

FISCHER'S EDITION

No. 2894

"SYLVIA"

OPERETTA

IN TWO ACTS



WRITTEN BY
MAUDE ELIZABETH INCH

MUSIC BY
W. RHYS-HERBERT

Authors of "A NAUTICAL KNOT"

Vocal Score, - - - - \$1.00 net
Orchestral Score and Parts in Manuscript

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"SYLVIA"

MAUDE ELIZABETH INCH. * * * W. RHYS-HERBERT.

Incidental Music.

Act I.

	Page
Introduction. Instrumental.	3
Chorus of Haymakers. "Work with a vim!"	5
Solo (<i>Sylvia</i>). "If I were not I, love!"*	8
Chorus of Farmers' Daughters. "O tell me have you met my love?"	11
Chorus of Farmers' Daughters and } Betty.....}	"Mistress Daisy."* 13
Solo (<i>Betty</i>). "Though love be blind."*	16
Chorus of Farm Lads. "The Farmer is an honest man!"	19
Chorus of Farm Lads and Farmers' } Daughters.....}	"O will you meet us at the stile?" 21
Prince Tobbytum and Chorus of } Farmers' Daughters.....}	"I am a man of consequence."* 23
Chorus of Farmers' Daughters. "Bread and cheese and watercress?"	26
Solo (<i>de Lacey</i>). "Forever love, forever."*	28
Solo (<i>William</i>). "The gay west wind!"*	31
Chorus of Haymakers. "Come out into the sunshine!"*	34

Act II.

Introduction. Instrumental.	40
Chorus of Haymakers. "Come, sing, and be merry!"	41
Chorus of Farmers' Daughters. "'Tis the time o' day."	45
Polly and Chorus of Farmers' } Daughters.....}	"Once a little bluebell."* 47
Duet (<i>Sylvia and Betty</i>).....	"If you know of a heart!"* 49
Song (<i>Prince, Arabella, Araminta</i>). { "If you should ever feel in a peculiar frame of mind!" * 53	
William and Chorus of Farmers' } Daughters and Farm Lads.....}	"Betty, Betty, where are you?" 56
Quartet (<i>Sylvia, Betty, de Lacey</i> } and <i>William</i>).....}	"O silent stars."* 58
Solo (<i>Sylvia</i>). "My sailor lad!"*	60
Final Chorus. See, the harvest moon is shining.*	63

All numbers marked with a * are also published separately.

"SYLVIA"

Operetta in Two Acts.

Written by
MAUDE ELIZABETH INCH.

Music by
W. RHYS-HERBERT.

ACT I.

Introduction and Opening Chorus.

N^o 1 *Allegro brillante e maestoso.*

PIANO.

MUSICAL SCORE FOR PIANO. The score consists of two systems of grand staff notation. The first system begins with a treble clef and a bass clef, both in the key of D major and 2/4 time. The tempo is marked 'Allegro brillante e maestoso.' The first system includes a piano introduction marked 'ff' and an opening chorus marked 'p'. The second system continues the opening chorus with various musical notations including slurs, accents, and dynamic markings.

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First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and contains block chords. The lower staff (bass clef) begins with a forte (*f*) dynamic and contains a melodic line with slurs and accents.

Second system of musical notation. The upper staff continues with chords and some melodic fragments. The lower staff features a melodic line with slurs and accents, marked with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic.

Third system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a melodic line with slurs and accents, marked with a forte (*f*) dynamic.

Fourth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a melodic line with slurs and accents, marked with a forte (*f*) dynamic.

Fifth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a melodic line with slurs and accents, marked with a forte (*f*) dynamic.

Sixth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a melodic line with slurs and accents, marked with a forte (*f*) dynamic.

Chorus of Haymakers.

SOPRANI & ALTI.

Work with a vim, Short is the day, Brief summer hours

TENORI.

Work with a vim, Short is the day, Brief summer hours

BASSI.

f

This system contains the first three measures of the chorus for Soprano and Alto parts. The Soprano and Alto parts are written on a single staff with two vocal lines. The lyrics are: "Work with a vim, Short is the day, Brief summer hours". The Tenor and Bass parts are written on a single staff with two vocal lines. The lyrics are: "Work with a vim, Short is the day, Brief summer hours". The piano accompaniment is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first measure starts with a forte (*f*) dynamic.

Soon fade a - way, Work with a vim, Short is the day.

Soon fade a - way, Work with a vim, Short is the day

This system contains the next three measures of the chorus. The lyrics are: "Soon fade a - way, Work with a vim, Short is the day." for both Soprano and Alto parts. The piano accompaniment continues with the same key signature and time signature.

Brief summer hours Soon fade a - way, Rise with the sun',

Brief summer hours Soon fade a - way,

mf.

This system contains the final three measures of the chorus. The lyrics are: "Brief summer hours Soon fade a - way, Rise with the sun'," for both Soprano and Alto parts. The piano accompaniment continues with the same key signature and time signature. The final measure of the vocal parts is marked with a mezzo-forte (*mf.*) dynamic.

Haste to the mead, Work with a will Time it doth speed.

Un - der a tree, Gath - er at noon, Wea - ry from heat

Shade is a boon. Rake with a will, Gone is the day,
Rake with a will, Gone is the day,

Quick fly the hours, Rak - ing the hay. Rake with a will,

Quick fly the hours, Rak - ing the hay. Rake with a will,

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "Quick fly the hours, Rak - ing the hay. Rake with a will,". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Gone is the day, Quick fly the hours, Rak - ing the hay.

Gone is the day, Quick fly the hours, Rak - ing the hay.

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "Gone is the day, Quick fly the hours, Rak - ing the hay." The piano part continues with the same accompaniment style as the first system.

The third system of the musical score consists of three empty staves, indicating a section where the vocalists are silent or the piano part is not written for this section.

The fourth system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#). This system contains only piano accompaniment, including various musical notations such as slurs, accents, and dynamic markings.

If I were not I, Love.

Soprano Solo.

MAUDE ELIZABETH INCH.

Music by
W. RHYS-HERBERT.

Andante. Sylvia

N^o 2

If

mf

I were not I, love, And you, love, not you, I'd

p a tempo

wish you a farm - er, Brave, hon - est and true, And

I'd be a milk-maid, In bon-net of blue, And ker-chief and gown, Of a

8ve

Più mosso.

del-i-cate hue. In bon-net of blue, love, To wait at the stile, For

Più mosso.

a tempo

you wending homeward, When we would be-guile, With laughter and song, love, The

a tempo

last wea-ry mile, And part at the gate with A kiss and a smile: But a -

rit. *mf a tempo*

rit.

a tempo

las; I am I, love, And you, love, are you. As wish-ing won't make you The

p a tempo

accel. *f*

farm-er so true, I cant be a milk-maid, In bon-net of blue, And

accel.

rit.

ker-chief and gown Of a del-i-cate hue, And

f rit.

poco rit.

ker-chief and gown, Of a del-i-cate hue.

poco rit. *ff*

O Tell Me Have You Met My Love.

MAUDE ELIZABETH INCH.

Chorus of Farmers' Daughters.

W. RHYS-HERBERT.

Allegretto grazioso. *mf*

N^o 3

tell me have you met my love, This mer-ry, mer-ry— morn - ing? O—

p

tell me have you seen my love Since ear - ly, — ear - ly — dawn - ing? His

eye is blue, his hair is red, And he's a farm-er

rit. - - - - - *a tempo*
born and bred. He went to town, so I'm in dread, This mer-ry, mer-ry

colla voce

rit. - - - - - *a tempo*
morn - ing, He went to town, so I'm in dread, This mer-ry, mer-ry

morn - ing.

Mistress Daisy.

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Betty and Farmers' Daughters.

Allegretto

N^o 4

f leggiero

The piano introduction consists of two staves. The right hand features a melody of eighth notes, while the left hand provides a rhythmic accompaniment of chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

mf Betty.

1. Mis-tress Dai-sy, if you please,
2. Mis-tress Dai-sy, will I be,

a tempo

rit. *Fine.* *p*

The first system shows the vocal line for Betty, starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a *rit.* (ritardando) section and a *Fine.* section. The piano part continues with a *p* (piano) dynamic.

Be so kind and say, — What there is in store for — me
Prince or peas-ant's bride? — Will I al-ways walk through life,

The second system continues the vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various chordal textures.

On life's broad high - way. Is it rich - es,
Or in car - riage ride? Mis - tress Dai - sy,

is it wealth, Is it high de - gree,
prith - ee tell Me a fort - une kind,

rit. Is it farm or man - sion house, Is it pov - er - ty?
Then my brid - al wreath shall be All of dais - ies twined.
a tempo

1st time Soli, 2nd time Chorus.

A duke, an earl, a bar-on_ bold, Which one will be (her) fate, Pray
hope, for spite, for joy, for_ love, Or will (she) wed for fame, For

1st time *p* 2nd time *f*

will (she) wed a farm-er_ lad, Or coun-sel- or of state? O
sta-tion, looks or dark brown eye, Or for a_ loft- y name? And

Ah will she live in cast- le_ grim, Or cot with shut-ters green? In
will she ride in silk at- tire, A- bout the mar- ket town, Or

pal-ace, barn, in emp- ty lot, Or in a_ soup tu- reen. A reen.
will she walk in cot- tongown, Of rust- y, _dust- y brown. For brown.

rit. - - - a tempo

1st time. 2nd time.

rit. - - - a tempo

p

After last verse play Introduction.

Though Love be Blind.

Low.

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Andante con espressione.

Voice.

N^o 5

Piano.

mf

Betty. *mf*

Though love be blind, It would per - ceive,

p

rit. *a tempo*

A voice or smile Meant to de - ceive. — A touch of hands,

rit. *a tempo*

Swift glance of eye, All speak of love,

None can de - ny.

Would love were

blind, So none should part, It would oft

rit. Tempo I.

save, A bro - ken - heart. On such a

rit. Tempo I.

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a melodic phrase in a B-flat major key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The tempo is marked 'Tempo I.' and there are 'rit.' (ritardando) markings above the first and second measures.

heart, Deep in its pain,

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with the lyrics 'heart, Deep in its pain,'. The piano accompaniment consists of a steady eighth-note accompaniment in both hands, with some chordal textures in the right hand.

ff allarg.

Love nev - er - more Can smile a -

ff allarg.

Detailed description: This system contains the fourth and fifth lines of the musical score. The tempo and dynamics are marked '*ff allarg.*' (fortissimo, allargando). The vocal line has a more expressive, slower feel. The piano accompaniment features a similar eighth-note accompaniment but with more dynamic contrast and some melodic flourishes.

gain.

Detailed description: This system contains the sixth and seventh lines of the musical score. The vocal line concludes with the word 'gain.'. The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, ending with a final chord.

The Farmer Is an Honest Man.

MAUDE ELIZABETH INCH.

Chorus of Farm Lads.

W. RHYS-HERBERT.

Allegretto pesante.

1st & 2nd TENORS.

The farm-er is an hon - est - man, De-

1st & 2nd BASSES.

N^o 6

Allegretto pesante.

ny, dis-pute it, if you can. He - on - ly reaps what he doth sow, What

man a straighter row can hoe? What man a straight-er row can hoe? He

rit. *mf* *Slower*

rit. *mf* *Slower*

earns his bread by— hon - est toil, And if his hands are

f *rit.*

grim with soil, Yet heart and con - sciencè both are clear, And peace his lot from

a tempo

a tempo

a tempo

year to year, And peace his lot from ' year— to year.

f

O Will You Meet Us at the Stile.

MAUDE ELIZABETH INCH.

Chorus of Farmer Lads and Farmers' Daughters.

W. RHYS-HERBERT.

Lightly.

mf

p

mf

(Lads) O—
(Lassies) The

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Lightly.' and the dynamic is 'mf'. The vocal line begins with a fermata over a whole note 'O' for the lads and 'The' for the lassies. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

will you meet us at the stile? (Lassies) Per-haps, per-
day is ear-ly, it may rain, (Lads) Per-haps, per-

The second system of the musical score. The vocal line continues with the lyrics 'will you meet us at the stile?' and 'day is ear-ly, it may rain,'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include 'mf' and 'p'.

haps. (Lads) There sit and rest with us a-while? (Lassies) Per-
haps. (Lassies) Be-fore the sun shall set a-gain, (Lads) Per-

The third system of the musical score. The vocal line continues with the lyrics 'haps. (Lads) There sit and rest with us a-while?' and 'haps. (Lassies) Be-fore the sun shall set a-gain,'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include 'mf' and 'p'.

haps, per-haps. (*Lads*) Or wan - der thro' the fields till night Ex-
 haps, per-haps. (*Lassies*) So, should the eve be cold and wet You

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands, with accents marked above several notes.

tin - guish - es the pale twi - light? (*Lassies*) Per - haps, per -
 will not at the stile be met. (*Lads*) Per - haps, per -

Con 8^{va} ad lib.

The second system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a section marked 'Con 8^{va} ad lib.' which features a melodic line in the right hand with a grace note and a fermata, while the left hand provides harmonic support with chords.

haps, per - haps, per - haps. - haps.
 haps, per - haps, per - haps. - haps.

The third system concludes the piece with a vocal line that repeats the word 'haps' four times. The piano accompaniment features a more active melodic line in the right hand, with a fermata over the final note, and a steady bass line in the left hand.

I am a Man of Consequence.

MAUDE ELIZABETH INCH.

Prince Tobbytum and Farmers' Daughters.

Music by
W. RHYS-HERBERT.

Animato.

Prince Tobbytum.

N^o 8

I
When -

am a Man of Con - se - quence, A Man of great re - nown, My
e'er I stroll a - bout the town, The pub - lic stand in line, And

name is known I am as - sured, In ev - 'ry house in town. My
wait with bat - é d breath to see, My head like this in - cline. "O

ti - tles they are nu - mer - ous, I can't them all re - call, But
look at him," they soft - ly cry, "For he is known to fame, And

when I stop to count them up, They're nine - ty - nine in all.
lis - ten while we ver - si - fy, His in - ter - est - ing name?"

Chorus at repetition.

Min - is - ter Ex - tra - or - din - a - ry, Min - is - ter in Chief,
Bon - i - face Au - gus - tus John, Prince of Tob - by - tum

Keep - er of the Salt- spoon, Cap - tain of Po - lice, Com -
 Duke of Dus - i - mo - po - lis, Bar - on Pol - ly - rum, _____

mand - er of the Ar - my, Guard - er of the Gate, Ward - er of the
 Earl of Kick - a - wick - a - wee, Lord of Tim - ber - ee, Count of Snicker -

1st Verse. Chorus. 2nd Verse.

Clothes - press, Gov - ern - or of State. He's
 snick - er - snuck Great U B C D. He's Great U B C D.

Bread and Cheese.

MAUDE ELIZABETH INCH.

Chorus of Farmers' Daughters.

W. RHYS-HERBERT.

Andante moderato.

N^o 9

SOPRANI & ALTI.

mf

Bread and cheese and wa - ter - cress, One can buy,

Kis - ses are worth more by far, Don't know why!

All the world may sigh for them, Sigh and

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "All the world may sigh for them, Sigh and".

cry, Ru - bies will not pur - chase them,

The second system of the musical score. The vocal line continues with the lyrics: "cry, Ru - bies will not pur - chase them,". The piano accompaniment continues with chords and moving lines.

Do not try, Do not

The third system of the musical score. The vocal line continues with the lyrics: "Do not try, Do not". The piano accompaniment continues with chords and moving lines.

try!

marcato

The fourth system of the musical score. The vocal line concludes with the word "try!". The piano accompaniment features a *marcato* section with a series of chords. The system ends with a double bar line.

Forever Love, Forever.

High Voice.

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Andante con moto.

Nº10

The piano introduction consists of two staves. The right hand plays a melody with a forte (*f*) dynamic, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The left hand plays a bass line with a mezzo-forte (*mf*) dynamic, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2. The tempo is marked 'Andante con moto'.

mf De Lacey.

There is a name deep in my heart, Which
The stars them-selves can-not con-ceive, A

The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic, and finally a ritardando (*rit.*) marking. The tempo is marked 'a tempo'.

long I gave to you, And
sweet - er name than this. And

The vocal line continues with the lyrics. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The tempo remains 'a tempo'.

tho' as old as is the world 'Tis yet, be -
 yet they hear the an - gels sing, Whose ev - 'ry

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

lieve word me, is new, bliss, The In

The second system continues the vocal line with half notes D5, E5, and F5. The piano accompaniment includes a dynamic marking of *mf* and a key signature change to one flat (F major) for the second half of the system.

mf accel.

name is small and yet it spans, It
 course of time, so runs the world, All

The third system begins with a dynamic marking of *mf accel.* and includes the instruction *colla voce* in the piano part. The vocal line continues with quarter notes G4, A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern.

spans the globe from pole to pole, 'Tis
 souls re - turn, re - turn a - bove, But

The fourth system concludes the piece. The vocal line features quarter notes D5, E5, F5, and G5. The piano accompaniment includes a dynamic marking of *mf* and a key signature change to one flat (F major) for the final half of the system.

f rit poco a poco

wide as heaven and grand-er far Than
ah, till then, my faith-ful

f colla voce

marcato

o - cean, than o - cean's cease - less roll.

ff

soul, Will ev - er, will ev - er call you,

ff

call you Love.

The Gay West Wind.

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

N^o 11

Allegretto con moto.

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with a series of eighth notes. The key signature is one flat (B-flat), and the time signature is common time (C). The piece begins with a forte (f) dynamic.

William

The gay West Wind in
The love sick maid - ens

The vocal line for William is written on a single staff. It begins with a rest, followed by a series of notes that correspond to the lyrics. The melody is simple and follows the natural inflection of the words.

mer - ry mood, Did vis - it earth one
stood in rows, And watched him leave the

The piano accompaniment for the vocal line consists of two staves. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment with a series of eighth notes. The key signature is one flat (B-flat), and the time signature is common time (C).

day, town, And like a mil - ler
Re - gard - less of their

through the town, With ea - sy grace did
lov - er's sighs, Or of their fa - ther's

stray. So blithe was he, so
frown. And when the crest of

marcato

gay of heart, So tall and straight of limb, — That
yon - der hill, Hid him com - plete from sight, — They

all the maids did straight-way fall, Quite deep in love with
 wept and moaned and sad - ly sighed, Un - til the morn - ing

him, That all the maids did straight-way fall, Quite
 light, They wept and moaned and sad - ly sighed, Un -

rit.

1. deep in love with him. 2. til the morn - ing

light.

ff

Come out into the Sunshine.

FINALE - ACT I.

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Allegro con spirito.

N^o 12

ff

Detailed description: This block contains the piano introduction for the piece. It is marked 'N^o 12' and 'ff'. The music is in 6/8 time and consists of two staves: a treble clef staff and a bass clef staff. The melody is characterized by eighth-note patterns with accents. The key signature has one flat (B-flat).

SOPRANO & ALTO.

TENOR.

BASS.

mf

Come

Come

Come

mf

mf

Detailed description: This block contains the vocal and piano accompaniment for the first part of the song. It features three vocal staves (Soprano & Alto, Tenor, and Bass) and two piano staves. The vocal parts are marked 'mf' and have the lyrics 'Come' written below them. The piano accompaniment continues with eighth-note patterns and accents. The key signature has one flat.

out in-to the sun - shine, Come out in-to the air, — Come

out in-to the sun - shine, Come out in-to the air, — Come

Detailed description: This block contains the vocal and piano accompaniment for the second part of the song. It features three vocal staves and two piano staves. The vocal parts have the lyrics 'out in-to the sun - shine, Come out in-to the air, — Come' written below them. The piano accompaniment continues with eighth-note patterns and accents. The key signature has one flat.

out a - mong the blos - soms, Bloom - ing ev' - ry - where. — Come
 out a - mong the blos - soms, Bloom - ing ev' - ry - where. — Come

out in - to the wood - lands, Where the sum - mer breeze, — Blows
 out in - to the wood - lands, Where the sum - mer breeze, — Blows

f in and out the branch - es, Of the wav - ing trees. —
f in and out the branch - es, Of the wav - ing trees. —

mf Come out up - on the mead - ow, *f* Ov - er yon - der
Ov - er yon - der

mf *f*

hill, — *f* Grow - ing by the
mf hill, — Come out and gath - er rush - es *f* Grow - ing by the

mf *f*

rill. — *mf* Come out in - to the morn - ing, Come
mf rill. — Come out in - to the morn - ing, Come

mf

out in-to the day, — Come out and see the shad - ows,

out in-to the day, — Come out and see the shad - ows,

With the sun - beams play. — Come out in - to the

With the sun - beams play. — Come out in - to the

a tempo sun shine, *rit.* Come out in - to *a tempo* the air, — *rit.* Come.

a tempo sun shine, *rit.* Come out in - to *a tempo* the air, — *rit.* Come.

- a tempo

out a - mong the blos - soms, Bloom - ing ev' - ry - where — Come *rit.*

- a tempo

out a - mong the blos - soms, Bloom - ing ev' - ry - where — Come *rit.*

- a tempo

rit.

- a tempo

out in - to the wood - lands, Where the sum - mer

- a tempo

out in - to the wood - lands, Where the sum - mer

- a tempo

breeze, — Blows in and out the branch - es,

breeze, — Blows in and out the branch - es,

- a tempo

Of the wav - ing trees, — Blows in and out the branch - es,
 Of the wav - ing trees, — Blows in and out the branch - es,

a tempo Of the wav - ing trees. — Come out, — Come out, — Come
a tempo Of the wav - ing trees. — Come out, — Come out, — Come

a tempo

out.

ACT II.

Come Sing and be Merry.

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Allegro moderato.

Nº13

ff

Chorus of Haymakers.

SOPRANI & ALTI.

TENORI.

BASSI.

Come sing and be mer-ry, — Come dance and be

Come sing and be mer-ry, — Come

gay, — For eve - ning so cool has — Suc - ceed - ed to

dance and be gay, — For eve - ning so cool has — Suc -

day. — Let's chit - ter and chat-ter, — And laugh with de -

ceed - ed to day. — Let's chit - ter, and chat-ter — And

light, — The work of the day brings, The rest of the
 laugh with de - light, — The work of the day brings, The

night, — The rest of the
 rest of the night, — The rest of the

rit.

night. — Come walk through the hay - field, And
 night. — Come walk through the hay - field, And

mf a tempo

mf

mf a tempo

down by the stream, — Where rush - es and lil - ies In
down by the stream, — Where rush - es and lil - ies In

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The music features a mix of eighth and quarter notes, with some notes beamed together.

peace - ful - ness dream. — Come, let us be danc - ing, And
peace - ful - ness dream. — Come, let us be danc - ing, And

The second system continues the musical score with three staves. It follows the same format as the first system, with two vocal staves and one piano accompaniment staff. The lyrics are repeated. The piano accompaniment features a consistent eighth-note pattern in the bass line.

fling a - side care, — For mo - ments of pleas - ure Are
fling a - side care, — For mo - ments of pleas - ure Are

The third system concludes the musical score with three staves. It maintains the same structure of two vocal staves and one piano accompaniment staff. The lyrics are repeated. The piano accompaniment includes some dynamic markings like *f* (forte) and accents (*>*) over certain notes.

fleet - ing and rare, For mo - ments of
fleet - ing and rare, For mo - ments of

ff

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *ff* and accents.

pleas - ure, Are fleet - ing and rare.
pleas - ure, Are fleet - ing and rare.

rit.

colla voce

ff

marcato

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains three sharps. Dynamics include *rit.*, *colla voce*, *ff*, and *marcato*.

This system contains the fifth system of music, primarily piano accompaniment. It features a dense texture of chords and moving lines in both hands. Dynamics include *rit.* and accents.

This system contains the sixth system of music, primarily piano accompaniment. It continues the dense chordal texture from the previous system. Dynamics include accents.

"Tis the time o' day."

MAUDE ELIZABETH INCH.

Chorus of Farmers' Daughters.

W. RHYS-HERBERT.

Allegretto grazioso.

N^o14

The piano introduction consists of two staves in 6/8 time, key of D major. The right hand starts with a melody of eighth notes, and the left hand provides a bass line. Dynamics include *mf* and *rit.*

1.'Tis the time o' day for stroll - ing,
2.'Tis the time o' day for listen - ing,

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *p a tempo*.

Through the woods and down the lane, By the brook, a -
Un - to cu - pid's love - sick lay, Sung by night - in -

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

round the mead - ow, Up the hill and down a - gain,
gales en - tranc - ed, With the beau - ties of the day.

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include *rit.*

Più mosso.

'Tis the time o' day for sit - ting,
'Tis the time o' day for dream - ing,

Più mosso.

rit. - Pen - sive on a gate or stile, While the moon hangs
As we slow - ly saun - ter home, Leav - ing woods and

rit. - *p a tempo*

rit. - high a - bove us, On her face a beam - ing smile.
lane to fair - ies, Who till mid - night

rit. - *1st time.*

2nd time. love to roam.

poco a poco -

"Once a Little Bluebell."

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Polly and Farmers' Daughters.

N^o 15

Allegro vivace.

Polly.
Lightly.

Once a lit-tle

blue-bell, Sway-ing in the breeze, Asked a pass-ing bull - finch,

mf *p*

sempre stacc.

If a bird could sneeze. "Ma-dam" quoth the bull-finch, While he winked his

eye, "An-swer to your ques - tion Cer-tain-ly I'll try."

rit. *rit.*

Chorus.

a tempo

T'shoo, T'shoo, sneezed he loud-ly On the blue-bell's head, With the in - flu-

a tempo

en - za, Blue - bell went to bed, T'shoo, T'shoo, sneezed he loudly,

On the blue-bell's head, With the in - flu - en - za,

Blue - bell went to bed.

If You Know of a Heart.

MAUDE ELIZABETH INCH.

DUET.

W. RHYS-HERBERT.

Allegretto.

N^o 16

mf rit.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegretto' and the dynamics range from mezzo-forte (mf) to ritardando (rit.).

SOPRANO. Sylvia.

ALTO. Betty.

mf

If you know of a heart, That's faith - ful to you, — A

p a tempo

The vocal staves for Soprano (Sylvia) and Alto (Betty) enter with the first line of the duet. The piano accompaniment is marked 'p a tempo'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/8.

heart that is ten - der, Cour - a - geous and true, — Don't

The vocal staves continue with the second line of the duet. The piano accompaniment continues with chords and moving lines. The lyrics are: 'heart that is ten - der, Cour - a - geous and true, — Don't'.

fling it a - side, — Don't cast it a - way, — But

The vocal staves conclude with the third line of the duet. The piano accompaniment continues with chords and moving lines. The lyrics are: 'fling it a - side, — Don't cast it a - way, — But'.

smile on it gent - ly, You may need — it one day, — But

You may need it one day, — But

mf

smile — on it gent - ly, You may need — it one day. —

smile on it gent - ly, You may need it one day. — If you

rit.

a tempo

know — of a heart, — Where you reign — su - preme, — That

a tempo

Sylvia.

har - bors no riv - al, In thought or in dream. — Don't

throw — it a - side, — Dont turn — it a - way, — But

speak — to it kind - ly, You may need — it one day. — Sure-ly

f rit. Tempo I.

hearts that are faith - ful, And hearts that are true, — Are

mf *p*

rare as the ap - ples, That won - der - ful grew, — In

far - a - way Greece; — In days that are old. — Such

mf

hearts let us treas - ure, As ap - ples of gold, — Such

f

hearts — let us treas - ure, As ap - ples of gold. —

f *rit.* *colla voce* *a tempo*

rit. poco a poco

A Peculiar Frame of Mind.

SONG and CHORUS.

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Prince, Arabella and Araminta.

Andante comodo.

N^o 17

(Prince.) 1. If

you should ev - er feel in a pe - cu - liar frame of
 2. you should ev - er con - tem - plate com - mit - ting su - i -
 3. you should ev - er feel a pain, quick dart - ing thro' your

mind, ——— And call your-self a lu - na - tic, a
 cide, ——— And say un - to the farth - est pole you
 chest, ——— Un - til you wish that you were dead and

peas - ant and a hind, — And say the world is
quite in - tend to ride, — And noth - ing eat — and
with the saints at rest. — You have no cold, you

full of fools and full of fool - ish men, — And wom - en have as
noth - ing drink and noth - ing do but sigh, — And wan - der round the
have not mumps, no pain with - in your head, — No ache or pain that

Chorus.

lit - tle sense as an - y cluck - ing hen. — Then you're
coun - try with a mel - an - chol - y eye. — Then you're
can be cured by go - ing straight to bed. — But you're

ver-y deep in love, A most pe - cu - liar ill, That

sempre stacc.

can't be cured by swal-low-ing, The most pe - cu - liar pill. A

weep, a sigh, a moan, a cry, It needs no doc-tor's art, To

say no plas - ter made can cure, Such spasms of the heart.

<i>1st & 2nd time.</i>	<i>last time.</i>
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(Arabella.) 2If
(Araminta.) 3If

Betty, Betty, Where Are You?

MAUDE ELIZABETH INCH.

William, Farm Lads and Farmers' Daughters.

W. RHYS-HERBERT.

Allegro vivace.

N^o 18

The piano introduction is in 6/8 time, marked *f*. It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both in a key with three flats.

William.

Bet - ty, Bet - ty where are you, Don't you hear me calling?

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand, marked *mf*. The lyrics are: "Bet - ty, Bet - ty where are you, Don't you hear me calling?"

It is time you were at home, For the dew is fall-ing.

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "It is time you were at home, For the dew is fall-ing."

Chorus.

p unison

Bet-ty, Betty, Betty, Betty,

The chorus is marked *p unison*. The piano accompaniment is in the left hand, marked *p* and *mf*. The lyrics are: "Bet-ty, Betty, Betty, Betty,"

Bet-ty, Betty, Betty, Betty, Betty. *Fine.*

The end of the chorus features a vocal melody in the right hand and piano accompaniment in the left hand, marked *f* and *ff*. The lyrics are: "Bet-ty, Betty, Betty, Betty, Betty. *Fine.*"

Farmers' Daughters.

Bet - ty, Bet - ty, now the stars, Thro' the dusk are peeping,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and folk-like, with a steady accompaniment.

Repeat Chorus.
All good chil-dren should be home, Like the blos-soms sleeping. *(8 bars) then "Farm Lads"*

This section is a repeat chorus. It features the same musical notation as the first section, with a vocal line and piano accompaniment. The lyrics are "All good chil-dren should be home, Like the blos-soms sleeping." The score includes a double bar line and a repeat sign, with a note indicating "(8 bars) then 'Farm Lads'".

Farm Lads.

Bet - ty, Bet - ty, we much fear, You are wild - ly roaming,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff with the same key signature and time signature. The melody is simple and folk-like, with a steady accompaniment.

And per-haps have lost your way, In the sum-mer gloaming. *Repeat Chorus "Betty" till Fine.*

This section is a repeat chorus. It features the same musical notation as the previous sections, with a vocal line and piano accompaniment. The lyrics are "And per-haps have lost your way, In the sum-mer gloaming." The score includes a double bar line and a repeat sign, with a note indicating "Repeat Chorus 'Betty' till Fine."

"O Silent Stars"

MAUDE ELIZABETH INCH.

Quartet: Sylvia, Betty, de Lacey and William.

W. RHYS-HERBERT.

No. 19

Andante sostenuto.

mf SOPRANO & ALTO.

O si - lent stars that shine at night, And light the skies a -

mf TENOR.

O si - lent stars that shine at night, And light the skies a -

mf BASS.

O si - lent stars that shine at night, And light the skies a -

Andante sostenuto.

mf

(For practice only.)

Musical score for the first system, including vocal parts for Soprano & Alto, Tenor, and Bass, and piano accompaniment. The tempo is Andante sostenuto. The key signature has two sharps (F# and C#). The vocal parts begin with the lyrics "O si - lent stars that shine at night, And light the skies a -".

Musical score for the second system, including vocal parts and piano accompaniment. The lyrics continue: "bove; Ye are bright eyes of those who once, Did well and tru-ly love; — Your". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for the third system, including vocal parts and piano accompaniment. The lyrics continue: "mis-sion is a con-stant watch, O'er love-lorn ones to keep, To guide their steps on". The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand.

dark-some nights, From pit - falls yawning deep. On those whose hearts are

dark-some nights, From pit - falls yawning deep. On those whose hearts are

f *rit.* *a tempo*

rent and torn, By love that loves in vain, The si - lent stars smile

rent and torn, By love that loves in vain, The si - lent stars smile

f *rit.* *a tempo*

sweet - est dreams, As sol - ace for the pain, - As sol - ace for the pain. -

sweet - est dreams, As sol - ace for the pain, - As sol - ace for the pain. -

rit. *rit.* *rit.*

My Sailor Lad.

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Allegretto. Sylvia.
mf

N^o 20

1. The
2. The

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Allegretto'. The piano part begins with a dynamic marking of *mf* and ends with a *p* marking. The vocal line starts with a rest and then enters with the lyrics '1. The' and '2. The'.

sky is dark and o - ver - cast, The stars are hid_ from sight, — The
morn was clear, the sky was fair, As he went out_ to sea, — "The

The second system of the musical score. The vocal line continues with the lyrics: 'sky is dark and o - ver - cast, The stars are hid_ from sight, — The morn was clear, the sky was fair, As he went out_ to sea, — "The'. The piano accompaniment continues with chords and a bass line.

wind is screaming wild and shrill Up - on_ the sea to - night. — A
day will but_ be done" he cried, "When I_ re - turn to thee." — A

The third system of the musical score. The vocal line concludes with the lyrics: 'wind is screaming wild and shrill Up - on_ the sea to - night. — A day will but_ be done" he cried, "When I_ re - turn to thee." — A'. The piano accompaniment continues with chords and a bass line.

sail - or lad is rock - ing on The roll - ing, rush - ing wave, — And
 song was on his lips, a light Lay in his fear - less eye, — And

f
 oh, I fear, no hu - man pow'r, That sail - or lad can save. —
 oh; if he — comes home no more, I on - ly ask to

1st time.

2nd time. *rit.*
 die. — I can - not sleep, I can - not think, I can - not ev - en

colla voce
marc.

a tempo
 pray, — I'll go and stand up - on the cliff, Un - til — the break of

a tempo

day. — And to the wind I'll cry a-loud, And sob un-to — the

rit.

colla voce.

sea, — "O bring him back my sail - or lad; O bring him back to

a tempo *rit.*

a tempo *rit.*

me." — "O bring him back my sail - or lad, O

cresc. *ff*

cresc. *ff*

bring him back to me." —

ff

See the Harvest Moon is Shining.

63

MAUDE ELIZABETH INCH.

W. RHYS-HERBERT.

Temps du Valse.

SOPRANI & ALTI: *mf*

TENORI. *mf*

BASSI. *mf*

See the har - vest moon

rit.

p a tempo

is shin - ing, And the stars are

is shin - ing, And the stars are

Orchestral parts can be obtained from the publishers.

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Coll. 2894-69

gleam - ing bright, — Gen - tle twi -

gleam - ing bright, — Gen - tle twi -

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'gleam - ing bright, — Gen - tle twi -'. The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand.

light fast is fad - ing, Tim - id

light fast is fad - ing, Tim - id

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'light fast is fad - ing, Tim - id'. The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand, with a dynamic marking of *f* (forte) appearing.

day — has ta - ken flight —

day — has ta - ken flight —

The third system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'day — has ta - ken flight —'. The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand, with a dynamic marking of *f* (forte) appearing.

f
Dark the riv - er, still
Dark the riv - er, still

mf

the val - ley, Gone the
the val - ley, Gone the

sun, not all his might,
sun, not all his might,

rit.

Can ar - rest the si -

Can ar - rest the si -

a tempo

lent pro - gress, Or con -

lent pro - gress, Or con -

test the pow'r of night.

test the pow'r of night.

p
 Hark, the night - in - gale is trill - ing, Low and
p
 Hark, the night - in - gale is trill - ing, Low and

Poco più mosso.
mf

sweet a - mong the trees, And the grass - es
 sweet a - mong the trees, And the grass - es

by the lake-side, Hum the cho - rus, while the breeze.
2nd time: with the bees.
 by the lake-side, Hum the cho - rus, while the breeze.
2nd time: with the bees.

Wear - ied from — a day of laugh - ter Cares no
 Wear - ied from a day of laugh - ter Cares no

more — the leaves to tease, But sub - sides in
 more the leaves to tease, But sub - sides in

sigh - ing slum - ber 'Mid the sleep - y birds and bees. *rit.* *D.S.*
 sigh - ing slum - ber 'Mid the sleep - y birds and bees. *rit.* *D.S.*
 sigh - ing slum - ber 'Mid the sleep - y birds and bees. *rit.* *D.S.*

♩ Tempo I.

mf
See the har - vest moon
See the har - vest moon

♩ Tempo I.

p

is shin - ing, And the
is shin - ing, And the

cresc.
cresc.
cresc.

cresc.

stars are gleam - ing bright,
stars are gleam - ing bright,

rit.

Gen - tle twi - light fast.

Gen - tle twi - light fast.

a tempo

mf

is fad - ing, Tim - id day the

is fad - ing, Tim - id day the

> accel. e cresc. >

> accel. e cresc. >

> accel. e cresc. >

accel. e cresc.

end is near - ing Gone the sun, not all his might

end is near - ing Gone the sun, not all his might

f
 Can ar - rest the si - lent pro - gress, Or con - test the powr of
 Can ar - rest the si - lent pro - gress, Or con - test the powr of

ff
 night. Hur - rah! _____ Hur - rah! _____ Hur -
 night. Hur - rah! _____ Hur - rah! _____ Hur -

rah! Hur - rah! _____
 rah! Hur - rah! _____