

A PRINCESS OF KENSINGTON.

A New and Original Comic Opera

IN TWO ACTS.

WRITTEN BY

BASIL HOOD.

COMPOSED BY

EDWARD GERMAN.

ARRANGED FROM THE FULL SCORE BY

WILFRED BENDALL.

Vocal Score . . . Price 10/- net

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

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

COPYRIGHT, MCMIII., BY CHAPPELL & CO.

ALL RIGHTS RESERVED

Tous droits réservés

Printed in England

PRINTED IN GREAT BRITAIN
BY LOWE AND BRYDONE PRINTERS LTD.
LONDON . N.W.10

First produced at the Savoy Theatre, London, under the Management of Mr. William Greet,
on Thursday, January 22nd, 1903.

A PRINCESS OF KENSINGTON.

CHARACTERS.

SIR JAMES JELlicOE (<i>a Rich Banker</i>)	MR. ARTHUR BOIELLE.
BROOK GREEN (<i>his Junior Clerk</i>)	MR. ROBERT EVETT.
PUCK (<i>the Imp of Mischief</i>)	MR. WALTER PASSMORE.
WILLIAM JELF	} (<i>Sailors from H.M.S. "Albion"</i>) {	MR. H. A. LYTTON.
BILL BLAKE		MR. POWIS PINDER.
WILL WEATHERLY		MR. R. LEWIS.
JEM JOHNSON		MR. C. CHILDERSTONE.
YAPP (<i>a Policeman</i>)	MR. M. R. MORAND.
MR. REDDISH (<i>Proprietor of "The Jolly Tar," Winklemouth</i>)	MR. R. CROMPTON.
OLD BEN	} (<i>Fishermen</i>) {	MR. GEORGE MUDIE, Jun.
JAMES DOUBLEDAY		MR. E. BRYAN.
RECRUITING SERGEANT (<i>Royal Marines</i>)	MR. PERCIVAL STEVENS.
OBERON (<i>King of Fairies</i>)	MR. ALEC FRASER.
AZURIEL (<i>a Mountain Spirit</i>)	MR. ERNEST TORRENCE.
JOY (<i>Sir James Jellicoe's Daughter</i>)	MISS LOUIE POUNDS.
NELL REDDISH (<i>Mr. Reddish's Niece</i>)	MISS ROSINA BRANDRAM.
TITANIA (<i>Queen of Fairies</i>)	MISS OLIVE RAE.
BUTTERFLY	MISS W. HART DYKE.
DRAGONFLY	MISS LILY BIRCHAM.
PEASEBLOSSOM	MISS CONSTANCE DREVER.
LADY JELlicOE	MISS CORA LINGARD.
KENNA (<i>Oberon's Daughter</i>)	MISS AGNES FRASER.

CHORUS OF FAIRIES.

ACT I.—KENSINGTON GARDENS—MORNING }
 ACT II.—WINKLEMOUTH-ON-SEA—AFTERNOON } W. HARFORD.
 PERIOD.—THE PRESENT DAY.

Produced under the Stage Direction of the Author.

(Dances and Choral Effects arranged by Mr. Edward Royce, Jun.)

Musical Director MR. HAMISH MACCUNN.

A PRINCESS OF KENSINGTON.

CONTENTS.

No.	INTRODUCTION	PAGE
	I
Art I.		
1.	OPENING CHORUS (<i>Girls</i>) "Fairies, Fairies, come forth"	12
2.	CHORUS AND DUET (<i>Oberon and Titania</i>) ... "From where the Scotch mountains"	26
3.	SONG (<i>Puck</i>) WITH CHORUS... .. . "If we pass beyond the portals"	41
4.	DUET (<i>Joy and Brook</i>) "Seven o'clock in the morning"	45
5.	SEXTET (<i>Kenna, Lady Jellicoe, Joy, Brook, Puck, and Asuriel</i>) "Who that knows how I love you, love"	52
6.	QUARTET (<i>Jelf and Three Sailors</i>) "We're four jolly sailor men"	60
	HORNPIPE	66
7.	SONG (<i>Nell</i>) "Oh! what is woman's duty"	69
8.	CHORUS "We're butchers and bakers and candle-stick makers"	71
	WITH DANCE (<i>Butterfly</i>)	74
	AND SONG (<i>Kenna</i>) "Twin butterflies that fitfully fall"	87
9.	SONG (<i>Brook</i>) AND CHORUS "Now, here's to the 'prentices"	94
10.	SONG (<i>Jelf</i>) "A sailor man's the sort of man"	99
11.	TRIO (<i>Joy, Brook, and Puck</i>) "If love in a cottage be all that they tell"	103
12.	FINALE "Till the day of my majority"	110

Art II.

13.	OPENING CHORUS "High and dry let her lie"	159
14.	SONG (<i>Kenna</i>) "A mountain stood like a grim outpost"	169
15.	SONG (<i>Puck</i>) "By a Piccadilly cabstand"	173
16.	TRIO (<i>Kenna, Puck, and Jelf</i>) WITH CHORUS AND DANCE "If you will spare the time"	176
17.	GIPSY DANCE	191
18.	BRIDAL MARCH, CHORUS, DUET, AND ENSEMBLE "See! A rainbow arch"	194
19.	SONG (<i>Brook</i>) "My heart a ship at anchor lies"	208
20.	TRIO (<i>Nell, Puck, and Jelf</i>) "A German Prince may wed me since"	212
21.	SONG (<i>Joy</i>) "He was a simple sailor man"	224
22.	SONG, ENSEMBLE, AND CHORUS "It's a pressing invitation that I bring"	227
23.	DUET (<i>Puck and Butterfly</i>) WITH CHORUS... .. . "Oh, if I were a barndoor fowl"	233
24.	FINALE "Seven o'clock in the evening"	237

ADDENDA.

SONG (<i>Brook</i>)	(A sprig of Rosemarie)	"A blue sky, and a blue sea"	246
--------------------------------	---------------------------------	---------------------------------------	-----

A Princess of Kensington.



Written by
BASIL HOOD.

INTRODUCTION.

Composed by
EDWARD GERMAN.

Allegro.

Piano.

*

Red.

*

Alla Marcia

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a melody of eighth and sixteenth notes, with some chords. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines. A dynamic marking 'p' (piano) is present at the beginning of the lower staff. There are also some accents and slurs.

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with chords and some moving lines. There are some dynamic markings and slurs.

The third system shows the continuation of the melody and accompaniment. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with chords and some moving lines. There are some dynamic markings and slurs.

The fourth system features a more complex melodic line in the upper staff, including a sixteenth-note run. The lower staff continues the accompaniment with chords and some moving lines. There are some dynamic markings and slurs.

The fifth system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with chords and some moving lines. There are some dynamic markings and slurs.

The sixth system is the final system on the page. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with chords and some moving lines. There are some dynamic markings and slurs.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first six measures. The bass clef staff contains a rhythmic accompaniment. The dynamic marking *p dolce* is written in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment. A dynamic marking *pp* is present in the fourth measure.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment.

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

Animato.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides a bass accompaniment with chords and moving lines. Dynamics include *f* and *p* in the first measure, and *mf* in the fifth measure.

Red. * *Red.* *

Second system of musical notation. The right hand continues the melodic development. A *cresc.* marking is present in the fourth measure. The left hand accompaniment remains consistent.

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

Third system of musical notation. The right hand features several accents (*>*) over the notes. The left hand accompaniment includes some chordal textures.

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

Fourth system of musical notation. The right hand has a *rit:* marking over the first two measures, followed by a *ff a tempo* marking in the third measure. The left hand accompaniment is active.

Red. *

Fifth system of musical notation. The right hand plays a more complex rhythmic pattern with sixteenth notes. The left hand accompaniment consists of chords and moving lines.

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

Sixth system of musical notation. The right hand concludes with a melodic phrase. The left hand accompaniment provides a solid harmonic base.

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

♩

♩ *

Allegro giocoso.

p

p
7 7

7 7

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the final measure. The bass staff provides a harmonic accompaniment with a slur over the first two measures.

Second system of musical notation. The treble staff continues the melodic line with a slur over the first two measures. The bass staff features a piano (*p*) dynamic marking and a slur over the first two measures.

Third system of musical notation. Both the treble and bass staves show continuous melodic and harmonic development with various slurs and articulation marks.

Fourth system of musical notation. The treble staff has a fermata over the final measure. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff includes a *v* (accents) marking. The bass staff continues with a consistent accompaniment.

Sixth system of musical notation. The treble staff features a slur over the first two measures. The bass staff continues with a steady accompaniment.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A *rall.* marking is present above the second measure of the upper staff.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff features a steady accompaniment of eighth notes. A *a tempo* marking is placed above the first measure of the upper staff.

Third system of musical notation. The upper staff shows a melodic line with various intervals and slurs. The lower staff continues the accompaniment with eighth notes and some rests.

Fourth system of musical notation. The upper staff features a melodic line with a *pp.* dynamic marking at the beginning. The lower staff maintains the accompaniment with eighth notes.

Fifth system of musical notation. The upper staff continues the melodic development. The lower staff accompaniment includes some chords and eighth notes.

Sixth system of musical notation, the final system on the page. It includes a *2* marking above the second measure of the upper staff. The music concludes with a final cadence in both staves.

Allegro con brio.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a quarter note and a half note. The bass staff features a steady eighth-note accompaniment. Dynamic markings include accents (v) and a forte (f) marking.

The second system continues the piece with similar rhythmic patterns. A fortissimo (ff) dynamic marking is present in the bass staff. The treble staff has several slurs over groups of notes.

The third system shows a continuation of the melodic line in the treble staff and the accompaniment in the bass staff. The notation includes various note values and rests.

The fourth system contains a variety of note values, including eighth and sixteenth notes. The bass staff has a consistent eighth-note accompaniment.

The fifth system features a melodic phrase in the treble staff with a slur. The bass staff continues with its accompaniment. A forte (f) dynamic marking is present.

The sixth system concludes the page with a melodic line in the treble staff and accompaniment in the bass staff. A piano (p) dynamic marking is present.

Red. * Red. * Red. *

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features a series of chords and eighth-note patterns in both hands.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the bass line and a slur over a group of notes in the treble line.

Third system of musical notation, featuring a prominent slur over a sequence of notes in the treble line and a dynamic marking of *p* in the bass line.

Fourth system of musical notation, marked with *marcato* above the treble line. It includes dynamic markings of *rit:* (ritardando) and *ff a tempo* (fortissimo at tempo) in the bass line.

Fifth system of musical notation, continuing the melodic and harmonic development of the piece.

Sixth system of musical notation, concluding the page. It features a dynamic marking of *p* and a final cadence in the bass line.

10 HORNPIPE.

Presto

The first system of musical notation for the Hornpipe. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *f p*. The upper staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff provides a rhythmic accompaniment with quarter and eighth notes. A slur is placed over the first two measures of the upper staff.

The second system of musical notation. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment. A slur is present over the first two measures of the upper staff, and a *v* (accents) marking is placed above the third measure of the upper staff.

The third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A *v* marking is placed above the third measure of the upper staff.

The fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking of *f* is placed above the third measure of the lower staff, and a *v* marking is placed above the second measure of the lower staff.

The fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A *v* marking is placed above the second measure of the lower staff.

The sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A *v* marking is placed above the second measure of the lower staff, and another *v* marking is placed above the fourth measure of the lower staff.

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps and a 2/4 time signature.

Second system of musical notation, continuing the piece with treble and bass staves.

Moderato.

Third system of musical notation, marked "Moderato", with treble and bass staves. Includes markings "Red." and "*" below the bass staff.

Fourth system of musical notation, with treble and bass staves. Includes markings "*" and "Red." below the bass staff.

Andantino.

Fifth system of musical notation, marked "Andantino", with treble and bass staves. Includes a dynamic marking "p" and fingerings "7 7" in the bass staff.

Sixth system of musical notation, with treble and bass staves. Includes a dynamic marking "rall:" and the word "Segue" at the end.

No 1.

OPENING CHORUS-(Girls.)

(EARLY MORNING)

Allegretto semplice

Piano

pp
red. * *red.* *

red. * *red.* * *red.* *

Curtain rises.

red. * *red.* * *red.* *

dim:

PEASBLOSSOM.

Fair_ies, Fair_ies, come forth,

pp

P.B. come forth! From the East and the West, From the South and the

P.B. North, At O - ber - on's sum - mons, Land Fair - ies, come foith, come

P.B. forth, — (Chorus off.)

CHO. We come, we come, we come. We come, we

P.B. Come, Fair - ies, To the Court of King

CHO. come. —

P. B. O . ber . on, To the gardens of Ken . sing . ton! _____

CHO. We come, _____ we come, _____ we come

cres:

** Ad. Ad.*

P. B. They come. _____

CHO. we come. _____

we come. _____

Brightly.

f rall: f

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

CHO. 'Tis Mid . sum . mer Day, _____ when Ev - 'ry Fay _____ Doth make a

'Tis Mid . sum . mer Day, _____ when Ev - 'ry Fay _____ Doth make a

p

CHO. meet - ing and give a greet - ing,
 meet - ing and give a greet - ing, And give a

CHO. 'Tis Mid - sum - mer Day.
 greet - ing, Doth make a meet - ing and give a

CHO. We bid good day, and then a - way, hi - ther, thi - ther,
 greet - ing. We bid good day, and then a - way, hi - ther, thi - ther,

CHO. Ev-'ry whi-ther, To where we dwell In leaf-y dell, In leaf-y

Ev-'ry whi-ther, To where we dwell In leaf-y dell, In leaf-y

CHO. dell, or rock-y grot-to. We bid good-day, and then a-way To

dell, or rock-y grot-to.

CHO. where we dwell In leaf-y dell. ah!

We bid good-day, and then a-way To

ENO.

In leaf - y dell, or rock - - - y
 where we dwell in leaf - y dell, or rock - - - y

Ad. * *Ad.* *

CHO.

got . to. Ah!
 got . to. We bid good - day, And then a . way,

Ad. * *Ad.* *

CHO.

We bid good - day, And then a . way,
 hi . ther, thi . ther, . Ev 'ry whi . ther, Ah!

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

CHO. hi.ther, thi.ther, Ev.'ry whi.ther. We bid,

We bid,

HO. We bid good-day, And then a-way To

We bid good-day, And then a-way To

sf pp

pp

pp

pp

pp

SO. where we dwell In leaf-y dell, To where we dwell In leaf-y dell, To

where we dwell In leaf-y dell, To where we dwell In leaf-y dell, To

CHO. *f.* where ————— we dwell, And this, and this our *rall:*

where ————— we dwell, And this, and this our

f. *rall:* *Ed.* *

Tempo allegro di Valse.

CHO. *p* mot . to:- "O . ver hill, o . ver dale, Thor . ough

mot . to:- 'O . ver hill, o . ver dale, Thor . ough

pp

CHO. bush, thor . ough briar;

bush, thor . ough briar.

CHO. O - ver park, o - ver pale, thor - ough air, thor - ough fire"

O - ver park, o - ver pale, thor - ough air, thor - ough fire"

CHO. "O - ver hill, o - ver dale, thor - ough

"O - ver hill, o - ver dale, thor - ough

CHO. bush, — thor - ough briar, —

bush, — thor - ough briar, —

CHO.

O . ver park, o . ver pale, thor. ough air, thor. ough fire,

O . ver park, o . ver pale, thor. ough air, thor. ough fire,

CHO.

O . ver hill, o . ver dale;

O . ver hill, o . ver dale; We

CHO.

bid good - day, And then a - way to

CHO.

To where we dwell,
where we dwell, To where we dwell,

CHO.

To where we dwell - In rock - y grot - to.
To where we dwell In rock - y grot - to.

CHO.

"O - ver hill, o - ver dale,
"O - ver hill, o - ver dale,

CHO.

p
O - ver hill, o - ver dale, Thor.ough bush, thor. ough

p
O - ver hill, o - ver dale, Thor.ough bush, thor. ough

rall: *a tempo*

CHO.

briar; O - ver

briar; O - ver

CHO.

park, o - ver pale, thor. ough air, thor. ough fire.

park, o - ver pale, thor. ough air, thor. ough fire.

PEASEBLOSSOM:

To

H.) O - ver hill, o - ver dale, o ver

O - ver hill, o - ver dale, o ver

P. B. where we dwell In leaf - -

CHO. hill, o - ver dale;"

hill, o - ver dale;" To where

P. B. - y dell. Ah!

CHO. we dwell In leaf - - y

Allegro con spirito.

P. B.

CHO.

'Tis mid. sum. mer day, — when ev - 'ry Fay — Doth make a
 dell. 'Tis mid. sum. mer day, — when ev - 'ry Fay — Doth make a

P. B.

CHO.

Doth make a meet - ing. And give a
 meet - ing. And give a greet - ing. — Ah —
 meet - ing. And give a greet - ing. — Doth make a

P. B.

CHO.

greet - ing.
 — And give a greet - - - ing. —
 meet - ing, And give a greet - - - ing. —

No 2.

CHORUS and DUET.— (Oberon and Titania.)

Allegro vivace.

Piano.

The first system of the piano accompaniment consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is 6/8. The system is marked with a piano dynamic (p) and includes several fermatas. Below the staff, there are markings: 'Ped.' under the first measure, '* Ped.' under the second, third, and fourth measures, and a final '*' at the end.

The second system continues the piano accompaniment with similar melodic and harmonic textures. It features a piano dynamic (p) and includes fermatas. Below the staff, there are markings: 'Ped.' under the first measure, '* Ped.' under the second, third, and fourth measures, and a final '*' at the end.

The third system continues the piano accompaniment. It features a piano dynamic (p) and includes fermatas. Below the staff, there are markings: '*' under the first measure, 'Ped.' under the second, '* Ped.' under the third, and a final '*' at the end.

The fourth system continues the piano accompaniment. It features a piano dynamic (p) and includes fermatas. Below the staff, there are markings: 'Ped.' under the first measure, '* Ped.' under the second, and a final '*' at the end.

CHO.

The vocal part (Chorus) is written on a grand staff. The treble staff contains the vocal line with lyrics 'Ah!' and 'From'. The bass staff contains a harmonic accompaniment. The lyrics are: 'Ah! From Ah! From'. The system is marked with a piano dynamic (p) and includes fermatas.

The fifth system continues the piano accompaniment. It features a piano dynamic (p) and includes fermatas. The word 'rall:' is written above the bass staff in the third measure. Below the staff, there are markings: 'rall:' above the bass staff in the third measure, and a final '*' at the end.

Allegro moderato.

CHO. where the Scotch mountains Like chief-tains at bay, Stand look - ing at Eng - land in

where the Scotch mountains Like chief-tains at bay, Stand look - ing at Eng - land in

CHO. man - tles of gray, Or show - ing their tar - tan In which they're ar - rayed

man - tles of gray, Or show - ing their tar - tan In which they're ar - rayed In

CHO. Where the pur - ple of hea - ther meets green of the glade,

which they're ar - rayed Where the pur - ple of hea - ther meets green of the glade,

CHO. meets green of the glade.

meets green of the glade.

CHO.

DANCE.
Animato.

CHO.

mf

From where the sweet

p

Red. * *Red.* *

CHO.

foun-tains Down De- von- shire way Run laugh- ing and

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

CHO.

Run laugh- ing and tumb- ling, like chil- dren at

tumb- ling, Like chil- dren at play, Or

Red.

CHO. play.

as - pen leaves trem - ble From sun - shine to shade, Like the

ped. * *ped.* * *ped.* * *ped.* *

CHO. thoughts of a lo - ver Who doubt - eth his maid;

ped. * *ped.* * *ped.* *

CHO. *pp* We have flown thro' the moon - beams, un - seen and un - known, Like the sha - dows of

pp We have flown un - seen, un -

pp

CHO. kiss - es a mai - den hath blown, Like the
 known, un - seen, un - known, Like the

cresc.

CHO. sha - dows of kiss - es a mai - den hath blown.
 sha - dows of kiss - es a mai - den hath blown.

CHO. Un - seen, un - known, Un -

CHO. - seen, un - known, Ah! From

Ah! From

a tempo

CHO. where the Scotch moun.tains Like chief - tains at bay, Stand look - ing at Eng - land In

where the Scotch moun.tains Like chief - tains at bay, Stand look - ing at Eng - land In

CHO. man - tles of gray, Or show - ing their tar - tan In which they're ar - rayed,

man - tles of gray, Or show - ing their tar - tan In which they're ar - rayed, In

CHO. Where the pur - ple of hea - ther meets green of the glade, —
 which they're ar - rayed, Where the pur - ple of hea - ther meets green of the glade, —

CHO. meets green of the glade, — We have
 — meets green of the glade, — We have

ff * *ff* *

CHO. flown through the moon - beams, un - seen and un - known, Like the
 flown through the moon - beams, un - seen and un - known, Like the

CHO.

shadows of kisses a maiden hath blown, a maiden hath

shadows of kisses a maiden hath blown, a maiden hath

CHO.

blown.

blown.

Vivace.

CHO.

Enter OBERON & TITANIA with THREE FAIRIES.

Hail! O - ber - on!

Hail! O - ber - on!

Maestoso.

CHO.

Hail! Ti - ta - ni - a! Hail! Hail! Hail!

Hail! Ti - ta - ni - a! Hail! Hail! Hail!

rall. *ff*

ff

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

CHO.

Allegro vivace.

sf *p*

OBERON.

Mor - tal King may ride on horse-back, Lords and La - dies in his train,
 Thor - ough bush and Thor - ough bri - er, Ov - er park and ov - er pale,

p

OB. I do ride up on a swal - low, Brid - led with a silk - en rein)
 Thor - ough air and thor - ough fi - re Ov - er hill and ov - er dale)

OB. Who will fol - low, fol - low, fol - low, Who will fol - low in my train?

(Three Fairies.)
 COBWEB, MOTH & MUSTARDSEED.

We will fol - low, fol - low, fol - low, Cob - web, Moth and Mus - tard - seed,

OB. Ah! Who will fol - low, fol - low me?

FAI. Ah! We will fol - low, fol - low thee.

CHO. We will fol - low fol - low thee.
 We will fol - low fol - low thee.

OB. 1.

I do ride up . on a swal.low brid.led with a silk . en rein. —

OB. 2. CHORUS.

rein. — We will fol - low, fol - low, fol - low, We will

CHO. TITANIA.

fol - low thee. — Ah!

TITANIA.

Mor - tal Queen may dance in ball - room Un - der glar - ing chan - de - lier,

pp

TIT.

I do choose a moss - grown hol - low When the moon - light doth ap - pear.

TIT.

Who will fol - low, Who will fol - low, fol - low, When the dance I lead?

THREE FAIRIES.

We will fol - low, We will fol - low, fol - low, When the dance you lead.

TIT. *f* Ah! *p* Who will fol - low, fol - low me? I do choose a

FAL. *f* Ah! *p* We will fol - low, fol - low thee?

CHO. *f* We will fol - low, fol - low thee.

We will fol - low, fol - low thee.

f *p*

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

TIT. moss-grown hol - low. Who will fol - low, when the dance, the dance I

TIT. lead? **DANCE.** *pp*

TUTTI.

TIT & 3 FAI.

Fol - low, fol - low, fol - low, fol - low, Cob - web, Moth and Mus - tard - seed.

OB.

Ah! fol - low, fol - low, fol - low me.

CHO.

We will fol - low, We will fol - low, fol - low when the dance you lead.

We will fol - low, We will fol - low, fol - low when the dance you lead.

TIT. & 3 FAI.

Fol - low, fol - low, fol - low, fol - low, fol - low when the dance, will fol - low when the

We will

OB.

I do ride up - on a swal - low brid - led with a silk - en rein with a

the dance

CHO.

We will fol - low, we will fol - low, fol - low when the dance, will fol - low when the

We will fol - low, we will fol - low, fol - low when the dance the dance

TIT. & 3 FAI.

dance you lead.

OB.

silk - en rein.

CHO.

dance you lead.

you lead.

rall.

No. 3.

SONG.—(Puck.) with CHORUS.

Allegro.

Puck.

Piano.

PUCK.

If we pass be - yond the port - als, That di -
world of ad - ver - tis - ing, It is

pp

PUCK.

-vide us from the mor - tals, You will come up - on the cus - tom of the
not at all sur - pris - ing That a man who's not a gull should be a

PUCK.

"claqué" And the duties of a chor - us, Will be constant - ly be - fore us, The ad -
quack. But you need not be so bla - tant, In the pushing of a pa - tent, If you

PUCK.

van.tage of a chor.us at your back! A pri.vate lit.tle chor.us at your
 u.til.ize a chor.us at your back! The friend.ly lit.tle chor.us at your

PUCK.

back! A friend.ly lit.tle chor.us at your back! And the
 back! The chor.us of ap.prov.al at your back! You should

PUCK.

Brit-ish peo-ple, bless 'em, You'll be cer.tain to im.press 'em, If you
 buy a drum and thump it, But let oth-ers blow your trum.pet, That's the

PUCK.

tra.vel with a chor.us, If you tra.vel with a chor.us at your
 du.ty of the chor.us, That's the du.ty of the chor.us at your

CHO.

With a
 Of the

With a
 Of the

back!
back!

priv.ate lit.tle chor.us at your back! A friend.ly lit.tle chor.us at your
friend.ly lit.tle chor.us at your back! The chor.us of ap.prov.al at your

priv.ate lit.tle chor.us at your back! A friend.ly lit.tle chor.us at your
friend.ly lit.tle chor.us at your back! The chor.us of ap.prov.al at your

back! And the British peo-ple, bless 'em, You'll be cer.tain to im-press'em, If you
back! You should buy a drum and thump it, But let oth.ers blow your trumpet, That's the

back! And the British peo-ple, bless 'em, You'll be cer.tain to im-press'em, If you
back! You should buy a drum and thump it, But let oth.ers blow your trumpet, That's the

If you
That's the

trav-el with a chor-us, If you
du-ty of the chor-us, That's the

trav-el with a chor-us, With a priv.ate lit.tle chor-us If you
du-ty of the chor-us, Of the priv.ate lit.tle chor-us That's the

trav-el with a chor-us, With a priv.ate lit.tle chor-us If you
du-ty of the chor-us, Of the priv.ate lit.tle chor-us That's the

PUCK

trav - el with a chor - us at your back. — 2. In a
 du - ty of the chor - us at your

CHO

trav - el with a chor - us at your back. —
 du - ty of the chor - us at your

trav - el with a chor - us at your back. —
 du - ty of the chor - us at your

CHO

back! A chor - us at your back. — (March round)
 back! A chor - us at your back. —

last time f

No 4.

DUET.-(Joy and Brook.)

Allegro con moto.

Brook.

Piano.

BROOK. (with great spirit.)

Ah! Ah! Ah! Ah!

I.R.

Ah! Ah!

rall.

Red. * Red. * Red. *

RR.

Seven o'clock in the morn . ing Up - on a day in June, Ah!

p a tempo

f

Red.

BR. A thou . sand throats Do pipe glad notes And I will join — their

BR. tune, I will — join — their

BR. tune. And greet my love, My sweet, my love, And sing — my love a

BR. lay. a lay. At seven o'clock in the

BR. *dim:* morn - ing Up - on a sum - mers day. JOY. (entering.) Ah! Ah! Ah!

JOY.

Seven o'clock in the morn - - ing, And

JOY.

I am out be - times, Ah! For wholl be said to

JOY.

lie a - bed And lis - ten to the chimes? Ah! We'll

JOY.

meet my love, we'll greet my love, And join the round - e - ly, All

JOY.

na - ture sings in the morn - ing Up - on a sum - mer's day, All

Animato.
BROOK.

JOY. *f* na - ture sings in the morn - ing Up - on a sum - mer's day. All na - ture

f rit. *a tempo*

JOY - - - - - All na - ture

BR. sings in the morn - - - - - ing, All na - - - - - ture

Ped.

JOY. *rall.* sings in the morn - - - - - ing. *con anima.* Seven o'clock in the

BR. *rall.* - - - - - ture sings in the morn - ing. *con anima.* Seven o'clock in the

rall. *con anima.* *arpeggio sempre*

JOY. morn - - - - - ing Up - on a day in June, Ah!

BR. morn - - - - - ing Up - on a day in June, Ah!

JOY. — A thou - sand throats do pipe glad notes, And I — will join —

HR. — A thou - sand throats do pipe glad notes, And

JOY. — their tune, And greet my love, my sweet, my

HR. I will join — their tune, I —

JOY. love, — my love, — And sing my love a lay. Ah!

HR. — will — join — their tune, — And greet my love, My

JOY. *f* And greet my love, My sweet, my
 BR. sweet, my love, And sing — my love a lay, — a lay.

JOY. love, — At seven o'clock in the morn - ing Up - on a sum - mer's
 BR. At seven o'clock in the morn - ing Up - on a sum - mer's

JOY. day. At seven — o'clock in the morn . . . ing,
 BR. day. I'll greet my love at seven —

JOY.

PR.

o'clock in the morn - ing, We'll meet my love, and greet my love.

Animato

JOY.

PR.

At seven o'clock in the morn - ing, Up - on a

At seven o'clock in the morn - ing, Up - on a

Red.

JOY.

PR.

day in June.

day in June.

Red. *

pp

No. 5. SEXTET.—(Kenna Lady Jelico, Joy, Brook, Puck and Azuriel.)

Allegro.

Piano. *mf*

With spirit.

KENNA.

Who that knows how I love you, love, True love can de . . ny?

LADY JELICO.

Who that knows how I love you, love, True love can de . . ny?

JOY.

Who that knows how I love you, love, True love can de . . ny?

BROOK.

Who that knows how I love you, love, True love can de . . ny? —

PUCK.

Who that knows how I love you, love, True love can de . . ny? —

AZIRIEL.

Who that knows how I love you, love, True love can de . . ny? —

p

accompaniment ad lib.

K. Who will say the course of true love Ne - ver goes a - wry, Ne - - ver goes a -

Lady J. Who will say the course of true love Ev - er goes a - wry, Ev - - er goes a -

JOY. Who will say the course of true love Ev - er goes a - wry, Ev - - er - goes a -

BR. Who will say the course of true love Ev - er goes a - wry, Ev - - er - goes a -

PUCK. Who will say the course of true love Ev - er goes a - wry, Ev - - er goes a -

A. Who will say the course of true love Ne - ver, ——— Ne - ver goes a -

K. - wry? ——— Write him down a fool, Fal la la la la, Send him back to

Lady J. - wry? ——— Write him down a fool, Fal la la la la, Send him back to

JOY. - wry? ——— Write him down a fool, Fal la la la, Send him back to

BR. - wry? ——— Write him down a fool, Fal la la la la, Send him back to

PUCK. - wry? ——— Write him down a fool, Fal la la la la, Send him back to

A. - wry, a - wry? ——— Write him down a fool, Fal la la la, Send him back to

K. school, Fal, la la, Send him back to school.

Lady J. school, Fal, la la, Send him back to school. To learn,

JOY. school, Fal, la la. Send him back to school. To learn,

BR. school, Fal, la la, Send him back to school. To

PUCK. school, Fal, la la, Send him back to school.

A. school, Fal, la la, Send him back to school. To

K. To learn, To learn "Ex - cep - tions

Lady J. To learn "Ex - cep - tions prove the

JOY. "Ex - cep - tions prove the rule," "Ex -

BR. learn "Ex - cep - tions prove the rule," And so do you and I. To learn "Ex -

PUCK. To learn "Ex - cep - tions

A. learn "Ex - cep - tions prove the rule," And so do you and I. learn "Ex - cep - tions

K. prove the rule," And so do you and I. Write him down a

Lady J. rule, the rule," And so do you and I. Write him down a

J.OY. ceptions prove the rule," And so do you and I. Write him down a

BR. ceptions prove the rule," And so do you and I. O, write him, Write him down a

PUCK. prove the rule," And so do you and I. Write him down a

A. prove the rule," And so do you and I. Write him down a

K. fool. Send him back to school, Send him

Lady J. fool, Fal la la la la Send him back to school, Fal la la la la. Send him back to school, Send him

J.OY. fool, Fal la la la la la. Send him Send him

BR. fool, Fal la la la la Send him back to school, Fal la la la la. Send him Send him

PUCK. fool. Send him back to school. Send him

A. fool. Let him go to school, Send him

K. back to school. And so do you and

Lady J. back to school. To learn "Ex - cep - tions prove the rule," And so do you and

JOY. back to school. To learn, To learn

BR. back to school. And so do you and

PUCK. back to school. To learn "Ex - cep - tions prove the rule"

A. back to school.

K. I, So do you and I, And so do you and I,

Lady J. I, So do you and I, To learn, to learn

JOY. Ex - cep - tions prove the rule, To learn, to learn

BR. I, So do you and I, And so And so do you and I,

PUCK.

A. And so do you and I, And so do you and I,

K. And so do you and I Who that knows how

Lady J. "Ex-cep-tions prove the rule, prove the rule." Who that knows how

JOY. "Ex-cep-tions prove the rule Who that knows how

BR. do you and I. Who that knows how

PUCK. Who that knows how

A. do you and I. Who that knows how

rall: *p a tempo*

K. I love you, love, True love can de - - ny? Ah! _____

Lady J. I love you, love, True love can de - - ny? Who will say the course of true love.

JOY. I love you, love, True love can de - - ny? Who will say the course of true love,

BR. I love you, love, True love can de - - ny? Who will say the course of true love,

PUCK. I love you, love, True love can de - - ny? Who will say the course of true love,

A. I love you, love, True love can de - - ny? Who will say the course of true love,

ff

K. Who will say the course of true love, O, Who will say the

Lady J. Ah! O, Who will say the

JOY. Who will say the course of true love, O, Who will say the

BR. Who will say the course of true love, O, Who will say the

PUCK. Ah! O, Who will say the

A. Ne - - - ver goes a - - - wry, O, Who will say the

p

K. course of true love Ne - ver goes a - wry, - Ne - ver goes a - wry? Who that

Lady J. course of true love Ev - er goes a - wry, - Ev - er goes a - wry?

JOY. course of true love Ev - er goes a - wry, Ev - er goes a - wry? Who that

BR. course of true love Ev - er goes a - wry, - Ev - er goes a - wry?

PUCK. course of true love Ev - er, Ev - er goes a - wry, Who that knows how

A. course of true love Ne - ver. Ne - ver goes a - wry? Who that

K. knows how I love you, love, True love, true love can de .

Lady J. True love, true love can de .

JOY. knows how I love you, love, True love, true love can de .

BR. Who that_ knows how_ I love you, love, True love, true love can de .

PUCK. I love — you, love, True love, true love can de .

A. knows how I love you, love, True love, true love can de .

rall:

pp

K. ny? —

Lady J. ny? —

JOY. ny? —

BR. ny? —

PUCK. ny? —

A. ny? —

piu tempo

No 6.

QUARTET.— (Jelf and Three Sailors.)

Allegro marcato.

Piano.

ff

f

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

ALL. JELF.

Were four jol - ly Sai - lor - men come up from the sea, (There's

Were four jol - ly Sai - lor - men come up from the sea,

mf

JELF ALL.

Bill Blake, Will Wea - ther - ley. Jem John - son, and me;) En - joy - in' our

En - joy - in' our

ALL

lib - er - ty, In fair - ly good healf _____ (Meanin'

lib - er - ty, In fair - ly good healf _____

JELF.

ELF

Bill Blake, Will Wea - ther - ley, Jem John - son, and self.)

ELF

We ain't like them

ELF

Jol - ly Tars you sees in a play, A res - cu - in' he - ro - ines and

JELF

shout in' "Be lay!" Which them there's bur - les.ques'ses of what sail - ors

JELF

be _____ (Like Bill Blake, Will Wea - ther - ley, Jem

JELF

John - son, and me.)

BLAKE

Our ship ain't no sau - cy bird as "flies o'er the foam." But a

BLA.

top hea - vy bat - tle - ship what's roll'd her way home, What's roll'd her way

JELF. (With BLAKE)

home a gain From the South Chi. ney Sea, (With

JELF. Bill Blake, Will Wea. ther. ley, Jem John. son, and me.)

BLA. Bill Blake, Will Wea. ther. ley, Jem John. son, and he.)

ALL. And may. be we're Han. dy men and may. be we

And may. be we're Han. dy men and may. be we

f *p* *p a tempo* *p*

ALL. ain't: But this here's our char. ac. ters with out an. y paint: Just

ain't: But this here's our char. ac. ters with out an. y paint: Just

ALL. four plain Blue - jack .ets as is ra - ted A. B.

four plain Blue - jack .ets as is ra - ted A. B.

JELF. (Mean.in' Bill Blake, Will Wea .ther .ley, Jem John .son, and me.) We're

ALL. We're

Animato. BLAKE. four jol . ly sai . lor - men come up from th' sea, There's

ALL. four jol . ly sai . lor - men come up from the sea,

WEATHERLEY. JOHNSON. JELF. ALL. Bill Blake, Will Wea .ther .ley, Jem John .son, and me. We're

We're

ALL. four jol - ly sai - lor-men, four jol - ly sai - lor-men, four jol - ly sai - lor-men, we
 four jol - ly sai - lor-men, four jol - ly sai - lor-men, four jol - ly sai - lor-men, we

ALL. are. ————— We're four jol - ly sai - lor-men, come up from the
 are. ————— We're four jol - ly sai - lor-men, come up from the

Allargando.

rall:

ALL. sea. —————
 sea. —————

Allegro.

*Red. * Red. **

HORNPIPE.

Presto.

f *p*

ten.

ten.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass clef staff contains a bass line with eighth notes and rests, also featuring accents.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the bass line with eighth notes and rests, including accents.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff contains a bass line with chords and rests, including accents.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff contains a bass line with chords and rests, including accents.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff contains a bass line with chords and rests, including a dynamic marking of *p* (piano).

ALL.

Heave - ho, Heave - ho, Heave - ho

Heave - ho, Heave - ho, Heave - ho

ALL.

accel. poco a poco

- ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho.

- ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho.

accel. poco a poco

ALL.

ff marcato

ff sf sf

No 7.

SONG.—(Nell.)

Andantino.

Nell.

Piano

mf sostenuto

NELL.

Oh! what is wo - man's du - ty? It
 Shall wo - man waste her light on An

NELL.

is to use her beau - ty, To fill the place Of
 ad - mir - a - ble Crich - ton? Oh! bet - ter far To

NELL.

soft - ning grace In wise cre - a - tion's plan. As
 be the star Some wand - ring soul may scan. If

NELL.

sun - shine melts the snow, — And makes the flow - ers
 she her love be - stow, — Up on the base and

NELL.

- grow — Doth wo - man kind her grace be - stow, Doth
 low? — As bak - ing pow - der is to dough, As

NELL.

wo - man kind her grace be - stow, Doth wo - man kind her grace be - stow On
 bak - ing pow - der is to dough, As bak - ing pow - der is to dough may

NELL.

sto - ny heart - ed man.
 wo - man be to man.

No. 8. CHORUS. with DANCE (Butterfly) and SONG (Peaseblossom.)

Allegro spiritoso.

Piano.

First system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of three flats. Treble staff starts with a forte *f* dynamic. Bass staff has a *ped.* marking.

Second system of piano introduction. Treble staff features a melodic line with a trill. Bass staff has a *** marking.

Third system of piano introduction. Treble staff features a melodic line with a trill. Bass staff has a *ped.* marking.

Chorus vocal entry. Treble staff: *f* GIRLS. Ah! Treble staff: *f* MEN. Bass staff: *f* MEN. Lyrics: We're Butchers and Bakers and

Piano accompaniment for the chorus. Treble staff has a melodic line. Bass staff has a *** and *ped.* marking.

CHO. No doubt you are a . ble our
 Can . die . stick Ma . kers, and mem . bers of ev' - ry trade, Ah!

CHO. call . ing to la . bel As that of a nur - sery maid. — And no - bo - dy guesses, (Be -
 And no - bo - dy guesses, (Be -

CHO. - cause of our dress - es Which we have ob - tained up - on hire,) — Oh!
 - cause of our dress - es Which we have ob - tained up - on hire,) — Oh!

CHO. no one a-ware is We're all of us fair-ies, Pa-ra-ding in mor-tal at-

CHO. -tire- Oh! no one a-ware is We're all of us

CHO. Fair-ies, Pa-ra-ding in mor-tal at-tire, Pa-

CHO. ra - ding in mor - tal at - tire. Ah!

DANCE.

CHO. Ah!

CHO. Ah!

CHO. Ah!

CHO.

MEN.

But though we doff ar - tis - tic and po -

CHO.

GIRLS.

We don't take off our na - tures with our pet - ti - coats,

- et - ic coats And

CHO.

In

if per - chance you o - ver - rate our den - si - ties, In

CHO.

song and dance We'll show you what non - sense it is.

song and dance We'll show you what non - sense it is.

CHO.

No doubt you are a . ble our call . ing to la . bel As

We're But . chers and Ba . kers and

Animato.

CHO.

that of a nur . se . ry maid . They're But . chers and

Can . dle . stick . . . ma . kers , We're But . chers and Ba . kers and

CHO.

Ba . kers and Can . dle . stick . . . ma . kers , And

Can . dle . stick . ma . kers , and mem . bers of ev . e . ry trade , And

CHO.

mem. bers of ev - 'ry trade.

mem. bers of ev - 'ry trade.

CHO.

Ah!

Ah!

CHO.

Red.

* Red.

CHO.

No doubt you are a - ble our call - ing to la - bel As that of a nurs - 'ry

Were But - chers Ba - kers Can - dle - stick

f Ah!

* *red.* *red.*

CHO.

maid. They're Butchers and Ba - kers and Can - dle - stick ma - kers, and mem - bers of v - 'ry

ma - kers, mem - bers of ev - 'ry, ev - 'ry

f Ah

red. *

CHO.

trade. ——— And no - bo - dy gues - ses, (Be - cause of our dres - ses which

trade. ——— And no - bo - dy gues - ses, (Be - cause of our dres - ses which

pp *pp* *pp*

CHO. we have ob - tained up - on hire) ——— Oh! no one a - ware is we're

we have ob - tained up - on hire) ——— Oh! no one a - ware is we're

CHO. all of us Fair - ies, Pa - rad - ing in mor - tal at - tire, Oh!

all of us Fair - ies, Pa - rad - ing in mor - tal at - tire, Oh!

CHO. no one a - ware is we're all of us Fair - ies, Pa -

no one a - ware is we're all of us Fair - ies, Pa -

CHO. *rad - ing in mor - tal at - tire, Pa -*

rad - ing in mor - tal at - tire, Pa -

rad. *

CHO. *rad - ing in mor - tal at - tire. They're*

rad - ing in mor - tal at - tire. We're

CHO. *But - chers and Ba - kers and Can - dle - stick ma - kers, and mem - bers of ev - 'ry*

But - chers and Ba - kers and Can - dle - stick ma - kers, and mem - bers of ev - 'ry

CHO. trade. And no one a - ware is We're all of us Fair - ies, Pa -

trade. And no one a - ware is We're all of us Fair - ies, Pa -

CHO. - rad - - ing in mor - tal at

- rad - - ing in mor - tal at

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

CHO. tire.

tire.

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

rit.

TARANTELLE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a series of chords in the bass and a melodic line in the treble. A dynamic marking of *mf* is present in the second measure of the bass staff.

The second system continues the piece with two staves. The treble staff features a continuous eighth-note melody, while the bass staff provides a steady accompaniment of eighth-note chords.

The third system shows a change in texture. The treble staff continues with eighth-note patterns, but the bass staff features long, sustained notes with ties across measures, creating a more static harmonic base.

The fourth system returns to a more active accompaniment. The bass staff has eighth-note chords, and the treble staff includes accents (>) over the notes in the second, third, and fourth measures.

The fifth system continues with two staves. The bass staff has eighth-note chords, and the treble staff has eighth-note patterns. A dynamic marking of *ff* is present in the fourth measure of the bass staff, followed by an asterisk (*) in the fifth measure.

The sixth system concludes the piece with two staves. The treble staff has eighth-note patterns, and the bass staff has chords. A dynamic marking of *f* is present in the fifth measure of the bass staff.

The musical score is written for piano and voice. It consists of seven systems of staves. The piano part is in G major and 2/4 time. The vocal line is in the same key and time. The score includes various dynamic markings: *pp* (pianissimo), *sf* (sforzando), *sfz* (sforzando), and *sfz* (sforzando). The vocal line has the word "Ahi" written above it in two places. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, often with accents. The vocal line is a simple melodic line. The score ends with a double bar line and a *sf* marking.

CHO.

The first system of music consists of two staves. The upper staff is for the choir (CHO.) and contains a long, flowing melodic line with a slur over the entire phrase. The lower staff is for the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

CHO.

The second system of music features a choir part with a melodic line that includes a vocal exclamation "Ah!" in the middle. The piano accompaniment continues with a similar eighth-note pattern. The "Ah!" is written in a larger font and is positioned above the choir staff.

Ah!

CHO.

The third system of music continues the choir and piano parts. The choir part has a melodic line with a slur, and the piano accompaniment maintains its eighth-note texture. The system concludes with a final note and a fermata.

CHO.

Ah! Ah!

Ah! Ah!

CHO.

accel

Ah! Ah!

ff

CHO.

al

CHO.

The first system of music consists of two staves. The top staff is for the choir (CHO.) and contains four measures of whole rests. The bottom staff is for the piano accompaniment, featuring a melody in the right hand with eighth notes and a bass line in the left hand with eighth notes. The key signature has two flats and the time signature is 4/4.

CHO.

The second system of music consists of two staves. The top staff is for the choir (CHO.) and contains four measures of whole rests. The bottom staff is for the piano accompaniment, featuring a melody in the right hand with eighth notes and a bass line in the left hand with eighth notes. The key signature has two flats and the time signature is 4/4.

CHO.

The third system of music consists of two staves. The top staff is for the choir (CHO.) and contains four measures of whole rests. The bottom staff is for the piano accompaniment, featuring a melody in the right hand with eighth notes and a bass line in the left hand with eighth notes. The key signature has two flats and the time signature is 4/4. The system ends with a double bar line and a repeat sign.

KENNA. *trunnnnn trunnnnn trunnnnn trunnnnn*

Andante. Ah!

The fourth system of music consists of two staves. The top staff is for the vocal line (KENNA.) and features a melodic line with a long note followed by a series of eighth notes. The bottom staff is for the piano accompaniment, featuring a melody in the right hand with eighth notes and a bass line in the left hand with eighth notes. The key signature has two flats and the time signature is 4/4. The system ends with a double bar line and a repeat sign.

SONG.-(Kenna.)

Allegretto grazioso.

p

Twin but-ter - flies, _____ that - fit - ful - ly fall and

p

K. rise _____ Are a fai - ry's feet, _____ a fai - ry's

K. feet, Twin _____ but - ter - flies, Twin but-ter . flies, _____ That

K. fil - ful - ly fall _____ and . rise. ah! _____ *rall:*

Red. *

K. *a tempo*
 Then light - ly spread a car - pet of wov - en

K. song. The gos - sam - er thread Her - feet may float a -

K. *f accel:*
 long, May float, May

K. float a long. Then

K. light - ly spread a car - pet of wov - en

Allegro leggiero.

K. *song.* Ah!

K. Tra la la la la

Cadenza *pp*

K. la la

K. la la

f

K. la la

f

K. *la la la, la.*

animato *cres.*

K.

ff

K.

Andante. *rall:*

Allegretto Tempo I.

K. *Mu sic as gay As the laugh of a maid at*

pp

K.

play, _____ But soft and sweet, _____ but soft _____ and

K.

sweet, gay, _____ as the laugh of a maid _____ at

Allegro leggiero.

K.

play. _____

K.

Ah! _____ Tra

rall: Cadenza

K. *f* *u*

la la

K. *f*

la la

K. *f*

la la la la la la la, Ah! Then

Molto allegro.

K. *f* *p*

light - ly spread a car -

K. *p*

- pet of wov - en

K. *accel molto e cres:*
song, — A car —

K. *ff*
pet, — a car — pet — of

K. *tr*
wov — en song. — Ah!

K. *tr*
wov — en

Presto.
K. song. —

No. 9.

SONG.— (Brook.) and CHORUS.

Allegro con spirito.

Brook.

BR.

here's — to the prenti . ces Who lived in old Lon . don , When Hampstead and Highgate lay
whence — did the cud . gels come ? It sprang from an a . corn , It grew on an oak . tree of
what — of the Lon . don . er Who now lives in Lon . don , Who car . ries a ri . fle and

BR.

out side the town . — When the wrong and the right of it , Could
good green and brown . — Eng - lish the stock of it , And
camps on the down ? — Eng - lish the seed of him , And

CHO.

lay out side the town
of good green and brown
and camps on the down .

lay out side the town
of good green and brown
and camps on the down .

BR.

make a fair fight of it, And no one made light of it When
 hear-ty the knock of it, And who would not mock of it When
 Lon-don the breed of him. When his coun-try has need of him He'll

BR.

cud-gel met crown, Ah!
 cud-gel came down, Ah!
 fight for the crown, Ah!

animato

BR.

'Twas up with your cud-gels ye Lon-don ap-pren-tic-es!
 'Twas up with your cud-gels ye Lon-don ap-pren-tic-es!
 And it's up with your ri-fles you Vol-un-teer Ri-fle-men!

BR.

Up with your cud-gels And lay them not down, Till good work be well done, And
 Up with your cud-gels And lay them not down, Till good work be well done, And
 Up with your ri-fles And lay them not down, Till good work be well done, And

BR. ill work be un . done — By the lads of old Lon . don who work in the town
 ill work be un . done — By the lads of old Lon . don who work in the town
 ill work be un . done — By the lads of old Lon . don who trade in the town

BR. — 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 — 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 — 'Twas up with your ri - fles, you Vol - un . teer Ri - fle - men!

CHO. 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 'Twas up with your ri - fles, you Vol - un . teer Ri - fle - men!

'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 'Twas up with your ri - fles, you Vol - un . teer Ri - fle - men!

BR. Up with your cud . gels, And lay them not down —
 Up with your cud . gels, And lay them not down —
 Up with your ri - fles, And lay them not down —

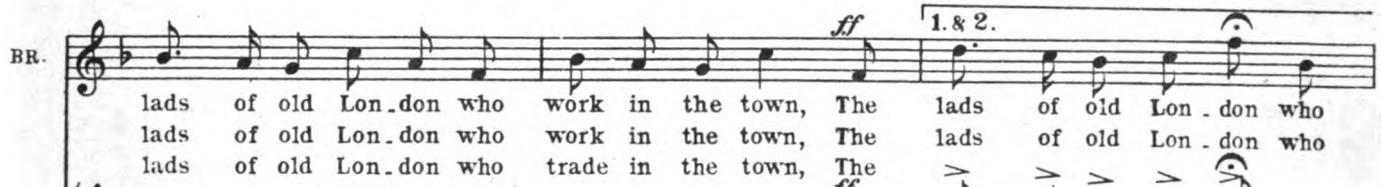
CHO. Up with your cud . gels, And lay them not down — Till good work be well done, And
 Up with your cud . gels, And lay them not down — Till good work be well done, And
 Up with your ri - fles, And lay them not down — Till good work be well done, And

Up with your cud . gels, And lay them not down — Till good work be
 Up with your cud . gels, And lay them not down — Till good work be
 Up with your ri - fles, And lay them not down — Till good work be

BR.  The
The
The

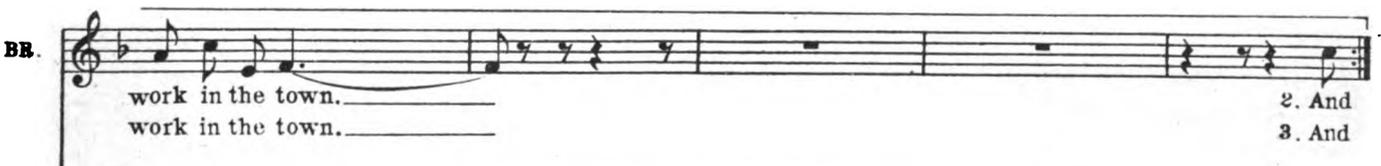
CHO.  ill work be un . done — By the lads of old Lon . don that work in the town,
well done, — the lads the lads of Lon - don town, The



BR.  *ff* 1. & 2.
lads of old Lon . don who work in the town, The lads of old Lon . don who
lads of old Lon . don who work in the town, The lads of old Lon . don who
lads of old Lon . don who trade in the town, The

CHO.  lads, — The lads of old Lon . don who
lads of old Lon . don who work in the town The lads of old Lon . don who

 *ff* *a tempo*

BR.  work in the town. 2. And
work in the town. 3. And

CHO.  work in the town.
work in the town.



3.

Andante.

Allegro.

BR.

lads of old Lon - don who trade in the town.

CHO.

lads of old Lon - don who trade in the town.

lads of old Lon - don who trade in the town.

Piano accompaniment for the first system, including grand staff and vocal line continuation.

Quick step

marcato

Piano accompaniment for the second system, starting with 'Quick step' and 'marcato'.

Piano accompaniment for the third system.

Piano accompaniment for the fourth system.

Piano accompaniment for the fifth system.

Nº 10.

SONG.- (Jelf.)

Allegro giocoso. JELF. A

Jelf.

Piano.

JELF.

Sail - or man's the sort of man As knows it is - the - wi - sest plan To
 when you see him on - his ship, A smile a cur - lin' - of - his lip, He
 when I'm stran - ded for - a hulk, Done all my work, or - else the bulk, I

JELF.

take his - com - fort how he - can, And strike a hap - py mean. When
 aint a - think - ing of the - trip, But of some patch of green. A
 dont in - tend to sit and sulk And say what might have been. But

JELF.

he's a set - tin' down to — dine He does - n't want Cham -
 patch of green up - - on — dry — earth, E - nough of it to
 when my doo - ty's fin - ished, Why, I'll just sa - lute and

JELF.

- pag - ny — wine, Nor yet a pail of Ad - am's ale, But
 make a — berth, To live his life, Him and his wife, With -
 say — "aye! aye!" And then Ill go A - - loft be - low, or

JELF.

some . thing just be - tween. _____ And it's
 - out the sea be - tween. _____ For it's
 some . where else be - tween. _____ For it's

pp *animato*

JELF.

growl a bit, And grouse a bit, A ship aint like a
 grin a bit, And bear a bit, And lark a bit, and
 work a bit, And sleep a bit, And sow a bit, and

f *p*

JELF.

house a bit, And a ham - mock ain't no four - post bed. Nor
 swear a bit, And a sail - or ain't no Sun - day school A -
 reap a bit, And take the world for what it is, And

JELF.

don't be - have as such. And it swings e - nough When it's
 - float, nor yet a - shore. And he sins e - nough, And he's
 not - for what it ain't. And it's smooth e - nough If you're

JELF.

rough e - nough, And it's read - y e - nough to be cold e - nough, — But it's
 rough e - nough, But he's read - y e - nough to fight e - nough, — So he's
 tough e - nough, And it's read - y e - nough to be found e - nough, — And there's

JELF.

big e - nough for to hold e - nough If . you don't ex - pect,
 wrong e - nough, and he's right e - nough If you don't ex - pect,
 sea e - nough, and there's ground e - nough, And —

1st & 2nd.

JELF.

If you don't ex - pect too much. _____
If you don't ex - pect no more. _____

p *f*

JELF.

And I've got no com -
And I've got no com -

3rd

JELF.

- plaint, _____ And I've got no com -

rall:

f colla voce

JELF.

- plaint. _____
Allegro molto.

N^o 11.

TRIO. (Joy, Brook and Puck.)

Allegretto.

Brook.

Piano.

Musical score for Brook and Piano introduction. The Brook part is a single treble clef staff with a whole rest. The Piano part consists of two staves (treble and bass clefs) with a 6/8 time signature and a key signature of two sharps (F# and C#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *dim.* marking at the end.

BROOK.

Musical score for Brook's first vocal line. The Brook part is a single treble clef staff with lyrics. The Piano accompaniment is in two staves. The lyrics are: "If Love in a cot.tage be all that they tell. Why din . ner our course will be: Stick to a stock Of".

PUCK.

Musical score for Puck's first vocal line. The Puck part is a single treble clef staff with lyrics. The Piano accompaniment is in two staves. The lyrics are: "lov . ers need not — com . plain! — With a cou . ple of maids to kis . ses and bread — and cheese! — But for break . fast and din . ner you".

JOY.

Musical score for Puck's second vocal line. The Puck part is a single treble clef staff with lyrics. The Piano accompaniment is in two staves. The lyrics are: "an . swer the bell And a cook that is good, tho' plain! — So I'll must wear a frock, Tho' as sim . ple and cheap as you please! — If I".

JOY.

turn up my nose at your Wil - liam Jelf, And mar - ry my own Brook
 turn up my nose at your Wil - liam Jelf, And mar - ry my own Brook

PUCK.

Green! — But you'll have to cook your din - ner your -
 Green! — But you'll have to make your dres - ses your -

animato

PUCK

.self, Do you know what that will mean?
 .self, Do you know what that will mean?

PUCK

It will mean that you find you some - how fail With the
 It will mean that you sud - den - ly hear the gong. And the

PUCK.

soup, which you meant to be thick ox-tail, For it comes out thin, and ex-
dress you have made has all gone wrong! For the skirts too short, and the

PUCK.

-treme-ly pale; And you give the po-ta-toes a hope-less prod, _____
sleeves too long! And the bod-dice too big, And o-ver-laps, _____

PUCK.

— But they wont get soft; And the fish, a cod, May
— Or else it is far too small, per-haps; And

PUCK.

taste-ve-ry nice, but it looks so odd, Since (be-ing a slip-per-y
tug it to ge-ther, and some-thing snaps! And there is-nt a hook that will

PUCK.

sort of fish) It fell on the fender from off the dish, _____ Not
 meet an eye, And if ever they did, they'd be sure to fly, _____ If you

PUCK.

quite what a first-rate cook would wish! And it's boiled too little, or
 hap-pened to sneeze, or laugh, or sigh; And you can't put your hand on a

PUCK.

else too long, You're not sure which but there's some thing wrong; _____ And the
 sin-gle pin, And as soon as you do, the point goes in, _____ And you

PUCK.

joint has acquired the usual sin Of a burnt outside and a
 have to wait till the bleed-ing stops, And just as it does so

PUCK.

raw with in, And as for the pud ding, You're free from doubt How
some thing pops, And you look in the glass, and are shocked to see The

PUCK.

"that will turn out," for it won't "turn out," Your fin gers fum ble the
neck you de signed as a harm less "V," For though you de signed a

PUCK.

steam ing string. And when you un do it, the cloth will cling, And
"V," the dread ful thing looks more like an X Y Z, or

PUCK.

makes it look like a shape less mass That's been out in the rain all
a ny thing else in the al pha bet; So you fill in the "V" with a

PUCK.

night on the grass! And you say "What" a meal this meal might be If it
chem . . i - sette Which you has - ti - ly try to im - pro - vise From a

JOY.
And
And
BROOK.
And
And

PUCK.

hadn't been cooked by a cook like me?"
cou - ple of hand - ker - chiefs, (la - dy's size,)

And
And

JOY.

BR.

PUCK.

that is the kind of din - ner you mean. - Will be swal - lowed by Mis - ter and
that is the dow - dy dress you mean. - I shall

that is the kind of din - ner you mean. - Will be swal - lowed by Mis - ter and
that is the dow - dy dress you mean. - You will

that is the kind of din - ner I mean. - Will be swal - lowed by you and your
that is the dow - dy dress I mean. - You will

JOY.
Mis - ses Green.

BR.
Mis - ses Green.

PUCK.
Mis - ter Green.

JOY.
wear if I care to be

BR.
Then for wear if you care to be

PUCK.
wear if you care to be

2.

JOY.
Mis - ses Green.

BR.
Mis - ses Green.

PUCK.
Mis - ses Green.

Nº 12.**FINALE.- ACT I.**

(Kenna, Joy, Brook, Jelf, Reddish, Puck & Chorus.)

Allegro con spirito.

Joy.

Piano.

Till the

JOY.

days Of my ma - jor - i - ty I'll o - bey Pa - pa's au - thor - i - ty! Oh,

JOY.

how can I face my fa - ther's wrath In the days of my mi - nor - i - ty! To o -

KENNA.

K.

by Those in au - thor - i - ty, Is the way of the ma - jor - i - ty; And

K. JELF.

how can you brave pa - ren - tal wrath in the days of your mi - nor - i - ty To o -

JELF.

_bey Pa - pa's au - thor - i - ty Is the way of the ma - jor - i - ty, But

K. Oh.

JOY. Oh.

BR. Oh.

JELF.

she will in - cur her fa - ther's wrath If she join the mad ma - jor - i - ty, Oh.

CHO. To o -

To o -

K. how can you brave pa - ren - tal wrath In the
 JOY. how can I face my fa - ther's wrath In the
 BR. too ma - ny cooks do spoil the broth so a
 JELF. she will in - cur her fa - ther's wrath If she
 CHO. .bey those in - au - thor.i - ty Is the way of the ma - jor.i - ty, And
 .bey those in - au - thor.i - ty Is the way of the ma - jor.i - ty, And

K. days of meek mi - nor - i - ty!
 JOY. days of my mi - nor - i - ty!
 BR. fig for your au - thor - i - ty!
 JELF. join the mad ma - jor - i - ty!
 CHO. how can you brave pa - ren - tal wrath Oh, how can you brave pa - ren - tal wrath
 how can you brave pa - ren - tal wrath Oh, how can you brave pa - ren - tal wrath

PEASEBLOSSOM & TITANIA.

In the days _____ of meek min.or.i.ty! Ah! _____

Ah! _____

In the days of my min . . .

Oh! a pin for his au.thor.i.ty

If she join _____ the mad _____ ma . . .

. In the days _____ of meek min.or.i.ty. Ah! _____ In the

In the days of meek mi . . .

days, _____ In the days of meek min.or.i.ty

In the days, the days of

P. B. & TIT. In the days of meek min.

K. In the days of meek min.

J. EY. nor i ty In the days of my min.

BR. Tho' I'm in a small min-or-i-ty! So a fig for your au.

J. E. L. F. or i ty. If she join the mad ma.
days of meek min or i ty

CH. O. Ah! In the days of meek min-or-i-ty!
meek of meek min or i ty! In the days of meek min.

P. B. & TIT.
K.
JOY.
BR.
JFLF.
CHO.
accl.:

JELF. *Moderato.* Cost what it may I'll help her to o - bey! I'll swear I

JELF. love her. tho' it be a bang - er! It must be right, be - cause it is po -

JELF. - lite To save a la - dy from her fa - ther's an - ger!

CHORUS.
It must be
It must be

CHO. It must be right Be - cause it is po - lite. it is po - lite.

JELF. It must be right Be - cause it is po - lite. it is po - lite.

CHO. right Be - cause it is po - lite. To - save a la - dy from her fa - ther's an - ger!

right Be - cause it is po - lite To - save a la - dy from her fa - ther's an - ger!

L'istesso tempo

KENNA.

K. *And.* ** And.* *And.* ***

ac - cept your for - tune, come what will Al - tho' it prove a bit - ter

K. *And.* ** And.* ** And.* ** And.* ***

pill. Think of your fa - ther, think — not of your - self, And

K. mar - ry, mar - ry Wil - liam Jelf!

SOPRANO *And* mar - ry Wil - liam Jelf!

ALTO *p*
And mar - ry Wil - liam Jelf! Wil - liam Jelf! Ac -

TENOR & BASS. *f* *p*
And mar - ry Wil - liam Jelf! Ac -

K. Ac - cept your for - tune, come what will, Al - tho' it prove a bit - ter

JOY. Ac - cept my for - tune, if you will, The ta - kings of my fa - thers

BR. Ac - cept her for - tune, if you will, The ta - kings of her fa - thers

JELF. Ac - cept my for - tune, that I will! For ev - 'ry Jack must have a

P. B. TIT. & SOP. Ac - cept his for - tune, that he will! For ev - 'ry Jack must have a

ALTO *mf* - cept her for - tune that he

TEN. BASS *p* - cept her for - tune that he

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

K. pill! Think of your fa - ther think not of your

JOY. till! For all the ta - kings, then take your self a

BR. till! Take all the ta - kings, then take your self a

JELF. Jill! And I'll not leave a la - dy on the

P. B. TIT. & SOP. Jill! And hell not leave a la - dy on the

ALTO will, For ev - 'ry Jack must have a Jill, And he'll not leave a a

TEN. BASS will, For ev - 'ry Jack must have a Jill, And he'll not leave a

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

K. self, And mar - ry Wil - liam Jelf! Ac - cept your for - tune

JOY. way. Ac - -

BR. way. Ac - cept her for - tune

JELF. shelf, That is - nt Wil - liam Jelf! Ac -

P. B. TIT. & SOP. shelf, That is - nt Wil - liam Jelf! Ac - cept his for - tune

ALTO. la - dy on the shelf, That is - nt Wil - liam Jelf! Ac -

TEN. BASS. la - dy on the shelf, That is - nt Wil - liam Jelf! Ac -

Ad. * *Ad.* *

K. come what will, Al - tho' it prove a bit -

JOY. - cept my for - tune if you will the ta - kings

BR. if you will, the ta - kings of her fa -

JELF. - cept my for - tune that I will For - for ev - 'ry Jack must

P. B. TIT. & SOP. that he will For ev - 'ry Jack must have

ALTO. - cept her for - tune that he will, For ev - 'ry ac - cept her for - tune

TEN. BASS. - cept his for - tune, That,

K. ter pill, Al - tho' it prove a bit - ter

JOY. of my fa - ther's till, the ta - kings of my fa - ther's

BR. ther's till, the ta - kings of her fa - ther's

JELF. have a Jill, for ev - 'ry Jack must have a

P. B. TIT. & SOP. a Jill, for ev - 'ry Jack must have a

ALTO. Jack must have a Jill, for ev - 'ry Jack must have a
That he will, for ev - 'ry Jack must have a

TEN. BASS. that he will, For ev - 'ry Jack must have a

Allegro giocoso.

K. pill!

JOY. till!

BR. till!

JELF. Jill! I'll mar - ry you! Jill

P. B. TIT. & SOP. Jill!

ALTO. Jill!

TEN. BASS. Jill!

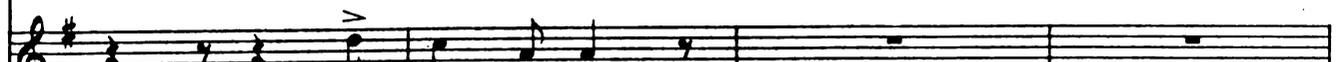
Allegro giocoso.

lunga pausa

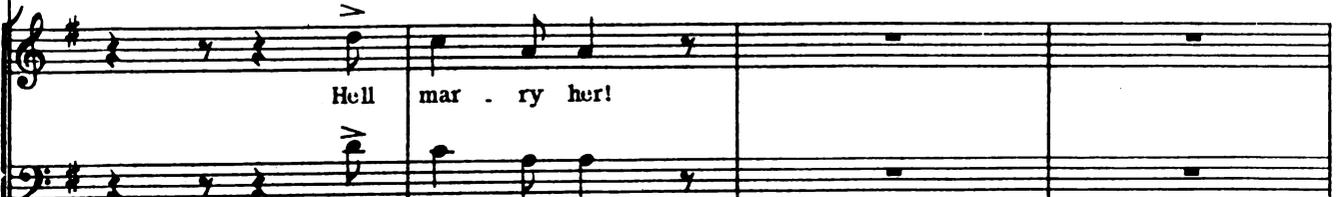
TUTTI.

K. 
 Hell mar - ry her!

JOY. 
 He'll mar - ry me!

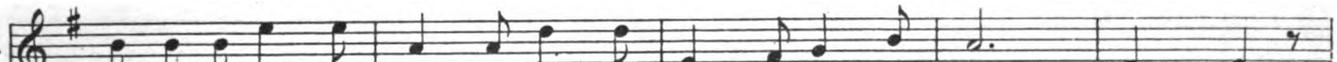
BR. 
 Un - grate - ful cur!

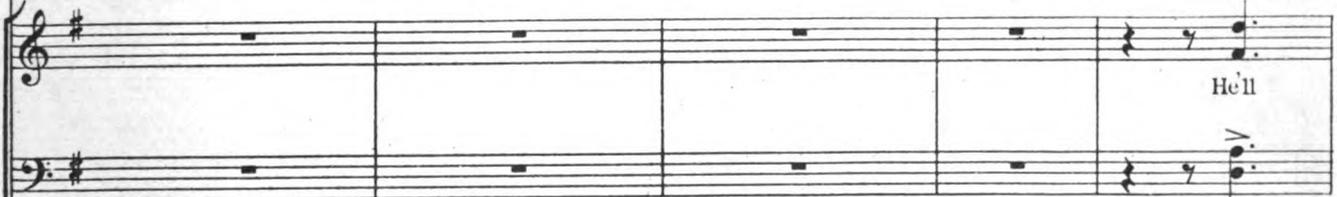
JELF. 
 mar - ry you! What - e'er my fate, - I'll face it;

CHO. 
 Hell mar - ry her!
 He'll mar - ry her!



p *f* *p*

JELF. 
 This is my op - por - tu - ni - tee, And thus do I em - brace it.

CHO. 
 He'll
 He'll



JELF. *ill mar - ry you! What - ever his fate, I'll face it;*

CHO. *mar - ry her! He'll mar - ry her! What - ever his fate, he'll face it;*

mar - ry her! He'll mar - ry her! What - ever his fate, he'll face it; This is

JELF. *This is my op - por - tu - ni - tee, And now do I em - brace it! I'll*

CHO. *his is his op - por - tu - ni - tee, And now will he em - brace it!*

his op - por - tu - ni - tee, And now will he em - brace it!

*Ad. * Ad. * Ad. **

Allegro molto.

JELF. *mar - ry you!*

DANCE.

*Ad. * Ad. * Ad. **

JELF. *Ill mar - ry you! This is my op - por -*

CHO. *mar - ry her! What - ever his fate, he'll face it; This is his op - por -*

mar - ry her! What - ever his fate, he'll face it; This is his op - por -

*Red. * Red. * Red.*

JELF. *- tu - ni - tee! This is my op - por - tu - ni - tee. And thus,*

CHO. *- tu - ni - tee! This is his op - por - tu - ni - tee. And thus,*

- tu - ni - tee! This is his op - por - tu - ni - tee. And thus,

Red.

JELF. *do I em - brace it. Un - clasp her, ruffian, or*

CHO. *- does he em - brace it.*

- does he em - brace it.

BROOK.

*Red. Red. **

JOY.

BR. die! Nay, 'tis my father's wish! Good -

ff *mf* *p* *meno mosso*

JOY. - bye! — good - bye! Good - - bye, good - bye, — A little word, And

p molto rall. *pp* *Andante meno mosso.* *BROOK.* *Allegretto con espress.*

Red.

*

BR. light.ly said, But love lies dead, Love lies dead, — When — it is

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

BR. heard! And An . gel Hope her wings doth spread, Each wing a flutt'ring sigh, — To

BR. bear the soul of What lies dead To some pure star on high!

CHOR. *p* And *p* And

BR. Ah! doth speed each wing a flut . tring sigh, — To

CHOR. An . gel Hope her wings doth spread, Each wing a flut . tring sigh, — To

An . gel Hope her wings doth spread, Each wing a flut . tring sigh, — To

Red. * *Red.* *

BR. bear the soul of what lies dead,

CHOR. *pp* bear the soul of what lies dead To some pure star on *pp* bear the soul of what lies dead To some pure star on

ff *pp* *Red.* * *Red.*

BR. — of what lies dead To some pure star on high. I

CHO. high, To some pure star on high.

high, on high, to some pure star on high.

pp

*Red. * Red. Red.*

BR. go! But no one knows whither or where. I — fly! —

Allegro

f

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

BR. But no one knows Whether to live to — live — or

*Red. * Red. * Red. **

BR. die, or — die, Whether to live or

ff *colla voce*

*Red. * Red. * Red. **

BR. die! Ah!

CHO. He goes! But no one knows whether to live or die. And

p *pp*

a tempo *pp*

BR. To

CHO. An - gel Hope her wings doth spread, Each wing a fluttering sigh, To

mf *mf*

BR. bear the soul of what lies dead,

CHO. bear the soul of what lies dead To some pure star on

f *pp* *pp*

Red. * *Red.* *

BR. — of what lies dead To some pure star on high. Good - bye! I

CHO. high, To some pure star on high. He goes But
high, To high to some pure star on high. He goes But

BR. go! Good - bye! Good - bye! ———

CHO. no one knows whether to live, or die! ———
no one knows whether to live, or die! ———

dim. e rall. pp.

pp.

pp.

dim. e rall. pp.

pp.

Led. * *Led.* * *Led.* * *Led.* *

BR. ———

Allegro. What's this? Can I my senses doubt!

ff

REDDISH.

RED.

Why bless me! What's the man a . bout! What's the man a . bout?

Allegro leggiero. KENNA.

RED.

His arms a . bout a slen . der waist, His

K.

lips a . bout her lips to taste, And he's ——— a . bout this maid to

Molto allegro. REDDISH.

K.

wed. Con - tra - ri - wise!

RED. *A - live or dead* *He'll wed my Nell,* *For so he said!*

MEN. *CHORUS OF MEN.*
To

RED. *He'll wed my Nell a - live or dead!*

MEN. *mar - ry Nell he prom - is - ed.* *To*

RED. *He'll mar - ry Nell a - live or dead!* *TENOR.*
To

MEN. *mar - ry Nell he prom - is - ed.* *BASS.*
To mar - ry Nell He

cresc.

RED. To

SOP. To mar - ry, mar - ry, mar - ry Nell, To

ALTO. To mar - ry Nell, To mar - ry, ma - ry, mar - ry Nell, To
 mar - ry Nell he prom - is - ed! To mar - ry, mar - ry, mar - ry Nell, To

MEN. prom - is - ed, he prom - is - ed! To mar - ry, mar - ry, mar - ry Nell, To

RED. mar - ry Nell he prom - is -

SOP. mar - ry Nell he prom - is -

ALTO. mar - ry Nell he prom - is -
 mar - ry Nell he prom - is -

MEN. mar - ry Nell he prom - is -

RED. *ed!* And if an - y - bo - dy hurts her pride, Hell

SOP. *ed!*

M.T.O. *ed!*
ed!

MEN. *ed!*

rall. *a tempo* *pp*

RED. find he's sud - den - ly died Of bul - lets in his in - side; He can

start a ring - in' his fun - 'ral bell, He can start a ring - in' his fun - 'ral bell. If he

RED. means for to jilt my Nell. And if

SOPRANO & ALTO. And if

TENOR. And if

BASS. And if

RED. an - y - bo - dy hurts her pride, He'll find he's sud - den - ly died Of

SOPRANO & ALTO. an - y - bo - dy hurts her pride, He'll find he's sud - den - ly died Of

TENOR. an - y - bo - dy hurts her pride, He'll find he's sud - den - ly died Of

BASS. an - y - bo - dy hurts her pride, He'll find he's sud - den - ly died Of

RED. *f* >

bul - lets in his in - side; He can start a - ring in' his fun - ral bell, He can

CHO. *f* >

bul - lets in his in - side; He can start a - ring in' his fun - ral bell, He can

bul - lets in his in - side; He can start a - ring in' his fun - ral bell, He can

RED. start a-ring.in' his fun'ral bell, If he means If he means ——— for to jilt my

CHO. start a-ring.in' his fun'ral bell, If he means If he means ——— for to jilt his

start a-ring.in' his fun'ral bell, If he means If he means ——— for to jilt his

Red.

*

Red.

RED. Nell! 'Tis true! too true!

CHO. Nell!

Nell!

JELF.

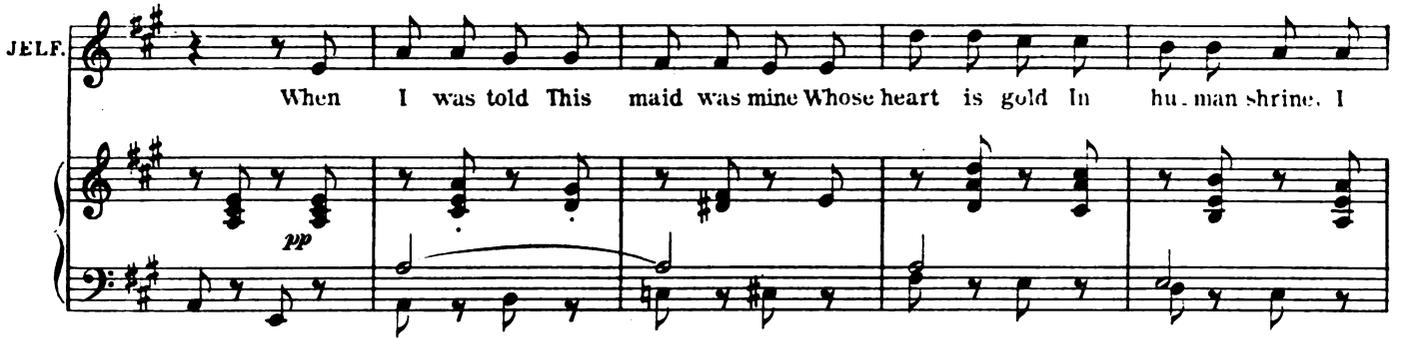
red.

JELF. I've promised two! Can I to two be true!— What shall I

rall.

Allegro giocoso.

JELF. do?

JELF.  *pp*

When I was told This maid was mine Whose heart is gold In hu. man shrine. I

JELF. 

felt that struck With my good luck I stam. mer'd like a dumb thing! My

JELF. 

tongue re. fused It's us. ual work, Al. tho' not used A job to shirk; And

JELF.  *pp*

though they knew what they should do My lips ne. glect. ed some. thing!

CHO.  *pp*

His
His

JELF. *f*
My lips ne.glect.ed some thing! And

CHO.
lips ne.glect.ed some.thing!

lips ne.glect.ed some.thing!

JELF. *p*
this is what they should have said, Ah! _____ And

JELF.
this is what they should have said-That I have got To go and wed An . o . ther gell Whose

JELF.
name is Nell, So I'm en.gaged to ei.ther! And I'm a.ware They

JELF. both love me, But I'll be fair As fair can be; And as I'm loth To mar-ry both, I'll

JELF. up and mar-ry nei-ther! I'll up and mar-ry

CHO. He will not mar-ry ei-ther!

He will not mar-ry ei-ther!

JELF. nei-ther! I will not mar-ry ei-ther, I will not mar-ry

CHO. He will not mar-ry ei-ther He will not mar-ry ei-ther, He

He will not mar-ry ei-ther, He will not mar-ry

JELF. ei - ther, will not mar - ry, mar - ry, mar - ry, mar - ry ei - ther! Ah!

CHO. will not mar ry, mar - ry, mar - ry, mar - ry ei - ther! Ah!

ei - ther, will not mar - ry, mar - ry, ma - ry, mar - ry ei - ther!

JELF. For e - ver more A batch - e - lor, I'll be As I have

CHO.

pp

JELF. *rall.* been be - fore, For e - ver more a bat - che - lor, I will not mar - ry, mar - ry

agilato KENNA.

ei - ther! He will not mar - ry ei - ther! He will not mar - ry

K. ei - ther ——— Our plot ———

Red.

K. ——— Our plot has

CHO ——— Our

Our

*

K. failed!

f agitato

CHO. plot has mis-car-ried, If he is - n't mar-ried, By se-ven o'clock to -

f agitato

plot has mis-car-ried, If he is - n't mar-ried, By se-ven o'clock to -

Allegro ma non troppo

K. Our plot has mis-car-ried. If he is - n't mar-ried by

JOY. If Brook had but tar-ried, We might have been mar-ried, Oh!

JELF. A man till he's mar-ried, Is ham-pered and har-ried In

CHO. - night. Our plot has mis-car-ried, If he is - n't mar-ried by

- night. by se-ven to - night. If he is - n't mar-ried by

cresc.

K. se - ven o' - clock to - night, And what shall we tell, A -

JOY. where has he ta'en his flight, If he hadn't been jeal.ous, And

JELF. do - ing the thing that's right, And I can't mar - ry Nell, And

CHO. se - ven o' - clock to - night, And what shall we tell, A -

se - ven o' - clock to - night, And what shall we tell. A -

cresc.

K. - zu - ri - el He'll pun - ish then with a life - long spell, a life -

JOY. mad as well we might have been ringing our mar - riage bell, our mar -

JELF. her as well For they'd pun - ish you then with a five year spell, a five

CHO. - zu - ri - el? He'll pun - ish you then with a life - long spell, a life -

- zu - ri - el? He'll pun - ish you then with a life - long spell, a life -

ff

ff

ff

ff

ff

sempre

K. long spell Oh,

JOY. riage bell, Oh,

JELF. year spell For

CHO. long spell Oh,

K. pi - ty a Fai - ry's plight! a Fai - ry's

JOY. pi - ty a maid - en's plight! a maid - en's

JELF. try - ing to be po - lite! to be Fai - ry's

CHO. pi - ty a Fai - ry's plight! A Fai - ry's

pi - ty a Fai - ry's plight! A Fai - ry's

Allegro giocoso.

K. plight!

JOY. plight!

JELF. . lite!

CHO. plight!

The first system of the score includes four vocal staves and a piano accompaniment. The vocal parts are for K., JOY., JELF., and a Chorus (CHO.). Each vocal part has the word 'plight!' written below it. The piano accompaniment consists of a treble and bass clef staff with various musical notations including notes, rests, and dynamics like 'p'.

PUCK.

PUCK. Al . low me, if con . ve . nient, to in . tro . duce my . self;

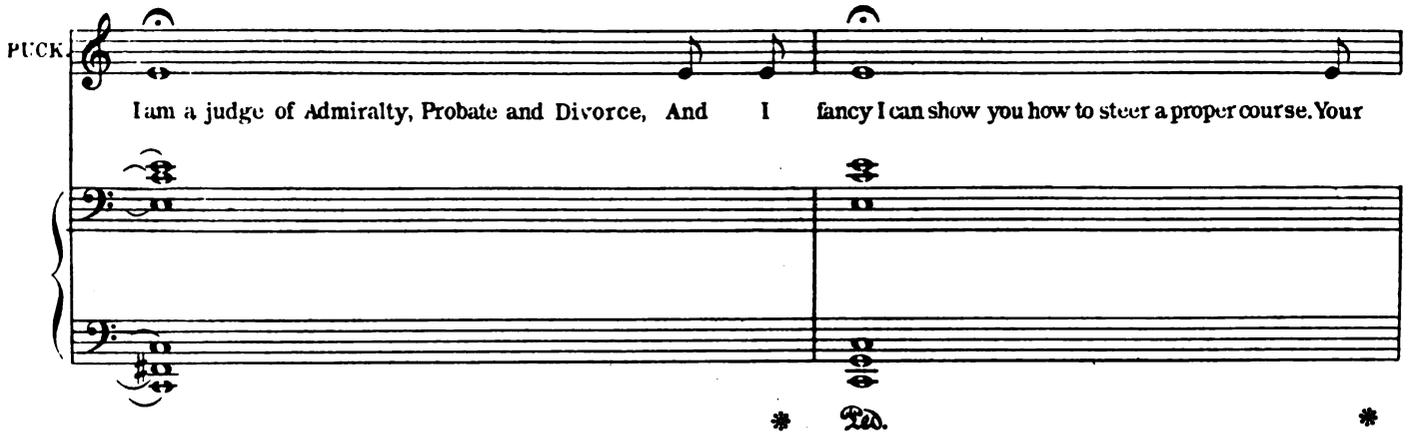
recit:

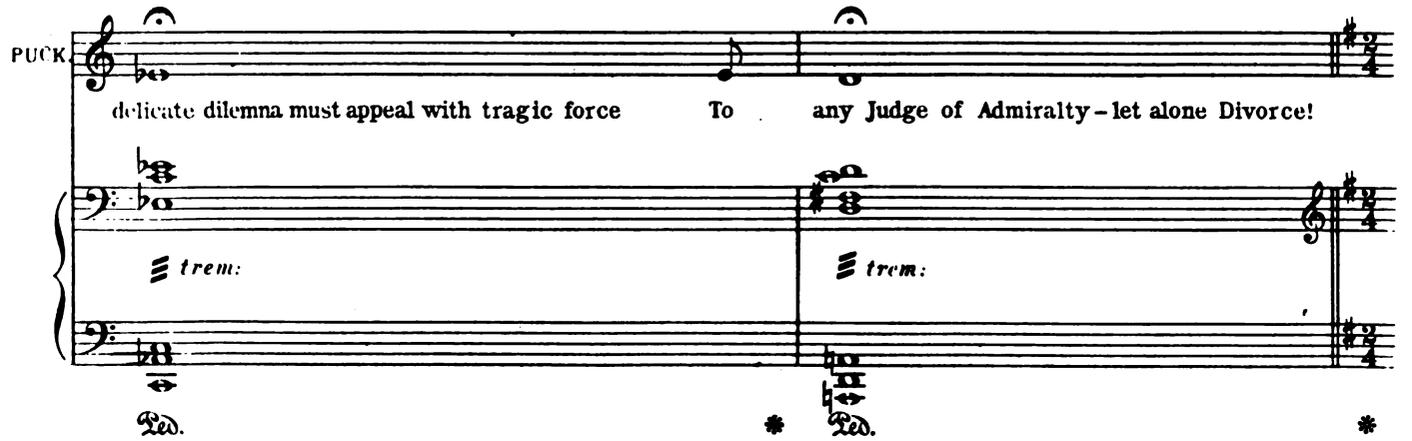
a tempo

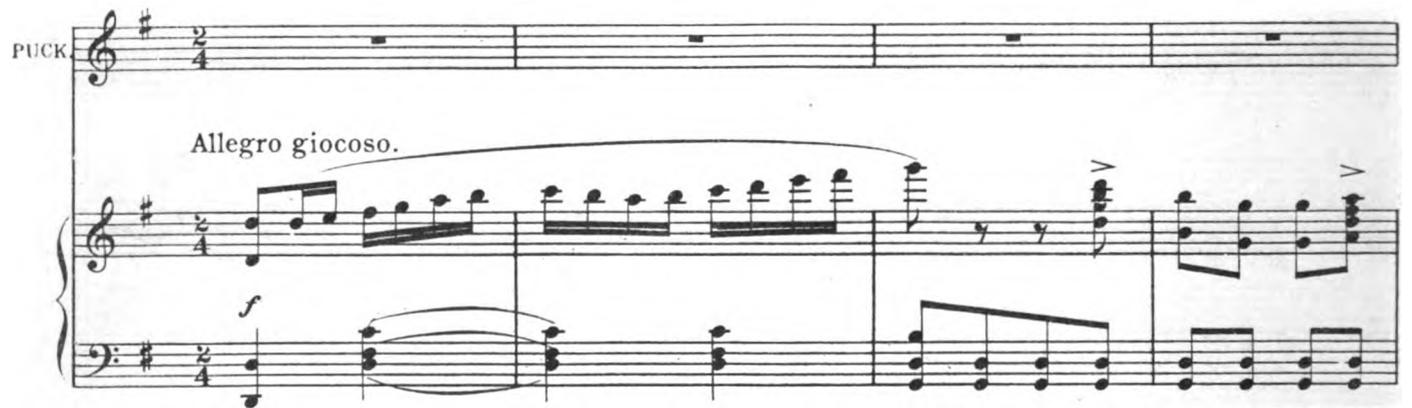
The second system features a vocal part for PUCK with the lyrics 'Al . low me, if con . ve . nient, to in . tro . duce my . self;'. Below the vocal line is a piano accompaniment with the marking '*recit:*'. The system concludes with a section marked '*a tempo*'.

PUCK. I am Sir Ro . bin Good . fel . low: Sir Rob . in! M! Jelf:

The third system features a vocal part for PUCK with the lyrics 'I am Sir Ro . bin Good . fel . low: Sir Rob . in! M! Jelf:'. Below the vocal line is a piano accompaniment with dynamics like 'f' and 'p'.

PUCK.  I am a judge of Admiralty, Probate and Divorce, And I fancy I can show you how to steer a proper course. Your

PUCK.  delicate dilemma must appeal with tragic force To any Judge of Admiralty - let alone Divorce!

PUCK.  *Allegro giocoso.*

PUCK.  1. A

PUCK.

Bach . e . lor of na . val cut De . ter . mines What with no bait Will he be hooked in
Pro . bate now I light . ly skip (Tho' you'll not catch me trip . ping) To show my close ac .

PUCK.

mar . riage, but, He meets a Judge of Pro . bate! That judge re . marks "If that's your will I
- quaintance . ship With mar . ria . ges and skip . ping, A per . son of the sai . lor sort (And

PUCK.

ve . ry much re . gret it, For Cu . pid is a Co . di . cil, Which will I think up .
you I fan . cy are one) Should have a wife in ev . 'ry port, Un . less a sing . u .

PUCK.

- set it, Ah! For
- lar one: Ah! It

pp

PUCK.

Cu - pids com - pre - hen - sive claws Will catch you, bait or no bait - (I know that I am
is, I think, a us - ual course And not con - si - dered faul - ty, (If judg'd ac - cord - ing

PUCK.

right, be - cause I am a judge of Pro - bate!)
to Di - vorce, As well as Ad - mir - al - ty)

CHOR.

1. For Cu - pids com - pre -
2. It is, he thinks, a

1. For Cu - pids com - pre -
2. It is, he thinks, a

CHOR.

hen - sive claws Will catch you, bait or no bait (He knows that he is right be - cause he
u - sual course And not con - sid - ered faul - ty (If judged ac - cord - ing to Di - vorce As

hen - sive claws Will catch you, bait or no bait (He knows that he is right be - cause he
u - sual course And not con - sid - ered faul - ty (If judged ac - cord - ing to Di - vorce As

CHO.

is a judge of Pro - bate!)
 well as Ad - mir - al - ty)

is a judge of Pro - bate!)
 well as Ad - mir - al - ty)

Detailed description: This block contains the musical score for the Chorus. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "is a judge of Pro - bate!) well as Ad - mir - al - ty)". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

PUCK.

2. From
 3. But if you mar - ry twice, the chance is one wife is the

Detailed description: This block contains the musical score for Puck's first entry. It includes a vocal line and piano accompaniment. The key signature changes to two flats (Bb, Eb) and the time signature remains 4/4. The lyrics are: "2. From 3. But if you mar - ry twice, the chance is one wife is the". The piano accompaniment has a steady eighth-note accompaniment in the right hand and chords in the left hand.

PUCK.

prior; And that's the on - ly cir - cum - stance in big - a - my to sigh o'er! So

Detailed description: This block contains the musical score for Puck's second entry. It includes a vocal line and piano accompaniment. The key signature remains two flats (Bb, Eb) and the time signature is 4/4. The lyrics are: "prior; And that's the on - ly cir - cum - stance in big - a - my to sigh o'er! So". The piano accompaniment continues with eighth-note accompaniment and chords.

PUCK.

it is clear to an - y dunce (Or will be when I've said it) You've got to mar - ry

Detailed description: This block contains the musical score for Puck's third entry. It includes a vocal line and piano accompaniment. The key signature remains two flats (Bb, Eb) and the time signature is 4/4. The lyrics are: "it is clear to an - y dunce (Or will be when I've said it) You've got to mar - ry". The piano accompaniment features a consistent eighth-note accompaniment and chords.

PUCK. both at once, To mar-ry, Sir, with credit! Ah! That

PUCK. is. I think, the on-ly plan And you will ne-ver rue it, If you can find a

PUCK. Cler-gy-man Who's will-ing for to do it

CHO. That is, he thinks, the
That is, he thinks, the

CHOR. on-ly plan And you will ne-ver rue it If you can find a Cler-gy-man Who's
on-ly plan And you will ne-ver rue it If you can find a Cler-gy-man Who's

K. To mar - ry both At

JOY. That

JELF. That

RED. That

PUCK. That

CHO. will - ing for to do it, Who's will - ing for to do it Whos
will - ing for to do it, Who's will - ing for to do it Who's

Red.

K. once Ah!

JOY. is, he thinks, the on - ly plan It is, he thinks, the on - ly plan!

JELF. is, he thinks, the on - ly plan That is, he thinks, the on - ly plan I've

RED. is, he thinks, the on - ly plan That is, he thinks, the on - ly plan

PUCK. is, I think, the on - ly plan That is, I think, the on - ly plan you've

CHO. will - ing Who's will - ing Who's
will - ing Who's will - ing Who's

Red.

*

K. to mar - ry both at once, Ah!

JOY. Ah! to mar - ry both at once, Ah!

JELF. got to mar - ry both at once, Ah!

RED. Ah! to ma - ry both at once, Ah!

PUCK. got to mar - ry both at once, Ah!

CHO. will - ing for to do it. So now as quick - ly as we can The
will - ing for to do it. So now as quick - ly

K. Ah!

JOY.

JELF.

RED.

PUCK.

CHO. time To make a start is To try and find a Cler - gy - man Who'll mar - ry all the
as we can The time to make To make a

K.

JOY.

JELF.

RED.

PUCK.

CHO.

K.

JOY.

JELF.

RED.

PUCK.

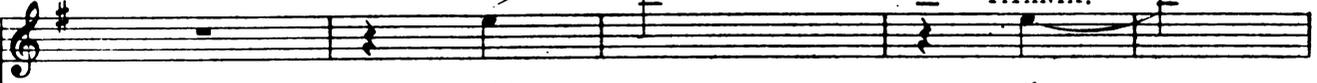
CHO.

Red.



PEASEBLOSSOM.

TITANIA.

P. B.  Ah!  Ah!

K. 

JOY. 

JELF.  got to mar. ry both at once, It is, he thinks, the on - ly plan to mar - ry —

RED.  They'll ne - ver find a cler - gy - man Who'll mar - ry —

PUCK.  par - ties! So now as quick - ly as we can As quick - ly —

SOP.  now as quick - ly, quick -

TEN. & BASS.  now as quick - ly, quick -



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

P. B. & TIT.

To try and find a

K.

To try and find a

JOY.

They'll ne ver find a

JELF.

To mar ry both at once, I've got to mar ry

RED.

Who'll mar ry, mar ry all. They'll ne ver find a

PUCK.

As quick ly as we can. You've got to mar ry

SOP.

ly as we can, To try and find a

TEN. & BASS.

ly as we can, To try and find a

Maestoso.

Red.

*

sempre marcato

P. B. & TIT. cler - gy - man, They'll ne - ver find a cler - gy - man Who'll

K. cler - gy - man, They'll ne - ver find a cler - gy - man Who'll

JOY. cler - gy - man, They'll ne - ver find a cler - gy - man Who'll

JELF. both at once I've got to mar ry both at once, To

RED. cler - gy - man, They'll ne - ver find a cler - gy - man Who'll

PUCK. both at once, You've got to mar ry both at once, To

CHO. cler - gy - man, To try and find a cler - gy - man Who'll

cler - gy - man, To try and find a cler - gy - man Who'll

sempre marcato

pp *molto accel.*

P. B. & TIT. mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

K. mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

JOY. mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

JELF. mar - ry me with cre - dit, To mar - ry me with cre - dit, To mar -

RED. mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

PUCK. mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

CHO. mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

pp *molto accel.*

Animato

Red.

*

lunga pausa

e cres. *ff*

P. B. & TIT
K.
JOY
JELF
RED.
BUCK
CHO.

ry all, all the par. ties.
ry all, all the par. ties.
ry all, all the par. ties.
ry me with with cre. dit.
ry all, all the par. ties.
ry all, all the par. ties.
ry all, all the par. ties.
ry all, all the par. ties.

lunga pausa

e cres. *ff* *acres.*

Presto.

Red.

** Red.*

** Red.*

Act II.

OPENING CHORUS.

Nº 13.

Allegro molto.

Piano.

The musical score is written for piano and consists of six systems. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro molto'. The score includes dynamic markings such as 'f' (forte), 'p' (piano), and 'Ped.' (pedal). There are also asterisks (*) and a double asterisk (**) marking specific measures. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations like slurs and accents.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a bass accompaniment with slurs. Dynamics include *p* and *f*. A *Red.* marking is present at the end of the system.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a *p* dynamic. A *Red.* marking with an asterisk is located below the system.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a *p* dynamic. A *Red.* marking with an asterisk is located below the system.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a *f* dynamic. An asterisk is located at the end of the system.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a *f* dynamic. The instruction *Più vivo.* is written above the right hand. *Red.* markings with asterisks are located below the system.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a *f* dynamic. *Red.* markings with asterisks are located below the system.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with chords and eighth notes. Dynamics include *Red.* and ** Red.*

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand continues the melodic line. The left hand features a bass line with chords and eighth notes. Dynamics include *Red.* and ** Red.*

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays chords with slurs. The left hand plays a bass line with chords and eighth notes. Dynamics include *ff*, *Red.*, and ** Red.*

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays chords with slurs. The left hand plays a bass line with chords and eighth notes. Dynamics include *Red.* and ** Red.*

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays a melodic line. The left hand plays a bass line with chords and eighth notes. Dynamics include *Red.*, ** Red.*, and ** Red.* The word *Curtain* is written above the right hand in the final measure.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays a melodic line. The left hand plays a bass line with chords and eighth notes.

FISHERMEN. (heard off.)
TENOR & BASS.

MEN.

Yo ho! Heave ho!

MEN.

Yo ho! Heave ho!

MEN.

Yo ho! Heave

MEN.

ho! Yo ho! Heave

MEN.

ho!

Ped.

MEN. High and dry Let her lie, Haul O!

MEN. On her side Let her bide, Haul O! And the

MEN. tide may ebb, And the tide may flow, And the wind may blow

MEN. ow ow ow. Heave ho! Heave ho! Heave

MEN. *ho! Heave ho! Heave ho! Heave*

MEN. *ho! Yo ho! Yo ho!*

GIRLS. *Ah!*

MEN. *Heave ho!*

GIRLS. *They're*

MEN.

GIRLS

no lon - ger Ba - kers, or Can - dle - stick ma - kers, Or mem - bers of ev - 'ry

* *Ad.* * *Ad.* *

GIRLS

trade, You're no lon - ger a - ble our call - ing to la - bel as that of a nurs - 'ry

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

CHO.

maid. ————— Yet no - bo - dy gues - ses, Be - cause of our dres - ses, That

High and dry, Let — her

Ad. *

CHO.

we are a fai - ry choir! ————— Oh! no one a - ware is We're

lie Haul O! on her

CHO. all of us fair - ies, Pa - rad - ing in fai - ry at - tire, Oh!

side, Let — her lie Haul O!

CHO. no one a - ware is, We're all of us fair - ies Pa - rad - ing in fai - ry at -

High and dry, Let her lie, On her

CHO. - tire, Pa - rad - ing in fai - ry at -

side O! on — her side, Let her

CHO. . tire. They're no lon-ger Ba-kers, or Can-dle-stick ma-kers, Or

bide. Ho! Heave ho!

CHO. mem-bers of ev-'ry trade, You're no lon-ger a-ble our cal-ling to la-bel, As

Heave ho! Heave ho!

CHO. that of a nurs-'ry maid. Yet no-bo-dy gues-ses, Be-cause of our dresses, That

Heave ho! High and dry

Ah!

CHO. we are a fai - ry choir! Oh! no one a - ware is We're all of us fair - ies Pa -

Let her lie O! on her side,

CHO. - rad - ing in fai ry at - tire.

Let her bide Let her bide.

Allegro molto.

ff

* *Red.* * *Red.* *

CHO.

Red.

Nº 14.

SONG.- (Kenna.)

Allegretto.

Kenna.

Piano.

K.

A moun - tain stood like a
stood stock still, And he

pp

K.

grim out - post, The sen - ti - nel Of a migh - ty host, _____ In
spake no word, Which the cloud, his bride, Con - sid - erd ab - surd, _____ Oh!

K.

drawn _____ to him. Ah! _____
 - tween _____ these two.) *animato* Ah! _____

K.

But the mountain stood to his front Like a sol-dier, bold and
 But the mountain bore the af-front Like a sol-dier, bold and

K.

blunt; For by mountain laws, It is not al- lowed For a peak to speak To a
 blunt; But he said to him-self, Tho' not al- lowed, I'll nev-er for-give That

K.

pass-ing cloud, Nev-er! Nev-er! Nev-er! For by moun-tain laws, It is
 faith-less cloud, Nev-er! Nev-er! Nev-er! But he said to him-self, Tho'—

K. *rall: molto*

not al . lowed For a peak to speak To a pass - - - ing
 not al . lowed, I'll nev . er for . give that faith . - - - less

p colla voce *rall: molto*

K. **1.**

cloud.
cloud.

mf a tempo

K. **2.**

He That faith . less

p *rit molto*

ped.

K. cloud.

a tempo *pp*

No. 15.

SONG.—(Puck.)

Puck. *Allegro.*

1. By a

Piano.

PUCK.

Pic - ca - dil - ly cab - stand At the cor - ner of a street, I
 said, "oh, Mis - ter Spar - row, Have you a - ny - thing to say On

pp

PUCK.

heard a Lon - don spar - row; sing - ing Tweet - tweet - tweet;" And I
 cer - tain burn - ing ques - tions which are to - pics of the day Can you

PUCK.

lis - tend wil - ly nil - ly, While that lit - tle spar - row sang, His
tell me if our na - vy Has its com - ple - ment of guns? Or

PUCK.

song of Pic - ca - dil - ly With a lit - tle Cock - ney twang! _____
must we cry "Pee - ca - vi" To the tune of ma - ny tons? _____

PUCK.

For the bird sang "Tweet" Have you heard the news? I could
And the bird said "Tweet" you hav - n't heard the news? We

PUCK.

tell you such a se - cret. Half a doz - en if I choose! For I
have the ships, and mo - ney to But hav - n't a - ny crews. And I

PUCK.

pick up in - for - ma - tion From the cab - men in the street, And some
heard a cab - man say - ing That to un - der man the fleet Was

PUCK.

time a - mong this chaff you'll find a grain or two of
like a din - ner par - ty when there's no - thing there to

PUCK.

wheat, to eat, Tweet!
eat to eat, Tweet!

PUCK.

1.
 2. So I

TRIO.

No. 16. (Kenna, Puck and Jelf.) with CHORUS and DANCE.

Allegro con fuoco.

Kenna.

KENNA.

K. If you will spare the time, I'll

K. give you a re - ci - tal, Of how you came to lose your name, Your pro - per - ty, and

PUCK.

K. ti - tle! The dread - ful tale of crime Pro - ceed - ing from her lips is, En -

PUCK. . tire - ly true, And tells how you were car - ried off by gip - sies.

JELF. JELF.
By

K. KENNA.
En - tire - ly true, And

JELF. PUCK.
gip - sies? By gip - sies, By in - ter - fer - ing gip sies! En - tire - ly true, And

K. tells how you were car - ried off by gip - sies!

PUCK. tells how you were car - ried off by gip - sies!

K. *pp*
 When you were a child of less than two, A ter-ri-ble wrong was

PUCK *pp*
 When you were a child of less than two, A ter-ri-ble wrong was

K. done to you! — For you lived in a pa-lace ex-treme-ly grand!

PUCK. *JELF.*
 done to you! — For you lived in a pa-lace ex-treme-ly grand! Ex-

K. Ex-treme-ly grand Till car-ried a-way by a gip-sy band!

PUCK. *JELF.*
 treme-ly grand? Ex-treme-ly grand Till car-ried a-way by a gip-sy band! A

K. A gip - sy band, Till car.ried a - way By a gip - sy —

JELF. PUCK. PUCK & JELF. gip - sy band A gip - sy band, Till car.ried a - way By a gip - sy —

K. band!

PUCK. JELF. band!

accel.

K. Ah!

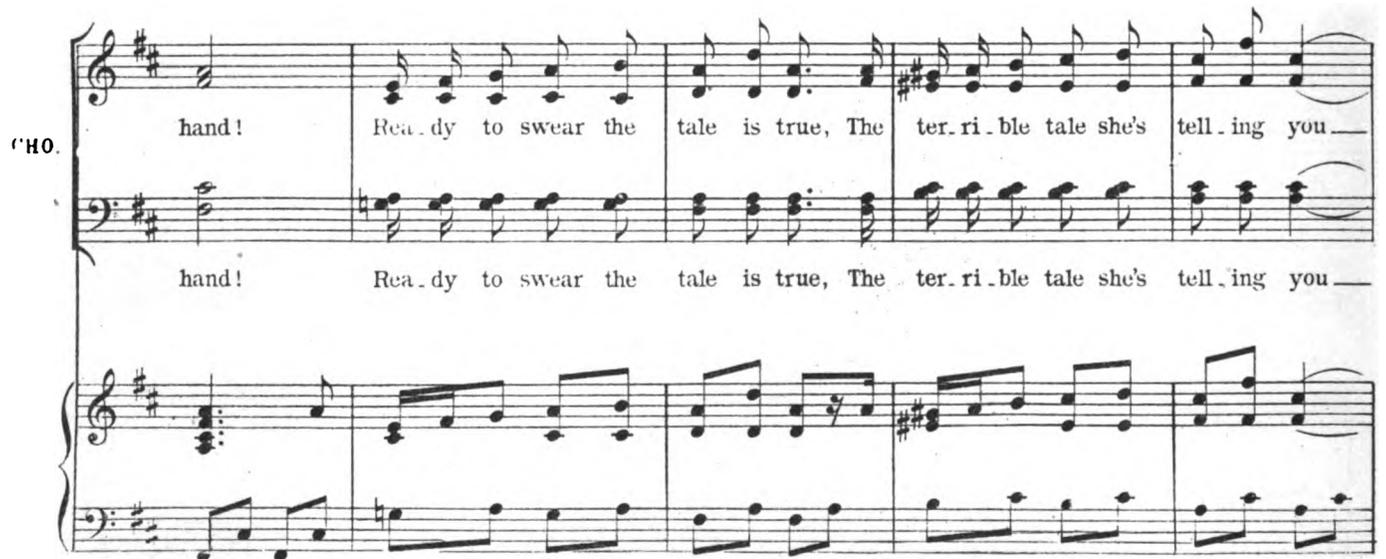
PUCK. JELF. Ah!

CHO. And we're that And we're that

CHO. 

ve . ry i - den - ti . cal gip - sy band, Lurk - ing, Luck . i . ly, pluck . i . ly, near at

ve . ry i - den ti . cal gip - sy band, Lurk - ing, Luck . i . ly, pluck . i . ly, near at

CHO. 

hand! Rea . dy to swear the tale is true, The ter . ri . ble tale she's tell . ing you —

hand! Rea . dy to swear the tale is true, The ter . ri . ble tale she's tell . ing you —

CHO. 

— The ter . ri . ble, ter . ri . ble, ter . ri . ble tale, The terri . ble tale she's tell . ing you!

— The ter . ri . ble, ter . ri . ble, ter . ri . ble tale, The terri . ble tale she's tell . ing you!

K. They're that ve-ry i-den-ti-cal gip-sy band! Life en-tran-cing,

PUCK. They're that ve-ry i-den-ti-cal gip-sy band!—

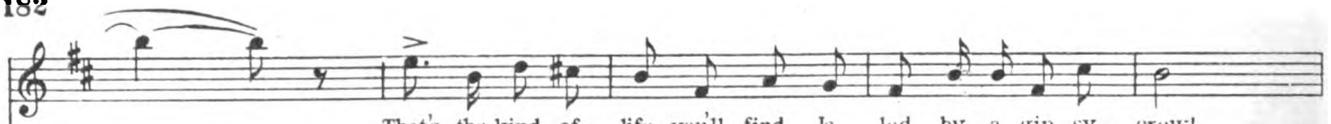
CHO. She's _____ tell- ing you!

K. Sing-ing, danc-ing, Steal a child or two _____

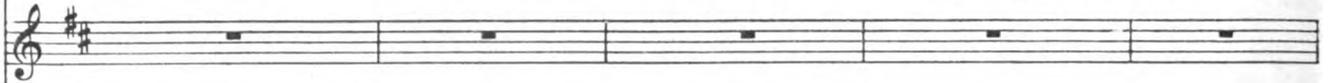
PUCK. _____

CHO. A child or two, a child or two, a

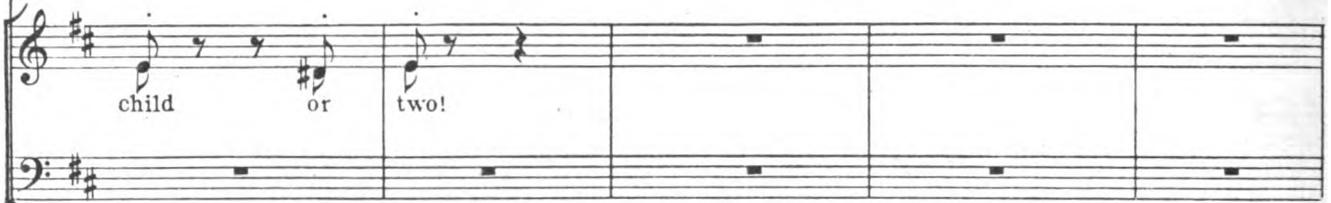
K.



PUCK.



CHO.



CHO.



CHO.



K. *Ah!*

PUCK & JELF *UNIS, f Ah!*

CHO. life you'll find, Is led by a gip - - sy crew!

life you'll find, Is led by a gip - - sy crew!

K. Is led by a gip - sy crew! Is

PUCK & JELF. Is led by a gip - sy crew! Is

CHO. *Ah* Is

Ah Is

K. led by a gip - - sy crew! _____

PUCK & JELF. led by a gip - - sy crew! _____

CHO. led by a gip - - sy crew! _____

rit. *

K. _____

K. _____

KENNA.

One morn - ing, hav - ing fed On bot - tled milk and

pp

PUCK.

K
 wa . ter, You sound . ly slept, And up I crept, A gip . sy's lit . tle daugh . ter. The

PUCK.
 nurse . maid turned her head — To view a sol . dier strapping; And as she did, That

PUCK.
 gip . sy kid Came up and caught you nap . ping! Kid . nap . ping, A

JELF.
 Kid . nap . ping?

BR.
 And as she did, This gip . sy kid Came up and caught you

PUCK.
 gip . sy kid kid . nap . ping! And as she did, That gip . sy kid Came up and caught you

PUCK. *nap - ping!*

JELF. *nap - ping!*

KENNA.
Oh! I was that gip - sy child (or kid) By ras - cal - ly in - stincts bad (or bid); —

PUCK.
Oh! she was that gip - sy child (or kid) By ras - cal - ly in - stincts bad (or bid); —

K. — I car - ried you off to my gip - sy band, My

PUCK. — She car - ried you off to her gip - sy band, Your gip - sy band? Her

JELF. PUCK.

K. 
 gip - sy band, Who were luck - i - ly lurk - ing near at hand.

PUCK. 
 gip - sy band, Who were luck - i - ly lurk - ing near at hand. near at hand?

JELF. 
 PUCK. 



K. 
 Near at hand, Who were luck - i - ly lurk - ing near at _____ hand! _____

PUCK & JELF. 
 Near at hand, Who were luck - i - ly lurk - ing near at _____ hand! _____



Re

*



accel

K. Ah!

PUCK. & JELF. Ah!

CHO. And *pp*

K.

PUCK. & JELF.

CHO. *pp*

We're that ve-ry i-den-ti-cal gip-sy band, Lurk-ing luck-i-ly, pluck-i-ly

We're that ve-ry i-den-ti-cal gip-sy band, Lurk-ing luck-i-ly, pluck-i-ly

CHO.

near at hand. Rea-dy to swear the tale is true, The ter-ri-ble tale she's

near at hand. Rea-dy to swear the tale is true, The ter-ri-ble tale she's

CHO. tell . ing you The ter . ri . ble, ter . ri . ble, ter . ri . ble tale, The ter . ri . ble tale she's

tell . ing you — The ter . ri . ble, ter . ri . ble, ter . ri . ble tale, The ter . ri . ble tale she's

CHO. They're

They're that i - den . ti - cal gip - sy band,

tell - ing you! We're that i - den . ti - cal gip - sy band, We're

tell - ing you! We're that i - den . ti - cal gip - sy band, We're

K. that i - den . ti - cal gip - sy band! That

PUCK. & JELF. That

CHO. that i - den . ti - cal gip - sy band! Ah! Ah! That

that i - den . ti - cal gip - sy band! That

K. gip - - - sy, gip - - - sy band!

PUCK. & JELF. gip - - - sy, gip - - - sy band!

CHO. gip - - - sy, gip - - - sy band!

Red. * *Red.* *

K.

PUCK. & JELF.

CHO.

No. 17.

GIPSY DANCE.

Presto.

Piano.

ff

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each (treble and bass clef). The first system includes the tempo marking 'Presto.' and the dynamic marking '*ff*'. The music is characterized by a driving, rhythmic melody in the right hand and a steady accompaniment in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a first ending bracket in the final measure of the fifth system.

First system of musical notation. The treble clef staff begins with a second ending bracket over the first two measures. The bass clef staff contains a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 2/4.

Second system of musical notation. The treble clef staff continues with a melodic line featuring slurs and accents. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff has a more complex accompaniment with chords and slurs.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a dynamic marking of *p* (piano). The bass clef staff has a chordal accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a chordal accompaniment with a dynamic marking of *p* and a flat sign in the final measure.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accidentals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It includes the dynamic marking *cres:* (crescendo) and the tempo marking *tempo*. The musical notation shows a continuation of the melodic and harmonic themes from the first system.

The third system features a forte dynamic marking *f* and an acceleration marking *accel.*. The notation includes a change in the upper staff's texture, with more complex chordal structures and a more active bass line.

The fourth system shows a further increase in intensity with dynamic markings *ff* (fortissimo). The upper staff features a dense, sustained chordal texture, while the lower staff continues with a rhythmic accompaniment.

Bridal March.

No 18.

CHORUS, DUET and ENSEMBLE.

Allegro alla marcia.

Piano.

The musical score is set in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Allegro alla marcia.' and 'Piano.' The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The vocal parts enter with the lyrics 'See! A rain-bow arch!' and 'See! A rain-bow arch!'. The score includes a Chorus part (labeled 'CHO.') and an Ensemble part. The piano accompaniment continues throughout, providing harmonic support for the vocalists. The lyrics are: 'See! A rain-bow arch!' and 'See! A rain-bow arch!'.

CHO.

A rain - bow arch!

A rain - bow arch!

CHO.

See! See! A rain - bow arch join - eth sun and shade.

See! See! A rain - bow arch join - eth sun and shade.

CHO.

'Tis the bridge where O - be - ron Leads his ca - val - cade. 'Tis

'Tis the bridge where O - be - ron Leads his ca - val - cade. 'Tis

CHO. — the bridge where O - be - ron Leads, 'Tis the bridge where O - be - ron his

ca - - val - cade.
 CHO. Leads his ca - val - cade. Sound a bri - dal march, Love — hath come a -
 Leads his ca - val - cade. Sound a bri - dal march, Love — hath come a -

CHO. - gain. To Ken - na and A - zu - ri - el, And Joy hath con - quered
 Love hath come a - gain, And Joy hath con - quered
 gain. hath come a - gain, And Joy hath con - quered

CHO. Pain! See! See! See, a rain-bow

Pain! See! See, a rain-bow

Ad. * *Ad.* *f* *Ad.*

CHO. arch! Join-eth sun and shade! 'Tis the bridge where O-be-ron

arch! Join-eth sun and shade! 'Tis the bridge where O-be-ron

CHO. Leads his ca-val-cade, Ah! Ah! To Ah!

Leads his ca-val-cade, A bri-dal march, A bri-dal march To

ff

A - zu - ri - el!

CHO. Ken - na, to Ken - na, to Ken - na and A - zu - ri - el! To Ken - na, To
 Ken - na and A - zu - ri - el, To Ken - na

CHO. Ken - na, To Ken - na and A - zu - ri - el, And Joy,
 and A - zu - ri - el, And Joy — hath con -
 And Joy hath con -

CHO. Joy hath con - quered Pain!
 - quered con - quered Pain!
 - quered, con - quered Pain!

AZURIEL.

f

Na - ture! ——— Sound thy di - - a - pa - son! ——— Let thy

mf

pesante

A. thou - sand, thou - - sand voi - ces Join in praise of —

A. Love tri - umph - ant, join in praise of Love tri -

A. - umph - ant, Love hath come a - gain! ———

f unison.

A.
CHO.

Na - ture, sound thy di - a - pa - son! Let thy thou - sand,

f unison.

Na - ture. sound thy di - a - pa - son! Let thy thou - sand,

A.
&
CHO.

thou - sand voi - ces Join in praise of Love

thou - sand voi - ces Join in praise of Love

ff

ff

A.
&
CHO.

Tri - um - phant! Love hath come a - gain!

Tri - um - phant! Love hath come a - gain!

KENNA.
Animato.

K. *p*

Ye sil - ver chimes of fall and foun - tain, Ring out from

K. moun - tain un - to moun - tain, O west - wind

K. spread thy rush - ing wings. To bear the an - them

K. Na - ture sings, the an - them Na - ture sings!

K. Ah' _____ Ring out from

Ye sil - ver chimes of fall and foun - tain, Ring out from

CHO. Ye sil - ver chimes of fall

Ye sil - ver chimes of fall

K. moun - tain un - to moun tain, O west-wind spread thy

A. O wind, spread, — O spread thy

CHO. and foun - tain, O west-wind spread thy

and foun - tain, O west - wind spread thy

K. wings, _____ To bear the an - them Na -

A. wings, To bear the an - them Na - - - - - ture Na -
wings, To bear the an - them Na -

CHO. wings, _____ To bear the an - them Na -
rush - ing wings, To bear the an - them Na -

K. - ture sings! _____

A. - ture sings! _____

CHO. - ture sings! _____
- ture sings! _____

SOP.
ALTO.

Sound a bri - dal march, Love hath come a - gain!

p *cresc.*

TEN.
BASS.

Sound Sound a bri - dal march, Love hath come a - gain,

mf

CHO.

Sound, Sound, Sound a bri - dal march,

Sound, Sound, Sound a bri - dal march,

CHO.

Na Na

ff *nall.* *ff a tempo*

K. & PRIN.

ff

Na - ture Sound thy di - a - pa - son! Let thy thou - sand,

A.

ff

Na - - - ture Na - - - ture Sound, Sound thy

CHOR.

- - - ture Sound thy di - a - pa - son! Let thy thou - sand.

Na - - - ture, Na - - - ture Sound, Sound thy

K. & PRIN.

thou - sand voi - ces, Join in praise of - Love tri - um - phant,

A.

di - a - pa - son, Join in praise of Love tri - um - phant,

CHOR.

thou - sand voi - ces, Join in praise of - Love tri - um - phant,

di - a - pa - son, Join in praise of - Love tri - um - phant,

Red.

K. & PRIN.

For Love, For Love

A.

For Love, For Love, For

CHO.

For Love, Love, For Love hath come a .

For Love, Love, For Love hath come a .

For Love, Love, For Love hath come a .

For Love, Love, For Love hath come a .

* *Ad.* *

K. & PRIN.

hath come hath come a - gain! For Love

A.

Love hath come hath come a - gain! For Love

CHO.

- gain For Love hath come a - gain! For Love

- gain For Love hath come a - gain! For Love

- gain For Love hath come a - gain! For Love

- gain For Love hath come a - gain! For Love

Ad.

K. & PRIN. *hath come,*

A. *hath come, hath come, come*

CHO. *hath come, hath come, come*

* Led. * Led. * Led. *

K. & PRIN. *a - gain!*

A. *a - gain!*

CHO. *a - gain!*

*

No 19.

SONG.- Brook.

Allegro moderato.

Brook.

Piano.

BR. *p con moto*
My heart a ship at anchor lies up on the

BR. a zure of thine eyes, Whose ripp ling glances come and go To toss my

BR. heart from weal to woe. Oh! if one tear would

BR. *f*

rise for me, 'Twould be a pearl — from that fair sea! — And such a jewel I would

Red.

BR.

prize Beyond the hope of Pa . ra . dise!

f animato.

BR. *Allegro agitato.*

Then drive my heart, all tempest-toss'd On that dark

f *mf*

BR. *f*

shore where souls are lost; — drive — my heart all — tem — pest —

f

BR . toss'd On that dark shore where souls are lost;

Led. * Led. * Led. * Led. *

BR are lost;

P. * Led. * Led. * Led. *

BR — But grudge me not that mer - chan - dise, One lit - tle tear, — one lit - tle

BR tear from thy sweet eyes! Yet

mlt: pp

BR. *Tempo I.*

if my heart lie bro ken there, Wreck'd by the mael - strom of des -

BR. *accel:*

-pair, — The favouring ze - phyr of thy sighs may guide it back where ha - ven

BR. lies, — May guide it back — Where

cres: e accel:

BR. *ff*

ha - ven, where ha - ven lies! May guide it back where

ff *colla voce* *p*

BR. *p*

ha - ven lies!

a tempo *pp* *pp*

No. 20.**TRIO. (Nell, Puck and Jelf.)**

Allegro vivace.

Nell.

Piano. *mf*

NELL. *mf*

A Ger - man Prince May wed me, since a sin - gle wo - man

PUCK.

NELL.

still I am! Then La - ger beer Will dis - ap - pear, From the realms of Kai - ser

PUCK & JELF. *pp*

NELL. *mf*

Wil - li - am! From the realms of Kai - ser Wil - li - am! For - drink - ing I con -

NELL.

- demn, And a la - ger - lov - ing Ger - man I would not brook un -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "- demn, And a la - ger - lov - ing Ger - man I would not brook un -". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

NELL.

- til he took To wa - ter, like a Mer - man! To wa - ter -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- til he took To wa - ter, like a Mer - man! To wa - ter -". The piano accompaniment continues with the same rhythmic pattern, featuring chords and moving lines in both hands.

NELL.

like a Merman! For

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "like a Merman! For". The piano accompaniment continues, with a dynamic marking of *p* (piano) appearing in the bass line towards the end of the system.

NELL.

I con - si - der la - ger wrong. And Ger - mans drink it all day long! A

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "I con - si - der la - ger wrong. And Ger - mans drink it all day long! A". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the bass line.

NELL.
state of things that would not be If the coun-try had to deal — with me. —

NELL.
Ah!

JELF.
For she con-si-ders la-ger wrong, And Ger-mans drink it

PUCK.
For she con-si-ders la-ger wrong, And Ger-mans drink it

NELL.
rall: *a tempo*

JELF.
all day long, A thing per-haps that would .n't oc-cur, If they

PUCK.
all day long, A thing per-haps that would .n't oc-cur, If they

rall:

NELL.  If the coun - try had _____ to

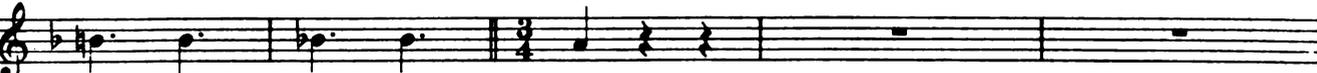
JELF.  *p* had to sit, and drink with her, To sit, and drink, and drink, and drink, to

PUCK.  had to sit, and drink with her, To sit, and drink, and drink, and drink, to



NELL.  deal with me.

JELF.  sit and drink with her.

PUCK.  sit and drink with her.

DANCE.




Allegro.

NELL.
Give

NELL.
me a chance of sav - ing France By mar - ry - ing the Pre - si - dent! In

PUCK.
Gay Pa - ree You'd have to be, A most un - wil - ling res - i - dent! A

PUCK & JELF.
most un - wil - ling res - i - dent! No — more mad Can - can Should

NELL.
mf

PUCK & JELF.
p

NELL.

French men find en - tranc.ing, For I would make the coun - try wake To a

NELL.

whole - some dread of danc - ing, To a whole - some dread

NELL.

— of danc.ing! For I have heard that all day long, All

NELL.

French - men dance the mad cong - cong! A state of things that would not be, If

NELL. French-men had to deal with me, Ah!

JELF. For

PUCK. For

NELL. we have heard that all day long, All French-men dance the mad cong-cong, A

JELF. we have heard that all day long, All French-men dance the mad cong-cong, A

PUCK. we have heard that all day long, All French-men dance the mad cong-cong, A

NELL. *rall:* *a tempo* If the

JELF. state of things that would .n't oc .cur If they had to do the dance with her, They

PUCK. state of things that would .n't oc .cur If they had to do the dance with her, They

rall: *p*

NELL. French . . men had _____ to deal with

JELF. had to do the dance with her, to do the dance with

PUCK. had to do the dance with her, to do the dance with

DANCE.

NELL. me.

JELF. her.

PUCK. her.

Presto.

NELL.

And

NELL. PUCK.

if a - gain The King of Spain Should , send his high am - bas - sa - dors, To

PUCK. PUCK & JELF

say "Tra - la" To my Pa - pa, "Our King your lit - tle lass a - dores" "Our

PUCK. NELL.

& JELF. *mf* King your lit - tle lass a - dores" No - more the gay gui - tar Through

NELL.

Spain should tin - kle - tan - kle, Or a flirt - ing fan at - tract a man To a

NELL. skirt that shows an an - kle, To a skirt that shows

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are "skirt that shows an an - kle, To a skirt that shows". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

NELL. an an.kle! For Spain's a land of

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note on "an" followed by "an.kle!". The lyrics are "an an.kle! For Spain's a land of". The piano accompaniment continues with similar rhythmic patterns.

NELL. Sun and Song, Whose peo - ple flirt the whole day long! A state of things that

The third system of music continues the vocal line and piano accompaniment. The vocal line has a long note on "Sun". The lyrics are "Sun and Song, Whose peo - ple flirt the whole day long! A state of things that". The piano accompaniment continues with similar rhythmic patterns.

NELL. would not be, If the coun - try had to deal with me,

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a long note on "would". The lyrics are "would not be, If the coun - try had to deal with me,". The piano accompaniment continues with similar rhythmic patterns.

NELL. Ah!

JELF. For Spain's a land of sun and song, Where peo - ple flirt the

PUCK. For Spain's a land of sun and song, Where peo - ple flirt the

NELL.

JELF. whole day long, A state of things that would .n't oc - cur If the Span - iards had to

PUCK. whole day long, A state of things that would .n't oc - cur If the Span - iards had to

rall: *a tempo*

rall:

NELL. If the coun - try had to

JELF. flirt with her, the Span - iards had to flirt with her, to

PUCK. flirt with her, the Span - iards had to flirt with her, to

(EXIT NELL.)

NELL. deal with me.

JELF. flirt. to flirt with her.

PUCK. flirt. to flirt with her.

Allegro brillante.

DANCE.

Piu Mosso.

No 21.

SONG.- (Joy.)

Allegretto semplice.

Joy.

Piano.

mf *pp*

1. He

1. was a sim - ple - sai - lor man, And she a serv - ing - maid; She
 2. was the sort of sum - mer sale, That la - dies all pre - fer, She
 3. when she made that mus - lin up In caps ex - treme - ly smart, She

wore a dress of hum - ble print, Ac - cord - ing to her grade. And
 said she want - ed mus - lin, but He could not muz - zle her. And
 set them all at some - one else, Which broke that sai - lor's heart! And

JOY.

on her head ser . vant's cap, Of mus . lin, (with a spot) But
 when he paid the bill said he, "I feel that put a . bout That
 to his mates he loud . ly swore In lan . guage un . re . fined, "Al .

JOY.

though at . tract . ed by a beau, She loved a sai . lor not! So
 I'll put out to sea, or she Will see that I'm put out!" So
 though I felt al . right be . fore, I now feel left be . hind!" And

JOY.

when he hired a — plea . sure boat, To take her for a — sail, She
 Jack went on his — ship a . gain, More wa . ges for to — earn: And
 ere he died he — gave a hint, To o . ther sai . lor — chaps; "Don't

JOY.

would not leave the dock be . cause, He could not find the bail! And
 though he was a kind . ly chap, He now did look a . stern. "Give
 trust a sin . gle thing in print, Un . less set up in caps!" For

JOY.

as she could not swim, she said She'd stick to port (and
 me a lock of hair" he cried "Choose what you will" said
 girls may say that han - dy - men, Are sweet as su - gar

JOY.

buns,) And take her for a sale in - stead At
 she, She knew he could not pick that lock While
 can - dy, But that is their o - pin - ion when No

JOY.

Pe - ter Rob - in - sons.
 she stood on the quay!
 o - ther man is han - dy!

JOY.

1 & 2. last time.

2. It
 3. Now

No 22.

SONG.- ENSEMBLE and CHORUS.

Allegro marziale.
(Orchestra.)

Piano.

The first system of music shows a piano accompaniment. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *f*. The bass clef staff contains a rhythmic accompaniment of eighth notes, with some notes beamed together. The key signature has two flats, and the time signature is 2/4.

(Brass Band heard off.)

The second system continues the piano accompaniment. The treble clef staff has a melodic line with various dynamics, including *ff* and *p*. The bass clef staff continues the rhythmic accompaniment. The key signature and time signature remain the same.

The third system continues the piano accompaniment. The treble clef staff has a melodic line with various dynamics. The bass clef staff continues the rhythmic accompaniment. The key signature and time signature remain the same.

The fourth system continues the piano accompaniment. The treble clef staff has a melodic line with various dynamics. The bass clef staff continues the rhythmic accompaniment. The key signature and time signature remain the same.

(Band Enters.)

The fifth system continues the piano accompaniment. The treble clef staff has a melodic line with various dynamics. The bass clef staff continues the rhythmic accompaniment. The key signature and time signature remain the same.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand.

Second system of musical notation, continuing the grand staff. The right hand has a melodic line with some slurs, while the left hand provides harmonic support with chords and moving lines.

Third system of musical notation. The right hand continues with a melodic line, and the left hand features a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand has a more active melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

Fifth system of musical notation. The right hand features a complex melodic line with many sixteenth notes, and the left hand has a rhythmic accompaniment.

Sixth system of musical notation. The right hand has a melodic line with a vocal entry. The text "(SERG!)" is written above the staff, and "It's a" is written below it. The left hand continues with a rhythmic accompaniment.

SER.

pres.sing in . vi . ta . tion that I bring! To the British pop . u . la . tion, from the
 want to look par . tic . u . lar . ly spruce, For or . na . ment ad . di . tion . al to
 a . ny hes . i . ta . tion in your mind? Is there a . ny com . bin . a . tion you can

SER.

King! Will you serve him on the dry . land, Will you serve him on the sea? or a
 use? With a waist of eighteen inches, And a chest of for . ty three, With
 find? Like a dash of Tom . my At . kins With a spice of Jol . ly Tar, When you

SER.

YAPP.

bit of both to ge . ther, Like the likes of me? Have you a . ny in . cli . na . tion for to
 med . als hung up . on it Like the likes of me? Have you a . ny pre . par . a . tions for to
 roll 'em both to . ge . ther, Which is what we are! Do you want to be a Duke of Well . ing .

YAPP.

roam? Do you want to be a stick . y stay . at . home? Do you .
 make? A . ny fem . in . ine re . la . tions to for . sake? Is there
 . ton? And a Ber . es . ford and Kitchen . er in one? A

ALL THREE.

YAPP.

al - ways want to tra - vel In a Tube or on a 'Bus? or a
a - ny pret - ty bag - gage you will leave up - on the quay. Who can
mod - ern Al - ex - an - der, (Not to men - tion M! — Tree) Or

ALL.

Bat - tle - ship or Cruis - er Like the likes of us? Then
like you a - ny bet - ter Than my own likes me? Then
a - ny o - ther he - ro Like the likes of me? Then

PUCK.

who'll stand dumb, When the drum says "Come" If he knows what the drum - beat
don't stand dumb, When the drum says "Come" Now you know what the drum beat
don't stand dumb, When the drum says "Come" And you know what mu - sic

PUCK.

means! Don't be a mol - ly - col - ly, Say - "Good - bye Pol - ly," And -
means! Don't be a mol - ly - col - ly, Say - "Good - bye Pol - ly," And
means! Don't be a mol - ly - col - ly, Say - "Good - bye Pol - ly," And

CHORUS & ENSEMBLE.

PUCK.

join, and join the Red Ma - rines, And join the Red Ma - rines. Then
 join, and join the Red Ma - rines, And join the Red Ma - rines. Then
 join, and join the Red Ma - rines, And join the Red Ma - rines. Then

ALL.

who'll stand dumb when the drum says "Come" If he knows what the drum beat means? Don't
 don't stand dumb when the drum says "Come" Now you know what the drum beat means? Don't
 don't stand dumb when the drum says "Come" And you know what mu - sic means? Don't

ALL.

be a mol - ly - col - ly, say "Good - bye, Pol - ly," And join and join the Red Ma . rines, And
 be a mol - ly - col - ly, say "Good - bye, Pol - ly," And join and join the Red Ma . rines, And
 be a mol - ly - col - ly, say "Good - bye, Pol - ly," And join and join the Red Ma . rines, And

ALL.

join the Red Ma - rines!
 join the Red Ma - rines!
 join the Red Ma - rines! Do you Have you

CHO. - rines, And join the Red Ma - rines, the Red Ma -

- rines, And join the Red Ma - rines, the Red Ma -

CHO. - rines. -

- rines. -

Piano accompaniment for the third system, showing two staves with chords and melodic lines.

Piano accompaniment for the fourth system, showing two staves with chords and melodic lines.

Piano accompaniment for the fifth system, showing two staves with chords and melodic lines.

No 23. **DUET- (Puck and Butterfly.) with CHORUS.**

Allegro.

Piano.

First system of piano introduction. Treble clef, bass clef, 8/8 time signature. The music is in a minor key with two flats. It begins with a piano (*p*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of piano introduction. The treble clef melody continues with a melisma line. The bass clef accompaniment includes a flat sign (*b*) in the second measure.

PUCK.

First system of Puck's vocal line. Treble clef, 8/8 time signature. The melody starts with a rest followed by a quarter note, then continues with eighth and sixteenth notes.

1. Oh! if I were a barn door fowl, _____ And
 2. _pose I were a lit - tle sheep, _____ And
 3. would I were a lit - tle rook, _____ And

Piano accompaniment for Puck's first system. Treble clef melody consists of eighth notes. Bass clef accompaniment features a steady eighth-note pattern. A piano (*pp*) dynamic marking is present in the second measure.

PUCK. Second system of Puck's vocal line. Treble clef, 8/8 time signature. The melody continues with eighth and sixteenth notes.

you - a barn - door hen, _____ Do you sup - pose that you would scowl, On
 you - a lamb - kin too, _____ We'd run a - way from our - Bo - Peep, A
 you - a rook like me, _____ I'd ask you then to come and look, At

Piano accompaniment for Puck's second system. Treble clef melody consists of eighth notes. Bass clef accompaniment features a steady eighth-note pattern.

PUCK.

my - pro - po - sal then? — And when I ser - en - ad - ed you Ac -
lit - tle ram and ewe; — For if I bold - ly said "Oh, dam" (Ad -
our - old fam - 'ly tree, — And you and I on mar - riage bent Would

PUCK.

- cord - ing to my wont, — If I sang "Cock - a - doo - dle - doo," Would
- dress - ing your Ma - ma) — "Will you give me your lit - tle lamb?" I
clasp each o - thers claws, — For there'd be no im - ped - i - ment, (Al -

PUCK.

you say "Doo - dle don't?" Ah!
think she'd an - swer "Bah" Ah!
though per - haps some caws,) Ah!

PUCK.

— Or would you care to fly, — With such a fowl as
— But would you care to fly, — With such a sheep as
— But would you care to fly, — With such a bird as

PUCK.

I? _____ Such a worn - to - a - Phan - to - my, love - sick young Ban - tam - y,
 I? _____ Such a skip - pe - ty - hop - per - ty, run - thro' his - pro - per - ty,
 I? _____ Such a ve - ry coal black - e - ty, rick - et - ty rack - et - ty

PUCK.

game lit - tle fowl As I? _____ Such a worn - to - a - Phan - tom - y,
 black lit - tle sheep As I? _____ Such a skip - pe - ty hop - per - ty,
 ras - cal - ly rook As I? _____ Such a ve - ry coal black - et - y,

BUT.

Such a worn to a Phan - tom - y,
 Such a skip - pe - ty hop - per - ty,
 Such a ve - ry coal black - et - y,

PUCK.

love - sick young Ban - tam - y game lit - tle fowl _____ as I. _____
 run thro' his pro - per - ty black lit - tle sheep _____ as I. _____
 rick - et - ty rack - et - ty ras - cal - ly rook _____ as _____

BUT.

love - sick young Ban - tam - y game lit - tle fowl _____ as he. _____
 run thro' his pro - per - ty black lit - tle sheep _____ as he. _____
 rick - et - ty rack - et - ty ras - cal - ly rook _____ as _____

1. & 2.

No 24.

FINALE.

Allegro moderato.

Joy.  Sev'n o' clock in the

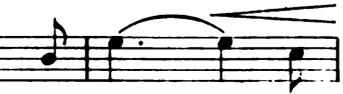
Brook.  Sev'n o' clock in the

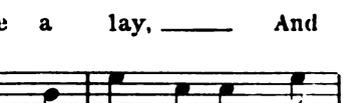
Piano. 

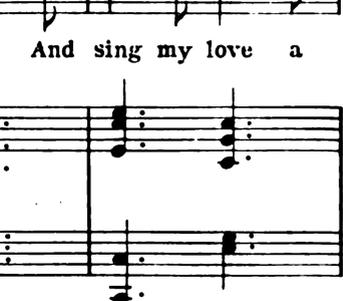
JOY.  ev' - ning up - on a sum - mer's day. Ah!  A thou - sand

BR.  ev' - ning up - on a sum - mer's day. Ah! 



JOY.  throats do pipe glad notes, — And sing my love a lay, — And

BR.  — I'll meet my love and greet my love, — And sing my love a



JOY. sing my love a lay. At sev'n o'clock in the ev'ning up.

BR. lay. At sev'n o'clock in the ev'ning up.

Allegro. FOUR SAILORS.

JOY. on a summer's day. Now may be we're

BR. on a summer's day. Now may be we're

MEN. mar-ried men, And may be we ain't, But this here's our char.ac.ters With.

MEN. - out a - ny paint: Just four plain blue - jack.ets as is fond of a spree,

The first system of music shows a vocal line for MEN. with the lyrics "- out a - ny paint: Just four plain blue - jack.ets as is fond of a spree,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part features a steady bass line and chords in the right hand.

JELF.
MEN. That's Bill Blake, Will Wea.ther - ley, Jim John - son and

The second system of music features a vocal line for JELF. with the lyrics "That's Bill Blake, Will Wea.ther - ley, Jim John - son and". Below this is a piano accompaniment. The key signature remains two flats, and the time signature is 2/4. The piano part includes a piano (*p*) dynamic marking and a fermata over the first measure.

JELF. *Allegro marziale.*
me.

The third system of music is for JELF. and is titled "Allegro marziale." It features a piano accompaniment with a strong, rhythmic character. The key signature is two flats, and the time signature is 2/4. The piano part includes a forte (*f*) dynamic marking and a fermata over the first measure.

PUCK.
Now who'll stand dumb, When the drum says "come," If he

The fourth system of music features a vocal line for PUCK. with the lyrics "Now who'll stand dumb, When the drum says 'come,' If he". Below this is a piano accompaniment. The key signature changes to one flat (B-flat), and the time signature is 2/4. The piano part includes a piano (*p*) dynamic marking and a fermata over the first measure.

PUCK.

knows what the drum-beat means. Don't be a mol-ly col-ly. Say "good-bye Pol-ly." And

PUCK.

join and join the Red Ma-rines, And join the Red Ma-rines——

TUTTI.

Then

Then

CHO.

who'll stand dumb when the drum says "come" If he knows what the drum beat

who'll stand dumb when the drum says "come" If he knows what the drum beat

CHO. means! Don't be a mol - ly - col - ly, Say "good - bye Pol - ly," And

means! Don't be a mol - ly - col - ly, Say "good - bye Pol - ly," And

CHO. join and join the Red Mar - ines, and join the Red Mar - ines, — And

join and join the Red Mar - ines, and join the Red Mar - ines, — And

CHO. join the Red Mar - ines, the Red Mar - ines. —

join the Red Mar - ines, the Red Mar - ines. —

CHO.

Sound, sound a Bri-dal March, Love hath come a - gain,

Sound, sound a Bri-dal March, Love hath come a - gain,

Ped.

CHO.

Sound, sound, sound a Bri - dal March.

Sound, sound, sound a Bri - dal March.

KEN. & PRIN.

A.

CHO.

Na - - - - - ture,

Na - - - - - ture,

Na - - - - - ture,

fff

fff

fff

fff

KEN. & PRIN.
 — Sound thy di - a - pa - son, — Let thy thou - sand, thou - sand

A.
 - ture, Na - - ture, Sound, — sound thy di - a -

CHO.
 — Sound thy di - a - pa - son, Let thy thou - sand, thou - sand

- ture, Na - - - ture Sound — sound thy di - a -

KEN. & PRIN.
 voi - ces Join in praise of — Love tri - um - phant. — For

A.
 - pa - son, Join in praise of Love tri - um - phant. — For

CHO.
 - voi - ces Join in praise of — Love tri - um - phant. — For

- pa - son, Join in praise of — Love tri - um - phant. — For

KEN. & PRIN.
Love, _____ For Love _____

A.
Love, _____ For _____ Love, _____ For _____

CHO.
Love, _____ Love, For Love hath come a . . .
Love, _____ Love, For Love hath come a . . .



KEN. & PRIN.
_____ hath come, hath come a - gain. *fff* For Love _____

A.
Love hath come, hath come a - gain. *fff* For Love _____

CHO.
- gain, - For - Love hath come a - gain. *fff* For Love _____
- gain, - For - Love hath come a - gain. *fff* For Love _____



KEN. & PRIN.
hath come

A.
hath come, hath come

CHO.
hath come, hath come,

Detailed description: This system contains the first four staves of music. The top staff is for Ken & Prin, the second for A., and the third and fourth for the Chorus. The piano accompaniment is on the bottom two staves. The lyrics are 'hath come' for Ken & Prin, 'hath come, hath come' for A., and 'hath come, hath come,' for the Chorus. The music is in a minor key with a 4/4 time signature.

KEN. & PRIN.
a - gain!

A.
a - gain!

CHO.
come a - gain!

Detailed description: This system contains the next four staves of music. The lyrics are 'a - gain!' for Ken & Prin and A., and 'come a - gain!' for the Chorus. The piano accompaniment includes a *sff* (sforzando) marking and a *Ped.* (pedal) marking. The music continues in the same key and time signature.

Detailed description: This system shows the final piano accompaniment for the page, consisting of two staves. It features a complex rhythmic pattern with many sixteenth notes and rests, leading to a final chord.

SONG. (Brook.)

"A SPRIG OF ROSEMARIE."

Allegro moderato

Piano.

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Allegro moderato'.

B

(not too slow)

A blue sky, and a

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics 'A blue sky, and a'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

B

blue sea, ——— Tho' o - thers called them gray, For

The second system continues the vocal line with the lyrics 'blue sea, ——— Tho' o - thers called them gray, For'. The piano accompaniment continues with a steady accompaniment.

B

love shone down on — you and me, ——— on you and

The third system concludes the vocal line with the lyrics 'love shone down on — you and me, ——— on you and'. The piano accompaniment ends with a final chord.

B

me, And made a sum - mer's day! The

B

animato
I was yours And you were mine, And all the world was

animato

B

ours, And our hearts were gay as the fields in May, For

f colla voce

B

all our thoughts, our thoughts were flow'rs!

p *f*

Allegro leggiero.

B *rall.* *pp*

— Then ga - ther them, ga - ther them while you may, And

B

bind them for your maid; — And let a sprig of

B

rose - ma - rie Be in the gar - land laid! — For

B *p*

flow'rs, a - las! — do fade and pass, And men and maids do

B

part, ——— Then ga - ther a sprig - of rose - ma - rie — To

f largamente

B

grace your la - - dy's heart! ———

animato

B

A gray sky, and a

p

B

gray sea, ——— Tho' o - thers count them blue; For

B

you have gone a - way from me, a - way from

f

f

ad. *

B

me, And sum - mer - goes with you! And

p

pp

B

no more gar - lands I do twine To crown your dain - ty

animato

animato

B

head; For my heart is bare as a gar - den fair When

f

f *colla voce*

B

all the flow'rs, _____ the flow'rs lie dead! _____ Then

p

rall:

Allegretto leggiero.

pp

B

ga - ther them, ga - ther them while you may, And bind them with a vow; _____ And

pp

rit. *

B

set a sprig of rose - ma - rie With - in the gar - land now! _____ For

p

B

flow'rs, a - las! do fade and pass, And men and maids do part, _____ Oh!

largamente *accel: molto*

B spare me the sprig of rose - ma - rie, — I set — up - on your

f largamente *accel: molto*

B heart, I set — up - on — your heart, — up -

ff *colla voce*

B - on, — up - on your heart!

ff *colla voce*

B

accel:

THE REBEL MAID

A Romantic Light Opera.

Book by
ALEX. M. THOMPSON and GERALD DODSON.

Lyrics by
GERALD DODSON.

Musie by
MONTAGUE F. PHILLIPS.



Vocal Score (Complete.)
Vocal Score (Concert Version.)

Separate VOCAL NUMBERS may be had as follows:

THE FISHERMEN OF ENGLAND (In B \flat and C)

SAIL MY SHIPS

ARE MY LANTERNS SHINING?

WHEN A DREAM OF LOVE YOU CHERISH

THE OLD-FASHIONED CLOAK

HOME AGAIN

SHEPHERDESS AND BEAU BROCADE. (Quartet) S.A.T.B.

BOW STRANGE THIS TUMULT. (Madrigal) S.A.T.B

WISDOM AND FOLLY. (Unaccompanied Madrigal) S.A.T.B.

PIANOFORTE ARRANGEMENTS.

THE REBEL MAID VALSE

THE REBEL MAID GAVOTTE

THE REBEL MAID SELECTION

FOUR DANCES from "The Rebel Maid." (Arranged by the Composer).

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

And may be had of all Music Sellers.

TOM JONES

A Comic Opera in Three Acts

Founded on Fielding's Novel by A. M. THOMPSON and ROBERT COURTNEIDGE

LYRICS BY
CHAS. H. TAYLOR

MUSIC BY
EDWARD GERMAN



VOCAL SCORE
VOCAL SCORE (Concert Version)

PIANOFORTE SOLO
LIBRETTO



DREAM O' DAY JILL. (In E flat and F.)
WALTZ SONG. (In C and D.)
TO-DAY MY SPINET. (In F and A flat.)
BY NIGHT AND DAY. (In E flat and F.)

ON A JANUAIRY MORNING.
WEST COUNTRY LAD.
IF LOVE'S CONTENT.
THE GREEN RIBBON.

WE REDCOAT SOLDIERS SERVE THE KING.
MADRIGAL (HERE'S A PARADOX FOR LOVERS). Octavo.



H. M. HIGGS' PIANOFORTE SELECTION.

Also for Full and Small Orchestra, Military Band, and Brass Band.



VALSE Arranged by LEONARD WILLIAMS
LANCERS Arranged by LEONARD WILLIAMS

Also for Full and Small Orchestra.



THREE DANCES (Pianoforte Solo) Arranged by the COMPOSER

Also for Full and Small Orchestra, Military Band, and Brass Band.



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

MERRIE ENGLAND

A Comic Opera in Two Acts

WRITTEN BY
BASIL HOOD

COMPOSED BY
EDWARD GERMAN

VOCAL SCORE
VOCAL SCORE (Concert Version)

PIANOFORTE SOLO
LIBRETTO



THE YEOMEN OF ENGLAND. (In C and D.)

WALTZ SONG.

LOVE IS MEANT TO MAKE US GLAD.

SHE HAD A LETTER FROM HER LOVE.

(In D flat, E flat and F.)

COME TO ARCADIE. (Duet.)

O PEACEFUL ENGLAND.

IT IS THE MERRY MONTH OF MAY. (Duet.)

THE ENGLISH ROSE.

LOVE IS MEANT TO MAKE US GLAD. (Quintet, octavo.)

IN ENGLAND, MERRIE ENGLAND. (Quartet, octavo.)



FIRST PIANOFORTE SELECTION.

SECOND PIANOFORTE SELECTION.

Also for Full or Small Orchestra and Military Band.



VALSE

Arranged by CARL KIEFERT.

LANCERS

Arranged by WARWICK WILLIAMS

Also for Full or Small Orchestra.



FOUR DANCES (Piano Solo or Duet)

Arranged by the COMPOSER

FOUR DANCES (Violin and Piano)

Arranged by the COMPOSER

Also for Full or Small Orchestra and Military Band.



TOLHURST'S VIOLIN AND PIANOFORTE SELECTION.

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

LILAC TIME

A Play with Music
from
FRANZ SCHUBERT



This famous and delightful
Musical Play is now released
for Amateur Performance



For full particulars apply to:
CHAPPELL & CO. LTD.
50 New Bond Street, London, W.1