON.
 hair.

CHO.
 la.
 la.

f

1. & 2. last. *accel.*

HON.
 hair To tie in her hair.

CHO.
 la la la la la.
 la la la la la.

sf p DANCE.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes dynamic markings *f* and *p*. The system concludes with a first ending (1.) and a second ending (2.) marked with repeat signs.

Third system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The treble staff features a prominent melodic line with slurs, and the bass staff continues the accompaniment.

Fourth system of musical notation, marked with a pianissimo (*pp*) dynamic. The treble staff has a melodic line with slurs, and the bass staff provides accompaniment.

Fifth system of musical notation, continuing the melodic and accompanimental lines from the previous system.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). Dynamics: *f* (forte) and *rit.* (ritardando). The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Treble clef, key signature changes to two flats (Bb and Eb). Dynamics: *p* (piano). The bass line continues with eighth-note accompaniment.

HON. *p* Well may

CHO. *p* Well may

First vocal entry for the Honors and Chorus. The vocal lines are in treble clef with a key signature of two flats. The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment. Dynamics: *p* (piano).

HON. men — make jol - ly O O'er maid - - ens and — their

CHO. men — make jol - ly O O'er maid - - ens and — their

Second vocal entry for the Honors and Chorus. The vocal lines are in treble clef with a key signature of two flats. The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment.

HON. fol-ly O! All, for a green rib-bon to tie in her hair Well,

CHO. fol-ly O! Well

fol-ly O! Well

HON. well, well may men make jol-ly O! And all for a green rib-bon to *a tempo*

CHO. well, well may men make jol-ly O! Fal la la la *a tempo*

may men make jol-ly O! Fal la la la *a tempo*

HON. tie in her hair To tie in her hair.

CHO. la la la la la la la.

la la la la la la la.

pp a tempo *sf*

Nº 19.

SONG.-(Tom.)

"A FOUNDLING BOY."

Allegro moderato.

Tom. 

Piano. *mf* *Cantabile.* 

TOM. 
1. No care knew I _____ When life be - gan Fair



TOM. 
boy-hood's gifts on me to show'r; A hap - py lad I



TOM. 
played and ran, En - joy - ing ev - 'ry chang - ing hour.



TOM. The gol-den days — that swift-ly sped Were in-no-cent of all al-loy; I

TOM. on-ly wondered when they said I was a lit-tle found-ling boy. I was a

p

colla voce

p

ten.

TOM. lit-tle found-ling boy.

mf

TOM. 2. But as I grew — in youth and pride, And

p

p

TOM

heard it said with cov-ert sneer, Full many a time I turn'd a - side And

TOM

strove to check the ris - ing tear. Un - tu - tored yet, —

TOM

— I felt the sting, And in the midst of ev - 'ry joy I

TOM

knew it was a shame - ful thing To be a found - ling

p *colla voce* *p*

TOM. *ten.*

boy, to be a found - ling boy.

TOM. *f Risoluto.*

3. When

TOM. *p*

man-hood came it ill had fared With a - ny man who flung the taunt, But

TOM. *f*

love came in And, hap-less, bared The gris - ly spec-tre grim and

TOM. *p* *Meno mosso.*
 gaunt. Ah! I dared to love, and so be-came An

TOM. *rit.* *p* *Meno mosso.*
 out-cast, pure mis-for-tune's toy, Pos-ses-sing nought be-yond the

TOM. *rit.* *pp*
 name — They gave a lit-tle found-ling boy. They gave a lit-tle found-ling

TOM. *ppp*
 boy.

No. 20.

BARCAROLLE.— (Trio Female Voices and Chorus)

RECIT and WALTZ SONG.— (Sophia.)

Allegro moderato. *p With spirit.*

1st Soprano. *p* Be - guile, be-guile with mu - sic sweet The

2nd Soprano and Contralto. *p* Be - guile, be-guile with mu - sic sweet The

Piano. *mf*

1st Sop. charm - èd hour of night; And pile, oh, pile At Beau - ty's feet Fair

2nd Sop & Cont. of night, charm - èd hour of night; And pile, oh, pile At Beau - ty's feet Fair

1st Sop. flow'rs for her de - light. E'en as the birds in yon - der

2nd Sop & Cont. flow'rs for her de - light, de - light. E'en as the birds in yon - der

flow'rs for her de - light.

1st Sop. grove At - tune their notes for ears - po -
 2nd Sop. & Cont. grove At - tune their notes for ears - po -
 The birds, the birds in yon - der grove

1st Sop. - lite So let the songs we
 2nd Sop. & Cont. - lite So let the
 for ears po - lite So let the songs we

1st Sop. sing of love Be on - ly such as
 2nd Sop. & Cont. sing of love Be on - ly such as

1st Sop.
 gen - tle thoughts in - vite, Lest they her
 gen - tle thoughts in - vite, in - - vite, Lest they her

2nd Sop.
 & Cont.
 gen - tle thoughts in - vite, such thoughts in - vite, Lest they her

1st Sop.
 in - no - cence, Lest they her in - no - cence af -

2nd Sop.
 & Cont.
 in - no - cence, in - no - cence af -

1st Sop.
 - fright. Be - guile, be - guile with mu - sic sweet The charm - èd hour of night, And

2nd Sop.
 & Cont.
 - fright. Be - guile, be - guile with mu - sic sweet The charm - èd hour of night, And
 of night, And

(SOPRANI & TEN. SOLO.) Be - guile, be - guile with mu - sic sweet The charm - èd hour of night, And

CHO.
 Be - guile with mu - sic mu - sic sweet The
 Be - guile with mu - sic sweet The

1st Sop.
 pile, o pile At Beau - ty's feet Fair flow'rs for her de - light.
 Fair flow'rs for her de - light, de-light.

2nd Sop & Cont.
 pile, o pile At Beau - ty's feet Fair flow'rs for her de - light.
 pile, o pile At Beau - ty's feet Fair flow'rs for her de - light.

CHO.
 soft and charm - ed hour of night.
 soft and charm - ed hour of night.

1st Sop.
 E'en as the birds in yon - der grove

2nd Sop & Cont.
 E'en as the birds in yon - der grove
 The birds, the birds in yon - der

CHO.
 E'en as the birds in yon - der grove
 The birds in yon - der

1st Sop. At - tune their notes for ears po - lite, So let the
 At - tune their notes for ears po - lite, So let the

2nd Sop. & Cont. grove, for ears po - lite, So let the

CHO. At - tune their notes for ears po - lite, So let the
 grove, So let the songs, So let the

1st Sop. songs we sing of love Be on - ly such as gen - tle thoughts in -

2nd Sop. & Cont. songs we sing of love Be on - ly such as gen - tle thoughts in -

CHO. songs we sing of love Be on - ly such as gen - tle thoughts in -
 songs we sing of love Be Lest they her

1st Sop. - vite, Lest they her in - no - cence Lest
 - vite, in - - vite, Lest they her in - no - cence,
 2nd Sop. & Cont. - vite, Such thoughts in - vite, Lest they her in - no - cence,
 - vite, Lest they her in - no - cence Lest
 CHO. - vite, Such thoughts in - vite, Lest they her in - no - cence,
 in - no - - cence, Lest they her in - no - cence,

1st Sop. they her in - no - cence af - fright, Be - guile, be -
 Be - guile, be -
 2nd Sop. & Cont. in - no - cence af - fright,
 they her in - no - cence Be - guile, be -
 CHO. in - no - cence af - fright, Be - guile, be -
 in - no - cence af - fright, Be - guile, be -

1st Sop. - guile with mu - sic sweet, Be - guile, be - guile, The
 2nd Sop. & Cont. - guile with mu - sic sweet, Be - guile, be - guile, The
 With mu - sic sweet
 CHO. - guile with mu - sic sweet, Be - guile, be - guile, The
 - guile with mu - sic sweet, Be - guile, be - guile, The

1st Sop. *rit.* soft and charm - ed hour of night.
 2nd Sop. & Cont. soft and charm - ed hour of night.
 CHO. soft and charm - ed hour of night.
 soft and charm - ed hour of night.
rit. *molto accel.* *f* *ff*

Allegro risoluto.

CHO. *ff* Hail, Hail! to the Fair! Hail, Hail! to the Fair!

Hail, Hail! to the Fair! Hail, Hail! to the Fair!

CHO. *rall.* Hail! to the Fair! *fff* *a tempo* (Sophia comes down Stage.)

Hail! to the Fair! *fff* *a tempo*

rall. *fff* *marcato*

SO.

SO. RECIT. Which is my own true self,

p

SO. *a tempo*

I, who here to - night Do stand a - mazed To find the world so

f a tempo

SO. *Recit.*

bright? Or she who crept Last night her pil - low to, And

SO. *a tempo*

slept; and wept, The hours al - ter - nate through? Or

pp

SO. *Resoluto*

I, or she, Wak - ing will prove a - non; *accel.* An this a dream be,

fp

S0. *f*
Let the dream go on, go on

S0. *trm trm trm* *Allegro molto. (a la Valse)*
Ah!

S0. *f*
For to - night,

S0. *f*
— for to - night — Let me dream out my dream of de - light, Tra la la — la la la

S0. *rit.*

la la — la la la la — And — purchase of sor-row a mo-ment's re -

S0. *a tempo*

- spite, I am dazed — like a lark that has gazed on the sun in his

S0.

flight. — Let me sing, — Let me sing, — For I wav - er and

S0. *p*

swing be-tween mad-ness and glad-ness to - night. Let me sing, For I

SO.  swing be-tween mad-ness and glad-ness to - night.

SO.  My eyes are daz-zled and dazed with a strange de -

SO.  light. I am dazed like a lark that has gazed on the sun

SO.  in his flight. Ah! Ah! Ah!

SO. *Ah* *Ah*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a melodic line with a long note followed by a run of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

SO. *Ah*

The second system continues the vocal and piano parts. The vocal line has another long note followed by a melodic run. The piano accompaniment continues with similar harmonic patterns.

SO.

The third system shows the vocal line with rests, while the piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

SO. For to - night, for to - night, Let me

The fourth system features the vocal line with the lyrics "For to - night, for to - night, Let me". The piano accompaniment includes dynamic markings such as *f* and *p*.

SO. dream out my dream of de - light, Tra la la — la la la la la — la la

SO. la la — And — pur - chase of sor - row A mo - ment's re - spite I am

rit. *f*

SO. *a tempo* dazed — like a lark that has gazed on the sun in his

a tempo *p*

SO. flight. — Ah — For I

f *p*

SO. wa - ver and swing Be - tween mad - ness and glad - ness to - night, Let me

SO. sing, Ah!

pp *accel.*

SO. 'Twi'xt mad - ness and glad - ness to - night to -

sf *ff*

SO. - night

sf *sf* *sf*

accel.

Allegro ma non troppo.

Sophia.

Honour.

Tom.

Piano.

SOP.

HON.

TOM.

With animation.

Come a - way with me my dea - ry Let us leave the noi - sy
Let to - mor - row morn - ing find us As it dawn - eth dusk and

SOP.

HON.

TOM.

There a
Here ye

town, Of it's ways I'm grown a - wea - ry, Hey for dim - pled dale and down. Hey for
grey, Leav - ing cark - ing care be - hind us O'er the hills and far a - way. And

SOP. *animato*
 wealth of hon - ey'd bliss - es Lie a - wait - ing you and me, Come and
 grow as pale as li - lies; Cheeks a - blush - ing please me best, Come with

HON.

TOM.
 dale and down. Come and
 far a - way. Come, my

SOP.
 we will count with kiss-es, All the miles to Ar - ca - dee, All the
 me, your Am - ar - yl - lis, Gath - er ros - es in the West, Gath - er

HON.
 All the
 Gath - er

TOM.
 we will count with kiss-es, All the miles to Ar - ca - dee, All the
 Sweet my Am - ar - yl - lis, Gath - er ros - es in the West, Gath - er

Broader. *rit.*

SOP. miles — to Ar - ca - dee, — to Ar - ca - dee!
ros - es in the West, in the West.

HON. miles, the miles to Ar - ca - dee, to Ar - ca -
ros - es, ros - es, gath - er ros - es in the

TOM. miles, the miles to Ar - ca - dee, to Ar - ca -
ros - es, ros - es, gath - er ros - es in the

Broader. *rit.*

a tempo giocoso.

SOP. Come, come mer-ri-ly back, back to Som-er-set - sheer.

HON. - dee!
West.

TOM. - dee!
West. Come, come

SOP.

HON. Then Hey! for a shay,

TOM. mer-ri-ly back, Back to Som-er-set - sheer.

SOP.

HON. gal-lop a - way. Or if it please you best my dear, Sad-dle a nag and

TOM. Or if it please you best my dear, Sad-dle a nag and

SOP. Saddle a nag and ride a pil-lion! Ah!

HON. ride a pil-lion, Saddle a nag and ride a pil-lion! Ah!

TOM. ride a pil-lion, Ah!

dim. molto

SOP. Mer-ri-ly, mer-ri-ly, mer-ri-ly *pp* Back, back mer-ri-ly back,

HON. *pp* Back, back mer-ri-ly back,

TOM. *pp* Back, back mer-ri-ly back,

dim. molto

1.

SOP. back to Som-er-set - sheer. Ah!

HON. back to Som-er-set - sheer. Back to Som-er-set, Back to Som-er-set

TOM. back to Som-er-set - sheer. Fal la la la

SOP. Come, come mer-ri-ly back, Back to Som-er-set

HON. Back to Som-er-set - sheer. Come, come mer-ri-ly back, Back to Som-er-set

TOM. la la la Come, come mer-ri-ly back, Back to Som-er-set

2.

SOP. sheer. sheer. Ah!

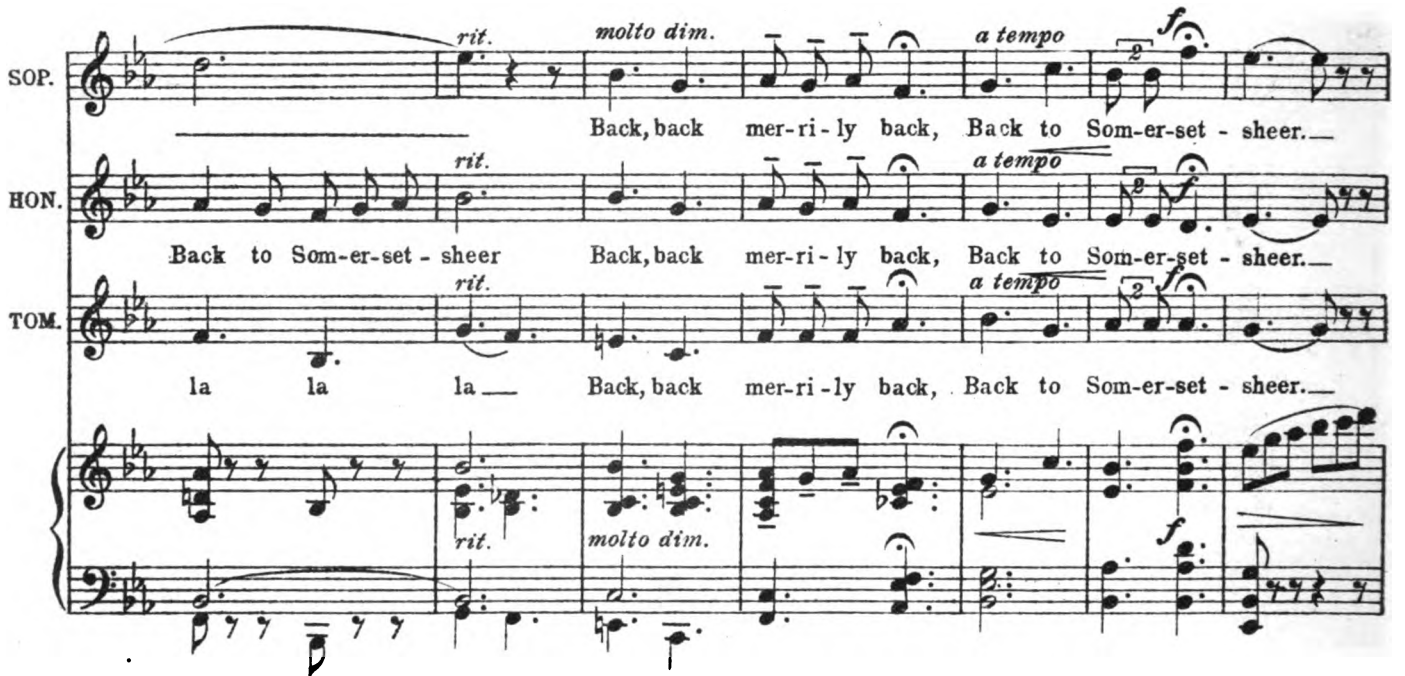
HON. sheer. sheer. Back to Som-er-set, Back to Som-er-set,

TOM. sheer. sheer. Fal la la la

SOP. *rit.* *molto dim.* *a tempo*
Back, back mer-ri-ly back, Back to Som-er-set - sheer.—

HON. *rit.* *a tempo*
Back to Som-er-set - sheer Back, back mer-ri-ly back, Back to Som-er-set - sheer.—


TOM. *rit.* *a tempo*
la la la — Back, back mer-ri-ly back, Back to Som-er-set - sheer.—



DANCE.



pp con grazia



pp

No. 22.

TRIO.- (Honour, Partridge and Gregory.)

Allegro. %

Honour.

Partridge.

Gregory.

Piano.

HON.

1. Says a well-worn Saw, and a deep one, And lov-ers be-lieve it
2. "As you make your bed you must lie there" An-o-ther old Saw doth

PAR.

GRE.

Piano.

HON.

true, That what's e-nough to keep one Is ev-er e-nough for
say. Then do not wake-ful sigh there But mer-ri-ly snore a-

PAR.

GRE.

Piano.

HON. two, Is ev - er e - nough for two.
-way, But mer - ri - ly snore a - way.

PAR. If that be true, E -
And thank - ful be E -

GRE. If that be true, E -
And thank - ful be E -

HON.

PAR. - nough for two Is log - ic - al - ly plen - ty For four, And thus 'Tis
- ter - nal - ly, That straw is cheap and plen - ty, When joys do come Ad

GRE. - nough for two Is log - ic - al - ly, plen - ty For four, And thus 'Tis
- ter - nal - ly, That straw is cheap and plen - ty, When joys do come Ad

HON.

PAR. plain to us We might go on, We might go on, go on, go on, go
lib - i - tum, They may go on, They may go on, go on, go on, go

GRE. plain to us We might go on, We might go on, go on, go on, go
lib - i - tum, They may go on, They may go on, go on, go on, go

rit.

HON. _____

PAR. _____

GRE. _____

on, go on, We might go on to twenty! Ah!
 on, go on, They may go on to twenty! Ah!

on, go on, We might go on to twenty! Ah!
 on, go on, They may go on to twenty! Ah!

sf rit.

Con grazia.

HON. _____

PAR. _____

GRE. _____

Saws, Saws, Wise old Saws, Give them all their due, And

Con grazia.

pp

HON. _____

PAR. _____

GRE. _____

let us pay Res - spect to - day Their an - cient wis - dom to.

HON. Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee;

PAR. Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee;

GRE. Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee;

HON. Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te.

PAR. Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te.

GRE. Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te.

HON. *2. accel.* -te, Nem - i - ne dis - sen - ti - en - - te.

PAR. *accel.* -te, Nem - i - ne dis - sen - ti - en - - te.

GRE. *accel.* -te, Nem - i - ne dis - sen - ti - en - - te.

DANCE.

The first system of musical notation 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 tempo/mood marking *pp delicato* is written in the left margin of the upper staff. The music features a delicate, flowing melody in the right hand and a supporting bass line in the left hand.

The second system of musical notation continues the piece. It features a more complex texture with some chords in the right hand and a steady bass line. A fermata is placed over a note in the right hand towards the end of the system.

The third system of musical notation shows a continuation of the melodic and harmonic development. The right hand has more active passages, while the left hand provides harmonic support with chords and moving lines.

The fourth system of musical notation features a more rhythmic and melodic flow. The right hand has a series of eighth and sixteenth notes, while the left hand has a steady accompaniment.

The fifth system of musical notation concludes the piece. It features a final melodic flourish in the right hand and a concluding bass line in the left hand. The music ends with a final chord in both hands.

No 23.

FINALE—ACT III.

Allegro con spirito.

Piano.

SO. Hark! the mer - ry mar-riage bells: Ding dong ding dong Ding dong ling - a - long

HON. Hark! the mer - ry mar-riage bells: Ding dong Ding dong

TOM. Hark! the mer - ry mar-riage bells: Ding dong Ding dong

SO. Come, you swains and dam - o - sels —

HON. Come, you swains and dam - o - sels Ding dong ding dong Bring the ring a - long

TOM. Come, you swains and dam - o - sels Ding dong Ding dong

SO. Quick! you maids with checks like ros - es, Go you, ga - ther

HON.

TOM.

SO. pret - ty pos - ies; Hale the hap - py man a - long

HON.

TOM. Ding dong ding

SO. Ding - dong.

HON. Bring his wav' - ring mind to rea - son,

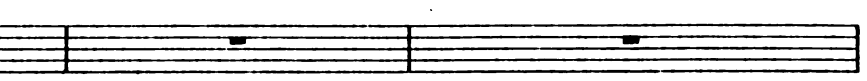
TOM. dong ding ding - a - dong dong.


SO. 


HON. 
Hy - men's nev - er out of sea - son, Wed - ding bells,


TOM. 

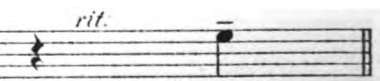


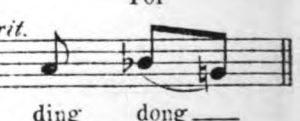
SO. 

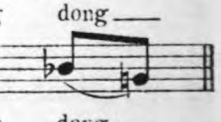
HON. 
wed - ding bells Ring aye the same


TOM. 
Ding dong ding



SO. 
For

HON. 
Ding dong Ding dong ding dong ding dong

TOM. 
dong ding Ding - a - dong dong Ding dong ding dong ding dong



SO. Lord and La - dy, Squire and Dame, Good - man Gos - sip, Hodge and Au - drey.

HON. Ding dong Ding dong

TOM. Ding dong Ding dong

CHO. Lord and La - dy, Squire and Dame, Good - man Gos - sip, Hodge and Au - drey.

Ding dong Ding dong

Ah

SO. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

HON. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

TOM. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

CHO. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

SO. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong, —

HON. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong, —

TOM. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong,

CHO. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong, —

SO. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ring the

HON. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ring the

TOM. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. *Pesante.* Ring the

CHO. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. *ff* Ding dong ding dong. Ring the

Ring the mer-ry, mer-ry, mer-ry mar-riage bells. *ff* Ding dong ding dong. —

SO. mer - ry, mer - ry bells. Ring the

HON. mer - ry, mer - ry bells. Ring the

TOM. mer - ry, mer - ry bells. Ring the

CHO. mer - ry, mer - ry bells. Ding dong ding dong. Ring the

ding dong Ding dong ding dong.

Animato.

SO. mer - ry, mer - ry bells. *ff* Ding dong Ding dong Ding

HON. mer - ry, mer - ry bells. *ff* Ding dong Ding dong Ding

TOM. mer - ry, mer - ry bells. *ff* Ding dong ding dong ding dong ding dong ding

CHO. mer - ry, mer - ry bells. *ff* Ding dong ding dong ding dong ding dong ding

ding dong Ding dong, ding dong ding dong ding dong ding

Animato.

SO. *accel.*
dong, Ring out the mar-riage bells Ding dong ding dong.

HON. *accel.*
dong, Ring out the mar-riage bells Ding dong ding dong.

TOM. *accel.*
dong, Ring out the mar-riage bells Ding dong ding dong.

CHO. *accel.*
dong, Ring out the mar-riage bells Ding dong ding dong.

SO.

HON.

TOM.

CHO.

JIG. (Presto.)

CHO.

ff

With a fal la la la la la la la la

With a fal la la la la la la la la

CHO.

la With a fal la la la la la la la

la With a fal la la la la la la la

CHO.

1. la With a la. *f*

2. *f*

la With a la. *f*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar notation to the first system.

CODA.

Third system of musical notation, marked CODA. It features a treble and bass clef with various notes and rests.

Fourth system of musical notation, including the instruction *accel.* (accelerando). It features a treble and bass clef with various notes and rests.

Prestissimo.

Fifth system of musical notation, marked *Prestissimo.* (prestissimo). It includes markings for *poco* (poco) in both the treble and bass staves. The notation is more complex, with many sixteenth notes.

Sixth system of musical notation, ending with the instruction *ff* (fortissimo) and the text **END OF OPERA.** The system concludes with a double bar line and a final chord.

SONG-(Sophia.)

"DREAM O' DAY JILL."

Allegretto

Piano. *mf.*

Ped ad lib throughout.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamic is 'mf'.

SO. *rit* *a tempo*

"I'll wear a pet - ti - coat of mus - a - lin" Said Dream o' Day Jill "And a

colla voce. *p*

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a 'rit' (ritardando) and then returns to 'a tempo'. The piano accompaniment is marked 'colla voce' and 'p' (piano). The lyrics are: "I'll wear a pet - ti - coat of mus - a - lin" Said Dream o' Day Jill "And a

SO. great gild - ed coach shall car - ry me To the church on the hill When

The second system continues the vocal and piano accompaniment. The lyrics are: great gild - ed coach shall car - ry me To the church on the hill When

SO. some - bo - dy, some - bo - dy comes to mar - ry me _____ A

The third system concludes the vocal and piano accompaniment. The lyrics are: some - bo - dy, some - bo - dy comes to mar - ry me _____ A

Molto animato.

SO. *gen - tle - man great Of no - ble es - tate At the*

SO. *church on the hill" Said Dream o' Day Jill, Heigh - ho! Heigh -*

SO. *- ho! "For no - bo - dy less shall mar - ry me" Its*

SO. *hey dil - ly, dil - ly, dil - ly, call the ducks from the pond, There are*

SO. cows to be milk'd in the meadow be - yond: There are

SO. *cresc.* eggs to take to mar - ket, and grist to the mill, And

SO. *f* who'll make a pret - ty la - dy, *p delicato.* la - dy, pret - ty la - dy, And

SO. *rit.* who'll make a pret - ty la - - dy Of Dream o' Day

a tempo

SO. Jill.

mf
a tempo

SO. All in her

rit.

colla voce

a tempo.

SO. pet - ti - coat of mus - a - lin Goes Dream o' Day Jill, And her

p

SO. own pret - ty feet they car - ry her To the church on the hill, Where

SO. some - bo - dy, some - bo - dy waits to mar - ry her; ——— And

Molto animato.

SO. poor tho' he be, Right glad - ly goes she, For "yes" with a will Said

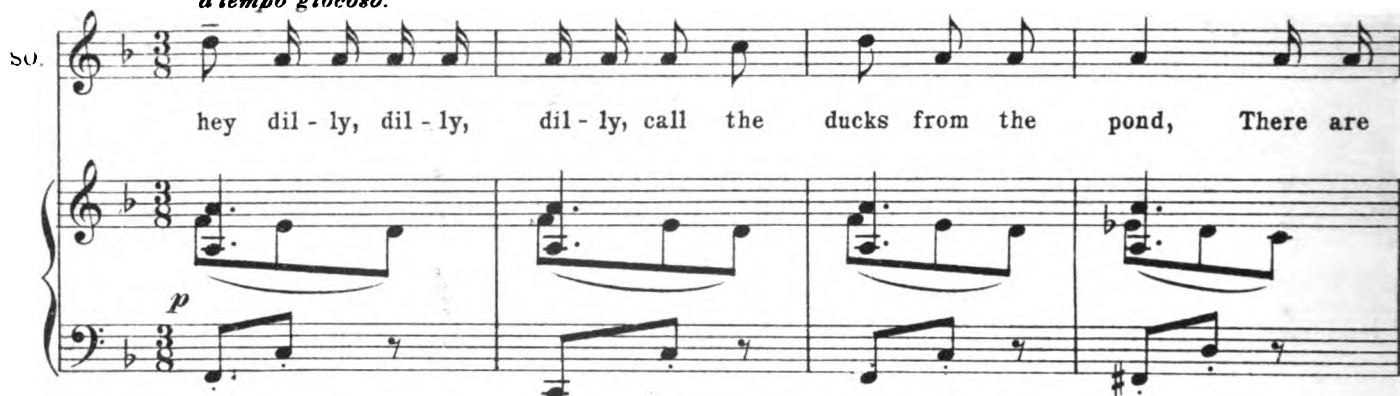
SO. Dream o' Day Jill, Heigh - ho ——— Heigh - ho! ——— To the

SO. first one who came to mar - ry her. ——— It's

colla voce

rall.

a tempo giocoso.

SO.  hey dil - ly, dil - ly, dil - ly, call the ducks from the pond, There are

SO.  cows to be milk'd in the meadow be - yond; But she's

SO. *cresc.*  brought her eggs to market, as wise maid - ens will Who

SO. *f*  sigh to be pret - ty la - dies, *p delicato.* la - dies, pret - ty la - dies, Who

soprano: sigh to be pret - ty la - - - dies Like Dream o' Day

accel.

soprano: Jill, Like Dream o' Day Jill, Ah!

soprano: Who sigh to be pret - ty la - dies Like Dream o' Day

f *Meno mosso.* *a tempo.*

f *Meno mosso.* *a tempo.*

2do. *

soprano: Jill.

Molto allegro.