



WHITTINGTON
(Dick Whittington and his Cat)
vocal french/english

OFFENBACH

0-91

property of

Jack Rokahr
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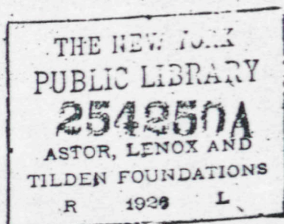
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WHITTINGTON AND HIS
CAT

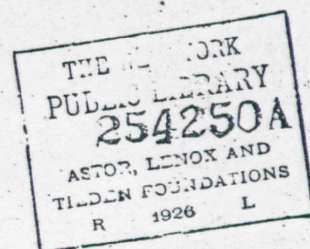
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[CA. 1874]



ROY W. B.
CLUB
MAGELL



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200

WHITTINGTON.

OPERA BOUFFE.

MUSIC BY
JACQUES OFFENBACH.

Allegro moderato.

Allarg:

INTRODUCTION.
INSTRUMENTALE.

Tempo

Allarg

Tempo

ff

p

pp

pp

p

f

rit

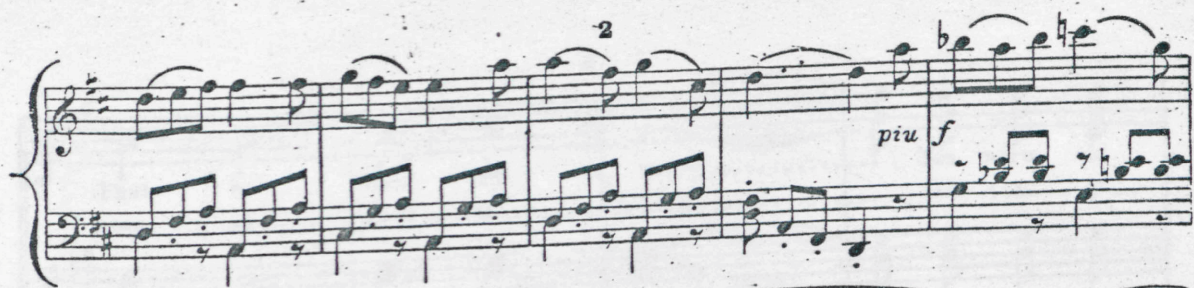
Andantino.

dolce

p

2

piu f



p



sf rit mf.

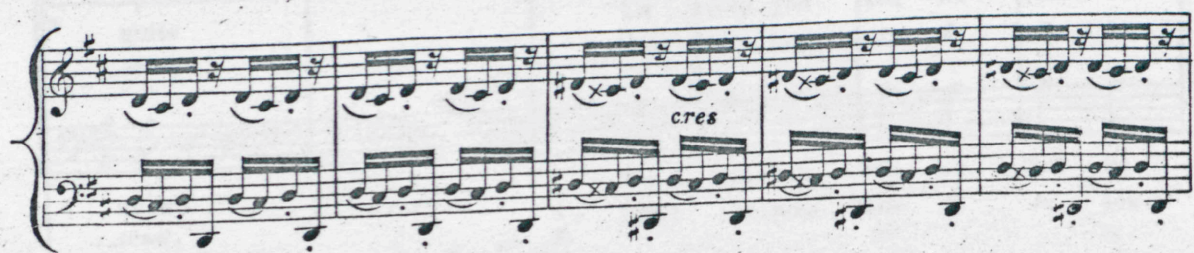


Allegro.

p



cres



N°1. CHŒUR DES ACHETEURS (SHOP CHORUS)

FITZWARREN, MAC PIBROCH & CORO.

Allegro. *p*

cre... *scen*

do... *sempre*

f

Come	Shop, There	Shop, no	more be	try...ing	pa...tience
Ré...pon...dez	donc à	la pra...	ti...que,	trop long...	

f

Come	Shop, There	Shop, no	more be	try...ing	pa...tience
Ré...pon...dez	donc à	la pra...	ti...que,	trop long...	

f

f

Come	Shop, There	Shop, no	mor...be	try...ing	pa...tience
Ré...pon...dez	donc à	la pra...	ti...que,	trop long...	

That is worn out quite Yes worn out
 temps on vous at... tend On vous at..

That is worn out quite Yes worn out
 temps on vous at... tend On vous at..

That is worn out quite Yes worn out
 temps on vous at... tend On vous at..

quite
 ..tend.

Un...less you sell we cant be
 Vitel! at...lons vite à la bou..

quite
 ..tend.

Un...less you sell we cant be
 Vitel! at...lons vite à la bou..

quite
 ..tend.

Un...less you sell we cant be
 Vitel! at...lons vite à la bou..

ff

f

buy...ing If we left 'twould serve you right

ti...que Et ser...vez nous à l'ins...tant

buy...ing If we left 'twould serve you right

ti...que Et ser...vez nous à l'ins...tant

..... Yes serve you right Serve you right

..... Vite à l'ins...tant A l'ins...tant

..... Yes serve you right Serve you right

..... Vite à l'ins...tant, à l'ins...tant.

..... Yes serve you right Serve you

..... Vite à l'ins...tant, A l'ins..

mf

(Enter Fitzwaren)

Two'd serve you right.
vite, à l'ins-tant.

Two'd serve you right.
vite à l'ins-tant.

(deux acheteurs)

right Two'd serve you right
-tant, vite à l'ins-tant.

Such la-zy knaves you should send pack-ing
Mon-trez-nous donc vos fri-pe-ri-es,

p

FITZWAREN.

Tell me Sirs, what it is your'e lack-ing.
Que de-man-dent vos sei-gneu-ri-es?

(deux acheteurs)

A Fa-shion...a-ble
Des bot-tes, des ha-

Just look at that! Well
 voi -- la! voi -- la! On y

A cloak
 des gants

Hat
 -- bits, Pret -- ty shoes
 un pour point

A cloak
 des gants

think this will do Yes
 va, on y va Bon

Me a sword
 Un cha - peau,

Show me a Tu...nie
 U -- ne cra - va -- te,

sf *sf*

No use wait...ing on my word Lets go lets-
 faut...il at...ten...dre long temps? Al...lons al...

No use wait...ing on my word Lets go lets-
 faut...il at...ten...dre long temps? Al...lons al...

No use wait...ing on my word Lets go lets-
 faut...il at...ten...dre long temps? Al...lons al...

f *f*

(au désespoir)

no no no.
 non non non

go lets go lets go.
 lons al...lons al...lons.

go lets go lets go.
 -lons al...lons al...lons.

go lets go lets go.
 -lons al...lons al...lons.

p

f

Come shop There shop no more be try...ing
Ré--pon--dez donc à la pra--ti--que,

f

Come shop There shop no more be try...ing
Ré--pon--dez donc à la pra--ti--que,

f

Come shop There shop no more be try...ing
Ré--pon--dez donc à la pra--ti--que,

f

f

pa_tience That is worn out quite... yes worn out quite Un..
 trop long--temps on vous at--tend... On vous at--tend. Ré--

pa_tience That is worn out quite... yes worn out quite Un..
 trop long--temps on vous at--tend... On vous at--tend. Ré--

pa_tience That is worn out quite... yes worn out quite Un..
 trop long--temps on vous at--tend... On vous at--tend. Ré--

f

..less you sell we cant be buying Un..less you sell we cant be
 pon _ dez donc à la pra _ ti _ que, ré _ pon _ dez donc à la pra _
 ..less you sell we cant be buying Un..less you sell we cant be
 pon _ dez donc à la pra _ ti _ que, ré _ pon _ dez donc à la pra _
 ..less you sell we cant be buying Un..less you sell we cant be
 pon _ dez donc à la pra _ ti _ que, ré _ pon _ dez donc à la pra _

buy _ ing And if we left it would serve you ve _ ry right,
 _ ti _ que et ser _ _ vez nous, Oui ser _ _ vez nous à l'ins _ tant.
 buy _ ing And if we left it would serve you ve _ ry right,
 _ ti _ que et ser _ _ vez nous, Oui ser _ _ vez nous à l'ins _ tant.
 buy _ ing And if we left it would serve you ve _ ry right,
 _ ti _ que et ser _ _ vez nous, Oui ser _ _ vez nous à l'ins _ tant.

ff *f*

Your In... dig... na... tion please to bri... dle My head ap...
 Mais pour vous ser... vir a... vec zê... le, Où donc est

p

--pren... tice is not here The knave so la... zy ve... ry
 mon pre... mier com... mis? C'est Dick Whit... ting-ton Qu'on l'ap...

Allegro. (Appelant)

I... dle Een now is brawl... ing much I fear Dick Whit... ting...
 pel... le, il sait où chaque ob... jet est mis. Dick Whit... ting...

p

-ton, Dick Whit... ting-ton, Dick, Dick, Dick, Dick, Dick Whit... ting...
 -ton, Dick Whit... ting-ton, Dick, Dick, Dick, Dick, Dick Whit... ting...

-ton.
-ton.

Dick Whit-ting-ton, Dick Whit-ting-ton, Dick, Dick,
Dick Whit-ting-ton, Dick Whitting-ton, Dick, Dick,

Dick Whit-ting-ton, Dick Whit-ting-ton, Dick, Dick,
Dick Whit-ting-ton, Dick Whitting-ton, Dick, Dick,

Dick Whit-ting-ton, Dick Whit-ting-ton, Dick, Dick,
Dick Whit-ting-ton, Dick Whitting-ton, Dick, Dick,

f

Dick, Dick, Dick, Dick,
Dick, Dick, Dick, Dick,

Dick, Dick, Dick Whit-ting-ton Dick, Dick, Dick, Dick,
Dick, Dick, Dick Whit-ting-ton Dick, Dick, Dick, Dick,

Dick, Dick, Dick Whit-ting-ton Dick, Dick, Dick, Dick,
Dick, Dick, Dick Whit-ting-ton Dick, Dick, Dick, Dick,

Dick, Dick, Dick Whit-ting-ton Dick, Dick, Dick, Dick,
Dick, Dick, Dick Whit-ting-ton Dick, Dick, Dick, Dick,

e

Dick, Dick Whit--ting---ton Dick Whit--ting---ton, Dick Whit--ting--
 Dick, Dick Whit--ting---ton Dick Whit--ting---ton, Dick Whit--ting--

Dick Whit--ting---ton, Dick Whit--ting--
 Dick Whit--ting---ton, Dick Whit--ting--

Dick Whit--ting---ton, Dick Whit--ting--
 Dick Whit--ting---ton, Dick Whit--ting--

Dick Whit--ting---ton, Dick Whit--ting--
 Dick Whit--ting---ton, Dick Whit--ting--

--ton. I'll cure the var--let of ad--ven--ture, To night I'll
 --ton. Jap--pelle en vain, point de ré--pon--se, Mau--dit com--

--ton.
 --ton.

--ton.
 --ton.

--ton.
 --ton.

ff *p*

cancel his in - denture He shall not stay beyond to day,
mis Ah! J'y re - nonce, voilà comme il sert le pu - blic.

Be - yond to
 Dick Whitting -

He shall not stay
 Dick Whitting - ton,

mf

He shall not stay beyond to day
 Dick Whitting - ton,

Beyond to day, He shall not
 Dick Whitting-ton, Dick Whitting

He shall not stay beyond to day
 Dick Whitting - ton,

He shall not
 Dick Whitting

day, He shall not stay beyond to day
 - ton. Dick Whitting - ton,

Beyond to day, He shall not
 Dick Whitting-ton, Dick Whitting

He shall not stay beyond to day He shall not stay
 Dick Whitting - ton Dick Whittington

He shall not
 Dick Whitting

15 *Même mouvement.*

stay Be...yond to day.
-ton, Dick Whit...ting ton.

stay Be...yond to day.
-ton, Dick Whit...ting ton.

stay Be...yond to day.
-ton, Dick Whit...ting ton.

stay Be...yond to day.
-ton, Dick Whit...ting ton.

Même mouvement

FITZWARREN.

A no...ble sui...tor for A...lice
Le fi...an...cē de ma fil...le,

comes Mac Pibroch of that ilk His Cal...e...don...ian Pa...lace
Cest lui...mē...me Lord Ro...land, En...trer dans ma fa...mil...le,

I will hang with south on silk A great match but I own I de-
 C'est son dé--sir le plus grand. Sa mu-sique est a--tro-ce, Mais

MAC PIBROCH.

Tune up, tune up! to my maid Sing a
 Ve-nez que vos ins-tru-ments Mè-lent.

--test the Bag-pipes' drone.
 c'est un Lord d'E--cosse

Scot-ish Se--re--nade.
 leurs sons à nos chants.

Allegretto.

f *ff* *pp*

When a Scotch Laird would a court-ing go Hech Camarasch-an-
 Quel est le chant le plus ten-dre? C'est le chant d'un a-

dhu He first im-bibes a gill or so Hech Camarasch-an-
 -mant Dont la voix se fait en-ten-dre, Pour pein-dre son tour-

dhu And his Pi-pers are the Clansmens Pride strong of lungs are
 -ment Mais c'est surtout en E-cos-se, Que ces chants sont plus

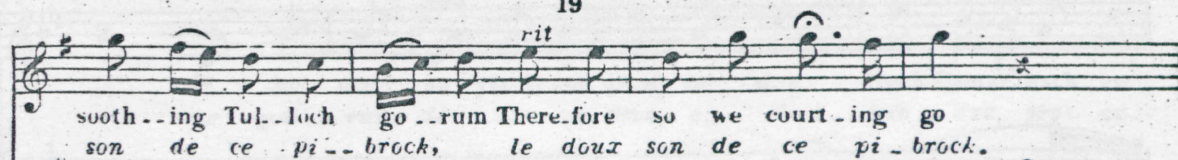
they And their pipes are made of stout Bull-hide So they dont give way.
 doux Quand un cor-tè-ge de no-ce Vient fê-ter les é-poux.

And his dear As she combs her, yel.. low
E-- cou-- tez! E-- cou-- tez l'é-- cho re-

hair be-comes a..larm..ing..ly A..ware that he is near La..dies
dit de roc en roc, Le son si doux de ce pi---brock, C'est l'é--
mf
p

say as we play Feel..ings ten..der will start O'er them, If one
--cho, C'est l'é---cho, qui re---dit de roc en roc, Le doux

Air they pre--fer tis the strain of Tul-loch go--rum plain..tive
son, le doux son, le doux son de ce pi---brock... Le doux
cre



La--dies
C'est l'é--

La--dies
C'est l'é--

La--dies
C'est l'é--

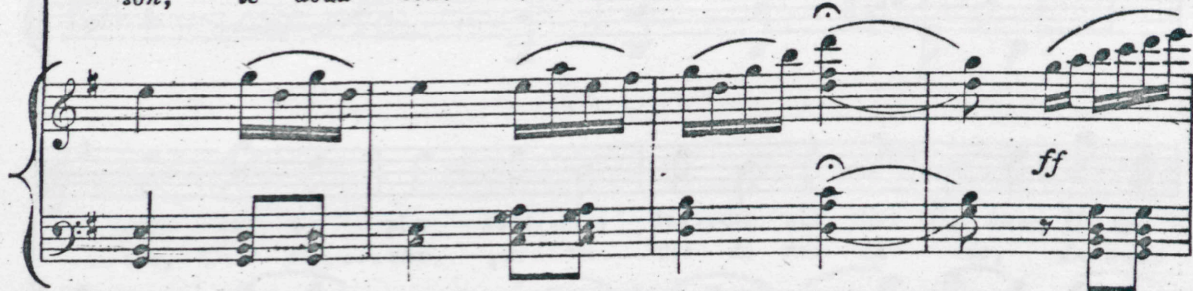
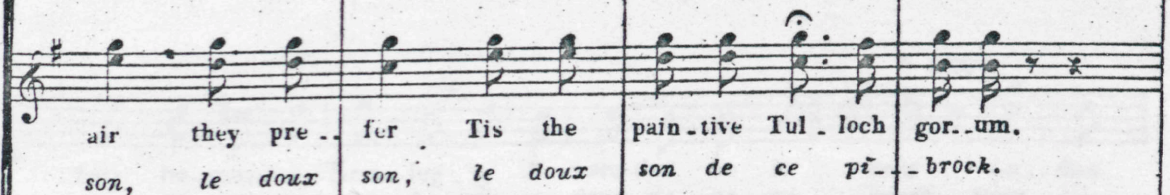
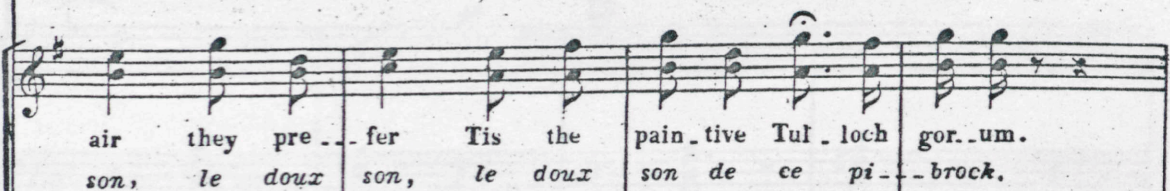
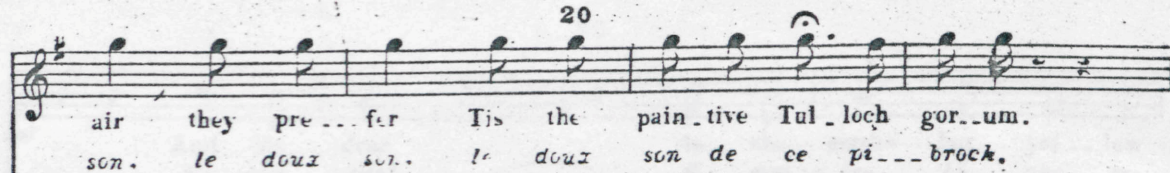


If one
Le doux



say as they play Feel-ings ten-der will come o'er If one
-cho, c'est l'é--cho, Qui re--dit de roc en roc, Le doux





If the maid en yields not when we sing Hech Camar - asch - ar -
 Le jou - eur de cor - ne - mus - e, E - tein - dra ses ac

dhu, We then strike up the High-land fling Hech Camar - asch - an -
 - cents, La fa - tigue est une ex - cu - se, Aux pou - mons fai - blis -

rit
 dhu As a rule this will de - cide the day, But in case of
 sants! Mais l'a - mant que rien n'a - frai - se S'il n'a plus le con -

rit

doubt just one tune more on the pipes we play Then she straight gives out,
 - cours De la musique E - cos - sai - se Se montre en voix tou - jours!

pp

And his dear As she combs her, yel - low
E - cou - tez! E - cou - tez l'é - cho re -

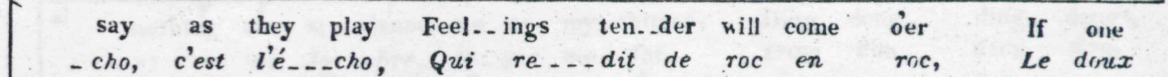
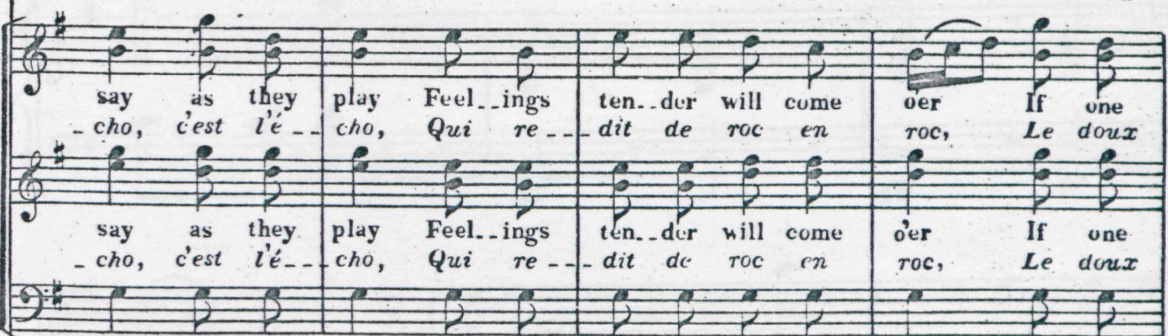
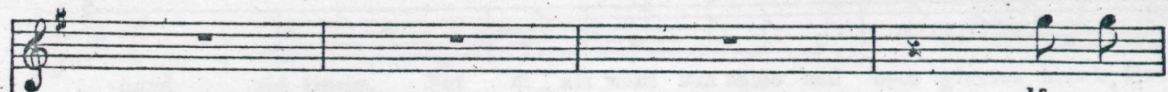
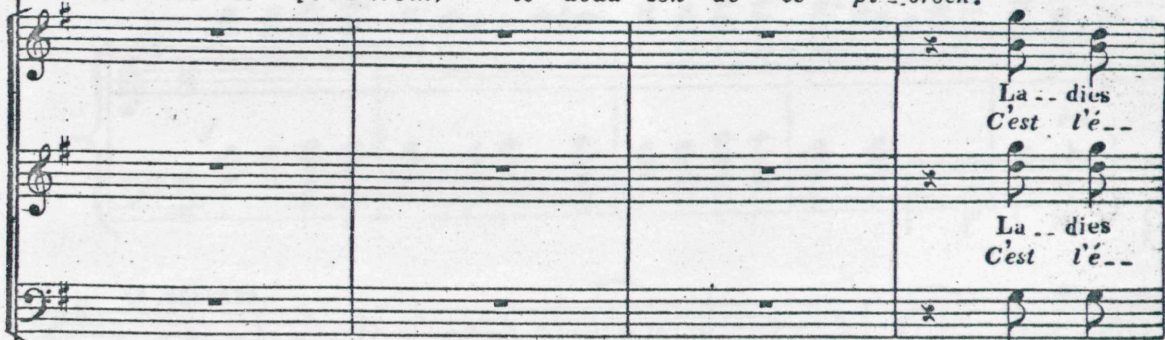
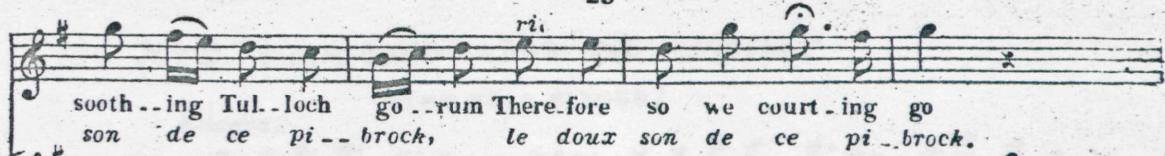
hair be - comes a - larm - ing - ly A - ware that he is near La - dies
dit de roc en roc, Le son si doux de ce pi - brock, C'est l'é -

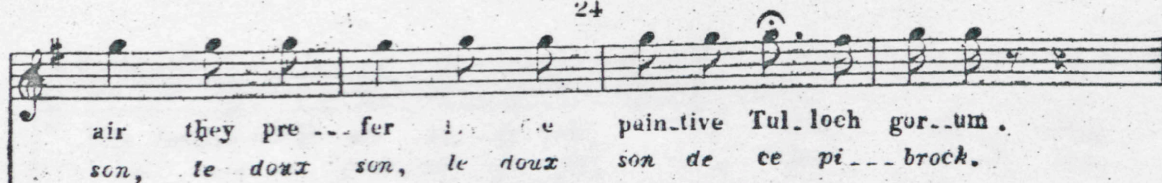
rit *a Tempo* *mf* *p*

say as we play Feel - ings ten - der will start O'er them, If one
- cho, C'est l'é - cho, qui re - dit de roc en roc, Le doux

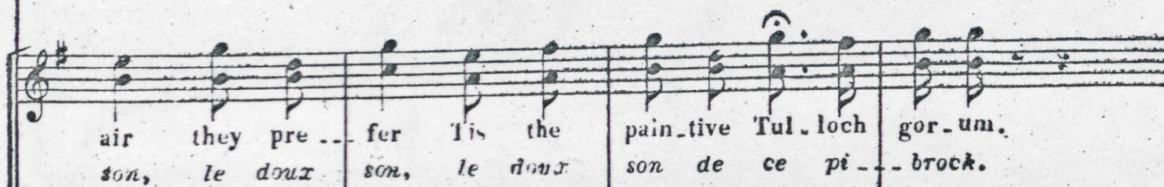
Air they pre - fer tis the strain of Tul - loch go - rum plain - tive
son, le doux son, le doux son de ce pi - brock... Le doux

cre

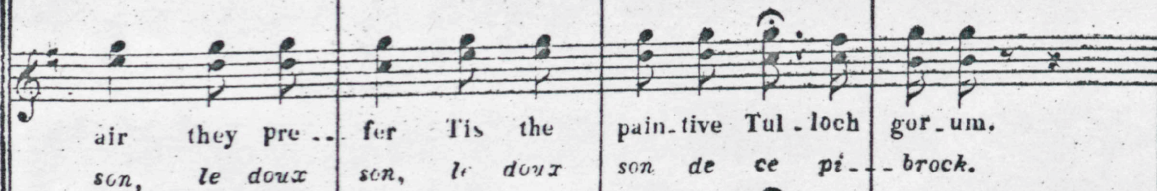




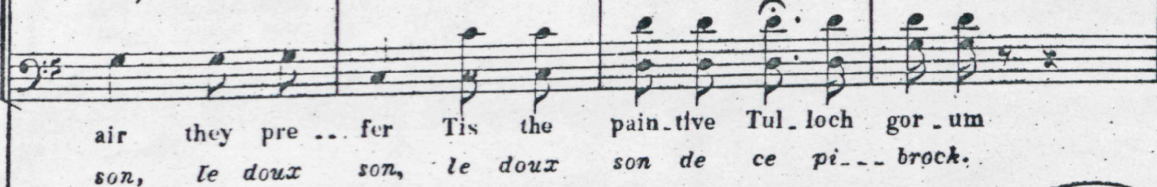
air they pre... fer the pain-tive Tul-loch gor-um.
son, le doux son, le doux son de ce pi--brock.



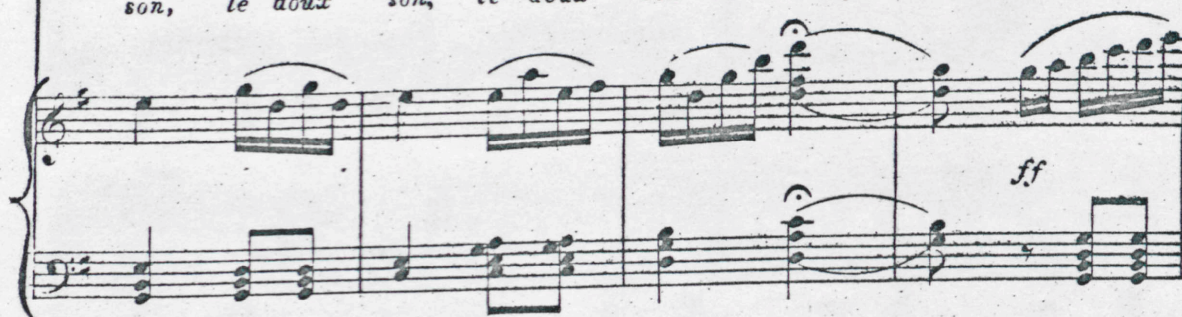
air they pre... fer Tis the pain-tive Tul-loch gor-um.
son, le doux son, le doux son de ce pi--brock.



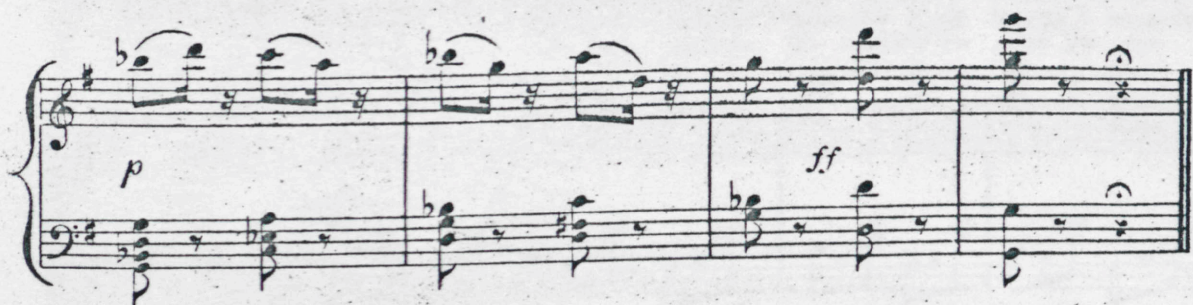
air they pre... fer Tis the pain-tive Tul-loch gor-um.
son, le doux son, le doux son de ce pi--brock.



air they pre... fer Tis the pain-tive Tul-loch gor-um.
son, le doux son, le doux son de ce pi--brock.



ff

p *ff*

N^o 2. "FROM SAND GLASS AND SUNDIAL."

(THE BELL RINGER.)

Allegro.

Piano introduction in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *rit* (ritardando).

LE SONNEUR.

First line of the song. The vocal melody is in G major, 6/8 time. The piano accompaniment consists of chords and single notes. Dynamics include *p* (piano).

From sand glass and sun dial Folks the hour take; Ah! me and Ah! me for the
De mainte hor-lo-ge on fait l'é--lo--ge, Toute hor-lo-ge n'est

Second line of the song. The vocal melody continues with the same rhythmic pattern. The piano accompaniment provides harmonic support.

good old times, But di-als want sun shine and hour glasses break, But
près de moi, Qu' une pa--tra--- que qui se dé-tra- que

Third line of the song. The vocal melody concludes with the words "Ding dong, ding dong, Ding don, ding don". The piano accompaniment features a *rit* (ritardando) marking.

nothing can si-lence, me or my chimes, Ding dong, ding dong,
et bat la bre--to-que ma foi. Ding don, ding don,

New fangled clocks are ve...ry well, Ding Dong, Ding, Dong,
 oui. nul ne pour-rait Je crois, Ding don, ding don,

p *rit*

But hon-est folks pre...fer my Bell, While the Burghers
 Son...ner aus...si bien que moi, Nul ne pour-rait je

p *sf*

doze Till the bird of morning crows, I keep time, with my chime,
 crois, Sonner aussi bien que moi, E-cou-tez! é-cou-tez!

dolce
 Ah! -sleep good people under my care, for Ghosts and Evil Spirits I scare and
 Ah! mais surtout nul ne m'é-ga-le Et chacun en peut ju-ger

dolce

at the dawn a blessing be--stow up---on the good old Bells of Bow.
 lors que ma voix sen-ti-men-ta--le Son-ne l'heure du Ber-ger

Ding dong, ding dong, ding dong, ding dong,
 Ding don, ding don, ding don, ding don,
 DOROTHY.
 Sleep good peo-ple under his care for Ghosts and E--vil Spirits hell scare
 Non! per-son-ne ne l'é--ga--le et cha-cun en peut ju-ger

Sleep good peo-ple under his care, for Ghosts and E--vil Spirits hell scare
 Non! per-son-ne ne l'é--ga--le et cha-cun en peut ju-ger

CHORUS.

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

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

mf

At the dawn a blessing be-stow up-on the good old Bells the Bells of Bow.
 lorsque ma voix senti-men-ta-le, Sonne, son-ne l'heure du ber-ger.

Ding dong ding dong ding dong go the Bells of Bow.
 Quand il son-ne son-ne l'heure du ber-ger.

Ding dong ding dong ding dong go the Bells of Bow.
 Quand il son-ne son-ne l'heure du ber-ger.

Ding dong ding dong ding dong go the Bells of Bow.
 Quand il son-ne son-ne l'heure du ber-ger.

Ding dong ding dong ding dong go the Bells of Bow.
 Quand il son-ne son-ne l'heure du ber-ger.

cres *ff*

LE SONNEUR.

My
I'ai*rit*

Bell swing-eth lov-ing-ly. O-ver a birth and would not a-wake ci-ther
 des fa-çons bien di-ver-ses, Pour di-vers e-

mother or child, But when its a Bri-dal it rolls out its mirth, Till
 ve-ne-ments, Pour le beau temps, les a-ver-ses, les

death hushes all its me-lo-dy wild ding dong ding dong, I
 nais-sances, en-ter-re-ments! ding don ding don

mf

on-ly its chang-ing mood can tell Ding dong ding dong
 oui, nul ne pour-rait, je crois, Ding don ding don

p

We are old friends I and my Bell, While the Burgh-ers
 son-ner aus-si bien que moi! Nul ne pour-rait Je

p

doze
crois,

Till the bird of morn-ing crows,
Sonner aus-si bien que moi.

I keep time
E-cou-tez!

with my
é-con-

chime
-tez!

Ah
Ah!

sleep good peo-ple un-der my care for
mais sur tout nul ne m'é-ga-le

Ghosts and E-vil Spirits I scare and at the dawn a
Et cha-cun en peut ju-ger..... lors-que ma voix

bles-sing be-stow up-on the good old Bell of Bow.
sen-ti-men-ta-le, Son-ne l'heu-re du Ber-ger.

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

Sleep good peo-ple under his care for Ghosts and E...vil Spirits hellscare
 Non! per-son-ne ne l'é-ga-le et cha-cun en peut juger

Sleep good peo-ple under his care for Ghosts and E...vil Spirits hellscare
 Non per-son-ne ne l'é-ga-le et cha-cun en peut juger

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

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

mf

At the dawn a blessing be-stow up on the good old Bell the Bell of Bow.
 Lorsque ma voix sen-timen-ta-le sonne, son-ne l'heure du ber-ger

Ding dong ding dong ding dong go the Bells of Bow.
 Quand il son-ne, son-ne l'heure du ber-ger.

Ding dong ding dong ding dong go the Bells of Bow.
 Quand il son-ne, son-ne l'heure du ber-ger.

Ding dong ding dong ding dong go the Bells of Bow.
 Quand il son-ne, son-ne l'heure du ber-ger.

Ding dong ding dong ding dong go the Bells of Bow.
 Quand il son-ne, son-ne l'heure du ber-ger.

cres *f* *ff*

rit

N^o 3. RONDO — "A PRENTICE LINEN-DRAPER!"

Allegro *f* *gva* ----- *loco*

The piano introduction consists of two staves in 3/8 time. The right hand features a rapid, ascending and descending eighth-note pattern, while the left hand plays a similar but slower pattern. The tempo is marked 'Allegro' and the dynamics are 'f' (forte). The introduction is divided into two sections by a dashed line, labeled 'gva' (grandioso) and 'loco' (loco).

WHITTINGTON.

A prentice lin-en
Nous é...tions dans la

The first vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a similar pattern. The dynamics are 'ff' (fortissimo) and 'p' (piano).

dra...per my youth I gai-ly pass with a song and a
ru...e, oui! quatre gar-çons fri...piers, h...vis dans la co-

The second vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a similar pattern. The dynamics are 'ff' (fortissimo) and 'p' (piano).

ca...per with a glass and my lass, I can not weild yard measure But
hu...e par vingt com-mis dra-piers. On sait ce qu'en vaut l'au-ne De

The third vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a similar pattern. The dynamics are 'ff' (fortissimo) and 'p' (piano).

cud... gel well I vow, And I hold my chief pleasure cracking crowns in a
 mes-sieurs les com-mis, Aus-si ri-ai-ent-ils Jau-ne de nous voir très bien

row, Yes I know that my lik-ing for a Fight is so wrong; But some
 mis, Par ces mots t'un mac-cos-te Tous fri-pons les fri-piers dus-si..

how. heads will tempt my stick As I walk a-long, just now a love-ly
 -tôt. Je ri-pos-te par. Dra-pions les dra-piers les poings cris-pés se

scull came so... lie... it... ing a crack, And I could not re-fuse it So
 croi-sent font cer-cle les voi-sins Fri-piers, dra-piers se toisent Fer-

came down on it whack!
mez les ma-ga-sins!
 A pren-tice lin-en dra-per my
 Nous é-tions dans la rue, ouï!

youth I gai-ly pass, With a song and a ca-per, With a glass and my
 qua-tre garçons fri-piers, Sui-vis dans la co-hu-e par vingt com-mis dra-

lass! I can-not wield yard measure But cudgel well I vow, And I
 piers. Dé-ci-dés à nous bat-tre En vrais garçons fri-piers, Nous voi-

hold my chief plea-sure cracking crowns in a row, I
 ta! Tous les qua-tre à bo-ter les dra-piers. Eh

love! and whos my sweet-heart The neigh-bours know a-round! And I'll
 hing! en plein vi-sa-ge Eh v'lan dans lès-to-mac, Ah le

p

have it no maiden like to mine can be found, Some
 beau ren-fon-ça-ge, te jo-li pu-gi-lat. Bien

times the o-ther pren-tice lads at my dar-ling laugh, Never
 --tôt C'est u-ne grê-te de pom-mes, de-ci-trois, De cail-

p

mind I con-vince them I am right with my staff
 lous, De pots d'A-le, de sau-mons, de jam-bons,

Some day or o-ther Sweet heart I will set - - - tle in life,
 Moi, l'un des plus in - gam - - bes Je re - - - çois ces gens gros,

And on that hap - py day love, I hope you'll be my wife
 Plus un chien dans tes jam - bes, un sin - - - ge dans te dos.

Then in - dustry and trad - ing shall a - - - lone be my care, And the
 Bref neuf cō - tes cas - - - sé - - - es, dix huit nez é - - - cor - - - ches, Vingt ma -

end of my dream - ing To be Al - derman and May'r, Yes the
 - - chœi - - res bri - - - sé - - - es, Et qua - rante - te yeux po - - - chés, D'une af -

end of my dreaming shall be al-ways Lord May'r
 faire aus--si vi--re vous of frent-le bi...lan
 But ere then many
 Par malheur ça nar-

mf

cudgels will be bro-ken I fear!
 rive que cinq ou six fois l'an
 All in thy honor, praise and
 Ça nar--ri-ve que cinq

rit
mf

glo--ry my dear
 ou six fois l'an Piu rit
 Ah a
 Ah nous

f

pren-tice lin-en dra-per, My youth I gai-ly pass, With a song and a
 é--tions dans la ru--e, Oui! quatre gar-çons fri--piers, Sui-vis dans la co-

cap-er, With my glass and my lass! I can - not wield yard measure But
 hu--e par-vient com-mis dra-piers, Et nous a-vons, nous qua-tre, Dra-

cud-gel well, I vow, And I hold my chief pleasure cracking crowns in a
 pé tout les Dra-piers, Qu'il leur faut en ra-bat-tre, jamais frits les fri-

row Yes a pren-tice bold doats on cracking crowns in a row, Yes a
 piers Qu'il leur faut en ra-bat-tre jamais frits les fri-piers Qu'il leur

pren-tice bold doats on cracking crowns in a row.
 faut en ra-bat-tre, jamais frits les fri-piers. *Animato.*

qua

N° 4. FINALE Sc: 1. Act 1.

Allegro.

ALICE. So long as there's good beer in
Tout bon ci...toy...en d'An-gle.

DOROTHY. So long as there's good beer in
Tout bon ci...toy...en d'An-gle.

MAC PIBROCH. So long as there's good beer in
Tout bon ci...toy...en d'An-gle.

FITZWARREN. So long as there's good beer in
Tout bon ci...toy...en d'An-gle.

PIANO *f* *p* **Allegro:**

The first system of the musical score features four vocal parts (Alice, Dorothy, Mac Pibroch, and Fitzwarren) and a piano accompaniment. The vocal parts are in 2/4 time, key of B-flat major, and marked 'Allegro'. Each vocal line begins with a rest followed by the lyrics 'So long as there's good beer in / Tout bon ci...toy...en d'An-gle.' The piano part is in 2/4 time, key of B-flat major, and marked 'Allegro:'. It begins with a forte (f) dynamic and a piano (p) dynamic.

England, Her strength and her pluck shall not fail, All the virtues that make a
ter..re, Est aus...si cont..ent que son Roi, Quand vo-yant la va-peur té.

England, Her strength and her pluck shall not fail, All the virtues that make a
ter..re, Est aus...si cont..ent que son Roi, Quand vo-yant la va-peur té.

England, Her strength and her pluck shall not fail, All the virtues that make a
ter..re, Est aus...si cont..ent que son Roi, Quand vo-yant la va-peur té.

England, Her strength and her pluck shall not fail, All the virtues that make a
ter..re, Est aus...si cont..ent que son Roi, Quand vo-yant la va-peur té.

The second system of the musical score features four vocal parts and a piano accompaniment. The vocal parts are in 2/4 time, key of B-flat major, and marked 'Allegro:'. Each vocal line begins with the lyrics 'England, Her strength and her pluck shall not fail, All the virtues that make a / ter..re, Est aus...si cont..ent que son Roi, Quand vo-yant la va-peur té.' The piano part is in 2/4 time, key of B-flat major, and marked 'Allegro:'. It begins with a forte (f) dynamic and a piano (p) dynamic.

na_tion, Take their rise in a tankard of ale Dark as the nut brown
gè--re Qui s'é--chap-pe de la thé... ièr.e Il goû-te le plai-

na_tion, Take their rise in a tankard of ale Like
gè--re Qui s'é--chap-pe de la thé... ièr.e Il

na_tion, Take their rise in a tankard of ale Like
gè--re Qui s'é--chap-pe de la thé... ièr.e Il

na_tion, Take their rise in a tankard of ale Like
gè--re Qui s'é--chap-pe de la thé... ièr.e Il

p

maid Yet crys_tal like her eye Rich light and rich_er shade... with_
sir De vivre en paix chez soi, Il goû...te te plai...sir De-

dark maid with bright eye Rich light and rich_er shade with_
goû...te te plai...sir, Il goû...te te plai...sir De-

dark maid with bright eye Rich light and rich_er shade with_
goû...te te plai...sir, Il goû...te te plai...sir De-

bright as her eye Rich light and rich_er shade with_
goû...te te plai...sir te plai...sir, Il goû...te te plai...sir De-

in the fla--gon lie So long as theres good beer in Eng-land Her
vivre en paix chez soi. Tout bon ci--toy--en d'Angle--ter--re, Est

in the fla--gon lie So long as theres good beer in Eng-land Her
vivre en paix chez soi. Tout bon ci--toy--en d'Angle--ter--re, Est

in the fla--gon lie So long as theres good beer in Eng-land Her
vivre en paix chez soi. Tout bon ci--toy--en d'Angle--ter--re, Est

in the fla--gon lie So long as theres good beer in Eng-land Her
vivre en paix chez soi. Tout bon ci--toy--en d'Angle--ter--re, Est

p

strength and her pluck shall not fail All virtues that make a great nation Are
aus--si content que son Roi, Est aus-si content que son Roi quand il

strength and her pluck shall not fail All virtues that make a great nation Are
aus--si content que son Roi, Est aus-si content que son Roi quand il

strength and her pluck shall not fail All virtues that make a great nation Are
aus--si content que son Roi, Est aus-si content que son Roi quand il

strength and her pluck shall not fail All virtues that make a great nation Are
aus--si content que son Roi, Est aus-si content que son Roi quand il

sf

found in strong old ale, Yes are found in strong old ale are
 goû-te le plai-sir, Quand il goû-te le plai-sir De

found in strong old ale, Yes are found in strong old ale are
 goû-te le plai-sir, Quand il goû-te le plai-sir De

found in strong old ale, Yes are found in strong old ale are
 goû-te le plai-sir, Quand il goû-te le plai-sir De

found in strong old ale, Yes are found in strong old ale are
 goû-te le plai-sir, Quand il goû-te le plai-sir De

rit.

piu rit

found in strong old ale.
 vivre en paix chez soi.

found in strong old ale.
 vivre en paix chez soi.

found in strong old ale.
 vivre en paix chez soi.

found in strong old ale.
 vivre en paix chez soi.

a Tempo

p

piu rit

Now the ap-ple
 C'est par-fait,

M F

and the spice That beats all wine Chases melan-cho-ly, Now
C'est par-fait Oui, c'est par fait Maintenant fil-le-te

daugh-ter mine, Sing a strain that will make us
chan-tez nous, Chon-tez nous quel-ques chan-son...

ALICE.

Ah... ah... ah... Ah.
Ah... ah... ah... Ah.

jol-ly No, no, no some Old Eng-lish air!
net-tes Non, non, pas de ces gammes la

ah. ah. ... Ah. ...
 ah. ah. ... Ah. ...

That sort of song I cannot bear
 Non, non, pas de ces gammes là

Stop stop I
 U... ne chan-

Ah.
 Ah.

say son, dont sing that way There is a song you're always
 U... ne chan-son, U... ne chan-son, je le rê-

purr...ing To the cat aye from morn to night.
 pé...te, Chan-tez nous la chan-son du chat.

Yes but
 Mais pa-

I forget it Would you be in-curr-ing My an-ger girl
 - pa, je ne sais Mau-vai-se dé-fai-te vous la sa-vez

this is not right Pout-ing's no use Sing now of puss!
 J'en suis cer-tain. Quand je me ra-se le ma-tin,

On-ly this morn-ing I was shaving And heard you
 Je vous l'en-tends chan-ter sans ces-se, O-bé-iss-

Même mouvement. ALICE.
 A lice of your pet Grimal-kin raving. But if I sing the cat will
 sez O-bé-iss-sez et qu'on s'en-pressé. C'est le si-gnal, s'il ar-ri-

p *p*

bring A note from Dick
vait, j'en ai grand peur

DOR:
 No! do not fear it Sir Cat doth lie in garret
Soyez tranquille j'ai bien fermé porte et vo-

p

high Lock'd up my word on't he wont clear it.
let. En-trer se-rail bien dif-fi-ci-le.

FITZ
 Now daughter mine do get a--
Al-lons ma fil-le chan-te

mf

MAC.
 Sweet mistress A-lice sing the song.
De grâ-ce, chantez sa chan-son.

--long
donc.

Now daugh-ter mine do get a--
Al-lons ma fil-le chan-te

Sweet mistress Alice sing the song sing the song, sing the
De grâ-ce chantez la chanson, la chan-son, la chan-

long get a-long, get a-long, get a-
donc, la chanson, la chanson, la chan-

Well be it so. Then lend me all your smiles While I re-
Vous le vou-lez mon pè-re, j'y con-sens, Ah..... à vos dé-

song.
-son.

long.
-son.

Allegretto moderato.

count my legend of the tiles O sweet is the nightin-gale
sirs, je me vends je me rends, Ja-mais il ne fut chat ni

calling, To his mate with his breast gainst the thorn But sweet-er to me is the
chatte, Qui sut en se fai-sant un jeu, Du--ne fa-çon plus dè--ti-

squalling, Of my cat at the dawn-ing of morn. Miaou, miaou,
ca--te, Re--ti--rer les mar--rons du feu. Miaou miaou

miaou It is true that the neigh-bours com--plain
miaou! Ac--cours à ma voix qui t'ap--pel-----le

Miaou! miaou! miaou! But to me 'tis an ex-quisite strain Miaou!
Miaou! miaou! miaou! Sois tou-jours do-cile et fi--dè--te Miaou!

rit 49

A Sweet_er by far..... Than lovers soft gui
Ac...cours à ma voir..... ac...cours à ma

D Miaou! Miaou! Ah soft gui
Miaou! ac...cours à sa-

M Miaou! Miaou! Ah soft gui
Miaou! ac...cours à sa-

F Miaou! Miaou! Ah soft gui
Miaou! ac...cours à sa-

rit

rit

--tar. voix.

--tar. voix.

--tar. voix.

--tar. voix.

--tar. voix.

a Tempo

f

p

3

59

scratching he has not a notion, And never gives way to that vice, Whilst
a-droit que les a-cro-bates, Tu te pro-mè-nest sur les toits, Si

sometimes he shows his de-votion By bring-ing me dead rats and mice..
tu, viens à glis-ser par-fois, Tu tombes tou-jours sur tes pattes!

Miaou! Miaou! Miaou! He is fe-line in all that he says....
Miaou! Miaou! Miaou! Ac-cours à ma voix qui tãp-pelle,...

Miaou! Miaou! Miaou! So I sing now this song in his praise Miaou!
Miaou! Miaou! Miaou! Sois tou-jours do-cile et fi-dèle Miaou!

rit 51

Sweeter by far Than lo_vers soft gui
 Ac_cours à ma voix..... ac_cours à ma

Miaou! Miaou! Ah soft gui
 Miaou! ac_cours à sa

Miaou! Miaou! Ah soft gui
 Miaou! ac_cours à sa

Miaou! Miaou! Ah soft gui
 Miaou! ac_cours à sa

rit

-tar.
voix.

-tar.
voix.

-tar.
voix.

-tar.
voix.

ff

Allegro vivo. *p*

(Entrance of Cat it upsets table)

..... chairs then Fitzwarren.

FITZWARREN.

For mischief no-thing e'er could match it, Did you hear:
Eh qu'est-ce-la mau-di-te bè-te, Qui paie-ra:

what a crash Its on-ly plea-sure is to smash,
 Qui paie...ra, Qui paiera mon car...reau cas...sé

Will some one try just to catch it And then my
 Qu'on te sai-sis...se, qu'on l'ar-rê-te, Qu'on te sai-

daugh-ter stone and water What now! what now A
 sis...se, qu'on l'ar-rê-te De son col-lier, Ce

MAC.

let-ter? strange I vow! Dick Whitting-ton
 pa-pier a glis-sé Dick Whitting-ton, f

Dick Whitting-
 Dick Whitting-

f

Dick, Dick, <i>Dick, Dick,</i>	Dick, Dick, Dick Whit_ting-ton Completely done <i>Dick, Dick, Dick Whitting-ton, C'est fait de nous</i>	2 8
Dick, Dick, <i>Dick, Dick,</i>	Dick, Dick, Dick Whit_ting-ton Completely <i>Dick, Dick, Dick Whitting-ton, C'est fait de</i>	2 8
Dick, Dick, <i>Dick, Dick,</i>	Dick, Dick, Dick Whit_ting-ton <i>Dick, Dick, Dick Whitting-ton,</i>	2 8
- ton Dick, Dick, - ton, <i>Dick, Dick,</i>	Dick, Dick, Dick Whit_ting-ton <i>Dick, Dick, Dick Whitting-ton,</i>	2 8

The piano accompaniment consists of two staves at the bottom. The right hand plays chords and single notes, while the left hand provides a rhythmic bass line.

The musical score is written for a voice and piano. It begins with a key signature of one flat (B-flat) and a time signature of 2/4. The vocal part consists of two staves. The first staff has the lyrics "done nous." followed by a series of notes. The second staff has the lyrics "Let me at him, let me at him, Let me get at Whitting. Dick, Dick, Dick, Dick, Dick, Dick, Dick Dick Whitting." The piano part consists of two staves. The first staff has a series of notes, and the second staff has a series of notes. The score is written in a style typical of 19th-century musical notation.

done
nous.

Let me at him, let me at him, Let me get at Whitting.
Dick, Dick, Dick, Dick, Dick, Dick, Dick Dick Whitting.

Let me at him, let me at him, Let me get at Whitting.
Dick, Dick, Dick, Dick, Dick, Dick, Dick Dick Whitting.

Maestoso.

ton
--ton.

Here I am what is you would know? Whose writing
Le voi-là, que vous a-t'il fait? Regarde un

f *p*

that is we've been guessin!
peu cette è... cri... tu... re!

Ah! its mine ne-ver had a
Eh bien oui, c'est ma si-gna-

p rit *rit*

FITZWARREN.

les son
-- tu -- re.

Confess all var-let ere you go
Tu conviens donc de ton for... fait

f a Tempo *p* *pp*

WHITTINGTON.

What I must go
E... cou-tes-moi!

What I must go
E... cou-tes-moi!

Allegro.

Ah Yes I mad-ly
Ah Oui, cest A...ti...

p *pp*

fond-ly love her Dearer than all the world is she
...ce, que j'ai-me D'un a-mour ten-dreet dis-cret,

Fairer than the stars a-bove her Yet has she deign'd to
Puisque cette ar-deur ex-trê-me, Pour vous n'est plus

look on me And heart to heart thus ev-
un se-cret, Ah! mon-trez vous bon pè-re

p

er No pow'r shall make us se ver Then.
 A cel... le, qui m'est ché... re..... U..

bend not on me an gry brow And do not
 ...nis...sez moi, u...nis...sez moi, si vous plait, u..

FITZ.
 part us now Silly boy both your af fec tion And
 nis...sez moi. Tant d'a plomb vient me con fon dre, voi là.

rit *p*

W We must brave his wrath and an ger Now the
 A Je ne sais plus que ré pon dre on con
 F We must brave his wrath and an ger Now the
 Il n'a plus rien à ré pon dre on con

you too I scout Their se
 donc leur se cret. Voi là

W se-cret is out Now the se-
-nait son se-cret, On con-nait

A se-cret is out
-nait son se-cret,

M I am, glad the prentice fel.. low will now
Tant da-plomb vient me con-fon-dre, quoi ce

F --cret is out
leur se-cret

-cret is out
son se-cret.

Now the se-
On con-nait

be put to rout Hell be put
drô-le t'ai-mait? Quoi ce drô-

From my door be-yond a doubt the fel.. low
On ne vit jamais à Lon-dre un sem..

-cret is out.
 son se...cret.
 now to rout
 le l'ai...mail.
 must be put out His ly-ing tale I can not be.
 bla-ble far...fait. A-lice! A-lice! à vous de re-

-lieve, For me Al-ice would not de-ceive speak Daugh-ter
 -pon-dre Et de lui di-re son fait. Al-lons, va

brave and shame the knave. Ah!..... Yes I
 lui di-re son fait. Ah!..... Oui! mon

ALICE.
rit.

mad ... ly fond ... ly love him Dearer than all the world is he
 pè ... re, oui! je l'ai ... me, d'un a-mour tendre et dis-cret,

pp

True as are the stars a..bove him Faithful to love and true to
 Puis-que notre a-mour ex-trè ... mè, Pour vous n'est plus un se-

A me cret, And heart to heart, thus ex-
 Mon trez ... vous moins sè ... rè ... re,
 W Yes
 So.
 F Here is news for a Fa ... ther un ... ex-pect ... ed
 Ma sur-prise est ex-trè ... me, oui c'est lui qu'elle
 M un ... ex-pect ... ed
 Quoi c'est lui qu'elle

p *p*

A ... er No pow'r shall make us sev. er Then
... trai- tez nous en bon pè- re. ... u-

W dar-ling for ev-er No pow'r shall us
yez moins se- ve- re, Soy ez moins sé-

F ra-ther For her an- cient Fa-ther
ai- me Oui c'est lui quelle ai- me

M ra-ther For her an- cient Fa-ther
ai- me Ma sur- prise est ex- trê- me,

A bend not on me an- gry brow And do- not
nis- sez nous, u- nis- sez nous sil vous plait, u-

W se- ver No an- gry brow And do not
ve- re, u- nis- sez nous sil vous plait, u-

F Fear I By his brow He will sure
Voilà donc, Voi- là donc le se- cret.

M By his brow He will sure
Voi- là donc le se- cret

A part us now
nis. sez nous.

W part us now.
nis. sez nous.

F part son them now.
son for fait.

M part son them now.
son for fait.

FITZ.

Allegro vivo.

Up on my word his pre ten sions ab surd
Cet te chan son é tait donc un si gnal,

MAC.

WHITT.

Can such as he ev er strive a gainst me
Ce gar ne ment é tait donc mon ri val,

My ri val
Oui! ce ri val

ALICE.

you? O in--deed I am flat-ter'd Oh Father mine my heart you have
-val mieux que vous a su plai-re. Pardon-nez nous de grâ--ce mon

FITZ.

shat ... ter'd Your air of grief is not the least a--vail
pê---re. Je sau-rai bien vous mettre à la rai-son,

MAC.

And 'as for you I'll lock you up in jail I've a mind to
Sans plus tar--der Sor-tez de ma mai-son. D'un seul coup de

WHITT:

give mas--ter---prentice boy a trashing And I to you, Sir
poing je l'as---somme, je l'as-somme. Allons! ve-nez! Je

Scot a smash-ing
suis votre hom-me,

FITZ.

Devil take the cat what on
Mais qui donc s'ac_croche à ma

earth is he at? My wig, my wig, my wig,
nu...que, Le chat en lè...ve ma per...ruque.

DOR:

Neighbours
Au se-

A Neighbours help Neighbours help Neighbours
Au se_cours! Au se_cours! Au se_cours!

D help Neighbours help Neighbours
cours! Au se_cours! Au se_cours!

F Neighbours help Neighbours help Neighbours help Neighbours
Au secours! Au secours! Au secours! Au secours! Au se-

A help It is mur... der they're at a... bove all take the
cours! au se... cours! au se... cours! au se... cours! au se...

W Now if you're of true me... tal our quar... rel we can
Viens donc que je t'as... som... me, Viens donc que je t'as...

D help It is mur... der they're at a... bove all take the
cours! au se... cours! au se... cours! au se... cours! au se...

M Now if you're of true me... tal our quar... rel we can
Viens donc que je t'as... som... me Viens donc que je t'as...

F help It is mur... der they're at a... bove all take the
cours! au se... cours! au se... cours! au se... cours! au se...

cat. cours!.

set... tle. somme.

cat. cours!.

(Entrance of Citizens & Prentices)

set... tle. somme.

cat. cours!.

ff

(C & C^g 7058)

Même Mouvement, double.

66

S. *f* What can be the mat-ter Folks a-gog to fight.
Quel bruit! quel va-car-me! Pour quoi tant cri-er!

T. *f* What can be the mat-ter Folks a-gog to fight.
Quel bruit! quel va-car-me! Pour quoi tant cri-er!

B. *f* What can be the mat-ter Folks a-gog to fight.
Quel bruit! quel va-car-me! Pour quoi tant cri-er!

Même Mouvement, double.

f

FITZWARREN.

He tried to
Qu'on le sai-

This un-seem-ly clat-ter Spoils our qui-et night
On ré-pand l'a-lar-me Dans tout le quar-tier,

This un-seem-ly clat-ter Spoils our qui-et night
On ré-pand l'a-lar-me Dans tout le quar-tier,

This un-seem-ly clat-ter Spoils our qui-et night
On ré-pand l'a-lar-me Dans tout le quar-tier,

MAC.

He bang'd me so I al-most totter.
Qu'on le sai-sisse à la Jus-ti-ce!

steal a-way my daughter But there is
-sisse! à la Jus-ti-ce! Sans dif-fé-

I would in-deed sir if I were you
Sans dif-fé-rer, il faut le li-vrer.

law and I'll have it too
rer, il faut le li-vrer,

WHITT.

O Mas-ter mine you treat me bad-ly for I
Oui, de-vant tous je le pro-cla-me, A-

love her I love her Aye I love her mad...
 -li--ce! A--li--ce! vous se--rez ma fem--

Allegro. FITZWARREN. (TO DOR.)

...ly Mind that my daugh--ter, see's him no more Now
 --me. A ma cam--pa--gne em--me--nez--la, Et

WHITTINGTON.

friends lets ar. rest him Guard the door Stand back base crew
 lui, Qu'on l'ar-re--te! hal--te là! Ne craignez pas!

Do not come near me Braver than you find cause to fear me
 Qu'on me sai--sis--se! Comptez sur moi chère A--li--ce

A

W

D

M

F

Temp not my stick
Ne crai-gnez rien

Pinion him quick
Saisis--sez le!

Pin-ion him quick
Sai-sis-sez--le!

We would ar... rest if so
Sai... sis... sons le! sai... sis

We would ar... rest if so
Sai... sis... sons le! sai... sis

We would ar... rest if so
Sai... sis... sons le! sai... sis

19

A las poor Dick, A las poor Dick
Hé las! hé las! hé las! hé las!

Tempt not my stick, Tempt not my stick, Tempt not my stick
Ne craignez rien! Ne craignez rien! Ne craignez rien!

A las poor Dick
hé las! hé las!

Pinion him quick, Pinion him quick
Saisis-sez le! Saisis-sez le!

Pinion him quick, Pinion him quick
Saisis-sez le! Saisis-sez le!

the sons lad no cud gel had
sons le! Sai sis sons le!

the sons lad no cud gel had
sons le! Sai sis sons le!

the sons lad no cud gel had
sons le! Sai sis sons le!

mf *f*

Allo non troppo.

A Ah!..... Yes I
 Ah!..... Oui! mon
 W Ah!..... Yes I
 Ah!..... Oui c'est
 D Ah!..... Yes she'll
 Ah!..... Oui c'est
 M Ah!..... rit Yes she
 Ah!..... Ah!..... Quoi c'est
 F Ah!..... rit Yes she
 Ah!..... Ah!..... Quoi c'est

Allo non troppo.

Ah!..... Yes she'll
 Ah!..... Quoi c'est
 f rit Ah!..... Yes she'll
 Ah!..... Quoi c'est
 f rit Ah!..... Yes she'll
 Ah!..... Quoi c'est

Allo non troppo.

rit piu rit ff

mad ... ly fond ... ly love him dear_er than all the
pè ... re moi Je l'ai ... me d'un a ... mour ten ...

mad ... ly fond ... ly love her dear_er than all the
A ... ti ... ce que J'ai ... me d'un a ... mour ten ...

mad ... ly fond ... ly love him dear_er than all the
A ... ti ... ce qu'il ai ... me d'un a ... mour ten ...

mad ... ly fond ... ly love him dear_er than all the
A ... ti ... ce qu'il ai ... me c'é ... tait donc là

mad ... ly fond ... ly love him dear_er than all the
A ... ti ... ce qu'il ai ... me c'é ... tait donc là

mad ... ly fond ... ly love him dear_er than all the
A ... ti ... ce qu'il ai ... me c'é ... tait donc là

mad ... ly fond ... ly love him dear_er than all the
A ... ti ... ce qu'il ai ... me c'é ... tait donc là

mad ... ly fond ... ly love him dear_er than all the
A ... ti ... ce qu'il ai ... me c'é ... tait donc là

world is he True as are the stars a -
dreet dis - cret. Puis - que notre a - mour ex -

world is she True as are the stars a -
dreet dis - cret. Puis - que notre a - mour ex -

world is he True as are the stars a -
dreet dis - cret. Puis - que notre a - mour ex -

price shall be And I swear by stars a -
leur se - cret Ah son au - dace est ex -

price shall be And I swear by stars a -
leur se - cret Ah son au - dace est ex -

world is he True as are the stars a -
leur se - cret Ah son au - dace est ex -

world is he True as are the stars a -
leur se - cret Ah son au - dace est ex -

world is he True as are the stars a -
leur se - cret Ah son au - dace est ex -

bove him Faithful to love and true to me
tré..... me pour vous n'est plus un se...cret

bove her Faithful to love and true to me
tré..... me pour vous n'est plus un se...cret

bove him Faithful to love and her he'll be
tré..... me pour vous n'est plus un se...cret

bove him that ne'er a...gain his love he'll see
tré..... me pour vous n'est plus un se...cret

bove him that ne'er a...gain his love he'll see
tré..... me pour vous n'est plus un se...cret

bove him Faithful to love and her he'll be
tré..... me cet hy...men n'est pas son fait

bove him Faithful to love and her he'll be
tré..... me cet hy...men n'est pas son fait

bove him Faithful to love and her he'll be
tré..... me cet hy...men n'est pas son fait

And heart to heart thus e ver No
Mon *trez* *vous* *moins* *sé* *vè* *re* *Trai* -

And heart to heart thus e ver No
Mon *trez* *vous* *moins* *sé* *vè* *re* *Trai* -

Did you e ver
Est *ex* *trè* *me*

Then I'll se ver
Son *au* *da* *ce*

Them he'll se ver,
Son *au* *da* *ce*

Them he'll se ver,
Son *au* *da* *ce*

Them he'll se ver,
Son *au* *da* *ce*

p

pow'r shall make us se... ver Then bend not
 -tez nous en bon pè... re... U... nis... sez

pow'r shall make us se... ver Then bend not
 -tez nous en bon pè... re... U... nis... sez

Then bend not
 U... nis... sez

Did you e... ver so bend up -
 Est ex... trê... me, oui leur a -

Them I'll se... ver I'll bend up -
 Son au... da... ce Oui leur a -

Now for e... ver He bends up -
 Est ex... trê... me, Oui leur a -

Now for e... ver He bends up -
 Est ex... trê... me, Oui leur a -

Now for e... ver He bends up -
 Est ex... trê... me, Oui leur a -

(C & C? 7058)

rit

ou me an...gry brow And do not part us
nous, u...nis...sez nous Sil vous plait, oui! u...nis...sez

rit

on me an...gry brow And do not part us
nous, u...nis...sez nous Sil vous plait, oui! u...nis...sez

on them an...gry brow Nor part them part them
nous, u...nis...sez nous Sil vous plait, oui! u...nis...sez

on them an...gry brow And part them part them
mour, oui! leur a...mour, leur a...mour n'est plus un se-

on them an...gry brow And part them part them
mour, oui! leur a...mour, leur a...mour n'est plus un se-

rit

on them an...gry brow And parts them yes parts them
mour, oui! leur a...mour, leur a...mour n'est plus un se-

on them an...gry brow And parts them yes parts them
mour, oui! leur a...mour, leur a...mour n'est plus un se-

rit

Presto.

78

Now, no do not nous, u - nis - sez	part us nous	now, no do not u - nis - sez	part us nous,
Now, no do not nous, u - nis - sez	part us nous	now, no do not u - nis - sez	part us nous,
Now, no do not les, u - nis - sez	part les	no do not u - nis - sez	part les,
Now, yes part them - cret. Ah quelle au -	now and make them da - ce, quelle au -	sever yes part them dace, Ah quelle au -	now once and for da - ce, quelle au -
Now, yes part them - cret. Ah quelle au -	now and make them da - ce, quelle au -	sever yes part them dace, Ah quelle au -	now once and for au - - da - ce, quelle au -
Now yes cret. oui!	now hell make them oui! ah quelle au -	sev - er hell da - - ce oui,	part them now for oui! ah quelle au -
Now yes cret. oui!	now hell make them oui! ah quelle au -	sev - er hell da - - ce oui,	part them now for oui! ah quelle au -
Now yes cret. oui!	now hell make them oui! ah quelle au -	sev - er hell da - - ce oui,	part them now for oui! ah quelle au -

Presto.

now Up on us bend not an gry
 u nis sez nous donc, S'il vous

now Up on us bend not an gry
 u nis sez nous donc, S'il vous

now Up on us bend not an gry
 u nis sez les donc, S'il vous

ev er Up on them bend ing an gry
 da ce Oui, rien n'ég a le Son for

ev er Up on them bend ing an gry
 da ce Oui, rien n'ég a le Son for

ev er Up on them bend ing an gry
 da ce, oui, rien n'e ga le Son for

ev er Up on them bend ing an gry
 da ce, oui, rien n'e ga le Son for

ev er Up on them bend ing an gry
 da ce, oui, rien n'e ga le Son for

brow and do not seek to part us now.
plait, u --- nis --- sez nous, u --- nis --- sez nous.

brow and do not seek to part us now.
plait, u --- nis --- sez nous, nous,

brow and do not seek to part us now.
plait, u --- nis --- sez les, u --- nis --- sez les

brow well sure --- ly seek to part them now.
fait, Oui rien n'é --- al --- e son for --- fait!

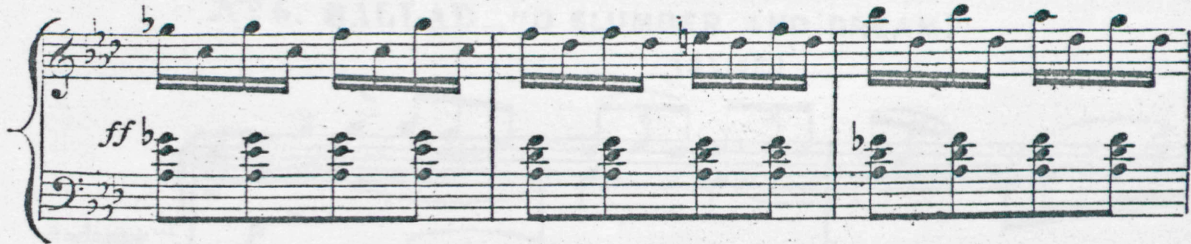
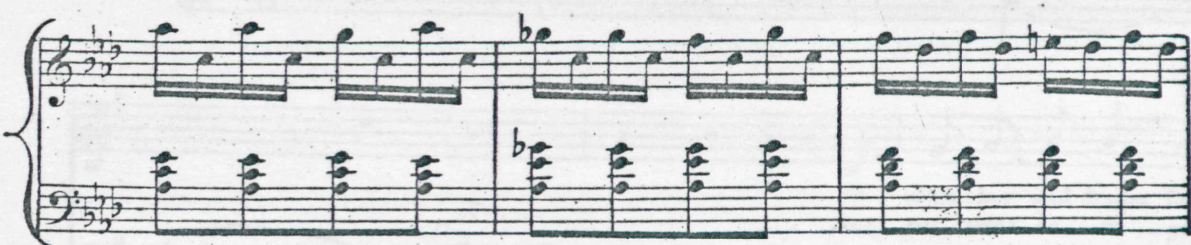
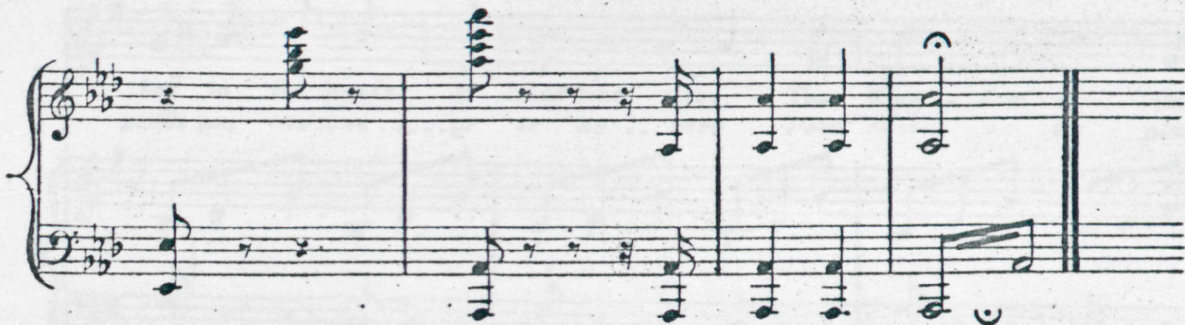
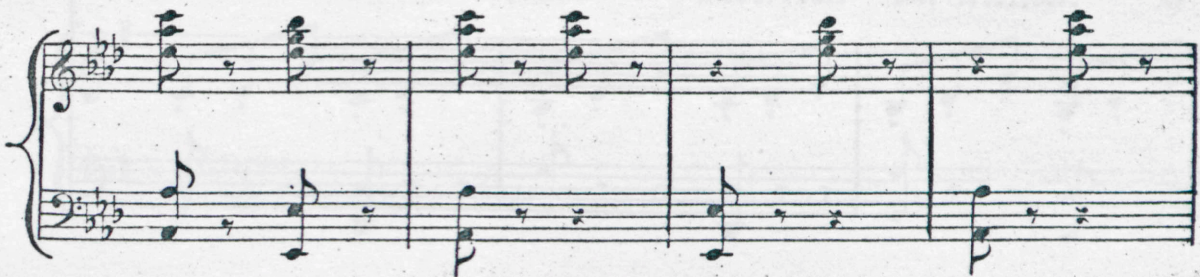
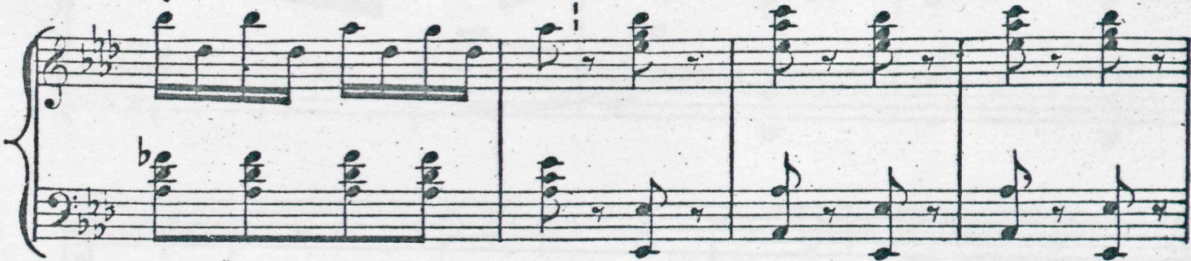
brow well sure --- ly seek to part them now.
fait, Oui rien n'é --- al --- e son for --- fait!

brow he sure --- ly seek to part them now.
fait, non! rien n'é --- ga --- le son for --- fait.

brow he sure --- ly seek to part them now.
fait, non! rien n'é --- ga --- le son for --- fait.

brow he sure --- ly seek to part them now.
fait, non! rien n'é --- ga --- le son for --- fait. gva ---

Whittington fights up to window. Tableac.

gva*gva**gva**loco*

Sc: 2nd HIGHGATE.N^o 4. (bis) MARCHE DE LA PATROUILLE.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and a first ending bracket labeled '8.'. The second and third systems feature triplet markings (a '3' over a group of three notes) in the treble staff. The fourth system concludes with a final first ending bracket labeled '8.'. The notation includes various note values, rests, and articulation marks typical of early 20th-century piano music.

N° 5. BALLAD — "O SLUMBER AND DREAM"

(ALICE)

Andante

The piano introduction is in 6/8 time, marked 'Andante'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a steady eighth-note accompaniment. The piece is marked with a piano (*p*) dynamic and a crescendo hairpin.

The vocal entry begins with the lyrics "O slumber and dream for" on a half note G4. The piano accompaniment features a treble line with a melodic line and a bass line with a steady eighth-note accompaniment. The tempo is marked 'Andante'. The piece is marked with a piano (*p*) dynamic and a crescendo hairpin.

O slumber and dream for
Sur toi dans sa ra .. ge

The vocal entry continues with the lyrics "dark the way a ... cross the lone ... ly moor ... And". The piano accompaniment features a treble line with a melodic line and a bass line with a steady eighth-note accompaniment. The tempo is marked 'Andante'. The piece is marked with a piano (*p*) dynamic and a crescendo hairpin.

dark the way a ... cross the lone ... ly moor ... And
si d'a ... bord s'a ... chorne un mau ... vais surt ... Ne

The vocal entry continues with the lyrics "far in the bow's of cloud land stray, That King ... dom of the". The piano accompaniment features a treble line with a melodic line and a bass line with a steady eighth-note accompaniment. The tempo is marked 'Andante'. The piece is marked with a piano (*p*) dynamic and a crescendo hairpin.

far in the bow's of cloud land stray, That King ... dom of the
perds pas cou ... ra ... ge le ha ... sard Peut, nous sur c't plus

poor But if with thy dream quaint rhym-ing comes a
 tard..... Au mil-leu de ta souf-fran-ce garde en-

p

dis-tant Bell Thou know-est well O list thou the
 co-re l'es-pé-ran-ce La clo-che qui

p THE BELLS.

chim-ing The for-tune-fraught chim-
 son-ne Au loin ca-ril- lon-

ing, Dream on, For tho' earth be dark and
 ne, Et dit..... Ne perds pas cou-ra-ge,

f

day-light be gone Twin-stars hope and love shine on.
 Car le ha-sard, qui peut nous ser-vir plus tard.

mf *> p*

rit

O wea-ry foot rest, close fe-verd eye Kind
 Oui! cel-le qui n'aim-e rien que toi, Te

pp

sleep broods on thy brow For -- get there are thorns that
 gar-de-ra sa foi Et tou-jours de mê-me,

foes are nigh Thou canst not feel them now Whilst
i'ai-me-na, Tant que son cœur bat-tra!..... Au

all thro' thy dream soft steal ing like an
mi-lieu de ta souf-fran-ce Gar-de

ol-den song, For got ten long O hear the Bells
en-cor l'es pé-ran-.....ce, La clo-she qui

p THE BELLS.

peal ing, So lov-ing-ly peal
son-ne, Au loin ca-ril lon-.....

...ing, Dream on, For tho' earth be dark and
 ne Et dit..... Ne perds pas cou-ra-ge,

sf

day ---- light be gone Twin-stars hope and love shine
 car le ha-sard, Oui! peut nous ser-vir plus

mf

no.
tard.

p

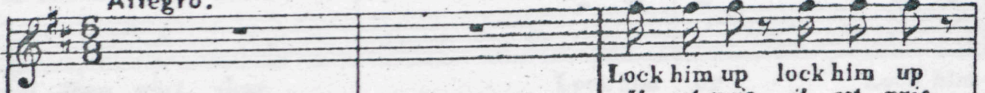
rit

Nº 6. FINALE. Sc. 2nd Act 1.

(ALICE, WHITTINGTON, DOROTHY, SERGEANT & CORO)

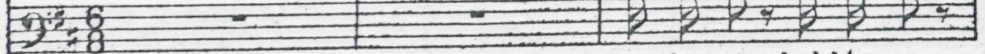
Allegro.

ALICE.



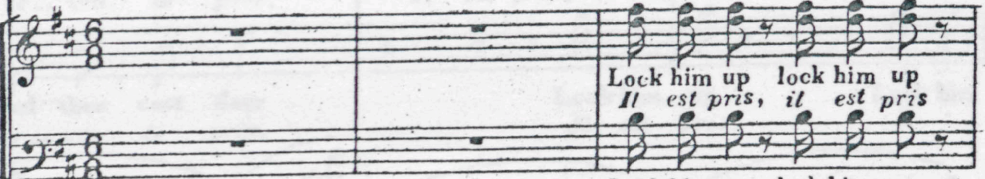
Lock him up lock him up
Il est pris, il est pris

SEAGEANT.



Lock him up lock him up
Il est pris, il est pris

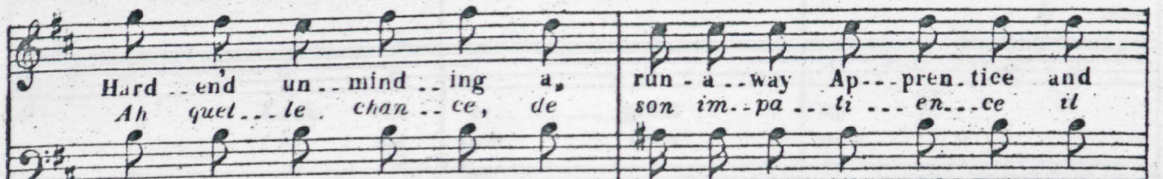
CHORUS.



Lock him up lock him up
Il est pris, il est pris

Lock him up lock him up
Il est pris, il est pris

PIANO.



Hard end un mind ing a
Ah quel te chan ce, de

run a way Ap pren tice and
son im pa ti en ce il



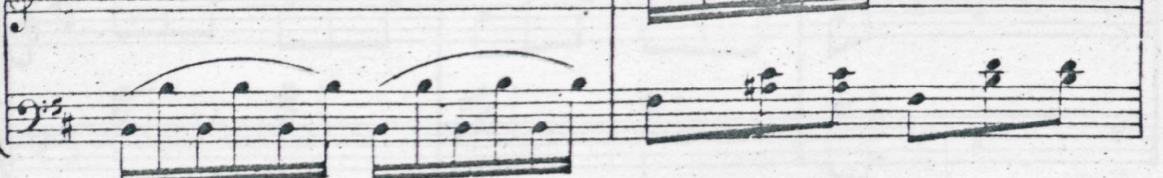
Hard end un mind ing a
Ah quel te chan ce, de

run a way Ap pren tice and
son im pa ti en ce il



Hard end un mind ing a
Ah quel te chan ce, de

run a way Ap pren tice and
son im pa ti en ce il



some-thing more we fear Lock him up lock him up
re--ce--vra le prix. Il est pris il est pris

some-thing more we fear Lock him up lock him up
re--ce--vra le prix. Il est pris, il est pris

some-thing more we fear Lock him up lock him up
re--ce--vra le prix. Il est pris, il est pris

some-thing more we fear Lock him up lock him up
re--ce--vra le prix. Il est pris, il est pris

Soon he'll be find--ing that roy-ster-ing and love mak--ing
Ah quel--le chan--ce, de son im--pa--ti--en--ce il

Soon he'll be find--ing that roy-ster-ing and love mak--ing
Ah quel--le chan--ce, de son im--pa--ti--en--ce il

Soon he'll be find--ing that roy-ster-ing and love mak--ing
Ah quel--le chan--ce, de son im--pa--ti--en--ce il

Soon he'll be find--ing that roy-ster-ing and love mak--ing
Ah quel--le chan--ce, de son im--pa--ti--en--ce il

Now and then cost dear
re...ce...vra le prix.

Lock him up
Il est pris,

Lock him up
Il est pris.

Now and then cost dear
re...ce...vra le prix.

Lock him up
Il est pris,

Lock him
Il est

Now and then cost dear
re...ce...vra le prix.

Lock him up
Il est pris,

Lock him up
Il est pris

Now and then cost dear
re...ce...vra le prix.

Lock him up
Il est pris,

Lock him

WHITTINGTON.

Do I
Il me

Lock the va... grant
Il est pris bien up
pris.

up Lock the va... grant
pris Il est pris bien pris

Lock the va... grant
Il est pris bien up
pris

up Lock the va... grant
pris Il est pris bien pris

wake or am I dream-ing? Is it re-al is it
sem-ble tou-jours en-ten-dre Il me sem-ble tou-jours en

p

seem-ing The Bells ma-gic strain.....
ten-dre Les clo-ches me di-.....re,

Turn a-gain Turn a-gain
Au re-voir! au re-voir!.....

rit *piu cres*

p

And a spi-rit voice
Et cer-tai-ne voix

pp

in mine ear Is ev er whisp'ring
douce et ten dre me re pe . ter cru-

thus Hope on and have no
rage, Cru rage, es poir es--

Allegro.,

fear,
-poir.

Come a .. long come a .. long
Sui .. vez .. nous sui .. vez .. nous

Now then come a .. long Dont you try us to ca-
Al .. lons sui .. vez nous tai sez vous et sui .. vez

Come a .. long come a .. long
Sui .. vez .. nous sui .. vez .. nous

Now then come a .. long Dont you try us to ca-
Al .. lons sui .. vez nous tai sez vous et sui .. vez

Allegro.

f

Come a--long come a--long
 Sui--vez nous, sui--vez nous

-jole come on
 nous Al...lons

Now then come a--long
 Al...lons sui--vez nous

For we
 tai....sez

Come a--long come a--long
 Sui--vez nous sui--vez nous

Come a--long come a--
 Tai--sez vous! sui--vez

-jole come on
 nous Al...lons

Now then come a--long
 Al...lons sui--vez nous,

For we
 tai....sez

-long
 nous

Come a--long come a--long come a--long come a--
 Sui--vez nous sui--vez nous sui--vez nous, sui--vez

are the brave pa--trol So just come on come a--long come a--
 vous, et sui...vez nous! Al...lons Al...lons sui--vez-nous, sui--vez

-long
 nous

Come a--long come a--long come a--long come a--
 Sui--vez nous, sui--vez nous sui--vez-nous, sui--vez

are the brave pa--trol So just come on come a--long come a--
 vous, et sui...vez nous! Al...lons Al...lons sui--vez-nous, sui--vez

..long come a ..long come a ..long For we are the brave pa-
 nous, sui-vez nous, sui-vez nous, Al...lons al...lons sui-vez

..long come a ..long come a ..long For we are the brave pa-
 nous, sui-vez nous, sui-vez nous, Al...lons al...lons sui-vez

..long come a ..long come a ..long For we are the brave pa-
 nous, sui-vez nous, sui-vez nous, Al...lons al...lons sui-vez

ff

Andante.

I have no thought of flee-ing And my sor-row is gone Hope
 La-re-nir me de-vo-le, Le des-tin le plus doux, J'ai

-trol
 nous

-trol
 nous-trol
 nous-trol
 nous

Andante.

p

springs in all my be- ing, And my star shin-eth
 -foi dans mon é- -toi- -le, Et le ciel est pour

ALICE.
 Moderato.

WHITTINGTON.
 on, nous. Moderato.

But
 S'a-

The gather-ing clouds ob-scure the night,
 Sur toi dans sa ra- -ge si d'a- bord

pp

still one star shines on
 charne, un maü - -vais sort

And dim though my path and
 Je reprend cou-ra - -ge

(C & C^o 7058)

Tis dark-est ere the dawn.....
 Peut nous servir plus tard.....

gray the light
 le ha-sard

One
 Au In flunce leaves me
 milieu de la souf-

ne-ver
 fran-ce, Of the mai-den whom I love.....
 Je con-ser-ve l'es-pè-rance.....

trust her af-fec-tion
 perd pas cou-ra-ge, ev-er and ev-er
 car le ha-sard

That be thy star a-
 peut nous servir plus

..... Ev-er and aye!
 car le ha-sard

That be my star a-
 peut nous servir plus

rit

Allegro.

97

bove.
tard

bove.
tard

f

Fall in and march for ... ward
Ah! tai ... sez vous! sui ... vez

f

Fall in and march for ... ward
Ah! tai ... sez vous! sui ... vez

f

Fall in and march for ... ward
Ah! tai ... sez vous! sui ... vez

f

Fall in and march for ... ward
Ah! tai ... sez vous! sui ... vez

Allegro.

f

Fall in and march for ... ward
Ah! tai ... sez vous! sui ... vez

march, Fall in and march For ... ward march for ... ward
nous, Ah! tai ... sez vous! Sui ... vez nous, sui ... vez

march, Fall in and march For ... ward march for ... ward
nous, Ah! tai ... sez vous! Sui ... vez nous, sui ... vez

march, Fall in and march For ... ward march for ... ward
nous, Ah! tai ... sez vous! Sui ... vez nous, sui ... vez

march, Fall in and march For ... ward march for ... ward
nous, Ah! tai ... sez vous! Sui ... vez nous, sui ... vez

ff

Allegro.

march for ... ward march fall in and march quick for ward march.
 nous! Sui ... vez nous, Allons at -- lons oui sui vez nous.

march for ... ward march fall in and march quick for ward march.
 nous! Sui ... vez nous, Allons at -- lons oui sui vez nous.

Allegro. *ff*

ff

Nº 6. (bis) HORNPIPE.

99

Sc: III. THE SHIP.

Allegro

p

The first system of musical notation for 'Hornpipe' is in 2/4 time. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a 2/4 time signature, featuring a series of chords. The word 'Allegro' is written to the left of the first staff, and a dynamic marking '*p*' (piano) is placed above the first measure of the treble staff.

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody continues with eighth and sixteenth notes. The bass staff begins with a bass clef and a 2/4 time signature, featuring a series of chords. A dynamic marking '*p*' (piano) is placed above the first measure of the treble staff.

The third system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody continues with eighth and sixteenth notes. The bass staff begins with a bass clef and a 2/4 time signature, featuring a series of chords. The word 'FINE.' is written at the end of the system.

The fourth system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody continues with eighth and sixteenth notes. The bass staff begins with a bass clef and a 2/4 time signature, featuring a series of chords.

The fifth system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody continues with eighth and sixteenth notes. The bass staff begins with a bass clef and a 2/4 time signature, featuring a series of chords.

The sixth system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody continues with eighth and sixteenth notes. The bass staff begins with a bass clef and a 2/4 time signature, featuring a series of chords.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

The second system continues the musical piece. The upper staff features a melodic line with various intervals and some grace notes. The lower staff provides a steady harmonic accompaniment with chords and moving bass lines.

The third system of musical notation. The upper staff has a melodic line with a 'gva' (grace note) marking above the first measure. The lower staff continues the harmonic accompaniment with chords and moving lines.

The fourth system of musical notation. The upper staff shows a melodic line with a 'gva' marking above the first measure. The lower staff continues the harmonic accompaniment, with some changes in chord voicing.

The fifth system of musical notation. The upper staff features a melodic line with various intervals and some grace notes. The lower staff provides a steady harmonic accompaniment with chords and moving bass lines.

The sixth system of musical notation. The upper staff has a melodic line with a 'gva' marking above the first measure. The lower staff continues the harmonic accompaniment, with some changes in chord voicing.

N° 7. SONG. "THE HAUNTED KICKABOO!"

(SERGEANT & CHORUS)

Allegro.

SERGEANT.

DOROTHY.

CHORUS

PIANO

Allegro.

well I re-mem-ber Tom Bellows, As he put of from these same
là dans un coin de... la ca... le U-ne can...ti...ne sans e'.

Tom Bel-lows.
De la Ca...le

Tom Bel-lows.
De la Ca...le

Tom Bel-lows
De la Ca...le

Tom Bel-lows
De la Ca...le

stairs, ga-le He was one of the best of fellows With the
Il faut qu'un ma-rin se ré-ga-le Et j'ai-

Same stairs of fel-lows
Sans é-ga-le Se ré-ga-le

Same stairs of fel-lows
Sans é-ga-le Se ré-ga-le

Same stairs of fel-lows
Sans é-ga-le Se ré-ga-le

Same stairs of fel-lows
Sans é-ga-le Se ré-ga-le

snuff box that play'd two airs He sail'd on the salt sea to
- mais toujours les bons plats J'ai là le co-gnac et l'ab-

two airs.
les bons plats

two airs.
les bons plats

two airs.
les bons plats

two airs.
les bons plats

In-gy *sin the* And the snuff box it sail'd out too Now in
Du rhum à ver-res à la pinte Rais-ins

to In-gy out too
et l'ab-sin-the à la pin-te

to In-gy out too
et l'ab-sin-the à la pin-te

to In-gy out too
et l'ab-sin-the à la pin-te

to In-gy out too
et l'ab-sin-the à la pin-te

In-gy the folks are din-gy Il-lus-tra-ted in red and
de Smy-rne de Co-rin the Graisse de mouton et cè-

are din-gy
de Co-rin the

are din-gy
de Co-rin the

are din-gy
de Co-rin the

are din-gy
de Co-rin the

blue drats - One day a -- las Tom went a shore and
Mais mal ... gré tout cet or ... di ... nai ... re

red and blue
et cè ... drats

red and blue
et cè ... drats

red and blue
et cè ... drats

red and blue
et cè ... drats

wound the snuff-box firm-ly up, But no one e--ver
Sur mon bord je ne man ... ge pas, Les mets qu'en tre

saw him more, An In-gyn on him did sup Ah! The
tous je pré-fè-re Oui ce que je pré-fè-re

num__ber of his mess so Tom did lose, That af__ter_noon, a__
 Un pud_ding yes comme on en voit guè__re Un pud_ding__yes

p

--mong the Kick_a_boos, But his snuff box it went tink a__tink tink__a_tink And it
 comme on en voit pas C'est la main de la cui__si niè re Do..ro.thy Do..ro..

ne_ver has stopp'd since, then I think and it ne__ver has stopp'd since
 thy ne me quit...tez pos Do..ro.thy Do..ro thy ne me quit...tez

p *cres.*

Tink__a__tink tink__a__tink tink
 Do__ro...thy ne le quit..tez

p *cres.*

Tink__a__tink tink__a__tink tink
 Do__ro...thy ne le quit..tez

p *cres.*

Tink__a__tink tink__a__tink tink
 Do__ro...thy ne le quit..tez

cres.

f

then I think and it ne-ver has stopt I think.
pas Do-ro-thy Do-ro-thy ne me quit-ter pas.

tink, tink -- a tink, tink -- a tink, tink, tink.
pas Do-ro-thy ne nous quit-ter pas.

tink, tink -- a tink, tink -- a tink, tink, tink.
pas Do-ro-thy ne nous quit-ter pas.

tink, tink -- a tink, tink -- a tink, tink, tink.
pas Do-ro-thy ne nous quit-ter pas.

f

The In-gyn was hun-gry and
A-voir un ros-bif sur la

p

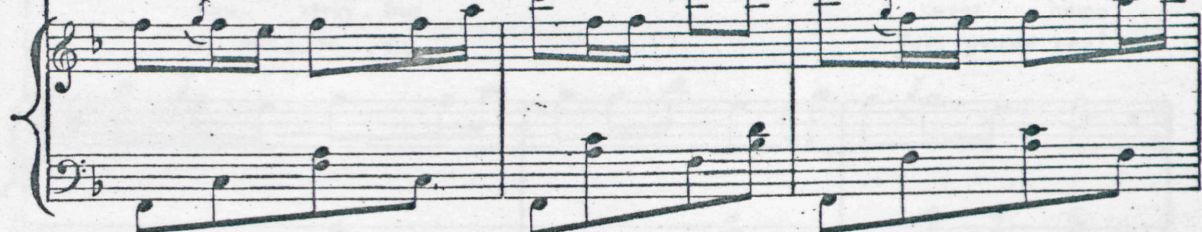
swallow'd, to _ble Both the snuff box, and al _ so Tom But you'll
C'est certe un morceān pre sen table La tran

and swallow'd al _ so Tom
sur la ta _ ble pre sen ta _ ble

and swallow'd al _ so Tom
sur la ta _ ble pre sen ta _ ble

and swallow'd al _ so Tom
sur la ta _ ble pre sen ta _ ble

and swallow'd al _ so Tom
sur la ta _ ble pre sen ta _ ble



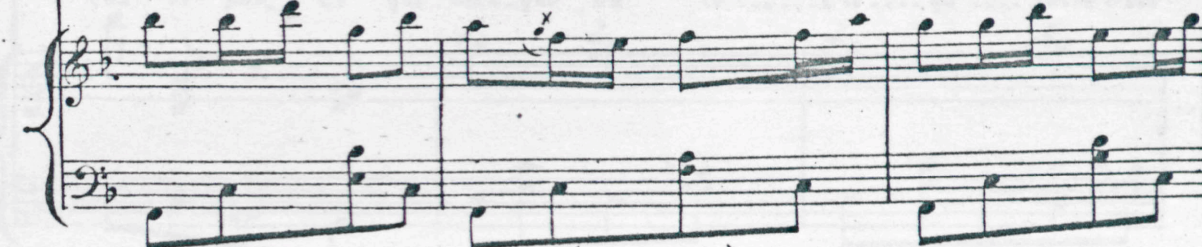
please to ob _ serve what follow'd And a moral de _ rive there
che le plus for mi _ da _ ble Ne me cause point dem bar

what fol _ low'd
for mi _ da _ ble

what fol _ low'd
for mi _ da _ ble

what fol _ low'd
for mi _ da _ ble

what fol _ low'd
for mi _ da _ ble



from as The snuff box it would keep on playing Up and
De... vant un jam-bon blanc et ro-se Que de

there from on play-ing
d'embar-ras blanc et ro-se

there from on play-ing
d'embar-ras blanc et ro-se

there from on play-ing
d'embar-ras blanc et ro-se

there from on play-ing
d'embar-ras blanc et ro-se

down where the Ingyn did roam You could always tell where he was
re-nes sec on ar-ros-e Il n'en pas d'An-glais si mo-

did roam
on ar-ro-se

did roam
on ar-ro-se

did roam
on ar-ro-se

did roam
on ar-ro-se

did roam
on ar-ro-se

straying
ro. se, By his giv-ing out Home sweet home This
Qui n'en ait tou jours fait grand cas!

was stray-ing,
si mo-ro-se, sweet home
fait grand cas!

was stray-ing,
si mo-ro-se, sweet home
fait grand cas!

was stray-ing,
si mo-ro-se, sweet home
fait grand cas!

in-ward mu-sic made him stare And he cried when shall I a-
Mais à sa table so-li-tai-re à ces si-len-ci-

gain be free, Then the snuff-box struck up its o-ther air Oh!
eux ré pas, Ce qui man-que au cé-li-ba-taire C'est

you'll re- mem- ber me Ah! He pin'd a way this
da-voir je ré- te re Un pud- ding yes!

haunt-ed Kick-a-boo, His last hours so-laced
comme on en voit guê-re Un pud- ding yes

by a tune or two, But the snuff-box kept on tink-a-
comme on en voit pas C'est la main de la cui-si

tink tink-a-tink And the In-gyns dont like it a
niê re Do-ro-thy Do-ro-thy ne me quit-tes

cres III

bit I think And the In gyps dont like it a bit think dont
 pas Do-ro thy Do-ro thy ne me quit-tez pas Do-ro thy Do-ro

Tink-a-tink, tink-a-tink, tink, tink, tink
 Do-ro thy ne le quit-tez pas Do-ro

Tink-a-tink, tink-a-tink, tink, tink, tink
 Do-ro thy ne le quit-tez pas Do-ro

Tink-a-tink, tink-a-tink, tink, tink, tink
 Do-ro thy ne le quit-tez pas Do-ro

cres f

like it a bit I think.
 thy ne me quit-tez pas.

tink tink-a-tink tink tink
 thy ne nous quit-tez pas.

tink tink-a-tink tink tink
 thy ne nous quit-tez pas.

tink tink-a-tink tink tink tink.
 thy ne nous quit-tez pas.

f

f

Nº 8. FINALE. Sc: 3. Act 1.

(TUTTI E CORO)

Allegro Moderato.

ALICE. *Ha Dieu* nought nought
rien, rien,

WHITTINGTON. Sweet heart here I am
Alice! psst, psst, psst, Eh? you did not
Quoi? *Tu n'es rien*

PIANO. *p*

not I be-lieve me.
moi, rien mon pè-re

speak dit Strange. strange on-ly mind you dont de.
dit Hum, hum, c'est bien ex-tra-or-di-

BOBSTAY.

... cleve Now Master for our tra-ding; our car-gos in the
... nai ... re. Allons ve-nez com-pè-re ne perdons pas de

p

Fitz.

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Pfo-duce your bills of la --- ding Notes ob --- li --- ga --- tions
 Oui, nous a --- vons à fai --- re des comptes im --- por ---

hold
 temps

Andante.

WHITT:

ALICE.

One word but one Ah must you then
 Ah! parlons bas bien bas, bien

gold
 -- tants
 Andante.

go Speak but soft and low
 bas. Qu'on n'en - ten - de pas

Oh let me speak but soft and low
 Et qu'on ne nous en - ten - de pas

Andantino.

Lo the sails hang loose the tide is flowing And a
 Amou-reux serments, Pre-tés à voix basse, vo-lez

Lo the sails hang loose the tide is flowing And a
 Amou-reux serments, Pre-tés à voix basse, vo-lez

Andantino.

fav-! ring wind blows out from the shore To a
 dans l'es-pa-ce sur l'ai-le des vents. A-mou-

fav-! ring wind blows out from the shore To a
 dans l'es-pa-ce sur l'ai-le des vents. A-mou-

rich far land in beau-ty glowing, Is the parting for ev-er
 reux ser-ments Pre-tés à voix basse, vo-lez, vo-lez dans l'es-

rich far land in beau-ty glowing, Is the parting for ev-er
 reux ser-ments Pre-tés à voix basse, vo-lez, vo-lez dans l'es-

more
pa--ce By
Ib--

more
pa--ce By
Ib--

Sat--in stuff to trade for san--dal wood
Al--lons, al--lons comp--tons comptions bien

land
-lez By
Sur

land
-lez By
Sur

Spec--u--la--tion that is ve--ry good
Al--lons al--lons comptions comptions bien

sea I'll be true love to
l'ai le sur l'ai le des

sea I'll be true love to
l'ai le sur l'ai le des

Six and eighteen that's the score Yes that's the
Al- lons comptons comptons bien et comptons

I make that twenty - four
à faire ce n'est rien

I make that twen-ty
Comptons et comptons

f *p*

the True love will nerve me in my sorrow
vents, N'avez vous pas vu Do-ro - the?

the
vents

Yes tho' o'er land and sea I
Non, mais qu'et-ait eile in- vi

score.
bien.

score.
bien.

A Till dawns that glad that brighter morrow that shall
Que je promets de vous at-ten-dre, Espè-

W range my heart is thine thro' chance and change
tée à me di-re de vo-tre part

A gild thy re- turning sail
- res malgré ce dépar-t

W With a love such as thine I cannot
Combien j'aime un a-veu si ten-

W fail
dre

B Thir- teen and eight make twen- ty one and three are four and three are
Neuf et qua- tre font trei- ze! huit et trois, onze, et cinq sei- ze

F
Two and two that is four and car-ry o-ver sevn that makes e--
Neuf et qua-tre font trei-ze huit et trois onze, et cinq sei-ze

sevn
bon

F
leven
bon

B
Twen-ty and five and three and six just makes ex-act-ly thir-ty
Vingt-sept et trois font tren-te tren-te deux, et huit qua-ran-te

F
Fif-teen and mine and five and one just make pre-cise-ly thir-ty
Vingt-sept et trois font tren-tel tren-te deux et huit qua-ran-te

B
four.
bon

gva-----

F

B

Nine--teen and two make twen-ty one and four-teen that is thir--ty
 Neuf et qua-tre font trei--ze huit et trois, onze et cinq sei--ze

F

Six and one that is sev--en
 Neuf et qua--tre font trei--ze

B

five
 bon

Eight and three make e--lev--en
 Neuf et qua--tre font trei--ze

F

off twelve and car--ry one
 huit et trois onze et cinq sei--ze

B

Fourteen thousand no--bles and all
 huit et trois onze, et cinq sei--ze

A *Yes but speak soft and*
Et qu'on n'enten - de

W *Yet one word my love but one*
Parlons bas, mais bien bas

F *done*
bon

B *done*
bon *Eighty six and four are ninety*
Trente deux et huit quarante

low speak soft and low *Lo the*
pas *Amou*

Ah *Lo the*
..... *Amou*

Eighty six and four are ninety nobles
Trente deux et huit font bien qua - ran - te

And now to check our figures a --
Nous sommes tous deux fort d'accords!

sails hang loose the
 reux ser ments Pre

sails hang loose the
 reux ser ments Pre

Thir-teen and eight make twen-ty one and three are four and three are
 Neuf et qua-tre font trei-ze! huit et trois onze, et cinq sei-ze,

tide is flow ing And a
 tés à voix bas se vo-lez

tide is flow ing And a
 tés à voix bas se vo-lez

sevn.
 bon

Two and two that is four and car-ry ov-er sevn that makes e-
 Neuf et qua-tre font trei-ze, huit et trois onze, et cinq sei-ze

fav' dans ring l'es wind pa ce blows sur

fav' dans ring l'es wind pa ce blows sur

..lev'n Twenty five and three and six just make ex..act...ly thir....ty
vingt - sept et trois font tren--te, tren-te deux et huit qua-ran--te

out from the shore To a
l'ai le des vents. A--mou

out from the shore To a
l'ai le des vents. A--mou

Fif..teen and nine and five and one just makes pre..cise...ly thir....ty
Vingt-sept et trois font tren-te, tren-te deux, et huit qua-ran--te

four
bon

rich fair land in
 reux ser-ments Pré

rich fair land in
 reux ser-ments Pré

One and four-teen that is fif-teen
 Neuf et qua-tre font bien trei-ze

nine-teen and one make twen-ty
 Neuf et qua-tre font trei-ze

cres

beau-ty bright glow-ing
 tés à voix bas se vo

beau-ty bright glow-ing
 tés à voix bas se vo

Car-ry o-ver two and two-pence
 Huit et trois onze, et cinq sei-ze

Car-ry ov-er two and two-pence car-ry o-ver two and two-pence
 Huit et trois onze, et cinq sei-ze, Huit et trois onze, et cinq sei-ze

cres

But we shall
--lez dans l'es

But we shall
--lez dans l'es

good car-ry o-ver two and two-pence that is good
nos comptes sont com-plets et nos cal-culs bien-faits

good car-ry o-ver two and two-pence that is good
nos comptes sont com-plets et nos cal-culs bien-faits

f meet once
pa-----

f meet once
pa-----

f lay it out in iv-ry and san-dal bien
nos cal-culs oui nos cal-culs sont bien

lay it out in iv-ry and san-dal
nos cal-culs oui nos cal-culs sont bien

rit

p more
--ce

p more
--ce

p wood It seems to me our ven-...-ture is
faits, Nos comp-tes sont com-plets sont com-...

p wood I think the ven-...-ture's
faits Nos comp-tes sont com

p

now we part well
--lez dans l'es-...

now we part well
--lez dans l'es-...

good, Pur chase Iv-...-ry and san-...-dal
--plets et tous nos cal-...-culs sont com-...

good, Pur chase Iv-...-ry and san-...-dal
--plets et tous nos cal-...-culs sont com-...

meet a gain
 pa ce
 meet a gain
 pa ce
 wood It seems to me our ven...ture is
 plets, Nos com ptes sont com plets sont com
 wood I think the ven...tures
 plets Nos comptes sont com

p

Yes we will meet a
 l'ai le sur l'ai le du
 Yes we will meet a
 l'ai le sur l'ai le du
 good Pur... chase Iv... ry and san... dal
 plets et tous nos cal... culs sour com
 good Pur... chase Iv... ry and san... dal
 plets et tous nos cal... culs sont com

-gain
 veur Love
 Sur
 -gain
 veur Love
 Sur
 wood
 --plets Yes the
 Nos

wood I think the ven...tures good to spec...u...late in
 plets Nos com-ptes sont com-plets, nos com-ptes sont com-

well meet a
 l'ai le du
 well meet a
 l'ai le du
 spec u lat ion's
 comp tes sont com-

I vo ry and wood the ven ture is
 plets, nos comp-tes sont com-plets, bien com-

Allegro.

rit

gain
vent

rit

gain
vent

rit

good
plets

rit

Thou art
À

My
À

treasure on the sea love
toi, mon bien suprême

good
plets

rit

Allegro.

p

A

all my wealth to me love
toi, mon bien su-prê-me

W

Thee I love and for ev-er
Chère A-li-ce je t'aime!

Thee I
Ô mon

b

FITZ

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ALICE

love and for ev-er
cher Dick, Je t'aime!

There you speak a-gain I? O nev-er!
A qui parliez vous? À per-son-ne!

FITZ.

ALICE.

Yes and some one made you re-ply
J'ai bien en-ten-du ce-pen-dant

'Twas but the wind
Vous vous trompez,

in pleas-ing sigh
Vous vous trompez,

Or rip-ple kiss-ing the shore
C'est le murmu-re du vent

FITZWARREN.

ALICE.

FITZ.

It was the riv-er
C'est le mur-mure,

Or the wind nothing more,
Le mur-mu-re du vent,

Just so
du vent

Ah! It was but the wind no more that a
 Ah! c'est le souf-fle de la bri-se l.

Just so,
 du vent

ppp pp

mo-ment gent-ly sigh'd Or the rip-ple of the tide as it
 murmu-re du vent Lebruit du flot, qui se bri-se sur

broke up-on the shore Fate may frown and foes may sev-er But my
 la proue à l'a-vant A-... toi mon bien su-prê-me, O mon

Fate may frown and foes may sev-er But my
 A-... toi mon bien su-prê-me Chère A-

A
own I'll love for ev-er And tho' now we part in sor-row.
cher Dick Je t'ai-me à toi mon bien su-prê-me

W
own I'll love for ev-er And tho' now we part in sor-row. Hope leads
-li- - - - - ce Je t'aime à- toi mon bien su-prê-me. Chère A--

A
And we'll meet a- - - - gain
Oui, Je t'ai- - - - me!

W
on a bright-er morrow I swear
-li- - - - - ce Je t'aime! Mais vous par

FITZ

p *leggiero.*

A
Wind and wave a lone made the noises
Non je vous at tends en si-lence BOB:

F
heard but now two voices To save mis.
-lez en-cor Je pense Allons voy-

p

FITZ:

Let us go a-
Rê-ca-pi-tu-

- take 'tis worth the pain
ous, rê-ri-fi-ous

O'er all let us go a--gain
tous deux, rê-ca-pi-tu-lons

- gain.
lons

BOB:

Let us go a---gain
Rê-ca-pi-tu---lons

O-ver all lets go a---
et sur-tout rê-ri-fi---

ALICE.

But where-fore? Here I would be
Où faut-il me mettre mon

FITZ:

- gain
ons Come Alice just step o-ver here
Changez de pla-ce S'il vous plaît

A *ra - ther*
pê - re
FITZWARREN.

But Father dear
Voi - la c'est fait

F Obey at once
Là près de moi

If dear then just o - bey your
Sur - tout 'n' at lez pas me dis -

A 'Twas but the winds voice that
C'est le mur mu - re du

F Father Yes just o - bey your Father
traire n'al - lez pas me dis - traire

pp

A sighed
vent

Or the mur ... mur ... ing tide.
le mur mu - re du vent

F ve - ry like - ly,
le mur - mu - re

the
du

A
Ah! It was but the wind no
out C'est le souffle de la

10 Tempo.

pp

pp

A
more that a moment gently sigh'd Or the ripple of the
bri-----se le murmu-re du vent Le bruit du flot qui se

A
tide.... as it broke up... on the shore Fate may
bri-----se sur la proue à l'a-vant à

W
Fate may

B
BOB: à

Well all is un-der.
Nos comptes sont com-

A
frown and foes may sev...er But my
toi mon bien su...prè...me ô mon

W
frown and foes may sev...er But my
toi mon bien su...prè...me Chère A--

F
ve...ry good ve...ry good
bien complets très com...plets

B
stood And now I
--plets Et nos cal--

A
own I love thee ev...er And tho'
chère... Dick Je t'ai...me à.....

W
own I love thee ev...er And tho'
--li...ce Je t'ai...me à.....

F
So do I
Son bien faits

B
think that the tide is high, well all is un...der..
--cals Sont bien faits bien faits Nos comptes sont com-

A now we part in sor row still hope
toi mon bien su prè me à toi

W now we part in sor row Still
toi mon bien su prè me a

F ve-ry good very good, The specu- la- tion can not fail no
bien complets bien com- plets Oui tous nos comptes sont bien faits bien

B stood Yes the spec- u- la- tion
--plets tous nos com- ptes sont bien

mf

A Hope leads on a bright- er
à toi mon..... bien su- ..

W hope Hope leads on a bright- er
toi à toi mon..... bien su- ..

F can not fail and now my cap- tain you may set
faits et tous nos cal- culs sont bien faits sont bien

B can not fail and now we may set
faits et tous nos cal- culs sont bien

A mor...row Still
prê...me à

W mor...row Still
prê...me à hope
toi

F sail The spec...u...la...tion can...not fail cap...tain
faits Oui tous nos calculs sont complets Sont com...

B sail The spec...u...la...tion can...not fail now
faits Nos cal...culs sont com...plet oui bien com...

A hope, Hope leads on a bright...er
toi O mon cher... Dick Je

W Hope leads on a bright...er
Ma chère A...li...ce je

F now you may set sail cap...tain now you may set sail cap...tain
plets oui bien complets bien com... plets tous nos calculs sont bien

B now I think we may set sail and
-- plets et tous nos cal...culs sont bien

A mor... row Hope leads on a bright... er
t'ai... me O mon cher..... Dick Je

W mor... row Hope leads on a bright... er
t'ai... me Ma chère A... ti... ce Je

F now you may set sail Cap. tain now you may set sail Cap. tain
faits oui bien com- plets bien com- plets tous nos cal- culs sont bien

B now I think we may set sail, And
faits oui tous nos cal... culs sont bien

A mor... row, Hope leads on a bright... er
tai... me O mon cher Dick oui je

W mor... row, Hope leads on a bright... er
t'ai... me chère A... ti... ce oui je

F now you may set sail, Yes Cap. tain now I think you
faits oui tous nos cal... culs sont bien faits oui sont bien

B now I think we may set sail and now I think we
faits oui tous nos cal... culs sont bien faits oui sont bien

cres

f *rit*

mor. row.
t'ai me.

mor. row.
t'ai me.

may set sail.
faits bien faits.

may set sail.
faits bien faits.

f *rit*

Maestoso. BOB:

All hands on deck! now men
Eh maintenant Qu'on s'ap

ff *p*

B

sea. dy Way all aft, let go make all rea. dy Now the
pre. te Qu'à son pos. te chacun se met te du dē.

7158 149

An...chor well weigh and tim-on-er.....stand by to steer
part voici l'ins-tant à la ma-nœuvre et promptement

Good bye to Eng-land we sail to day we sail to
à la ma-nœu-vre à la ma-nœuvre et promptement

rit

All^o Mod^{to}

CORO.

day
 --ment.

The Land breeze blowing the ebb tide flow-ing will
 Le vent est bon, la brise est frai-che voi-

The Land breeze blowing the ebb tide flow-ing will
 Le vent est bon, la brise est frai-che voi-

The Land breeze blowing the ebb tide flow-ing will
 Le vent est bon, la brise est frai-che voi-

All^o Mod^{to}

bear us to o__cean once more..... Tho' death's before us yet
 -ci le moment du dè--part..... Ma--te_lots que l'on

bear us to o__cean once more Tho' death's before us yet
 -ci le moment du dè--part..... Ma--te_lots que l'on

Heavn is o'er us to guide us to Englands dear shore So
 se dè_pè-che Et que nul ne soit en re--tard Le

Heavn is o'er us to guide us to Englands dear shore So
 se dè_pè-che Et que nul ne soit en re--tard Le

Heavn is o'er us to guide us to Englands dear shore So
 se dè_pè-che Et que nul ne soit en re--tard Le

fare...well friends who eer you be and think of us some-times far
 vent est bon le vent est bon la brise la brise est

p

o...ver the sea But when storms lash the wa...ters blue Just
 frai..... che le vent est bon le vent est bon voi-

f

light up a can ... dle and bless the crew Re-
 ci le mo ... ment du dè ... part voi ... ci le mo-

light up a can ... dle and bless the crew Re-
 ci le mo ... ment du dè ... part vai ... ci le mo-

light up a can ... dle and bless the crew Re-
 ci le mo ... ment du dè ... part voi ... ci le mo-

-mem.ber to bless the crew
 -ment le moment du dè ... part.....

-mem.ber to bless the crew
 -ment le moment du dè ... part.....

-mem.ber to bless the crew
 -ment le moment du dè ... part.....

Stop! stop! I say, dont sail a way now your an chor
 Eh! Eh! ne par- tez pas si vi- te at- ten- dez

BOBSTAY,

Allegro vivo.

p

F trip Stop! stop! the ship, Let your ow-ner get on land once
 Qu'au moins Je vous quit- te Et que nous re- tour nions chez

B

F more!
 nous

B

All righ we have not left the shore,
 Vous a- vez le temps cal- mez- vous

You've not left the
 Nous a- vons le

ALICE.

Then fare-well
Adieu donc

shore
temps

No we've not left the shore
Calmez vous calmez vous

Then fare-well
Adieu donc

Plea-sant
bon voy-

(SEES DICK)

voy-age
a-ge

You ras-cal so you are a-board
Ah! drô-te te voi-là là haut

You're prudent
Ain-si qu'un

WHITT:

I'll come
À bien

thus your dis-tance keep-ing a riddance good up...on my word
oi-seau dans sa ca-ge Eh bien tant mieux C'est ce qu'il faut

W back so dont be weep...ing
tot mon chère beau...père

F You are prudent your distance
À ne plus te revoir j'es...

Un peu moins vite.

keeping
père

ff

rit

Ah!... The
Ah!... Le

rit

Ah!... The
Ah!... Le

rit

Ah!... The
Ah!... Le

rit

piu rit:

land breeze blowing the ebb tide flow_ing will bear us to o_cean once
 vent est bon la brise est frai_che voi - ci le moment du dè-

land breeze blowing the ebb tide flow_ing will bear us to o_cean once
 vent est bon la brise est frai_che voi - ci le moment du dè-

land breeze blowing the ebb tide flow_ing will bear us to o_cean once
 vent est bon la brise est frai_che voi - ci le moment du dè-

more Tho' death's be fore us yet Heav'n is o'er us to
 -- part Ma - te - lots que l'on se dè - pè - che Et

more Tho' death's be fore us yet Heav'n is o'er us to
 -- part Ma - te - lots que l'on se dè - pè - che Et

more Tho' death's be fore us yet Heav'n is o'er us to
 -- part Ma - te - lots que l'on se dè - pè - che Et

guide us to Eng-lands dear shore..... So
 que nul ne soit en re-tard..... Le

guide us to Eng-lands dear shore..... So
 que nul ne soit en re-tard..... Le

guide us to Eng-lands dear shore..... So
 que nul ne soit en re-tard..... Le

fare -- well friends who ere you be and think of us some-times far
 vent est bon le vent est bon la bri-se, la bri-se est

fare -- well friends who ere you be and think of us some-times far
 vent est bon le vent est bon la bri-se, la bri-se est

fare -- well friends who ere you be and think of us some-times far
 vent est bon le vent est bon la bri-se, la bri-se est

o...ver the sea, But when storms lash the wa...ters blue Just
 frai...che le vent est bon le vent est bon, voi-

o...ver the sea, But when storms lash the wa...ters blue Just
 frai...che le vent est bon le vent est bon, voi-

o...ver the sea, But when storms lash the wa...ters blue Just
 frai...che le vent est bon le vent est bon, voi-

f

light up a can...dle and bless the crew the crew when
 ci le mo-ment du dè--part voi-ci le mo-ment voi-----

light up a can...dle and bless the crew the crew when
 ci le mo-ment du dè--part voi-ci le mo-ment voi-----

light up a can...dle and bless the crew the crew when
 ci le mo-ment du dè--part voi-ci le mo-ment voi-----

wild storms may rave o'er... the wave Fare
 --ci le mo-ment du.... de- part voi-----

ff

well now fare well now fare well Now fare
 --ci le mo-ment le mo-ment du de-

This musical score is for three voices and piano accompaniment. The top three staves are for the voices, each with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano, with a grand staff (treble and bass clefs) and the same key signature. The music is in 4/4 time. The vocal parts have lyrics: "- well" and "part". The piano accompaniment features a melody in the right hand and a harmonic accompaniment in the left hand. The score is divided into three systems, each with four measures. The first system has lyrics under the vocal staves. The second and third systems do not have lyrics. The score ends with a double bar line.

- well
part

- well
part

- well
part