

FINAL EDITION.

CONCERT VERSION
OF
MERRIE ENGLAND.

WRITTEN BY

BASIL HOOD.

COMPOSED BY

EDWARD GERMAN.

PRICE 5/- NET

CLOTH BOARDS, PRICE 7/- NET

Choruses only, PRICE 2/- NET

Do. (Tonic Sol-fa) 2/- ..

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THE ARGUMENT

THE ARGUMENT, as developed in the Opera (omitting the principal humorous characters and incidents) is that Sir Walter Raleigh is in love with Bessie Throckmorton, one of Queen Elizabeth's Maids of Honour. He writes an acrostic to her, which, being lost, is found by Jill-all-alone, a dweller in the woods, who is suspected of being a witch: she gives it to the Earl of Essex, who, considering Sir Walter Raleigh to be his rival for the hand of Queen Elizabeth, uses it against him by handing it to the Queen. She reads the praises of a certain Bessie, and taking the compliment to herself, is not displeased thereby; when, however, she discovers that the acrostic was intended for her maid (Bessie Throckmorton) she orders Raleigh to be banished and Bessie to be imprisoned. Jill, who has further incensed the Queen by some mocking words, is ordered to be burnt as a witch.

Essex, when he discovers that Raleigh is not his rival, attempts to repair the mischief he has wrought by the following device:—

He arranges that one of the foresters shall impersonate Herne the Hunter and appear in an apparition to the Queen while she is seated in the forest beneath Herne's Oak. According to tradition the appearance of the weird huntsman occurs only when the monarch contemplates a crime. The device succeeds, the Queen relents, and both the lovers and Jill are pardoned.

CONCERT VERSION

— OF —

MERRIE ENGLAND.

CHARACTERS

BESSIE THROCKMORTON (<i>Maid of Honour to the Queen</i>)	..	<i>Soprano</i>
"JILL-ALL-ALONE" (<i>a supposed Witch</i>)	}	<i>Contralto</i>
QUEEN ELIZABETH		
SIR WALTER RALEIGH		<i>Tenor</i>
THE EARL OF ESSEX		<i>Baritone</i>

A TAILOR	<i>Tenor</i>	} <i>Members of Chorus</i>
A BAKER	<i>Tenor</i>	
A TINKER	<i>Baritone</i>	
* { A BUTCHER } { LONG TOM }	<i>Bass</i>	

CHORUS OF LORDS, LADIES, TOWNSFOLK, SOLDIERS, &c.

**These parts may be taken by the same Vocalist.*

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PRINCIPALS AND CHORUS.

MERRIE ENGLAND.

INTRODUCTION.

Allegro con spirito. (♩ = 112)

PIANO.

fff Tutti

Musical score for Piano introduction, measures 1-8. The score is in G major and 2/4 time. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The dynamic is *fff* Tutti. The piece concludes with a *sf* (sforzando) and *Silent.* (silence) marking.

Allegro moderato. ♩ = 104.

Strings

Musical score for Strings and Timpani introduction, measures 1-8. The score is in G major and 6/8 time. The strings play a rhythmic pattern of eighth notes, while the timpani (Timp.) plays a pattern of eighth notes. The dynamic is *mf* (mezzo-forte). The strings part is marked *p* (piano).

Musical score for Piano introduction, measures 9-16. The score continues the piano part from the first system, maintaining the same rhythmic and melodic patterns.

Oboe

Musical score for Oboe introduction, measures 1-8. The score is in G major and 2/4 time. The oboe part is marked *f* (forte) and *p* (piano). The piano accompaniment is marked *f* and *p*. The score includes dynamic markings and accents.

Musical score system 1, featuring piano accompaniment. The system includes a treble clef staff with a *V* marking and a bass clef staff. The key signature is one sharp (F#). The music begins with a *f* dynamic. The bass line contains several *ped.* markings, some with asterisks. A hairpin crescendo leads to a *pp delicato.* dynamic marking.

Musical score system 2, featuring piano accompaniment. The system includes a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music begins with a *ff* dynamic. The word **Tutti** is written above the treble staff.

Musical score system 3, featuring piano accompaniment. The system includes a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music begins with a *f p* dynamic. Above the treble staff, the instruments **Ob.** and **Cl.** are indicated, along with a **D** marking. The system concludes with a *f p* dynamic.

Musical score system 4, featuring piano accompaniment. The system includes a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music begins with a *f p* dynamic. A first ending bracket labeled **1** is present at the end of the system.

Musical score system 5, featuring piano accompaniment. The system includes a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music begins with a *p* dynamic. A second ending bracket labeled **2** is present, with *rit* and *a tempo.* markings. The system concludes with a *p* dynamic. The bass line contains several *ped.* markings, some with asterisks.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with chords and single notes. Dynamics include *f*, *p*, and *f*. There are asterisks and decorative flourishes below the staff.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with a **F** *delicato* marking. Dynamics include *p*, *f*, and *ppp*. The left hand has a bass line with chords. There are asterisks and decorative flourishes below the staff.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a **Tutti** marking. Dynamics include *f* and *accel.*. The left hand has a bass line with chords. There are asterisks and decorative flourishes below the staff.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a *ff* *trem.* marking. The left hand has a bass line with chords. There are asterisks and decorative flourishes below the staff.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a **Prestissimo** marking and a tempo of $\text{♩} = 200$. The left hand has a bass line with chords and a *ff* *Tamb.* marking. There are asterisks and decorative flourishes below the staff.

Str. & W. Wind.
JIG.

First system of musical notation for strings and woodwinds. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings *f* and *p* are present. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff is for Oboe (Ob.) and the lower staff is for Horns. The Oboe part has a dynamic marking *ff*. The Horns part has a dynamic marking *f* and the instruction "Horns sustain". The music continues with the same rhythmic pattern as the first system.

Third system of musical notation. The upper staff is for Clarinet (Cl.) and the lower staff is for strings. The Clarinet part has a dynamic marking *f*. The strings part has a dynamic marking *p*. The music continues with the same rhythmic pattern.

Fourth system of musical notation. The upper staff is for Oboe (Ob.) and the lower staff is for Clarinet (Cl.). Both parts have dynamic markings *f* and *p*. The music continues with the same rhythmic pattern.

Fifth system of musical notation. The upper staff is for Piccolo (Picc.) and the lower staff is for strings. The Piccolo part has a dynamic marking *f*. The strings part has a dynamic marking *ff* and the instruction "Tutti". The music continues with the same rhythmic pattern.

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

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

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

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

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

Segue N° 1.

No 1.

OPENING CHORUS.

Str. W. W. & Horns

Allegro vivace. ♩ = 132.

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 music begins with a piano (*p*) dynamic marking. The melody in the upper staff is characterized by eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system of musical notation continues the piece. It features a crescendo (*cresc.*) marking. The upper staff shows a melodic line with eighth notes, and the lower staff has a more active accompaniment with eighth notes and some rests.

The third system of musical notation includes a fortissimo (*F1.*) marking. The upper staff has a melodic line with eighth notes, and the lower staff features a more complex accompaniment with eighth notes and rests.

The fourth system of musical notation continues with a fortissimo (*f*) marking. The upper staff has a melodic line with eighth notes, and the lower staff features a more complex accompaniment with eighth notes and rests.

The fifth system of musical notation concludes the opening chorus with a *Tutti* marking. The upper staff has a melodic line with eighth notes, and the lower staff features a more complex accompaniment with eighth notes and rests.

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of a melodic line in the treble and a harmonic accompaniment in the bass. There are three asterisks (*) placed below the bass line at the end of the first, second, and fourth measures.

Piano accompaniment for the second system, continuing the melodic and harmonic lines from the first system. It also features three asterisks (*) below the bass line at the end of the first, third, and fifth measures.

B CHORUS.

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

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

pizz.

ff L.H.

The chorus section includes vocal lines for girls and men, and piano accompaniment. The piano part features a 'pizz.' (pizzicato) instruction and a 'ff' (fortissimo) dynamic marking for the left hand (L.H.).

CHORUS.

down a, Sing a down, a

down a, Sing a down, a

Tutti L.H.

The second part of the chorus section continues the vocal lines and piano accompaniment. It includes a 'Tutti' instruction for the left hand (L.H.) and features a more active piano accompaniment.

CHORUS.

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

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

Cl.

Detailed description: This system contains the first two systems of music. The top system has two vocal staves (treble and bass clef) with lyrics 'down, a down a, Sing a down, a down a.' and a piano accompaniment (treble and bass clef). The second system continues the vocal lines and piano accompaniment, with a 'Cl.' marking above the piano part.

CHORUS.

MEN.

Who comes this way?

Detailed description: This system contains the third and fourth systems of music. The top system has two vocal staves (treble and bass clef) with lyrics 'Who comes this way?' and a piano accompaniment (treble and bass clef). The 'MEN.' marking is above the vocal lines. The piano part includes a 'p' (piano) dynamic marking.

CHORUS.

The May Queen comes,

The May Queen comes,

Not too fast.

Tutti

Timp.

Detailed description: This system contains the fifth and sixth systems of music. The top system has two vocal staves (treble and bass clef) with lyrics 'The May Queen comes,' and a piano accompaniment (treble and bass clef). The tempo marking 'Not too fast.' is above the piano part. The second system continues the vocal lines and piano accompaniment, with a 'Tutti' marking above the piano part. The piano part includes a 'Timp.' (timpani) marking.

CHORUS.

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

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

The first chorus system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a B-flat major key signature. The piano accompaniment features a steady bass line and chords in the right hand. There are asterisks and a 'Ped.' marking under the piano accompaniment.

CHORUS.

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

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

The second chorus system continues the vocal and piano parts. The vocal lines have a melodic line with some grace notes. The piano accompaniment includes a 'Ped.' marking and several asterisks.

CHORUS.

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

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

Picc.

The third chorus system concludes the vocal and piano parts. The piano accompaniment includes a 'Picc.' (pizzicato) marking. There are asterisks and a 'Ped.' marking under the piano accompaniment.

Animato.

p
Tamb.

Brass

CHORUS.

mf **MEN.**

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

pizz. **Fl.**

CHORUS.

p
Of ro - ses

Trumpets **Cl.** **Str.**

p dolce.

Horns **Fag.** *

red ——— We'll make a crown

CHORUS.

white and of ro - ses red, We'll make ——— a crown for the

CHORUS.

May Queen's head, For the May Queen's head.

p

Of ro - ses

F1.

CHORUS.

Of ro - ses white and ro - ses red, The flow'r's of

white and ro - ses red, The flow'r's of

Brass

CHORUS.

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

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

CHORUS.

And who shall guard the crown of the Queen o'

pizz.

p

CHORUS.

May?

Fl.

Trumpets Cl.

CHORUS.

MEN. bred, — Who wear her

Two men of Wind - sor born. and bred, Who wear — her

Str.

Two men of Wind - sor born. and bred, Who wear — her

Str.

CHORUS.

bad - ges of white and red, The flow'rs of Mer-rie Mer-rie Eng - -

bad - ges of white and red, The flow'rs of Mer-rie Mer-rie Eng - -

Brass.

bad - ges of white and red, The flow'rs of Mer-rie Mer-rie Eng - -

bad - ges of white and red, The flow'rs of Mer-rie Mer-rie Eng - -

Brass.

CHORUS.

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

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

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

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

CHORUS.

F

Eng - land!

Eng - land!

Fl. Cl.

f

Timp.

This system contains the first vocal entry of the chorus. The vocal parts (Soprano and Bass) sing "Eng - land!". The instrumental parts include Flute and Clarinet with a melodic line, and Timpani with a rhythmic accompaniment. A dynamic marking of **f** is present. A fermata is placed over the first vocal phrase.

CHORUS.

GIRLS.

The

MEN.

f

Brass

The May Queen comes!

This system shows the vocal entry for the Girls and Men. The Girls sing "The" and the Men sing "The May Queen comes!". The brass instruments provide a rhythmic accompaniment. A dynamic marking of **f** is present.

CHORUS.

May Queen comes!

rall.

Ah!

Ah!

rall.

This system contains the second vocal entry of the chorus. The vocal parts sing "May Queen comes!" followed by "Ah!". The instrumental parts continue with a melodic line and accompaniment. A *rall.* (rallentando) marking is present.

CHORUS.

ff a tempo.

The May Queen comes! let her path be spread With

ff.

The May Queen comes! let her path be spread With

Tutti
f a tempo. moderato

* *Ad.* * *Ad.*

CHORUS.

ro - ses white And with ro - ses red, — O, let her path be

ro - ses white And with ro - ses red, — O, let her path be

* *Ad.* *

CHORUS.

spread With the flow'rs of Mer - rie Eng - land, — of Mer - rie Eng - -

spread With the flow'rs of Mer - rie Eng - land, — of Mer - rie Eng - -

* *Ad.* * *Ad.* *

CHORUS.

G

- land! *TEN⁵* *mf*

- land! — O, let her path with flow'rs be spread, With ro - ses white and **Picc.**

ten. *mf* *ten.*

CHORUS.

Of Eng - land, of Eng - land, The flow'rs of Mer-rie Eng - land, With

ro - ses red Of Eng - land, of Eng - land, The flow'rs of Mer-rie. Eng - land, With

CHORUS.

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

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

ff.

Tutti

cresc.

CHORUS.

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

Timp. * Cres. * Cres.

H Molto allegro.

CHORUS.

Mer - rie Eng - - land!
 Mer - rie Eng - - land!

Molto allegro. accel.

CHORUS.

* Cres. * Cres.

Segue

Nº 2.

SONG.- (Jill) and CHORUS.

"OH! WHERE THE DEER DO LIE!"

Allegro. ♩=104.

Musical score for the piano introduction. It consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked "Allegro. ♩=104." The introduction features chords in the left hand and arpeggiated figures in the right hand. Dynamics include *f* (forte) and *rall.* (rallentando). Performance markings include "Tutti" and "Str." (string).

Meno mosso. ♩=96.

Musical score for the first line of the song. It features a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "Meno mosso. ♩=96." The vocal line is for "JILL." and the lyrics are "Oh! where the Deer do lie There dwell I,". The piano accompaniment includes parts for Flute (marked "Fl. (trem.)") and Clarinet (marked "Cl."). Dynamics include *p* (piano).

Musical score for the second line of the song. It features a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line has lyrics "Far in the for-est shade, Down in a dap-pled glade, Ah! where the Deer do lie,". The piano accompaniment continues with chords and arpeggiated figures.

Allegro.

— There dwell I. — Oh! what a life, Throw her a bone,

accel. *f* *p*

Brass

rit. *p* **A**

No-bo-dy's wife, Ah! Jill— all— a — lone!

ff Allegro.

CHORUS. Oh! what a life, Oh! what a life,

Str. *rit.* *pp* *accel.* *ff*

p rall. **Allegro agitato.**

Jill,— all— a — lone,

pp

CHORUS. Throw her a bone, No-bo-dy's wife, Jill,— Jill.—

Throw her a bone, No-bo-dy's wife, Jill,— Jill.—

rall. *pp* *fff* **Allegro agitato.**

Cymbal

Meno mosso. C1.

JILL. **B**

pizz. *ff* *pizz.* *Str. trem.* *sf* *p* *pp*

Where Herne the Hun-ter rides

Jill a - bides; I hear the ghost-ly sounds, Herne's Phan-tom horn and hounds, Where

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

accel.

Allegro.

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

sf *p*

rit. Ah! Jill, all a - lone. **C** *accel.*

rit. *p* *accel.* Brass.

Allegro.

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

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

Meno mosso. **JILL. F1.**

Str. But when the morn - ing breaks And a - wakes all o - ther for - est

sf *pp*

Cl. *animato*

things, — Jill, too, a - wakes, — a -

(Beat 6.)

rit. **D** *f largamente*

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

rit.

f colla voce ²

(Beat 2.)

p accel.

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

p accel.

f

largamente
ff rall. *molto* **Presto.**

Jill all a - lone.

ff rall. *molto* **Presto.**

Jill all a - lone.

ff rall. *molto* **Presto.**

Jill all a - lone.

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

ff *rall.* *molto* *sf sf sf*

CHORUS.

No. 3.

SONG.- (Raleigh) and CHORUS.

"THAT EVERY JACK"

(BAND PARTS in B \flat)

Allegro spiritoso. $\text{♩} = 108$.

ENCORE. **Tutti**

f *pizz.* *rall.* *pizz.*

RALEIGH.

1. That ev - - - 'ry Jack should have a Jill Dame
2. Jack - - - will lay you on the ground If

sf a tempo *p* *pizz.*

Na - ture al - ways meant, sirs; But
you stay long to - geth - er; For

CHORUS.

Dame Na - ture al - ways meant, sirs;
If you stay long to - geth - er;

Dame Na - ture al - ways meant, sirs;
If you stay long to - geth - er;

p. *p.* *arco* *ten. pp*

♩ S. Drum. *

where's _____ the gill can hope to fill This Jack to his con-
 I'll _____ be bound, tho' fat and round, He is_ as tough as

pizz.

- tent, sirs?
 lea - ther! _____ Since three _____
 And who _____

p

Black Jack to his con - tent, sirs.
 He is as tough as lea - ther.

Black Jack to his con - tent, sirs.
 He is as tough as lea - ther.

p

arco

ten. pp

Brass

S. Drum.

— or four of gills, or more, Do make his pro-per mea-sure; Give
 — so wills to steal his Jills Will find it is a tus - sle, Till

pp

Jack his mead And Jack in-deed, Will bub-ble high, Will
 on his back he's laid by Jack, For Jack's a man, For

Fl.

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

p accel. e cresc.

Will bub-ble high, will
 For Jack's a man, for

Will bub-ble high, will
 For Jack's a man, for

Timp.

Ah!
 Ah!

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

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

sf

B

rall. *a tempo*

Then here's a lack Of care that kills, When ev-'ry Jack Hath
 But here's a lack Of care that kills, When ev-'ry Jack Hath

Brass *rall.* *a tempo* *f* *pp*

all his gills Of what he wills, Or mead, or sack, For they're the Jills For
 all his gills Of what he wills, Or mead, or sack, For they're the Jills For

Fag. *sf*

fat Black Jack!
 fat Black Jack!

Then here's a lack of care that kills, When
 But here's a lack of care that kills, When

Then here's a lack of care that kills, When
 . But here's a lack of care that kills, When

Tutti

C

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

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

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

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

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

1.

Jack.

Jack.

Jack.

f

6

2.

2. Now Jack — for fat Black

Jack For they're the jills for fat Black

Jack For they're the jills for fat Black

pizz.

sf *rall.*

f

pizz.

Jack.

Jack.

Jack.

accel.

accel.

Tutti

Nº 4.

QUINTET.

“LOVE IS MEANT TO MAKE US GLAD.”

(BAND PARTS in F.)

(Not too fast.)
Allegretto grazioso. ♩=96.

Str.
Cl. sus.)
p

Not too fast.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

L.T. *mf*
 hey— ho! **Ob.** Let's be wise—

Hrn.

B. *f* Ah! *p* Let's be wise, Let's be wise, Oh

J. *f* Ah! *p* Let's be wise, Let's be wise, Oh

R. *f* Heave no sighs But glad-ly greet him! *p* Let's be wise, Let's be wise, Oh

ES. *f* Heave no sighs But glad-ly greet him! *p* Let's be wise, Let's be wise, Oh

L.T. *f* Heave no sighs But glad-ly greet him! *p* Let's be wise, Let's be wise, Oh

f *p*

B. *A animato* Love is meant to make us glad, is meant to make us glad!

J. Love is meant to make us glad, to make us glad!

R. Love is meant to make us glad, to make us glad!

ES. Love is meant to make us glad, is meant to make us glad!

L.T. Love is meant to make us glad, to make us glad! *W.W. animato*

W.W. animato

Timp.

B. *f* And say to him "Good day" to him, He'll treat us as we *p*

J. *f* And say to him "Good day" to him, He'll treat us as we *p*

F. *f* And say to him "Good day" to him, He'll treat us as we *p*

ES. *f* And say to him "Good day" to *p*

I.T. *f* And say to him "Good day" to *p*

B. treat him! *mf* With a hey, jol-ly, jol-ly, hey,

J. treat him! He'll treat us as we treat him!

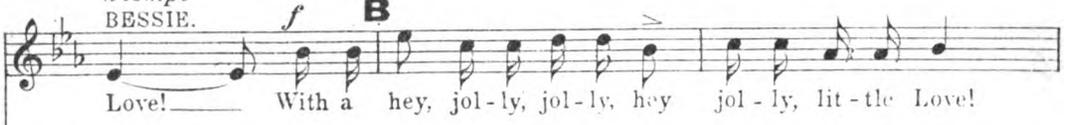
R. treat him! *mf* With a hey, jol-ly jol-ly, hey,

ES. him!

I.T. him! He'll treat us as we treat him!

a tempo
BESSIE.

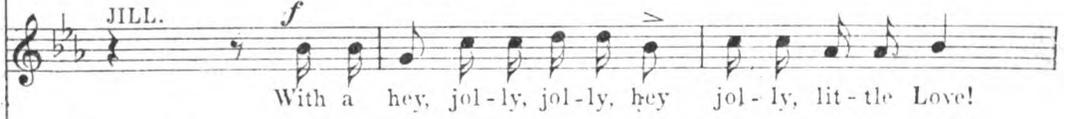
f **B**



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

JILL.

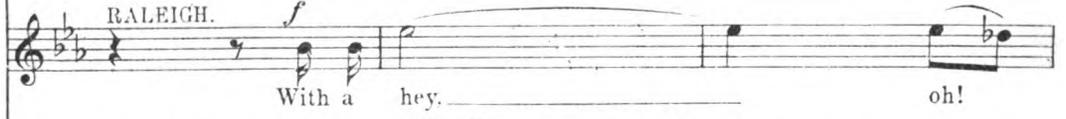
f



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

RALEIGH.

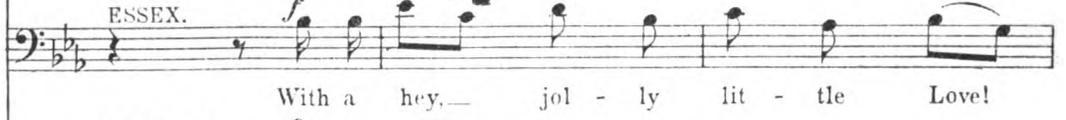
f



With a hey, oh!

ESSEX.

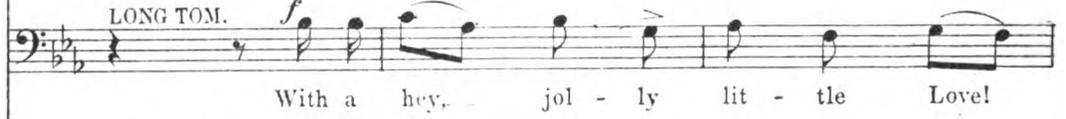
f



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

LONG TOM.

f



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

a tempo



f pizz.

W. W.

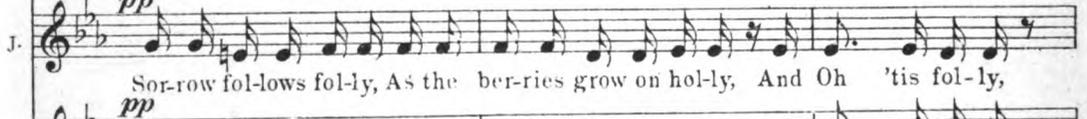
pp

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



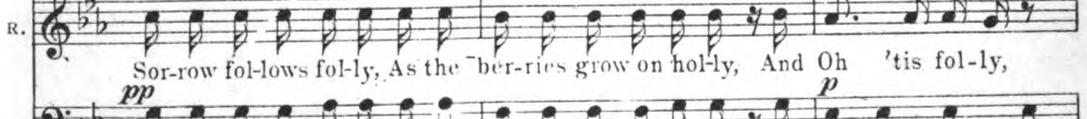
pp

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



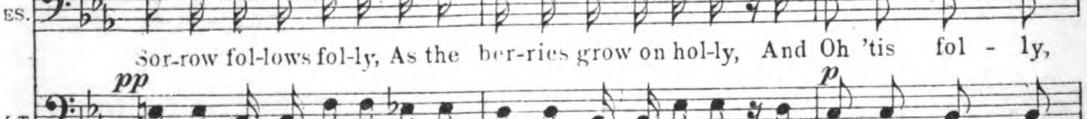
pp

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



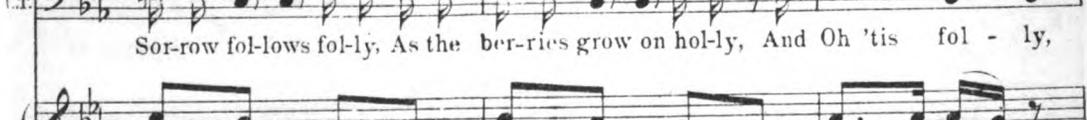
pp

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



pp

L.T. Sor-row fol-lows fol-ly, As the ber-ries grow on hol-ly, And Oh 'tis fol-ly,



pp



rit.

B. Oh! 'tis fol - ly! And Oh! 'tis fol - ly, To be a fraid of

J. Oh! 'tis fol - ly! And Oh! 'tis fol - ly, To be a - fraid of

R. Oh! 'tis fol - ly! And Oh! 'tis fol - ly, To be a - fraid of

ES. fol - ly, fol - ly! Oh! 'tis fol - ly, To be a - fraid of

L.T. fol - ly, fol - ly! Oh! 'tis fol - ly, To be a - fraid of

rit.

C ENCORE
a tempo

B. Love! —

J. Love! —

R. Love! —

ES. Love! —

L.T. Love! —

p a tempo

p Love is but a but-ter-fly *pp* Hey! jol-ly, jol-ly hey,
p Love is but a but-ter-fly *pp* Hey! ho!
p Love is but a but-ter-fly *pp* Hey! jol-ly, jol-ly hey,
p Love is but a but-ter-fly *pp* Hey! ho!
p Love is but a but-ter-fly *pp* Hey! ho!

Fl.
p *pp*
 pizz.

mf What is there to match it? Will you watch it - flut-ter by? Oh! fol-ly fol-ly, oh, *pp*
mf Hey - ho! Will you watch it flut-ter by? Hey! ho! *pp*
mf What is there to match it? Will you watch it - flut-ter by? Oh! fol-ly fol-ly, oh, *pp*
mf Hey - ho! Will you watch it flut-ter by? Hey! ho! *pp*
mf Hey - ho! Will you watch it flut-ter by? Hey! ho! *pp*

mf *pp*

B. fol-ly not to catch it! Try to keep it when you've caught it!

J. Hey! ho! Try to keep it when you've caught it!

R. fol-ly not to catch it!

ES. Hey! ho! Try to keep it when you've caught it!

L.T. Hey! ho! Try to keep it when you've caught it!

Ob.

Horn

B. Ah! Where-fore weep: Where-fore weep: Oh

J. Ah! Where-fore weep: Where-fore weep: Oh

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

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

L.T. Where-fore weep: If you have sought it, Where-fore weep: Where-fore weep: Oh

A (2nd Verse.)
animato

B. Love is meant to make us glad,- is meant to—make us glad!

J. Love is meant to make us glad,- to make us glad!

R. Love is meant to make us glad,- to make us — glad!

ES. Love is meant to make us glad,- is meant to—make us glad!

L.T. Love is meant to make us glad,- to make us glad!

W.W.
animato
Timp.

B. *f.* To sigh for it, and *pp* die for it, Oh, wis - dom ne-ver

J. *f.* To sigh for it, and *pp* die for it, Oh, wis - dom ne-ver

R. *f.* To sigh for it, and *pp* die for it, Oh, wis - dom ne-ver

ES. *f.* To sigh for it, and *pp* die for

L.T. *f.* To sigh for it, and *pp* die for

B. taught it! With a hey jol-ly jol-ly hey,

J. taught it! *mf* Oh, wis-dom ne-ver taught it!

R. taught it! With a hey jol-ly jol-ly hey,

ES. it-

L.T. it- *mf* Oh, wis-dom ne-ver taught it!

B. jol-ly lit-tle Love! Hey! lit-tle Love, *f* *a tempo* With a hey!

J. Hey! *f* With a hey!

R. jol-ly lit-tle Love! Hey! lit-tle Love, *f* *p* With a hey! jol-ly, jol-ly, hey,

ES. Hey! *f* *p* With a hey!

L.T. Hey! *f* *p* With a hey!

Fl. & Cl.

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

B.

J.

R.

ES.

L.T.

B.

J.

R.

ES.

L.T.

a tempo **B (2nd Verse.)**

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

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

R. Love! With a hey, ho!

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

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

a tempo **pizz.** *mf*

W. W.

ppp

B. Sorrow follows fol-ly, as the ber-ries grow on hol-ly, And oh, 'tis fol-ly

J. Sorrow follows fol-ly, as the ber-ries grow on hol-ly, And oh, 'tis fol-ly

R. Sorrow follows fol-ly, as the ber-ries grow on hol-ly, And oh, 'tis fol-ly

ES. Sorrow follows fol-ly, as the ber-ries grow on hol-ly, And oh, 'tis fol - ly

L.T. Sorrow follows fol-ly, as the ber-ries grow on hol-ly, And oh, 'tis fol - ly

ppp

Broader.

Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To run a - way from

Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To run a - way from

Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To run a - way from

Oh, 'tis fol - ly, Oh, 'tis fol - ly, To run a - way from

Oh, 'tis fol ly, Oh, 'tis fol - ly, To run a - way from

Broader.

pp *rall.*

C (2nd Verse)
a tempo

Love! — 'Tis fol - ly To run a - way from Love!

Love! — a - way from Love!

accel. *f*

a tempo *pp delicato*

rall. **D** *a tempo*

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

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

No. 5.

BALLAD.- (Bessie.)

"SHE HAD A LETTER FROM HER LOVE"

(BAND PARTS in B Minor.)

Allegretto semplice. ♩ = 112.

pizz. & Fl. *Cl.*
mf *p*

BESSIE.

She had a let - ter from her love And on her heart she
lost the let - ter from her love Or some - bo - dy did

pp arco (sus.)

A

laid it! 'Twas all in rhyme and Fa - ther Time She vow'd could ne - ver
steal it! And oh! the smart in her poor heart, She vow'd that nought could

pp
fade it. Ah! Ah
heal it. Ah! Ah

pp

Ob. & Cl.

rit.

me! Ah me! A lov_ers vow; She knoweth bet_ter
 me! Ah me! A lov_ers vow; She knoweth bet_ter

ENCORE

now. She
 now.

B
a tempo

Cl.

mf *p*

2.

She found the let_ter from her love When she had sore_ly

animato

Fag. & Horn.

miss'd it; Des_ pite the stain of mud and rain She fond_led it, and

p

p

C *f* *meno mosso.* *pp*

kiss'd it. Ah! Ah

rit.

me! Ah me! a lov_ers' vow! She know_eth

f **Cl.**

p *f* **D**

bet_ter_ now, Ah!

W. W. & Hrn. *accel.* *rall.*

pp *rall.*

She know_eth bet_ter_ now.

Str. *pp* *colla voce* *ppp*

No. 6.

SONG: (Essex) and CHORUS.

"THE YEOMEN OF ENGLAND"

Allegro marziale. $\text{♩} = 138.$
Tutti

S. Drum Solo

ESSEX.

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

Str.
S. D. Brass.

Horns (sus.)

animato **Cl.**

The freemen were the Yeomen, the freemen of Eng-land! Stout were the

Str.
p *sempre staccato*

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

ho- nour of Eng-land, A And

S. D.

mf

Brass

sf

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

pp

Str. & Brass stacc.

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

W. W.

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

Brass

allargando

f

S. D.

B

CHORUS.

CHORUS.

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

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

Tutti

ff

simile

ten.

CHORUS.

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

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

ten.

ESSEX and CHORUS unis.

CHORUS.

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

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

ff

ff

ENCORE.

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

animato

Str

mf

C ESSEX.

Where are the Yeo-men the

Trumpets

f

S. D. roll

Meno mosso.

Yeo-men of Eng-land? In homestead and in

Str.

S. D. Brass

p

Animato.

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

sempre staccato

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

Eng-land! **D** And Na-tions to

S. D.
mf *sf* *pp*

Brass **Str. & Brass stacc.**

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

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

W. W.

allargando *accel.*

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

allargando *accel.*

Brass

rall. **E**

they, - shall they e - ver thrive! _____

ff And Na - tions to

ff And Na - tions to

Tutti

rall. *f* *a tempo* *ff* *ff*

simile

CHORUS.

CHORUS.

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

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

ten.

CHORUS.

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

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

ESSEX with CHORUS.

rall.

CHORUS.

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

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

ff *molto rall.*

CHORUS.

thrive, ——— Shall they e - ver thrive!

thrive, ——— Shall they e - ver thrive!

Largamente.

Tpts.

ff *molto rall.*

No. 7.

DUET.— (Bessie and Raleigh)

“COME TO ARCADIE”

Allegro con brio. $\text{♩} = 104.$

Str. & W. W.

RALEIGH.
leggiero

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

p *pp*

Horn (sus.) Fl.

R. Pan, the god of o-pen coun-try, Oh, his tunes are

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

Cl.

R. soul may meet one. — Ah! — "Nature made the coun-try side,

R. — — — — — And man did make the ci-ty" (Beat 4)

pp *arco* *rall. molto*

pizz. *ca.*

B *meno mosso* *accel.* (Beat 2) *Tempo I*

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

pp *meno mosso* *accel.* *Tempo I*

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

rall. **BESSIE.** **(Beat 4)** *f allargando* *accel.* **(Beat 2)** *mf a tempo*

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

rall. **RALEIGH.** *f allargando* *accel.* *mf a tempo*

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

Fl. & Cl.

rall. *f allargando* *accel.* *mf a tempo*

B. hap-py Co-ry-don! Ah! _____ Learn to - ge - ther

R. hap-py Co-ry-don! Learn to - ge - ther, if you can, _____ the tunes of

crusc.

I. if you can, _____ Tra la, la, la, la, la, la, Come_

R. Pi - per Pan! _____ Come

pizz. arco

Brass *

ENCORE
a tempo

rit.
B. — to Ar - ca - die!

rit.
R. — to Ar - ca - die!

rit. *pa tempo*

C BESSIE.
leggiero

When a maid doth love a man, She will hear the Pipe of Pan,—

p

B. Pan will call her, call her, call her,—

Fl.
pp

— With a mag - ic dit - ty! Bet - ter far a coun - try cot - tage

Ob.

Cl.

8.  *mf*

If your true love share your pot-tage — Ah! —

11.  *p*

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

D *pizz.*

14.  *arco* *rall. molto* *pp*

pi-ty! (Beat 4) Come, come to Ar-ca-die! I'll be Phyllis, (Beat 2)

Meno mosso. accel. Tempo I.

15. 

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

(Beat 4)

BESSIE. *rall.* *f allargando* *accel.*
 Pi - per Pan! Come come to Ar - ca - die!

rall. *f allargando* *accel.*
 RALEIGH. Ah! Come come to Ar - ca - die!

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

(Beat 2)

Tempo I^o

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

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

mf
 Tempo I^o

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

— The tunes of Pi - per Pan, —

Brass *

E *animato*

B. la, Come— to Ar—ca—die!

R. Come— to Ar—ca—die! Come— to Ar—ca—die! Hap—py

pizz. *arco* *animato* *p*

W.W. & Hrn.

Fl.

Tra la, la, la, la, la, Tra la, la, la, la, la,

maid and man, Come— to Ar—ca—

B. la, Tra la, Tra la, la, la, la, la,

R. —die! Hap—py maid and man, Come,

Cl.

I. *Cl.*
 la, la, la, la, la, Tra la,
 to Ar - ca - -

B.
 la, Tra la,
 - die! Hap - py maid and man,

F *rit.*
 la, Come to Ar - ca - die!
 — Come to Ar - ca - die!

mf *rit.* *p*
Brass p

NO. 8.

ENTRANCE of QUEEN ELIZABETH.

Allegro alla Marcia. ♩ = 116.

Tutti

First system of the piano introduction. It consists of two staves (treble and bass clef). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first measure has a dynamic marking of *mf*. The melody in the right hand features triplets and sextuplets. The bass line provides a steady accompaniment.

Second system of the piano introduction. It continues the two-staff format. The right hand features a *cresc.* (crescendo) leading to a *molto* section. The music includes sextuplets and triplets. The system ends with a double bar line and an asterisk.

CHORUS.

First system of the chorus. It features a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef. The lyrics are: "Long live E - liz - a - beth! Sing with u - ni - ted breath,". The piano accompaniment is in a grand staff (treble and bass clef) with a dynamic marking of *ff*. The system ends with a double bar line and an asterisk.

Second system of the piano accompaniment for the chorus. It continues the grand staff format with a dynamic marking of *ff*. The music consists of chords and moving lines in both hands. The system ends with a double bar line and an asterisk.

CHORUS.

Second system of the chorus. The vocal line continues with the lyrics: "- beth — And Mer-rie Eng - land." and "God save E - liz - a - beth, And Eng-land, Mer-rie Eng - land." The piano accompaniment continues with a dynamic marking of *ff*. The system ends with a double bar line and an asterisk.

Third system of the piano accompaniment for the chorus. It continues the grand staff format with a dynamic marking of *ff*. The music concludes with a final cadence. The system ends with a double bar line and an asterisk.

CHORUS.

May hea-ven pros-per her, May hea-ven fos-ter her. Saint
 May hea-ven pros - per her, May hea - ven fos - ter her. Saint

Eng - land, — And Eng - land's Queen Bess.

CHORUS.

George for mer-rie Eng - land, And Eng - land's Queen Bess Queen
 George for mer-rie Eng - land, And Eng - land's Queen Bess Queen

Tpts. ³

CHORUS.

Bess, Queen Bess! — May
 Bess, Queen Bess! — May

p

D

CHORUS.

Hea - ven pros - per her, May Hea - ven fos - ter her, Saint

Hea - ven pros - per her, May Hea - ven fos - ter her, Saint

p

W.W. & Horns.

CHORUS.

George for mer-rie Eng - land And Eng - land's Queen

George for mer-rie Eng - land And Eng - land's Queen

CHORUS.

Bess, And Eng - land's Queen Bess! May Hea-ven pros - per her, May hea-ven

Bess, And Eng - land's Queen Bess! May Hea-ven pros - per her, May hea-ven

Triang. * * *

CHORUS.

fos - ter her. Saint George for mer - rie Eng - land and

fos - ter her. Saint George for mer - rie Eng - land and

CHORUS.

England's Queen! May Heav'n, may Hea - ven pros - per her. Long live E -

England's Queen! May Heav'n, may Hea - ven pros - per her.

E *f*

CHORUS.

- liz - a - beth, E - liz - - a - beth

Long live E -

CHORUS.

- liz - a - beth, Long live E -

CHORUS.

F *Maestoso.*

Long live E - liz-a-beth! Loy - al and

rall.

- liz - a-beth! Long live E - liz-a-beth! Loy - al and

rit.

ff **Maestoso.**

Tutti

CHORUS.

true till death, — un-to her English Queen — shall Eng-land be. —

true till death, — un-to her English Queen — shall Eng-land be. —

CHORUS.

Held high, thy sceptre is O - ver thine en-e-mies E -

Held high, thy sceptre is O - ver thine en - e-mies E -

Eng-land. — And **G** *animato* *crese.*

- liz - a-beth for Eng - land, And Eng - land for thee — E -

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

Più vivo.

crese.

mf. *

CHORUS.

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

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

mf

CHORUS.

- land for thee!

- land for thee!

ff

ff

accl.

molto

H Tempo di Minuetto. (Not too fast.)

Horns

Cl.

sf

ten.

p

pizz.

Fl.

tr.

rall.

Segue

No. 9. SONG (Elizabeth.) with CHORUS.

(Chorus sit during this number.)

Moderato. (Not too fast) ELIZABETH.
tranquillo

Str. & Cl. O peace-ful Eng-land,
92. *tranquillo*

p *pp*

Horn (sus.)

While I my watch am keep-ing, Thou, like Mi - ner - va

CHORUS.
pp

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

Wea-ry of war, art sleep-ing.

pp

W. W.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features three systems of staves. The first system includes a vocal line for Elizabeth and a piano accompaniment. The second system continues the vocal and piano parts. The third system introduces a chorus part, with the piano accompaniment continuing. Dynamics include *p* (piano), *pp* (pianissimo), and *pp* (pianissimo) for the chorus. The score is signed 'W. W.' at the bottom.

ELIZABETH.

Sleep on a lit-tle while, And in thy slum-ber smile.

— While thou art sleep-ing I'll Be wake - ful, e-ver wake - ful —

Ah! — Sword and

rit. **K** *a tempo* ρ

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

e - ver hun - gry sea, — Howls round this — Isle. *p*

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

ENCORE.

p

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

tranquillo
pp

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

CHORUS.

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

pp No breast-plate now en-cum-ber. *animato* *mf*

W. W.

Grasp of thy sword and shield. Thou shalt a-

ff *Largamente*

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

K (2nd Verse)
p

Ah _____ Sword and

accel. *dim.* *rit.* *pp*

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

e-ver hun-gry sea, Howls round this Isle. *p*
O

L (2nd Verse)

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

pp **F1.**

pp

Sword and buckler by thy side, Rest on the shore of bat-tle-tide Which, like the

pp

Sword and buckler by thy side, Rest on the shore of bat-tle-tide Which, like the

pp

And. *

tranquillo pp dim.

ever hungry sea, Howls round this Isle! O sleep till she a-wakens thee, And

pp dim.

ever hungry sea, Howls round this Isle! O sleep till she a-wakens thee, And

pp dim.

ELIZ. *pp rit. ppp*

And in thy slum-ber, smile!

pp ppp

in thy slum-ber smile! And in thy slum-ber, smile!

pp ppp

in thy slum-ber smile! **Str. & W.W.** And in my slum-ber, smile!

mf pp rit. ppp

Voices only

No. 10.

FINALE-ACT I.

Allegro giocoso. ♩ = 116.

Str. & W. W.

f

p

Tamp.

BESSIE. *con anima.*

It is a tale of Rob - in Hood, of

Str.

pp con anima.

rall. *a tempo*

B. Tuck, and lit - tle John, And all of those who fol - lowed him With

rall. *a tempo*

B. his Maid Ma - ri - on, — With his Maid Ma - ri - on. For she,

Ob.

23017.

B. for she fol - lowed him, As

F1.

Tamb.

B. **A** *f* Love may fol - low thee, Be - neath the green-wood

f *p*

B. tree. Tho' for - tune frown, Thou'lt wear a crown A King may nev - er

B. see!

CHORUS.

f As Love may fol - low thee, Be - neath the green-wood tree Tho'

f As Love may fol - low, fol - low thee, Be

Tutti

Fl.
BESSIE. B

CHORUS

With a hey, Rob-in,
for-tune frown Thoult wear a crown A king may nev-er see!
-neath the green-wood, green-wood tree!

pizz.
p delicato.

B.

jol-ly, jol-ly Rob-in, Hey, Rob-in, jol-ly, jol-ly Rob-in, What tho' for-tune

rall.

Horn (sus.)

B.

wear a frown, With a hey, jol-ly, jol-ly, Rob-in! Hey,
With a hey, jol-ly, jol-ly Rob-in, Hey,
With a hey, jol-ly, jol-ly Rob-in, jol-ly, jol-ly

a tempo.
f

CHORUS.

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

f
a tempo.

CHORUS.

Rob-in jol-ly
 Rob-in jol-ly, jol-ly Rob-in hey! — ho, hey ho!
 Rob-in jol-ly Rob-in hey! ho, hey ho!

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

Tamb.

BESSIE.

Then

Cl.

p

C

B.

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

Str.

B.

rall. *a tempo.*

bid him fare! And bid all else fare - well, — And bid all else fare -

rall. *a tempo.*

accl.

B. *-well. If love fol-low him, If love fol-low fol-low fol-low*

Fl. & Cl.

p *accl.*

B. *him, If love fol - low*

Cl. Solo

f *p colla voce*

B. *a tempo* *him As*

p *If love fol - - low*

p *If love fol - - low*

Fl. *a tempo*

W.W. *L.H.*

D *f*

B. love may fol - low thee Be - neath the green-wood

CHORUS.
him
him

B. tree, Tho' for - tune frown Thou't wear a crown A King may nev - er

B. see!

CHORUS.
As love may fol - low thee, Be - neath the green-wood tree! Tho'
As love may fol - low, fol - low thee, Be -

Tutti

F1.
BESSIE.

B. *With a Hey, Ro-bin*

CHORUS.
for - tune frown, Thou't wear a crown A King may nev-er see!
-neath the green - wood green - wood tree!

p delicato.

B. *rall.*

jol-ly jol-ly Ro - bin Hey, Ro-bin, jol-ly jol-ly Ro-bin, What tho' for - tune

rall.

B. *a tempo.* *f*

wear a frown, With a hey, jol-ly, jol-ly Ro - bin,

CHORUS. *f*

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

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

a tempo

E animato.

B. *animato.*
 Ro-bin jol-ly Ro-bin, With a hey, — jol-ly Ro-bin,
animato.
 CHORUS. Ro-bin jol-ly jol-ly Ro-bin, With a hey, — jol-ly Ro-bin,
 Ro-bin jol-ly Ro-bin, *animato.*
 hey, jol-ly, jol-ly Ro-bin, With a hey, — jol-ly Ro-bin,
 W.W.

B. *ff unis.*
 jol-ly Ro-bin.
 CHORUS. jol-ly Ro-bin.
 jol-ly Ro-bin. With a hey, Ro-bin,
 ff
 Brass

CHORUS. *ff unis.*
 With a hey, Ro-bin, jol-ly, jol-ly Ro-bin hey! ho!
 jol-ly, jol-ly Ro-bin, hey, Ro-bin, jol-ly Ro-bin, hey! ho!
 Picc.

CHORUS.

hey ho!

hey ho!

Fl. & Cl.

dim.

sempre.

F. RECIT. ELIZABETH.

Would Queens could love as

rit.

p

pp

RECIT.

a tempo

ESSEX.

Mar-ion did! Heigh-ho! heigh-ho! Would I were Ro-bin

a tempo

f

Vio. I?

Cello

E. LONG TOM. (Sung by Essex)

Hood if that were so (Heigh-ho! heigh - ho!) Ma-dam, I ask a

p

Ob.

Horn

G

L.T. *fa - vour!* *Animato.* *Tutti* *I plead the*

Str.

L.T. *con espress.*
cause of a poor, sore-ly strick-en girl, Whom

L.T. *folk do call* *"Jill - all - a - lone."* *SOPRANO CHORUS.* *She is a*
Allegro vivace.

Brass.

CHORUS.
witch! *She is a witch!* *She is a witch!* *She is a*
(CONT.) *She is a witch!* *She is a*
unis. *She is a witch!* *She is a*
a witch!

CHORUS.

unis
 witch! She is a witch! a witch, a witch, a witch!
rall.

She is a witch! She is a witch! a witch, a witch, a witch!
rall.

CHORUS.

H a tempo
 Oh, she's a witch! Pick up a stone! Die in a ditch! —
ff a tempo
 Tutti

CHORUS.

ff largamente *a tempo.*
 Jill - all - a - lone! —
ff
 Jill - all - a - lone! —
largamente *a tempo.*
 Cymbal (with stick)

CHORUS.

Str.

Musical score for Chorus. It consists of two vocal staves (treble and bass clef) and a piano accompaniment. The piano part includes a string section (Str.) with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

RECIT.
ELIZABETH

Who speak a-gainst her?

Horn Moderato.

p *mf a tempo* **Fag.**

Timp. Solo

Musical score for Elizabeth's recitative. It features a vocal line and piano accompaniment. The piano part includes a Horn part with a melodic line and a Timp. Solo (Tympani Solo) part with a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked Moderato.

CONTRALTO CHORUS.

These four worthy

Fl. & Ob.

Musical score for Contralto Chorus. It features a vocal line and piano accompaniment. The piano part includes a Fl. & Ob. (Flute and Oboe) part with a melodic line. The key signature is one sharp (F#) and the time signature is 4/4.

CON.

cit-izens of Wind-sor town! _____

Allegro. ♩ = 138.

p

K

Musical score for Contralto Chorus. It features a vocal line and piano accompaniment. The piano part includes a Fl. & Ob. (Flute and Oboe) part with a melodic line. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked Allegro. ♩ = 138. The dynamic is marked *p* (piano). The section ends with a key signature change to C major, indicated by the letter **K**.

TAILOR
We're four men— of Wind-sor, — We're four - men— of

BAKER
We're four men— of Wind-sor, — We're four - men— of

TINKER
We're four men— of Wind-sor, — We're four - men— of

BUTCHER
We're four men— of Wind-sor, — We're four - men— of

Cello (sus.)

T.
Wind - sor, —

B.
Wind - sor, — A Ba-ker of Windsor,

TI.
Wind - sor, — A

BA.
Wind - sor, — A But-cher of Wind-sor,

Str.
p
sempre staccato.

T. *A Tai-lor of Windsor,*

B. *And good bread I bake!*

TI. *Tin-ker of Windsor, And*

BA. *And goodmeat I sell!*

F1.

T. *And good clothes I make! So we all ply a good trade in*

B. *So we all ply a good trade in*

TI. *my tin is good tin! So we all ply a good trade in*

BA. *So we all ply a good trade in*

T. Wind-sor town And cry— Who'll buy?—

B. Wind-sor town And cry— Who'll buy?—

TI. Wind-sor town Who'll buy?— Who'll

BA. Wind-sor town Who'll buy?— Who'll

Ob. & Cl. Fl.

T. Who'll buy? buy? buy? buy?— From the four men of

B. Who'll buy? buy? buy? buy?— From the four men of

TI. buy? Who'll buy? buy? buy? buy?— From the four men of

BA. buy? Who'll buy? buy? buy? buy?— From the four men of

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

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

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

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

LL

BUTCHER.

When you buy meat, try my meat. —

Cl. *pp* *delicato*

Horn (stopped)

BAKER. TINKER.

When you buy bread, try my bread. — When you

Ob. **Fag.**

TAILOR.

buv tin, try mv tin. _____ When you buy clothes, try

Fl. **Picc.**

my clothes. _____

CHORUS.

From the four men of Wind-sor

From the four men of Wind-sor

Trumpet

Brass

CHORUS.

town, From the four men of Wind - sor, The four men of Windsor all

town, From the four men of Wind - sor, The four men of Windsor all

W.W.

p

TA. _____

TA. _____

TI. _____

TU. _____ *pp* The-

CHORUS.
 ply a good trade, O the four men of Wind-sor all ply a good trade. O the
pp _____ *pp* _____ The

TA. _____ The

TA. *pp* > The Bak-er of Wind-sor,

TI. _____ The Tin-ker of Wind-sor,

TU. > Butch-er of Wind-sor,

CHORUS.
 Butch - er, Bak - - er, Tin - - ker,
 Butch - er, Bak - - er, Tin - - ker,

> Str. *pp* *sempre staccato*

Triang.

TA. Tai - lor of Windsor Butch - er, Bak - er,

BA. Butch - er, Bak - er,

TI. Butch - er, Bak - er,

BU. Butch - er, Bak - er,

CHORUS.
 Tai - - lor The Butch-er of Wind-sor, The Bak-er of Windsor, The
 Tai - - lor The Bak-er of Windsor,

TA. Tin - - ker, Tai - - lor,

BA. Tin - - ker, Tai - - lor, And

TI. Tin - - ker, Tai - - lor,

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

CHORUS.
 Tin-ker of Windsor, The Tai - lor of Wind-sor, And Butch - er
 The Tai - lor of Wind-sor, And Butch - er

TA. *And good clothes I make! And we*

BA. *good bread I bake! And we*

TI. *And my tin is good tin! And we*

BU. *ply a good trade And we*

CHORUS:
 Treble: *Bak - - er, Tin - - ker, Tai - - lor And*
 Bass: *Bak - - er, Tin - - ker, Tai - - lor And*

TA. *all ply a good trade in Wind - sor town. And cry*

BA. *all ply a good trade in Wind - sor town. And cry*

TI. *all ply a good trade in Wind - sor town. Who'll*

BU. *all ply a good trade in Wind - sor town. Who'll*

CHORUS:
 Treble: *all ply a good trade in Wind - sor town.*
 Bass: *all ply a good trade in Wind - sor town.*

TA. Who'll buy? — Who'll buy? buy?

BA. Who'll buy? — Who'll buy? buy?

TI. buy? — Who'll buy? Who'll buy? buy? buy?

BU. buy? — Who'll buy? Who'll buy? buy? buy?

CHORUS.

TA. buy? buy? — From the four men of Wind-sor town, From the

BA. buy? buy? — From the four men of Wind-sor town, From the

TI. buy? buy? — From the four men of Wind-sor town, From the

BU. buy? buy? — From the four men of Wind-sor town, From the

CHORUS.

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

Presto.

LA. four men of Wind - sor town. _____

BA. four men of Wind - sor town. _____

TI. four men of Wind - sor town. _____

BU. four men of Wind - sor town. _____

CHORUS. four men of Wind - sor town. _____

four men of Wind - sor town. _____

Str.
Presto.

f *accel.*

RECIT.

ELIZABETH.

a tempo

What say you girl? They say you are a witch!

Tutti Allegro molto.

Cl.

sf **RECIT.** *a tempo* *ff*

Cymb.

JILL. Recit.

A witch is wise, So

Horn

pp

Moderato.

if a witch, I do know more than they... But if I am a witch I know much

ppp

Str. **Fl.**

ppp

ad lib.

less, Be-cause I do not know I am a witch; But I do know what I do know!

W.W. (sus.)

resc.

a tempo **Allegretto con tenerezza. (Not too Slow.)**

J. *Now hark!* *I know that love is*

fa tempo **Str.** *p* *pp*

J. *far a-bove all o - ther pret - ty things, — And I do know That*

J. *be - ing so, 'Tis co - vet - ed by kings. — But love hath*

J. *wings, — And pass-eth by A King, some-times, For such as*

J. *pp*

I. I won-der why! I won-der why!

Ob. *pp*

Tri. *

Allegro agitato. SOPRANO CHORUS. *a tempo*

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

Str. *sf*

Brass

SOP

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

sf

SOP

which-craft! by witch - craft! ESSEX. She had this piece of

sf *sf* *f* *p*

Timp.

CS. *writ - ing Which I did find up - on her. per -*

W.W.

ES. *- haps_ it is a love charm, A thing of e - vil pur - pose!*

p

pizz. **arco**

ES. **Allargando..**

ff *dim.* *p*

ELIZABETH.

The verse is an a - cros - tic, And its in - i - tial let - ters Do make the name of

ppp

Allegro gicoso.

(with great animation.)

EL. "Bes-sie!" **Fl. & pizz.** And I do know the writ - ing!

pp *f p* *ppp*

ESSEX. ELIZABETH.
'Tis Sir Wal - ter Ra-leigh's. Yes! Yes!

EL. (to Raleigh.)
Is it not thy writ - ing, and *my* name that is writ - ten?

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

Str. *sf pp*

Agitato.

her, to her _____ for whom I wrote it.

CHORUS.

Bes-sie Throck-
Bes-sie Throck-
Allegro molto.

f *colla voce*

Brass

-mor - ton! Bes-sie Throck-mor - - ton!

-mor - ton! Bes-sie Throck-mor - - ton!

Timp.

R **Allegro moderato.**
con moto.

My troth is plight-ed To this gen - - tle maid _____

Allegro moderato.
con moto.

Str.

R. In se - cret I have paid My past ad - dress - es!

Cl.
R. Blow high, blow low, How - ev - er for - tune blow, I

R. let the whole world know — My heart — is

rall.

BESSIE.
allegro

Tho' I'm af-frighted And_

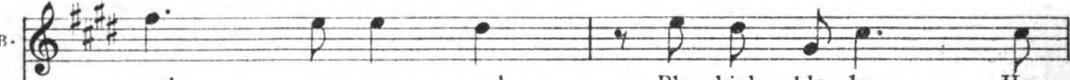
R. Bes-sie's! My heart, — my heart is Bes-sie's! —

pp *pp*

B. 
 sore a - fraid, ————— Though dread of her ti - rade My

R. 
 My troth is — plight - - ed to this



B. 
 soul pos - sess - es! Blow high, blow low, How

R. 
 maid; In se - cret I have paid — my past ad - -



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

R. 
 - dress - - es, I let, — I let the whole world



ELIZABETH.

B. *p* *f animato*
 -ress-es, For thy _____ for thy ca-ress-es! Now I am slighted For an-
 R. *p*
 know— my heart, my heart is Bes-sie's! —
 Timp. *pp* *p animato ton.*

FL. *F1.*
 -oth - er maid, _____ Love's like a fal - con strayed, With

EL. *F1.*
 bro - ken jess-es! Fly high, fly low, Wher - ev - er love may go, _____

EL. *F1.*
 — What lure can wo - man throw For lost ca - res - es!
 Brass

Grandioso.

BESSIE. *molto rall.*

Ah! ————— Tho' I'm af-fright-ed and —

ELIZABETH.

Ah! —————

RALEIGH.

Ah! ————— My troth is plight-ed to this

ESSEX.

Grandioso.

Ah! ————— In love u - ni - ted They are

Ah! ————— In love u - ni - ted

Ah! ————— In love u - ni - ted

Ah ————— In love u - ni - ted

Grandioso.

Timp. *rit.*

Tutti

B. sore a - fraid, Tho' dread of her ti-rade my
 AL. Now I am slight - ed for an -
 R. gen - - - tle maid; In se - cret I have paid my
 S. Now thou art slight - - - ed for an -
 S. not a - fraid, Tho' jeal - ous of her maid Our
 A. They are not a - fraid, Tho' jeal - ous
 T. They are not a - fraid, Tho' jeal - ous
 B. They are not a - fraid, Tho' jeal - ous

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B. soul pos-ses - es, Blow high, blow low, How
 EL. - oth - er maid. Love's like a fal - con
 R. past ad-dress - es. Blow high, blow low, How -
 ES. - oth - er maid Love's like a fal - con strayed, with
 S. good Queen Bess is! Blow high, blow low, How
 A. of her maid Our good Queen Bess is! Blow
 T. of her maid Our good Queen Bess — is! — Blow
 B. of her maid Our good Queen Bess is! Blow

B. - ev - er for-tune blow I let the whole world go For

EL. strayed, with bro - ken jes - ses! What

RA. - ev - er for-tune blow, I let the whole world know my

ES. bro - ken jes - ses! what cure, what

S. - ev - er for-tune blow, He'll let the whole world go For

A. high, blow low! How - ev - er for - tune

T. high, blow low! How - ev - er for - tune

B. high, blow low! How - ev - er for - tune

Largamente.

B. *fff* *dim. e molto rall.*

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

EL. *fff*

cure can wo - men know for lost, for lost ca-ress-es.

RA. *fff*

heart is Bessie's my heart my heart is Bessie's.

ES. *fff*

cure can wo - men know for lost, for lost ca-ress-es.

S. *fff*

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

A. *fff*

blow, He'll let the whole world go For her ca - ress-es.

T. *fff*

blow, He'll let the whole world go For her ca - ress-es.

B. *fff*

blow, He'll let the whole world go For her ca - ress-es.

Largamente.

Horns

fff *dim. e molto rall.* *mf*

S Allegretto. *J.H.L.* *f* *p* Not too Slow.

Ah! I know that love Is

mf *dim.* *pp*

W.W. *Ed.* * *Ed.* *

J.

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

Ed. *

J.

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

Horns

Agitato. ELIZABETH

J.

I may laugh! so I may laugh! No! thou shalt die! Thou shalt

f p *f p* *f p*

Str.

Allegro molto.

RECIT.
Agitato.

EL. die! _____ Go! lodge this witch with-in the cas-tle walls! I'll see her

Allegro.

EL. burn there!

Tutti **Str.**

RECIT.

Allegro.

EL. Thou, Sir Wal-ter, go to thy coun-try house and ban-ish-ment!

Ob.

(To Bessie.)

rall. molto

EL. Go to the cas-tle, thou a pris-o-ner! a pris-o-ner! a pris-o-

Brass

T Allegro appassionato.

ELIZ.

- ner

BESS.
Tho' I'm af-fright-ed and — sore a - fraid,

RAL.
My troth is plight-ed to this gen - tle- maid;

Fl.

f Str.

Ob.

B.
— Tho'dread of her ti-rade My soul po - ses - ses, Blow high, blow low, How-

R.
— In se-cret I have paid My past ad-dress - es. Blow high, blow low, How-

*p*³

B.
- ev - er for - tune blow, I'll let the whole world go — For

R.
- ev - er for - tune blow, I let the whole world go — For

B.
thy ca - res - ses, for thy for thy ca - res - ses!

R.
thy ca - res - ses, for thy, for thy caresses!

pp

Entrance of MORRIS DANCERS.
Allegro.

CHORUS. SOP. & TEN. TUTTI.

Hey, hey, hey, hey, hey, hey, hey,

f pizz.

S. Drum

Cho. hey, Hey, hey, hey,

Fl. & Cl.

Clu. Ah! Ah!

arco

ff

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

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

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

S. For-tune frown Thou'lt wear a crown a King may ne-ver see! *unis.*
 _____ If Love do fol-low

A. Ah! _____ If Love do fol-low

T. Ah! _____ If Love do

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

R.D. & Cym. Tutti

B. fol - low thee.

R.

ES.

S. thee_ Be-neath the green-wood tree, Tho' For-tune frown, Thoult wear a crown a

A. thee Be-neath the green-wood tree, Tho' For-tune frown, Thoult wear a crown a

T. fol - low fol - low thee, Tho' For-tune frown Thoult wear a crown a

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

Piano accompaniment

U

S. With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin
 King may ne-ver see! With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin

A. With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey,
 King may ne-ver see! With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey,

T. With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin,
 King may ne-ver see! With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin,

B. green - wood tree! With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin,

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

R. jol - ly Ro-bin, hey_ ho! hey_ ho! With a hey!

E.S. jol - ly Ro-bin, hey ho! hey ho! With a

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

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

T. jol-ly, jol-ly Ro-bin, What tho' for - tune wear a frown, With a hey!

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

23017.

B. — jol-ly, jol-ly Ro-bin hey, Ro-bin, jol - ly Ro-bin
 R. jol - ly, a hey jol-ly, jol-ly Ro-bin jol - ly Ro-bin
 ES. hey ho! With a hey ho! With a hey jol-ly, jol-ly Ro-bin!
 S. — jol-ly, jol-ly Ro-bin hey Ro-bin jol - ly . Ro-bin! Tho'
 A. jol - ly, jol - ly Ro-bin, hey Ro-bin jol-ly, jol-ly Ro-bin! Tho'
 T. jol - ly, jol - ly Ro-bin, jol-ly, jol-ly Ro-bin jol - ly Ro-bin! Tho'
 B. hey! jol - ly Ro-bin, With a hey! jol-ly, jol-ly Ro-bin! Tho'

The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melody with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes, including some triplet patterns.

Molto Allegro.

B. A King may ne - - -

R. A King may ne - - -

E. Tho' For-tune frown Thoult wear -

For-tune frown Thoult wear a crown a King, — a King, —

For-tune frown Thoult wear a crown a King, — a King, —

For-tune frown Thoult wear a crown a King, — a King, —

For-tune frown Thoult wear a crown a King, — a King, —

CHORUS.

Molto Allegro.

B. - - - ver, may ne-ver see. With a

R. - - - ver, may ne-ver see. With a

E. - a crown a King may ne-ver see. With a

CHORUS.

- A King may ne-ver see. Thou't wear - a crown. With a

- A King may ne - ver see. Thou't wear - a crown. With a

- A King may ne - ver see. Thou't wear - a crown. With a

- A King may ne - ver see. Thou't wear - a crown. With a

rall. molto

B. crown a King may ne-ver see!

R. crown a King may ne-ver see!

R. crown a King may ne-ver see!

CHORUS.

crown a King may ne-ver see!

crown a King may ne-ver see!

crown a King may ne-ver see!

animato

B.D. & Cym.

accel.

rall.

sf

Act II.

No. 11. OPENING CHORUS with SOLO.—(Jill.)

Allegro. ♩ = 120.

Cello Viola Vio. 2 Vio. 1

Timp. *mf* Fag. & Hns.

Cl.

A

sf Horn.

Fl. & Picc.

p

Fl. & Picc.

Str.

Brass

CHORUS. *mf*

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

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

p Chorus alone.

CHORUS.

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

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

And.

D *Not too fast.*

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

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

Not too fast.

CHORUS.

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

CHORUS.

down, a down, a
 down, a down, a der-ry down der-ry, a down, down, a derry down der-ry a
 TENOR. Ah! Ah!
 down, a down, a down, a down, a

CHORUS.

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

CHORUS.

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

pp
not be mer-ry, a down, a down, a down, a down, a down,

CHORUS.

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

a With a down, a down, a down, a down, a down

CHORUS.

E

a.

a.

Orch. *fz*

Str.

F *Meno mosso.*

mf JILL.

Str. (Harp) Cat, cat, where have you been?—

p *p* **F1.**

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

pp **F1.**

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

p **F1.** *pp*

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

Ob. *mf* **Ob.**

J. *A Queen is a wo-man — a wo-man a Queen.*

I. *Cat, cat, — shall I sit on the throne? — Ve-ri-ly, yes, Whena*

Cl.

f *p*

H *Not too fast*

lov-er you own, — when a lov - er — you own!

a tempo

Str. (sus.) *cresc.*

Timp. & Tpts.

CHORUS.

The Queen O' May — is crown'd to day With a

The Queen O' May — is crown'd to day With a

f *Chorus alone.*

crown, a crown, a crown - a, — The Queen O' May — is
 crown, a crown, a crown - a, — The Queen O' May — is

Not too fast.

crown'd to-day With a crown, a crown, a crown - a. Then where's the knave who'll
 crown'd to-day With a crown, a crown, a crown - a. Then where's the knave who'll
 Not too fast.

not be mer-ry, And join the stave With a der-ry down der-ry, And
 not be mer-ry, And join the stave With a der-ry down der-ry, And

join the stave With a der-ry down der-ry, a down, a down, a
 Ah

join the stave With a der-ry down der-ry, a down, a

down, a down, a
 der-ry down der-ry, A down, down, a der-ry down, der-ry a
 Ah

down, a down, a down, a

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

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

not be mer-ry And join the stave With a der-ry downder-ry, a down—

not be mer-ry A down, a down, a down, a down, a down—

ppp

ppp

a, — With a der-ry downder-ry a der-ry down der-ry, a down —

a, — With a down, a down, a down, a down, a down —

ff

ff

ff

a!

a!

Oreh. *ff* *pizz.*

No 12

QUARTET.

Allegro marcato. ♩ = 126.

BESSIE.

JILL.

RALEIGH.

ESSEX.

Allegro marcato. ♩ = 126.

Str. & Hrns.

B.

J.

R.

ES.

A

B. Eng-land, _____

J. Eng-land, _____

R. Eng-land, _____

ES. Eng-land, _____ *p* There lived a king up - on a time To tell his name might

Str.

Fl. & Ob. *Str.*

Fag. (sus.)

B. *f* In Eng-land, Mer-rie Eng-land.

J. *f* In Eng-land, Mer-rie Eng-land.

R. *f* In Eng-land, Mer-rie Eng-land.

ES. *p* be a crime; But he sometimes did doff his crown, And

Fl. & Ob. *Str.*

B

f

B. In Eng-land, Mer-rie Eng-land, in

J. In Eng-land, Mer-rie Eng-land, in

RA. In Eng-land, Mer-rie Eng-land, in

ES. walk a-broad like an-y clown.

W.W.

f

B. Eng-land, Mer-rie Eng-land. _____

J. England, Mer-rie Eng-land. _____

RA. England, Mer-rie Eng-land. _____

ES. And if he met a pret-ty wench, (And

Ob.

p

B. *f* In— Eng - land, Mer - rie Eng - land!

J. In— Eng - land, Mer - rie Eng - land!

R.A. In— Eng - land, Mer - rie Eng - land!

ES. maids are fair - er than the French) In— Eng - land, He'd

F1. **Ob.**

C ESSEX.

pp

kiss her, as an Eng - lish - man Should kiss a mai - den, when he

pp

colla voce

B. *f*

J. ENCORE. *So*

R.A. *animato* *So*

ES. *animato* *So*

can! *f* *So*

D with great spirit

B. let us sing, God save the King Of Eng-land, Mer-rie Eng-land!

J. let us sing, God save the King Of Eng-land, Mer-rie Eng-land!

R.A. let us sing, God save the King Of Eng-land, Mer-rie Eng-land!

ES. let us sing, God save the King Of Eng-land, Mer-rie Eng-land! With a

f pizz. Cello

B. With a fal la la la

J. With a fal la la la la la la la la la la

R.A. With a fal la la la la la la la With a fal

ES. fal la la la For Bluff King Hal, With a fal la la la la la la la la

f Cl. Fl.

Fag.

B. *ppp* *mf*
fal la la, With a fa la la

J. *ppp* *mf*
la la la la la la la la la, la la la la la la, la la la

R.A. *ppp* *mf*
la, With a fal la la la la la la la la, — With a fal la

ES. *ppp* *mf*
la la

B. *f*
la, la la la la la la la la la la, la la la la la, la la la la la, la

J. *f*
la la

R.A. *f*
la, With a fal la la la la la la la la la

ES. *f*
la, al la la la la la la la, la la la la la la, la la la la

Picc. & W.W.

R. *f* la la, With a fal la lal For Bluff King Hal; **E** *p* With a

J. *f* la la, With a fal la lal For Bluff King Hal; *p* With a

R.A. *f* la la, With a fal la lal For Bluff King Hal; *p* With a

ES. *f* la la, With a fal la lal For Bluff King Hal; *p* With a

Horn. *f* **F1.** *p*

B. fal la la la la la la la la la fal la la la la la

J. fal la la la la la la la la fal la

R.A. fal la la la la la la la la fal la

ES. fal la la la la la la la la fal la

p **Str.**

rall. *pp a tempo* *ff*

B. la la la — la la la la la la — la la la la. — With a

J. la la la' la la fa la la la la. — With a

RA. la la la la fa — la la la la. — With a

ES. la la la la la la la la. — With a

pp *ff* *ff* *ff*

Horns

rall.

B. fal la la! For Bluff King Hal, Of Eng - land, Merrie Eng - - land!

J. fal la la! For Bluff King Hal, Of Eng - land, Merrie Eng - - land!

RA. fal la la! For Bluff King Hal, Of Eng - land, Merrie Eng - - land!

ES. fal la la! For Bluff King Hal, Of Eng - land, Merrie Eng - - land!

rall. *ff* *rall.*

F Allegro giocoso. (♩.=120)

B.
J.
R.A.
E.S.

TAILOR.

Hey _____ with a ho _____ With a hey non-ny

BAKER.

Hey _____ with a ho _____ With a hey non-ny

TINKER.

Hey _____ with a ho _____ With a hey

BUTCHER.

Hey _____ with a ho _____ With a hey

CHORUS OF MEN.

Hey _____ with a ho _____ With a hey non-ny

Hey _____ with a ho _____ With a hey

F Allegro giocoso. (♩.=120.)

F1. & Ob.

TA. no non - ny no, With a hey non - ny

BA. no non - ny no, With a hey non - ny

TI. oh hey non - ny no, With a hey

BU. oh hey non - ny no, With a hey

MALE CHORUS.
oh, non - ny no, With a hey non - ny

oh, hey non - ny no, With a hey

f Fl. Ob. & Cl.

TA. no non - ny no non - ny no non - ny no

BA. no non - ny no non - ny no non - ny no

TI. ho, hey non - ny no, hey non - ny no hey non - ny no

BU. ho, hey non - ny no, hey non - ny no hey non - ny no

MALE CHORUS.
no non - ny no non - ny no non - ny no

ho, hey non - ny no, hey non - ny no hey non - ny no

f Fl. Ob. & Cl.

TA. — With a hey — non - ny no hey — non - ny

BA. — With a hey non - ny no hey non - ny

TI. — With a hey non - ny no hey non - ny

BU. — With a hey non - ny no hey non - ny

MALE CHORUS. — With a hey — non - ny no hey — non - ny

— With a hey non - ny no hey non - ny

pizz.

Detailed description: This system contains the first four vocal staves (TA, BA, TI, BU) and the Male Chorus. The lyrics are: "With a hey — non - ny no hey — non - ny". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. A **pizz.** (pizzicato) marking is placed above the piano staff.

TA. no, hey non - ny no hey

BA. no, hey non - ny no hey

TI. no, hey non - ny no hey

BU. no, hey non - ny no hey

MALE CHORUS. no, hey non - ny no hey

no, hey non - ny no hey

arco

Detailed description: This system contains the second four vocal staves (TA, BA, TI, BU) and the Male Chorus. The lyrics are: "no, hey non - ny no hey". The piano accompaniment continues with the same rhythmic pattern. An **arco** (arco) marking is placed above the piano staff, indicating the return to normal playing.

No. 13. QUARTET-(The Tailor, Baker, Tinker, Butcher) and MALE CHORUS.

"THE SUN IN THE HEAVEN."

Note. The Solo parts may be taken by ESSEX.

Allegro giocoso. ♩=120.) **G**

MALE CHORUS.

THE TAILOR. 1. The sun in the hea-ven is high! No
THE BAKER. 2. clouds they may come in the sky! The

ho!
ho!

Allegro giocoso. ♩=120.)

sf Str.

Horn (sus.)

TA.

clouds do be-spec-kle the sky! And a man and a maid Do
rain it may fall by and bye! And the wa-ter may drench The

Trumpet

TA.

kiss in the shade, And so shall my bot-tle and I, And
man and the wench, A fig for cold wa-ter, say I, A

The Ladies enter 2 bars before Letter M, and sing the melody to the end.

T.A.

so shall my bot-tle and I, /
fig for cold wa-ter, say I, / With a hey and a ho! / With a

Horns

ALL.

hey non-ny no with a hey non-ny no, / With a hey non-ny

MALE CHORUS.

And so shall my bot-tle and /
A fig for cold wa-ter, say

And so shall my bot-tle and /
A fig for cold wa-ter, say

ten.

ALL.

no; THE TAILOR. A fig for the wea-ther, say I. /
THE BAKER. What-ev-er the wea-ther, I'm dry.

MALE CHORUS.

I. /
I. /
I. /
I.

Cl. (sus.)

sf pizz. *p* *pp* *animato*

Horn

rit. *a tempo*
Giocoso.

ALL. In Summer or Win-ter, in
rit. *a tempo*

MALE CHORUS. In Summer or Win-ter, in
rit. *a tempo*

In Summer or Win-ter, in
rit. *a tempo*

Brass B. D. & Cym. Tutti

ALL. Au-tumn or Spring, What - ev - er be-tide me What - ev - er they bring, With my

UNIS. Au-tumn or Spring, What - ev - er be-tide me What - ev - er they bring, With my

Au-tumn or Spring, What - ev - er be-tide me What - ev - er they bring, my

ALL. bot-tle be-side me I'm a-ble to sing, I'm a-ble to sing,

UNIS. bot-tle be-side me I'm a-ble to sing, I'm a-ble to sing,

bot-tle be-side me I'm a-ble to sing, I'm a-ble to sing, to

ALL. *f* My hey non-ny non-ny, my hey non-ny no, My bot-tle be-side me I'm

MALE CHORUS. *f* My hey non-ny non-ny, my hey non-ny no, My bot-tle be-side me I'm

sing, my hey, ho, hey, ho, hey, ho,

(two high voices.)
(two low voices.)

ALL. a-ble to sing, My hey non - ny non-ny— My hey non - ny

MALE CHORUS. a-ble to sing, My hey non - ny non-ny— My hey non - ny

hey, ho, My hey non - ny non-ny— My hey non - ny

K ENCORE (2nd time.)

ALL. no. The The

MALE CHORUS. no. no. no.

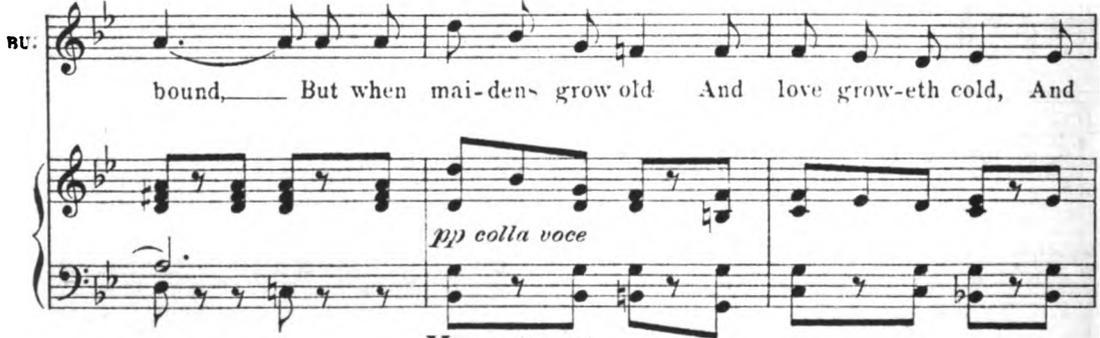
1. BAKER. 2. BUTCHER.

1. 2.

f Str. *pp*

BU.  *p ten.* snow it may co-ver the ground! — The ri-ver with ice may be

meno mosso (con espress.)

BU.  bound, — But when mai-dens grow old And love grow-eth cold, And *pp colla voce*

Horn (sus.)

BU.  love grow-eth cold, — My bot-tle and I shall be found — My *f a tempo* **Tpt.** *f risoluto*

L
BAKER, TINKER,
TAILOR & BUTCHER.

BU.  bot-tle and I shall be found — Withour hey — and our ho! — How- *sf*

ALL. *-ev-er the sea-sons, how-ev-er the sea-sons, how-ev-er the sea-sons go*

ALL. *round.* In _____ Summer or Win-ter In *a tempo giocoso.*

MALE CHORUS. *rit.* In _____ Summer or Win-ter In *a tempo giocoso.*

rit. In _____ Summer or Win-ter In *a tempo giocoso.*

rit. In _____ Summer or Win-ter In *a tempo giocoso.*

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

ALL. Au-tumn or Spring What-ev-er be-tide me What-ey-er they bring, With my

MALE CHORUS. Au-tumn or Spring What-ev-er be-tide me What-ey-er they bring, With my

Au-tumn or Spring What-ev-er be-tide me What-ev-er they bring, my

ALL.
 bot-tle be-side me I'm a-ble to sing I'm a-ble to

MALE CHORUS.
 bot-tle be-side me I'm a-ble to sing I'm a-ble to

bot-tle be-side me I'm a-ble to sing I'm a-ble to

ALL.
 sing, My hey non-ny non-ny, my hey non-ny no, My

MALE CHORUS.
 sing, My hey non-ny non-ny, my hey non-ny no, My

sing, to sing My hey, ho, hey, ho,

ALL.
 bot-tle be-side me I'm a-ble to sing, My hey non-ny

MALE CHORUS.
 bot-tle be-side me I'm a-ble to sing, My hey non-ny

hey ho hey ho, My hey non-ny

ALL. *rall.* *a tempo*

MALE CHORUS. *rall.* *a tempo*

non - ny — my hey non - ny no.

non - ny — my hey non - ny no.

non - ny — my hey non - ny no.

rall. *a tempo*

Tutti

ALL.

MALE CHORUS.

ff

Tamb.

accel.

pizz.

sf

Nº 14.

DUET.—(Jill and Raleigh.)

“IT IS THE MERRY MONTH OF MAY”

Allegretto. ♩ = 126.

JILL.

Semplice. Fl. (trem.) It is the mer-ry

p

Str.

J. month of May, The bees do hum a roun-de-lay, And all

J. — the world, all the world is sun-ny; So let your brown thoughts

Ob. ^A animato

pp

J. hie a-way And search the world for hon-ey, And search— the

Fl.

pp *f*

*Red. **

rit. *a tempo*

J. world for hon-ey!—
RALEIGH. *a tempo*

Ah! Ob. Cl. Love it is a hap-py thing, It com - eth un-to

rit. *p* *a tempo*

Hrn.

R. clown or king, As an-y one may see, As an-y one may

B

R. see. And of all places where it flies, There is no place be-

Hrn.(sus.)

R. -neath the skies More fair than where the bracken grows, The honey-suc-kle

R
and the rose, Be-neath the green-wood tree, While bees do hum their

F1.
pp

R
roun-de-lay. 'Tis there I'll dream that

cresc.
Brass
f

R
love some day May e-ven come to me! **W.W.**

Vio.1.
f animato

JILL. **ENCORE.**
rit.
That— love may come to me!

RALEIGH.
rit.
Oh!

cresc.
Brass
ff
rit.
Ed. *

C

J. It is the mer-ry month of May; The bees do hum a roun-de-lay And

R. Love it is a hap-py thing, It com - eth un-to clown or king —

p a tempo

Triang.

J. all _____ the world, all the world is sun-ny: Oh!

R. — As an-y one may see, as an-y one may see.

animato

pp

J. Love oh!— Love it is a hap-py thing, It —

R. And of all pla-ces where it flies, There is no place be -

J. com - eth un-to clown or - king, un-to

R. -neath the skies _____ More fair than where the brack-en grows,

J. clown - or - king. **Broader** Be - neath, beneath the

R. The ho-ney-suc-kle, and the rose, More fair - than where _____

f *colla voce.*

Hrn. *ff* *colla voce.*

J. green - wood tree Where bees do hum their roun-de-lay. 'Tis there I'll dream that

R. - the bracken grows. 'Tis there _____ 'tis there I'll dream that

Largamente. ***ff***

D *ff* *colla voce*

Tutti

J. Love may e-ven come to me, — may e-ven come to me, — That

R. Love may e-ven come to me, may come to me, — 'Tis

p Fl. & Cl.

Str. (sus.)

J. love may come to me. 'Tis there I'll dream that

R. there I'll dream that love, that love may come to me, that

Cl.

mf love may come to me! — *p rall.*

mf love may come to me! — *p rall.*

mf Str. *p colla voce* *pp* Fl. Cl.

No 15.

RUSTIC DANCE and JIG.

. Allegro moderato. ♩ = 112

The musical score is written for piano and strings. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute. The piano part starts with a forte (*f*) dynamic and a 'Tutti' marking. The string part enters with a piano (*p*) dynamic. The score is divided into several systems, each with a grand staff (treble and bass clefs). The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The string part provides harmonic support with chords and moving lines. Performance markings include *f*, *p*, *pp delicato*, and *M*. There are also dynamic hairpins and accents throughout the piece. The score concludes with a final chord in the piano part.

Tutti

First system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* is present in the first measure.

Ob.
Cl.

Second system of musical notation. The upper staff is for woodwinds (Oboe and Clarinet) and the lower staff is for piano. The woodwind part has dynamic markings of *f* and *p*. The piano accompaniment continues with a similar rhythmic pattern.

Third system of musical notation for piano. It includes a first ending bracket over the final two measures of the system, marked with a '1.'. The dynamic markings *f* and *p* are present.

Fourth system of musical notation for piano. It features a second ending bracket over the first two measures, marked with a '2.'. The tempo markings *rit.* and *a tempo.* are indicated. There are also some performance markings like *rit.* and *a tempo.* written below the staff.

Fifth system of musical notation for piano. It continues the piano accompaniment with various rhythmic and harmonic textures. There are some performance markings like *rit.* and *a tempo.* written below the staff.

First system of musical notation. Treble staff contains a melodic line with accents. Bass staff contains a rhythmic accompaniment. Dynamic markings include *f*, *p*, and *f*. There are repeat signs with first and second endings in the bass staff.

Second system of musical notation. Treble staff continues the melodic line. Bass staff features a more complex accompaniment. Dynamic markings include *p*, *dim molto*, and *delicato. ppp*.

Third system of musical notation. Treble staff continues the melodic line. Bass staff features a more complex accompaniment. Dynamic markings include *ff* and *accel.*. The word **Tutti** is written above the treble staff.

Fourth system of musical notation. Treble staff continues the melodic line. Bass staff features a more complex accompaniment. There are repeat signs with first and second endings in the bass staff.

ENCORE Prestissimo. ♩:200.

Fifth system of musical notation. Treble staff contains a melodic line with accents. Bass staff contains a rhythmic accompaniment. Dynamic markings include *ff trem.* and *ff*. The instruction **Tamb.** is written below the bass staff.

JIG. Str. & W.W.

Sixth system of musical notation. Treble staff contains a melodic line with accents. Bass staff contains a rhythmic accompaniment. Dynamic markings include *f* and *p*.

First system of musical notation. The right hand features a melodic line with a trill (tr) and a dynamic marking of *f* (forte) followed by *p* (piano). The left hand provides a rhythmic accompaniment with chords. A section marker **R** is placed above the right hand.

Second system of musical notation. The right hand continues the melodic line with a trill (tr) and dynamic markings of *f* and *p*. The left hand accompaniment consists of chords.

Third system of musical notation. The right hand continues the melodic line with a trill (tr) and dynamic markings of *f* and *p*. The left hand accompaniment consists of chords.

Fourth system of musical notation. The right hand continues the melodic line with a trill (tr) and dynamic markings of *f* and *p*. The left hand accompaniment consists of chords.

Fifth system of musical notation. The right hand begins a section marked **S Tutti**. The right hand has a melodic line with a trill (tr) and dynamic markings of *f* and *p*. The left hand accompaniment consists of chords.

Sixth system of musical notation. The right hand continues the melodic line with a trill (tr) and dynamic markings of *f* and *p*. The left hand accompaniment consists of chords.

Ob.

p

f

Tutti

f

U

f p

V (2nd time)

f p

1.

f p

2. **Tutti**

ff *f*

Timp.

f

animato

accel. **sempre**

pizz. **arco**

Segue.

No 16.

SONG.—(Raleigh.)

“THE ENGLISH ROSE!”

Andantino. ♩ = 80.

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *mf* dynamic and includes the marking "(Beat 2)". The piece concludes with a *dim.* (diminuendo) marking.

Str. W. W. & Hrns.

RALEIGH.

The first line of the song features the vocal melody and piano accompaniment. The lyrics are: "Dan Cu-pid hath a gar - den Where women are the". The piano accompaniment includes dynamics *p* and *pp*, and is marked "(Beat quick 4)".

The second line of the song features the vocal melody and piano accompaniment. The lyrics are: "flow'rs,— And lov-ers' laughs and lov-ers' tears, The sun-shine and the".

The third line of the song features the vocal melody and piano accompaniment. The lyrics are: "show'rs ————— And Oh! the sweet - est". A section marker **A** is placed above the vocal line.

W. W. (sus.)

blos - som That in the gar - den grows — The

fair - est Queen, it is, I ween, The per - fect Eng - lish rose, The

crese.

crese.

Largamente.

fair - est Queen, it is I ween, — The per - fect, the per - fect

f Hrn. Solo *colla voce* *p*

Eng - lish rose! **ENCORE.**

Tempo lo *mf*

Cello (Beat 2)

Let oth - ers make a gar - land Of

pp

(Beat quick 4)

ev - 'ry flow'r that blows! But I will wait till

I may pluck My dain - ty Eng - lish rose

C

In per - fume, grace, and beau - ty The

Vio. 1. gve.

rose doth stand a - part, God grant that I be -

- fore I die May wear one on my heart God

Largamente.

grant that I be - fore I die May wear one, may

ff *colla voce* *p Str.*

Hrn. Solo * * *

wear one on my heart.

ppp *pp* *ppp*

No. 17. DUET:—(Essex and Raleigh.) and CHORUS.

Allegro giocoso. ♩ = 108.

Tutti

Animato. ♩ = 138.

A

ESSEX.

- 1. Two mer - ry men a -
- 2. As Ro - bin lay a -

Cl.

dim. *pp*

ES.

- drink - ing, a-drink - ing! — Be - fore the moon was sink - ing, a -
 - think - ing, a-think - ing, — And Tuck, did sit a drink-ing, a -

Triang.

ES.

- sink - ing! — A Strang-er he did pass that way, And
 - drink - ing, — The Strang-er he did stout - ly say

Hrn.

ES.

he did lis - ten to their lay; And he did lis - ten to their
 This is a game that two can play; This is a game that two can

ES.

lay;}
 play;} *pp*

CHORUS.

All _____ on a sum - mer's night, all _____ on a
 All _____ on a sum - mer's night, all _____ on a

pp

Fl. & Cl.

B RALEIGH.
rall. Ah! Who - dares to drink Or

a tempo >

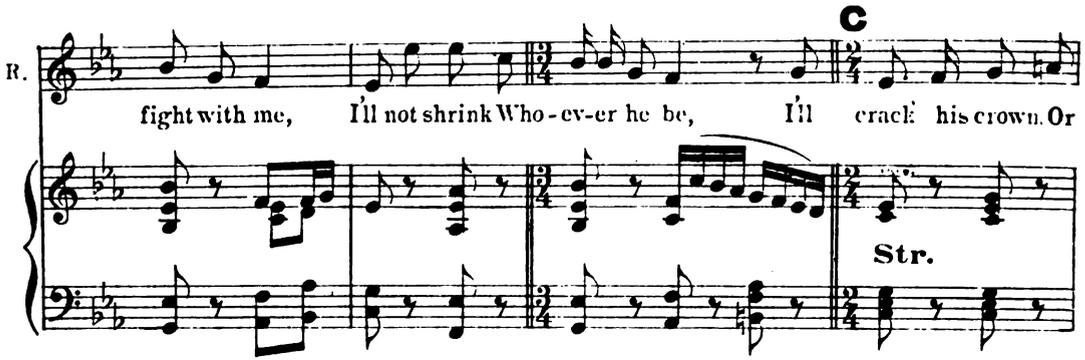
CHORUS.

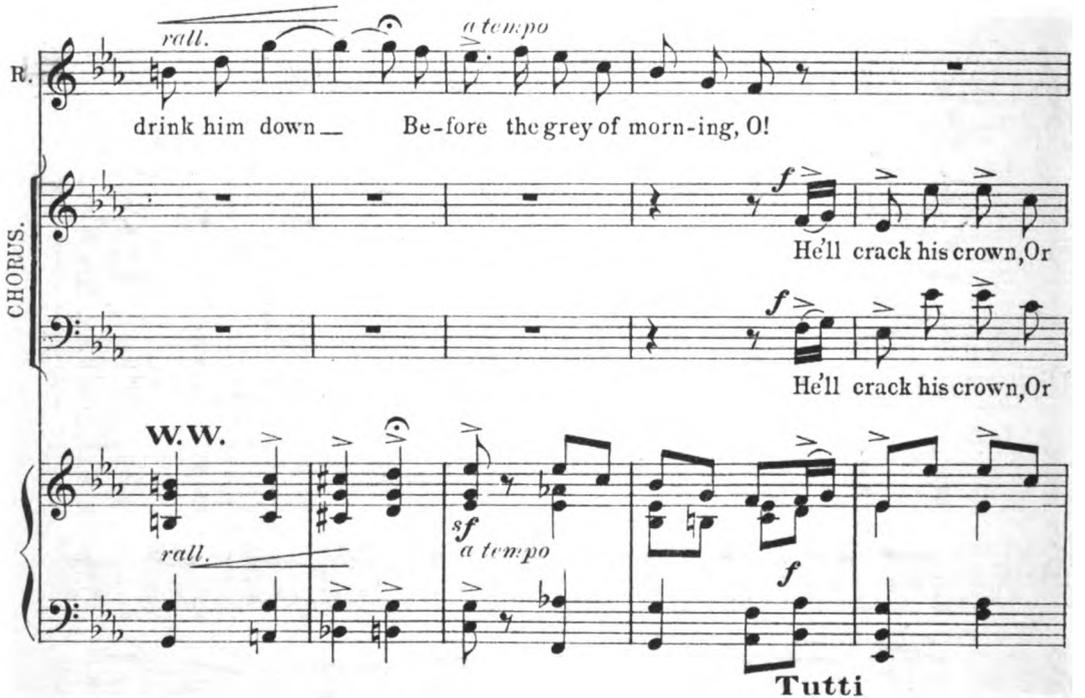
sum - mer's night.
 sum - mer's night.

a tempo = 108.
p

rall.

Trumpet.
 S. Drum. Brass

R.  **C**
 fight with me, I'll not shrink Who-ev-er he be, I'll crack his crown. Or
 Str.

R. *rall.*  *a tempo*
 drink him down — Be-fore the grey of morn-ing, O!
 CHORUS.  *f*
 He'll crack his crown, Or
 He'll crack his crown, Or
 W.W. *rall.* *sf* *a tempo* *f*
Tutti

CHORUS. 
 drink him down Be - fore the grey of morn - ing!
 drink him down Be - fore the grey of morn - ing!
 Animato. (♩. = 138.)

D ESSEX.

Then Tuck he stood a-blink - ing a - blink - ing —

dim. *pp*

ES. — At Ro-bin Hood a-wink - ing, a-wink - ing, — And

ES. Tuck did to the Strang-er say "To Ro - bin Hood there's toll to pay, To

ES. *f* Ro - bin Hood there's toll, — there's toll — to

pizz.

CHORUS.

pay!"

f

All on a Sum - mer's night, All

All on a Sum - mer's night, All

Brass

CHORUS.

E **Prestissimo.**

on a Sum - - mer's night!

on a Sum - - mer's night!

Prestissimo.

Cymb. with wooden end of stick.

ROBIN HOOD and LITTLE JOHN fight with staves.

Brass

W. W.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and a final chordal section. The lower staff (bass clef) contains a bass line with eighth notes and chords. A dynamic marking *mf* is present. A box highlights a complex chordal passage in the upper staff.

Second system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with chords. A dynamic marking *mf* is present. A box highlights a complex chordal passage in the upper staff.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking *ff* is present.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking *ff* is present.

Fag. & Cello

Str.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking *ff* is present.

F *Meno mosso*. $\text{♩} = 92$. **ESSEX.**

Poor Ro - bin lay a think - ing, a think -

dim. *p*

Ob. & Hrn.

- ing! And Tuck he sat a blink - ing, a blink - ing. And

Fag. **S. Drum.**

$\text{♩} = 138$.

Lit - tle John did sing this lay, For he it was who won the day, —

mf animato

Brass(p) **Trd.**

Who won the day, —

CHORUS. *pp* All on a Sum - mer's night, — All on a

pp All on a Sum - mer's night, — All on a

pp

* **Trd.**

ES.

rall.

Sum-mer's night.

Sum-mer's night.

mf

rall.

* *rit.* *

G

CHORUS.

RALEIGH. with SOPRANI.

ESSEX. with BASSI.

Then all did sit a drink - ing, a

Then all did sit a drink - ing, a

ENCORE.

f a tempo

Tutti

drink - ing — Un - til the moon was sink - ing, a sink - ing

drink - ing — Un - til the moon was sink - ing, a sink - ing

Triang:

— For Lit - tle John did with them stay, So all did sing this

— For Lit - tle John did with them stay, So all did sing this

RALEIGH. Not too fast.

round - e - lay! So all did sing this round - e -

ESSEX.

round - e - lay! So all did sing this round - e -

So all did sing this round - e -

CHORUS.

round - e - lay! So all did sing, did sing this round - e -

So all did sing this round - e -

round - e - lay! So all did sing this round - e - lay this round - e -

Not too fast.

W.W.

R. - lay, For all did sing ——— For all did sing this

ES. - lay, For all did sing this round - e - lay, For all did
- lay, For all did sing ——— For all did sing this

CHORUS.
- lay, did sing this round - e - lay this
- lay, For all did sing this round - e - lay For all did

- lay, all ——— did sing ——— this

R. round - e - lay! On ma-ny a Sum - mer's

ES. sing this round - e - lay! On ma-ny a Sum - mer's
round - e - lay! Up - on ———

CHORUS.
round - e - lay! On — ma-ny a Sum - mer's
sing this round - e - lay! On

round - e - lay! On ma-ny a Sum - mer's

Ped. * Ped. *

H *rall.* *ff* $\text{♩} = 108.$ *a tempo*

R. night. Who - dares to drink or fight with me,

ES. night. Who - dares to drink or fight with me,

night. Who - dares to drink or fight with me,

night. Who - dares to drink or fight with me,

rall. *ff* $\text{♩} = 108.$ *a tempo*

Trumpet
S. Drum **Brass**

RALEIGH. with SOPRANI. *drink him down,*

I'll not shrink Who - ever he be, I'll crack his crown, Or drink him down,

ESSEX. with BASSI.

I'll not shrink Who - ever he be, I'll crack his crown, Or drink him down,

rall. Be - fore the grey of morn - ing O!
 drink him down! I'll crack his crown, Or
 drink him down! I'll crack his crown, Or

rall. *sf* *a tempo*

Tutti

Be - fore the
 drink him down Be - fore the grey of morn - ing, Be - fore the grey of
 drink him down Be - fore the grey of morn - ing, I'll

Broader.
 morn - ing, I'll crack his crown, or drink him down, be -
 crack his crown I'll crack his crown, or drink him down, be -

Broader.

R.
- fore the grey of morn - - - ing.

ES.
- fore the grey of morn - - - ing.

- fore the grey of morn - - - ing.

- fore the grey of morn - - - ing.

Presto

The first system of the musical score consists of five staves. The top two staves are vocal parts labeled 'R.' and 'ES.', both in a soprano clef with a key signature of two flats (B-flat and E-flat). They contain the lyrics '- fore the grey of morn - - - ing.' with a long melisma on 'morn'. The third and fourth staves are piano accompaniment, with the third staff in a soprano clef and the fourth in a bass clef, both in the same key signature. The piano part features a rhythmic accompaniment of eighth notes. The fifth staff is a piano solo section, marked 'Presto', in a soprano clef with a key signature of two flats, featuring a more active melodic line.

R.

ES.

pizz. **arco**

The second system of the musical score consists of five staves. The top two staves are vocal parts labeled 'R.' and 'ES.', both in a soprano clef with a key signature of two flats. The third and fourth staves are piano accompaniment, with the third staff in a soprano clef and the fourth in a bass clef, both in the same key signature. The piano part features a rhythmic accompaniment of eighth notes. The fifth staff is a piano solo section, marked 'pizz.' and 'arco', in a soprano clef with a key signature of two flats, featuring a more active melodic line.

Nº 18.

SONG.—(Bessie.)

Molto allegro à la Valse. ♩ = 88.

Str. Cl. O — who shall say that

p

Hrn. (sus.)

Love is cru - el! I do guard it as a jew - el, Count-ing

it — a sin - gle flow - er In a world of weed. — O —

A what if Love do bring me sor - row; Love to - day, — and

rit.

f rit.

Ob.

Brass (pp)

a tempo

die to - mor - row. Love-less life is life - less liv - ing; That were

a tempo *p*

B

death in - deed.

animato

Fl.

f *Slow.* *a tempo* *p*

Life is sweet, but Love is sweet-er,

f *p*

Brass **B. D.** **Str.**

f *Slow.* *a tempo*

Life is prose, but Love a me-tre.

f *p*

Brass **B. D.** **Str.**

C

Throb-bing with the pulse of mu - sic, All that Lov - ers need, —

— Throb-bing with the pulse of mu - sic, All that Lov - ers

Hrns.

D^{pp} Fl.

need. — Life's a chime and Love the ring-er, Life's a

lute and Love the sing-er, Tho' he choose a song of

p rall.

sad - ness Ah! 'Tis a song to

mf *p rall.*

Vio.1.

a tempo **E**

heed.

f *animato*

a tempo

Tutti

Voice or Clar.

ENCORE.

accel. *rall.*

a tempo

O Life's the can - vas; nought is dull - er Till it

Cl.

p Str.

glow-eth gay with col - our, 'Neath the hand of Love the Paint - er,

Fl. K

Mas - ter of de - sign. — O — Love - less Life is life - less

frit. *a tempo*

liv - ing, On - ly Love — hath pow'r of giv - ing Un - to

rit. *a tempo*

Ob.

Life its breath and beau - - - ty.

accel. *poco - - - a - - - poco*

f *animato*

Love, love is all - di - vine, Love is all di -

Brass

- vine, Love is all, is all di - vine.

ff *f* *Molto Allegro*

Brass **Tutti**

f *f* *f*

No. 19.

SONG.-(Essex.)

(with Bessie, Jill and Raleigh.)

ENCORE.

Allegro spiritoso. ♩ = 112.

(Not too fast.)
Brillante.

ff Tutti

Str.

ten.

Hrn.

ESSEX. A

When Cu-pid first this old world trod, He was you know, a
-neath my La-dy Fash-ion's rule Poor Cu-pid then was
Cu-pid sel-dom comes to us "In pu-ris na-tu-
delicato

pp

Cl.

ES. ba-by god; And old Dame Na-ture nurs'd the lad, But let him run a -
sent to school, And learn'd the laws of com-mon-sense, And how to val-ue
-ra-li-bus;" For such ex-treme-ly sim-ple guise Would shock the mo-dern

BESSIE.

ppp

JILL.

And old Dame Na - ture nursed the lad, But let him
 And learned the laws of com - mon sense, And how to
 For such ex - tremely sim - ple guise Would shock the

RALEIGH.

ppp

And old Dame Na - ture nursed the lad, But let him
 And learned the laws of com - mon sense, And how to
 For such ex - tremely sim - ple guise Would shock the

ES.

- bout un - clad,
 pounds and pence,
 world - ly - wise!

ppp ten. Fl. & Picc.

B

run a - bout un - clad.
 val - ue pounds and pence.
 mo - dern world - ly - wise!

ESSEX. **B**

One day my La - dy
 She dressed him up from
 Yet e - ven now some -

R

run a - bout un - clad.
 val - ue pounds and pence.
 mo - dern world - ly - wise!

p

ES.

Fash - ion came, And blushed beneath her rouge with shame, To see the pret - ty
 toe - to top, And put him in a Lon - don shop, Where Cu - pid, at the
 times they say, He takes a lit - tle hol - i - day, And ev - 'ry now and

BESSIE.

JILL.

RALEIGH.

ppp.

To see the
Where Cu - pid,
And ev - 'ry

ppp.

To see the
Where Cu - pid,
And ev - 'ry

E.S.

in - no-cent Un - clothed in Gip - sy Na - tures tent.
coun - ter sells New tunes for mo - dern mar - riage bells.
then re - turns Where old Dame Na - ture waits and years!

ten.

ppp
ten. Fl.

B.
J.

pret - ty in - no-cent Un - clothed in Gip - sy Na - ture's tent.
at the coun - ter sells New tunes for mo - dern mar - riage bells.
now and then re - turns Where old Dame Na - ture waits and years!

R.

pret - ty in - no-cent Un - clothed in Gip - sy Na - ture's tent.
at the coun - ter sells New tunes for mo - dern mar - riage bells.
now and then re - turns Where old Dame Na - ture waits and years!

Str.

C
ESSEX.

And, heed-less of Dame Na-ture's curse, She
 For Love no lon-ger baits his hooks With
 For Love's a Gip-sy still at heart, Tho'

Fl. (8ve)

took him from his Gip-sy nurse, And set him in her
 gen-tle sighs and ten-der looks, But now a - days poor
 fash-ion makes him look so smart: And I, for one, would

Cl. (sus.)

Ob.

cha - ri - ot, De - ter-mined to im - prove his lot. —
 lo - vers get En - tan-gled by a mil - lion net. —
 not complain Were he a na - ked child a - gain! —

Vio. 1.

BESSIE. **D**

JILL.
 And heed-less of Dame Na-ture's curse, She took him from his
 For Love no lon-ger baits his hooks With gen-tle sighs and
 For Love's a Gip-sy still at heart, Tho' fash-ion makes him

RALEIGH.
 And heed less of Dame Na-ture's curse, She took him from his
 For Love no lon-ger baits his hooks With gen-tle sighs and
 For Loves a Gip-sy still at heart, Tho' fash-ion makes him

ES.

Triang.

her cha - ri - ot, —
 poor lov - ers get, —
 would not complain, —
rall. — — — *a tempo*
pp

B.
J.
 Gip - sy nurse, And set him in her cha - ri - ot, And
 ten - der looks, But now - a - days poor lov - ers get, But
 look so smart: And I, for one, would not com - plain, And

R.
 Gip - sy nurse, And set him in her cha - ri - ot, And
 ten - der looks, But now - a - days poor lov - ers get, But
 look so smart: And I, for one, would not com - plain, And

ES.
 And set him in her cha - ri - ot, And
 But now - a - days poor lov - ers get, But
 And I, for one, would not com - plain, And

rall. — — — *a tempo*
pp

ppp (*rall. & pause last time only*) 1 & 2.

a.
J. set him in her cha-ri-ot, De-ter-mined to im-prove his lot.
 now-a-days poor lov-ers get En-tan-gled by a mil-lion net.
 I, for one,would not complain Were he a na-ked child a -

R. *ppp*
 set him in her cha-ri-ot, De-ter-mined to im-prove his lot.
 now-a-days poor lov-ers get En-tan-gled by a mil-lion net.
 I, for one,would not complain Were he a na-ked child a -

Es. *ppp*
 set him in her cha-ri-ot, De-ter-mined to im-prove his lot.
 now-a-days poor lov-ers get En-tan-gled by a mil-lion net.
 I, for one,would not complain Were he a na-ked child a -

ppp (*rall. & pause last time only*) *ff a tempo*

Tutti

Str.
ten.

ESSEX
 2. Be -
 3. So

dim

Last time.

B. J. gain!

R. gain!

ES. gain!

Str. *ppp delicato*

Brillante

Tutti

pizz.

Ad. *

No 20.

FINALE - ACT II.

Allegro. $\text{♩} = 88$.

BESSIE & RALEIGH.

“Now

ff

Tutti

B. & R.

who'll _____ come,” Said Ro-bin Hood, “Who’ll come to my wed-ding?”

mf Str. *pp*

Hrn.(sus.)

B. & R.

All.

All those who love The blue sky a - bove,

trn.

J.

_____ And the greengrass to lie up-on. 'Tis bet-ter than bed-ding!

J. CHORUS

all such are wel-come at Ro-bin Hood's wed-ding. And

all are wel - come all are wel-come.

f

Tutti

A

B & K

who'll tie the lov-er's knot At Ro-bin Hood's wed-ding?

mf Str. *pp*

Hrn. (sus.)

f ESSEX.

"I," said the Friar, "And I'll lead the choir,"

ten.

ES.

p

Quoth Fri-ar Tuck to Ro-bin Hood at Ro-bin Hood's wed-ding.

pp

ES. **CHORUS.**
 Quoth Fri-ar Tuck to Ro-bin Hood at Ro-bin Hood's wed-ding. — And
 Quoth Fri - ar Tuck to Ro - bin Hood.

Tutti

B
 B & R
 who'll be the groom his man At Ro-bin Hood's wed-ding?
mf Str. *pp*
 Hrn.(sus.)

B & R *f* ESSEX.
 "I," said Big John, "My Lin-coln I'll don";
 ten.

ES. *p*
 Quoth Lit-tle John to Ro-bin Hood At Ro-bin Hood's wed-ding.

BESSIE & RALEIGH.

ES. CHORUS. Quoth Lit-tle John to Ro-bin Hood at Ro-bin Hood's wed-ding. And

Quoth Lit - tle John to Ro - bin Hood.

Tutti

B & R. E who'll give the bride a-way At Ro-bin Hood's wed-ding?

mf Str. *pp*

Hrn.(sus.)

B & R. *f* ESSEX. "I," said the King, "My Queen, too, I bring.

ten.

ES. *p* Quoth Rich-ard un - to Ro-bin Hood At Ro-bin Hood's wed-ding.

ES. *f* Quoth Richard un - to Ro-bin Hood At Ro-bin Hood's wedding. And

CHORUS. *f* Quoth Rich - ard un - to Ro - bin Hood.

Tutti

R. *F* Who'll dance with Ro-bin Hood At Ro-bin Hood's wed-ding? *p*

f Str. *pp*

Hrn. (sus.) BESSIE.

R. *ppp* "I," said his bride, "I'll dance by thy side."

ppp *ten.*

B. Quoth Ma-ri-on to Ro-bin Hood At Ro-bin Hood's wed-ding

B. *f* *CHOPUS.* Quoth Ma-ri-on to Ro-bin Hood At Ro-bin Hood's wedding. Then *TUTTI.*

Quoth Ma - ri - on to Ro - bin Hood. Then

G *fff* *pomposo*

God save the King, And God save the Queen!

God save the King, And God save the Queen!

pomposo

fff

Tutti

And let us all sing And dance on the

And let us all sing And dance on the

green, — In me-mo-ry of Ro-bin Hood, In me-mo-ry of Ma-ri-
 green, — In me - mo - ry of Ro - bin Hood And

Str. Fl. & Ob.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the word 'green' and continues with the lyrics 'In me-mo-ry of Ro-bin Hood, In me-mo-ry of Ma-ri-'. The piano accompaniment starts with a fermata and includes a dynamic marking of *p*. A section for 'Str. Fl. & Ob.' is indicated above the piano part.

And all the mer-ry men and maids Who danced at their wed-ding —
 all of the merry mer-ry men Who danced at their wed-ding —

Triang. **Tpts.**

The second system continues the vocal melody and piano accompaniment. The vocal line has a fermata over 'wed-ding' and then continues with 'all of the merry mer-ry men Who danced at their wed-ding'. The piano accompaniment includes dynamic markings of *p* and *f*. Instrumental parts for 'Triang.' and 'Tpts.' are indicated.

— With a hey! With a hey! With a
 — With a hey! With a hey!

The third system features a vocal line with a fermata and the lyrics 'With a hey! With a hey! With a'. The piano accompaniment includes dynamic markings of *f* and *p*. The system concludes with a double bar line and a 2/4 time signature.

H *rall. molto* *fff*

B. J. *fff* With a

R. *fff* With a

ES. *fff* With a

CHORUS. *sempre cresc.* *rall. molto* *fff*

hey!

With a hey!

sempre cresc. *rall. molto* *fff*

With a

Brass.

a tempo

B. I. hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

R. hey, Ro - bin, jol - ly, jol - ly Ro bin, Hey, Ro - bin,

ES. hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

CHORUS. *a tempo*

hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

fff a tempo

Tutti

B. J. jol - ly, jol - ly Ro - bin, Thou't wear a crown a

R. jol - ly, jol - ly Ro - bin, Thou't wear a crown a

ES. jol - ly, jol - ly Ro - bin, Thou't wear a crown a

CHORUS. jol - ly, jol - ly Ro - bin, Thou't wear a crown a

long pause

Allegro brillante.

B. J. king may ne - ver see!

R. king may ne - ver see!

ES. king may ne - ver see!

CHORUS. king may ne - ver see!

long pause **Allegro brillante.**

accel

er an

do
Timp.

pizz. arco
long pause
sf sf sf sf sf sf sf
FINE.

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