

1892

Puritania

OR
THE EARL AND THE MAID OF SALEM.

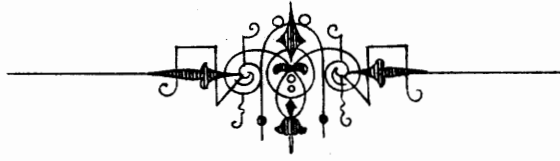
COMIC OPERA
in Two Acts.

LIBRETTO BY
C. M. S. McLELLAN.

MUSIC
by

Edgar Stillman Kelley.

Op. 11.



CINCINNATI:
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1892

PURITANIA,
OR,
The Earl and the Maid of Salem.

—◆◆◆—
DRAMATIS PERSONAE.

Vivian George Trevelyan, Earl of Barrenland	SOPRANO.
Smith, the Witch-Finder General	BARITONE.
Jonathan Blaze, Chief Justice of the Salem Court	BASS.
Charles II, King of England	BARITONE.
Killsin Burgess, a conspiritor	BARITONE.
The Chief Chamberlain	TENOR.
Elizabeth, the Maid of Salem	SOPRANO.
Abigail, a Women Hater	CONTRALTO.

Villagers, Courtiers, Sailors, Soldiers,
Conspiritors, etc.

.....
Period during the reign of Charles II. of England.

Scene.

Act I. The Seashore near Salem, Mass.

Act II. SCENE I:—A subterranean chamber
in the palace at Whitehall,

SCENE II:—Throne room of the Palace.

—◆◆◆—
Given for 100 successive performances beginning Jan. 6th 1892, at the
Tremont Theatre, Boston, by the Pauline Hall Opera Co

To Clarence Eddy.

PURITANIA.

Comic Opera in Two Acts.

Libretto by
C. M. S. M^o LELLAN.

OVERTURE.

Music by
EDGAR STILLMAN KELLEY.

Allegro vivace. M. M. $\text{♩} = 96$.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro vivace' with a metronome marking of quarter note = 96. The score begins with a piano introduction in the right hand, followed by the violin entry. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, while the violin part has a melodic line with slurs and accents. The score concludes with a piano dynamic marking and a fermata over the final notes.

tr. tr. tr. 8

8 loco. p. poco cresc.

f cresc. ff

diminuendo. L.H.

p pp simili.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords. A piano (*p*) dynamic marking is present.

Second system of musical notation. The right hand continues the melodic line with some grace notes. The left hand accompaniment features a mix of chords and moving lines. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Third system of musical notation. The right hand has a more active melodic line with slurs. The left hand accompaniment consists of chords and eighth-note patterns. A piano (*p*) dynamic marking is present.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment features chords and moving lines. Dynamics include piano (*p*), pianissimo (*pp*), ritardando (*ritard*), and diminuendo (*dim.*). The system concludes with a section marked *Allegro molto.*

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

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords and eighth-note patterns. A piano (*p*) dynamic marking is present.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords and eighth-note patterns. Dynamics include mezzo-forte (*mf*), forte (*f*), and piano (*p*). The system includes first and second endings.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Slow. ♩ = 80

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords. Dynamic markings include *molto rit.* (molto ritardando) and *ff* (fortissimo).

Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. Dynamic markings include *dim.* (diminuendo) and *mf* (mezzo-forte). A tempo change instruction reads *♩ = of preceding.*

Fourth system of musical notation. The treble staff has a melodic line. The bass staff has a steady accompaniment. Dynamic markings include *sf* (sforzando).

Fifth system of musical notation. The treble staff begins with the instruction *R. H.* (Right Hand). The treble staff has a melodic line. The bass staff has a steady accompaniment.

Sixth system of musical notation. The treble staff has a melodic line. The bass staff has a steady accompaniment. Dynamic markings include *sf poco rit.* (sforzando poco ritardando), *p a tempo.* (piano a tempo), and *poco*.

Ad. *

First system of musical notation, piano part. It consists of two staves in bass clef. The music begins with a half rest followed by a quarter note, then a series of eighth notes. Dynamics include *- a - poco - sf sf ritard. sf*. A forte *f* dynamic is marked at the end of the system.

Second system of musical notation, piano part. It consists of two staves in bass clef. The music continues with eighth notes and quarter notes. Dynamics include *a tempo. p f*.

Third system of musical notation, piano part. It consists of two staves in bass clef. The music features a triplet of eighth notes. Dynamics include *p f ritard. ff mf*. The right-hand part is indicated as *R.H.*

Fourth system of musical notation, piano part. It consists of two staves in bass clef. The music features a series of chords. Dynamics include *a tempo. poco -*.

Fifth system of musical notation, piano part. It consists of two staves in bass clef. The music features a series of chords. Dynamics include *a tempo. ritard. f cresc. ff*. The system ends with a key signature change to two sharps and a 2/4 time signature.

Sixth system of musical notation, piano part. It consists of two staves in bass clef. The music features a series of chords. Dynamics include *(♩ = ♩.) sf dim e rit. f sf*. A tempo marking *♩ = 66* is present. The system ends with a key signature change to one sharp and a 2/4 time signature.

The first system of music consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a piano accompaniment with chords and moving lines. Dynamic markings include *sf* (sforzando) and *simili.* (simile).

The second system continues the piano accompaniment from the first system, featuring similar chordal textures and melodic fragments in both staves. A *sf* marking is present.

Allegro. ♩ = 88.

The third system begins with a tempo change to **Allegro** and a time signature of 8/8. The music is more rhythmic and active, with frequent sixteenth-note patterns in both staves. Dynamic markings include *sf*.

The fourth system continues the fast-paced piano accompaniment, maintaining the 8/8 time signature and rhythmic intensity. A *sf* marking is visible.

The fifth system continues the piano accompaniment, showing a mix of chordal and melodic activity. A *sf* marking is present.

The sixth system concludes the piano accompaniment. It features a *loco.* instruction and a *p* (piano) dynamic marking. The music ends with a sustained chord in the lower staff.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *rit.* (ritardando).

Second system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *cresc.* (crescendo) and *a tempo.* (return to tempo).

Third system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *f* (forte).

Fourth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *f* (forte).

Fifth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *ff* (fortissimo).

Sixth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *f* (forte).

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, accented with >. The left hand (bass clef) has a rhythmic accompaniment of eighth notes, starting with a forte (f) dynamic. The key signature has two sharps (F# and C#).

Second system of musical notation. The right hand continues with a melodic line. The left hand features a piano (p) dynamic and includes dynamic markings: *poco*, *a poco.*, and *cresc.* The key signature remains two sharps.

Third system of musical notation. The right hand has a melodic line with accents (>). The left hand has a rhythmic accompaniment with accents (>) and a piano (p) dynamic. The key signature remains two sharps.

Fourth system of musical notation. The right hand has a melodic line with accents (>). The left hand has a rhythmic accompaniment with accents (>) and a forte (ff) dynamic. The key signature remains two sharps.

Fifth system of musical notation. The right hand has a melodic line with accents (>). The left hand has a rhythmic accompaniment with accents (>) and a mezzo-forte (mf) dynamic. The system concludes with a double bar line and a forte (ff) dynamic. The page number 87a is written below the system.

Hail! Hail! Hail to the soft and be -
 day that has just be - gun Hail to the soft and be -

mf *mf* *poco - a*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Hail! Hail! Hail to the soft and be -" and "day that has just be - gun Hail to the soft and be -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *poco - a*. The second system continues the vocal lines and piano accompaniment with similar lyrics and dynamics.

nef - i - cent breeze, Hail to the birds on the flut - ter - ing
 nef - i - cent breeze, Hail to the birds on the flut - ter - ing

cresc. *cen* *do* *f* *mf* *f* *poco* *cresc.*

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The vocal staves have lyrics: "nef - i - cent breeze, Hail to the birds on the flut - ter - ing" and "nef - i - cent breeze, Hail to the birds on the flut - ter - ing". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *cen*, *do*, *f*, *mf*, *f*, *poco*, and *cresc.*. The fourth system continues the vocal lines and piano accompaniment with similar lyrics and dynamics.

trees, Hail to these hours of ex - qui - site ease;
 trees, Hail to these hours of ex - qui - site ease;

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The vocal staves have lyrics: "trees, Hail to these hours of ex - qui - site ease;" and "trees, Hail to these hours of ex - qui - site ease;". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *f*. The sixth system continues the vocal lines and piano accompaniment with similar lyrics and dynamics.

ff
 Hail to ev - 'ry - thing, Hail to
 Hail to ev - 'ry - thing, ev - ry - thing, Hail to
ff Hail to the hours of ex - qui - site, ex - qui - site ease!
 Hail to the ex - qui - site ease!

ff
 Ped. *ff*
 *
 Ped.

ev - ry - thing un - der the sun, Hail! Hail! Hail!
 Hail! Hail! Hail to ev - 'ry - thing un - der the

Col. 8

Hail to the day that has just be - gun Hail to ev - 'ry - thing
 sun Hail to the day that has just be - gun Hail to ev - 'ry - thing
 D.I. & II.

D.I. & II.

un - der the sun! We

ff *mf*

ff

poco rit.

Somewhat slower. ♩ = 80.

ought to be sad but the weath - er won't let us, We

sempre staccato.

ff *p*

ought to be shed - ding un - li - mi - ted tears, The

sf *sf*

grief of this day should de - press and up - set us, Its

sf *sf*

f gloom o - ver - whelm us with ter - ri - ble fears! *Sop.* *Alto.* *With Ten. & Bass.*

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'L.H.' (Left Hand) section with a wavy line indicating a tremolo effect. Dynamics include *f* and *sf*.

ter - ri - ble fears, with ter - ri - ble fears. *molto rit.* **Tempo I.** But some - how we

The second system continues the vocal and piano parts. It includes a 'Tempo I.' marking and a 'molto rit.' (molto ritardando) instruction. Dynamics include *f* and *sf*.

pul - sate with joy most un - seem - ly And feel no af - flic - tion of

The third system shows the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes. Dynamics include *f* and *sf*.

care or of care, We know on - ly pleas - ure and know it su -

The fourth system concludes the page with the final vocal and piano parts. Dynamics include *f* and *sf*.

preme - ly, Its not that we're cru - el, it's all in the

S. & A. *mf* S. & A. unis.
 air, Its not, that we're cru - el, it's all in the air, We

T. & B.

ought to be sad but the weath - er won't let us, We

sempre stacc.
p

ought to be shed - ding un - lim - it-ed tears, The

grief of this day should de - press and up - set us, Its

gloom o - ver - whelm us with ter - ri - ble fears.

tr *accl.*

Tempo I.

Hail to ev - 'ry - thing un - der the sun, Hail! Hail!

Hail! Hail! Hail! Hail to ev - 'ry thing

ff

Hail! Hail to the day that has just be - gun

un - der the sun, Hail to the day that has just be - gun

mf *cresc.*

ff

Hail to ev - 'ry-thing un - der the sun.

Enter Abigail.

dim.

Abigail.
Moderato. ♩ = ♩. of preceding.

SOLO.

f

Miser - a - bles! How dare yqu so ex -

ult, You members of a prim New England cult; Do you not

p

L.H.

see the sign the day dis - closes, Look there! There's blood on the drooping roses.

R.H.

Moderato. ♩ = 84.

p Abigail.

Down in the lonesome lane,

p misterioso.

Down by the darksome ditch, Dressed in se -

pul - chral white, Saw I an aw - ful

poco accelerando.

witch, Hate in her brood - ing eyes,

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Hate in her brood - ing eyes,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *f* and *p*.

p Poison in her gold - en hair,

The second system continues the vocal line with the lyrics "Poison in her gold - en hair,". The piano accompaniment continues with similar textures. Dynamics include *p*.

Weav - ing a fright - ful spell,

The third system continues the vocal line with the lyrics "Weav - ing a fright - ful spell,". The piano accompaniment continues with similar textures. Dynamics include *p*.

Spread - ing her fate - ful snare. CHORUS. unis.
mf She was weav -

The fourth system concludes the vocal line with "Spread - ing her fate - ful snare." and begins the chorus with "CHORUS. unis." and "mf She was weav -". The piano accompaniment continues with similar textures. Dynamics include *p* and *mf*. The tempo marking *accel.* is present.

ing a fright - ful spell, Spreading her fate - ful snare.

The fifth system continues the chorus with the lyrics "ing a fright - ful spell, Spreading her fate - ful snare." The piano accompaniment continues with similar textures. Dynamics include *p*.

Allegro vivace. ♩ = 116.

Abigail.

Chor I.

Was she talk - ing to the birds when you

f *staccato.*

Detailed description: This system contains the first vocal entry for Abigail and the first chorus. The vocal line for Abigail is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes with staccato markings. The lyrics for Chorus I are "Was she talk - ing to the birds when you".

Abigail.

Yes! yes! she was talk - ing to the birds

Chor II.

saw her? Was she

Detailed description: This system continues the vocal lines. Abigail's line starts with "Yes! yes! she was talk - ing to the birds" and ends with "saw her?". Chorus II enters with "Was she". The piano accompaniment continues with the same rhythmic pattern.

Abigail.

Yes! yes! she was humming gentle

humming gent - le words when you saw her?

Detailed description: This system concludes the vocal lines. Abigail's line continues with "Yes! yes! she was humming gentle" and ends with "humming gent - le words when you saw her?". The piano accompaniment continues with the same rhythmic pattern.

words.

Chor I.

f Was she smil-ing at the sky When you swift-ly passed her by?

Chor II.

Did she

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Was she smil-ing at the sky When you swift-ly passed her by?' in a mezzo-forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand, with dynamics ranging from *f* to *sf*.

mf She was smil-ing at the sky, When I

wink the oth-er eye, when you saw her?

mf *dim.*

The second system continues the vocal line with the lyrics 'She was smil-ing at the sky, When I wink the oth-er eye, when you saw her?' in a mezzo-forte (*mf*) dynamic. The piano accompaniment features a melodic line in the left hand and chords in the right hand, with dynamics including *f*, *mf*, and *dim.*

swift-ly passed her by, And she winked the oth-er eye, When I saw her, She

The third system continues the vocal line with the lyrics 'swift-ly passed her by, And she winked the oth-er eye, When I saw her, She'. The piano accompaniment maintains its melodic and harmonic structure, with dynamics marked as *f*.

winked the oth-er eye when I saw her, She smiled, she winked, when I

The fourth system concludes the vocal line with the lyrics 'winked the oth-er eye when I saw her, She smiled, she winked, when I'. The piano accompaniment features a melodic line in the left hand and chords in the right hand, with dynamics marked as *f*. The system ends with a double bar line and a key signature change to three flats.

Allegretto. ♩ = 76.

CHORUS.

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Allegretto' with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: 'saw her. We much re-gret our form-er e-lation, We quite mis-took our pres-ent sit-u-a-tion, We are not here to ex-er-cise our jol-li-ty; We're strang-ers now to laugh-ter and fri-vol-i-ty.' The piano part features various dynamics including *f* (forte) and *p* (piano), and includes some triplet markings. The score concludes with a double bar line and repeat signs in the piano part.

mf Sop.
Drear now the sky, Dark now the day, Let us put by The

mf Alto.

roun - de - lay; Let us put by The roun - de lay, the

R.H.

roun - de lay, the mer - ry roun - de lay

Chorus of Judges.

♩. = 92.

Basses. *pp*

(Behind the Scenes) With state-ly

Piano. *f* *dim.* *pp*

poco - - - cresc.

tread, With state-ly tread and dig-ni-fied de - mean - or,

poco - - - cresc.

p *poco - - - cresc.*

Your jud-ges come, your jud-ges come, we come in grand ar -

p *poco. - - - cresc.*

cresc. *p*

ray; Our town is clean, Our town is

cresc. - - -

clean, but we shall make it clean - er, *mf*
 And we must

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics 'clean, but we shall make it clean - er,' followed by 'And we must'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is placed above the vocal line towards the end of the system.

clean, And we've some cleaning, we believe to do to day. _____

S. *p* Chorus.
 A. The
 T. *p*
 B.

The second system continues the vocal line with the lyrics 'clean, And we've some cleaning, we believe to do to day.' followed by a line of dashes. Below the vocal line are four staves for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part begins with the word 'The' and has a dynamic marking of *p* Chorus. The Tenor part has a dynamic marking of *p*. The piano accompaniment continues with similar rhythmic patterns as the first system.

cresc. *f* *p*

The third system is primarily piano accompaniment. It features a complex texture with moving lines in both hands. Dynamic markings include *cresc.* (crescendo) in the middle, *f* (forte) in the right hand towards the end, and *p* (piano) in the left hand at the very end.

judg - es, the judg - es, The judg - es come in grand ar -
poco - - a - - poco - - - cresc.

The fourth system features vocal lines in the upper staves and piano accompaniment in the lower staves. The vocal lines have the lyrics 'judg - es, the judg - es, The judg - es come in grand ar -'. Below the vocal lines, the tempo/dynamics are indicated as *poco - - a - - poco - - - cresc.* The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

The fifth system is primarily piano accompaniment, continuing the chordal and rhythmic patterns from the previous system. It features a steady bass line and chords in the right hand, with some melodic movement in the left hand.

ray; They've got a bit of clean - ing, —

Don't you see to do to day, The judg - es, the

f *poco -*

judg - es, the good old whee-zy judg - es come, To

S.
A. try — the witch of Sa - lem, to try the witch they come this
T. try — the witch of Sa - lem, to try the witch they come this
B.

Judges.
way. With state - ly

S. *sempre p* Chor.
A. The judg - es, the
T. The judg - es, the
B. *sempre p*

Col. 8

tread, with state-ly tread and dig-ni-fied de - mean - or,
Judg - es, the judg - es come in grand ar - ray: They've

Your judg-es come, your judg-es come, we come in grand ar -
got a bit of clean - ing Don't you see, to

ray; Our town is clean, our town is
do to day. The judg - es, the judg - es, the

clean, but we shall make it clean - er, And we must
good old whee - zy judg - es come, To try the witch of

clean, And we've some clean-ing, we be-lieve to do to

Sa-lem, to try the witch they

day, to day, To

come this way, they come this way, *ff* to

cresc.

sf

colg

cresc.

colg

try the witch we come this way.

try the witch they come this way.

sf

colg

Nº 2. Entrance of Elizabeth.

Moderato molto. ♩ = 80

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Moderato molto' with a metronome marking of ♩ = 80. The score includes dynamic markings such as *p* (piano) and *staccato*. The piano part features a rhythmic pattern of eighth notes and chords, with some staccato passages. The vocal line consists of a single melodic line with some grace notes and slurs. The score is annotated with performance directions: 'Piccolo behind the scene', 'Side Drum', '(Enter Elizabeth.)', and '(Music accompanies the action.)'. There are also some handwritten-style markings like '8' and 'tr' above notes.

p Piccolo behind the scene.

Side Drum.

p

(Enter Elizabeth.) (Music accompanies the action.)

p Orchestra. *staccato*.

mf

The first system of music consists of four measures. The upper staff features a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *mf*. The lower staff provides harmonic support with chords and moving bass lines.

dim.

The second system continues the piece for four measures. The dynamic marking changes to *dim.* (diminuendo). The melodic line in the upper staff shows a gradual decrease in volume, while the accompaniment maintains its rhythmic pattern.

The third system contains four measures. The upper staff has a more active melodic line with slurs and accents. The lower staff continues with a steady accompaniment.

Dialogue.
pp

The fourth system begins with a section labeled "Dialogue." in measure 13. The dynamic marking is *pp* (pianissimo). The music is written in a 12/8 time signature, with the upper staff featuring a melodic line and the lower staff providing accompaniment.

The fifth system consists of four measures. The upper staff has a melodic line with slurs and accents. The lower staff continues with a steady accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several measures with rests in the upper staff, while the lower staff continues with a steady rhythmic pattern. Some notes in the upper staff are marked with accents.

1st Judge. "Guilty!"

The second system of music includes a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a fermata over a whole note chord, followed by a melodic phrase. The piano accompaniment in the lower staff provides a rhythmic and harmonic foundation. The dynamic marking *pp* (pianissimo) is placed above the piano part. The system concludes with a double bar line.

The third system of music continues the piano accompaniment from the previous system. It features intricate rhythmic patterns in both the treble and bass staves, with frequent use of sixteenth and thirty-second notes. The texture is dense and rhythmic.

The fourth system of music continues the piano accompaniment. The rhythmic complexity remains, with many beamed sixteenth and thirty-second notes. The system ends with a double bar line.

The fifth system of music is the final system on the page. It continues the piano accompaniment with similar rhythmic intensity. The system concludes with a double bar line.

attaca N° 3.

No 3. A Maiden's Art.

Elizabeth.

Libretto by
C. M. S. Mc LELLAN.

Music by
EDGAR STILLMAN KELLEY.


Andante. ♩ - 63.

Elizabeth. 


Piano. 

mf

1. A maiden's art is all I know, And
2. art is all I know, And,

p 

that, good friends, is ver - ry simple! It on - ly teach - es me to
real - ly, it's quite re - as - su - ring, To think that ev - ry grace I



show, The charm that lurks within the dimple, It tells me
show, Is ir - re - sist - i - bly al - luring; I hope for -



how to droop my eyes, And how my smil-ing lips to
sooth, I'm what you say, And can a fa - tal spell im -

part, It some - times helps me to be wise, — This
part, I want to wield a mys-tic sway, — For

ver - y sim - ple art! It some-times helps me to be
witchery's a maid - en's art. I want to wield a mys-tic

wise, — This sim - ple maid - en's art.
sway, — For witchery's a maid - en's art.

dim.

p
On - ly a smile like this, On - ly a dream-y

Chorus. *pp*
A smile,

pp

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The lyrics are "On - ly a smile like this," followed by a measure of rest, and then "On - ly a dream-y". The middle staff is the piano accompaniment, which begins with a "Chorus." section. The lyrics "A smile," are written above the piano staff. The dynamic *pp* is indicated below the piano staff. The bottom staff shows the piano accompaniment with chords and melodic lines.

gaze from the eyes, On ly a promised kiss,

pp
A gaze A kiss

pp

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics "gaze from the eyes," followed by a measure of rest, and then "On ly a promised kiss,". The middle staff is the piano accompaniment with lyrics "A gaze" and "A kiss" written above it. The dynamic *pp* is indicated below the piano staff. The bottom staff shows the piano accompaniment with chords and melodic lines.

On - ly a lit - tle shiver of sighs,

Shiv-er of sighs

pp

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics "On - ly a lit - tle shiver of sighs,". The middle staff is the piano accompaniment with lyrics "Shiv-er of sighs" written above it. The dynamic *pp* is indicated below the piano staff. The bottom staff shows the piano accompaniment with chords and melodic lines.

On ly a whispered word, One lit - tle word that

A word

Violin.

pp

comes from the heart, One lit - tle word by an - oth - er heard,

from the heart — That

pp *pp*

1

That is a maid-en's art!

is a maid - en's art.

p

2

mf *p < mf > pp*

2. A maiden's art.

p < mf > pp

p < mf > pp

p *p < mf > pp*

Fine.

N^o 4. Chorus.

BASS.

p

She

pp

pp

says she's possessed of the deep black art, O lé! O la! O

p

TENOR.

p

And poi - son's the blood of her venge - ful heart, O

lé! O la!

She says she's possessed of the deep, black art, O -
lé! O la! O lé! O la!

And poi - son's the blood of her venge - ful heart, O
lé! O la! O lé! O la! O lé! O
O lé! O la! O lé! O

lé! O la! O lé! O la! O lé! O
la! O lé! O la! O lé! O
la! O lé! O la! O lé! O

ff le! 0 la! 0 le! 0 la! 0 le!
ff le! 0 la! 0 le! 0 la! 0 le!
ff le! 0 la! 0 le! 0 la! 0 le! *f* She con - fess - es her fault 0
 le! 0 la! 0 le! 0 la! 0 le! 0 la! 0 le!

mf What shall we do to
mf She flaunts her of-fence, 0 la! What shall we do to
 le! 0 la! 0 le! 0 la!

mf

pun - ish her, what shall, what shall, the fate of her be? She's
 pun - ish her, what shall, what shall, the fate of her be? She's

safe if we sink her in - i - qui - ty In the gloom of the aw - ful
 safe if we sink her in - i - qui - ty In the gloom of the aw - ful

sea! What shall we do to pun - ish her? What
 sea! What shall we do to pun - ish her? What
 What shall we do to pun - ish her? What

shall, what shall the fate of her be? Seize her! Spurn her!
 shall, what shall the fate of her be? Seize her! Spurn her!
 shall, what shall the fate of her be? Seize her! Spurn her!

Beat her! Burn her! Seize her Bun - dle her hence,
 Beat her! Burn her! Seize her Bun - dle her hence,
 Beat her! Burn her! Seize her Bun - dle her hence, She confess - es her

ff Seize her! Bun - dle her hence. *ff* Seize her! Spurn her!
ff Seize her! *ff* Seize her! Spurn her!
 fault! *ff* She confess - es her fault! Spurn her!

cresc.

Beat her! Burn her! Seize her! Spurn her! Beat her! Burn her!
 Beat her! Burn her! Seize her! Spurn her! Beat her! Burn her!
 Beat her! Burn her! Seize her! Spurn her! Beat her! Burn her!

Seize her! Spurn her! Beat her! Burn her! Seize her! Bun - dle her

Seize her! Spurn her! Beat her! Burn her! Seize her! Bun - dle her

Seize her! Spurn her! Beat her! Burn her! Seize her! Bun - dle her

hence! Seize her! Bun - dle her hence!

hence! Seize her! Bun - dle her hence!

hence! Seize her! Bun - dle her hence!

CANNON. ☉
The villagers stop and listen.

mf

Paul mounts to an eminence at back of stage and explains that a ship of war has arrived in the

$\text{♩} = 104.$

pp *pp* *poco a poco.*

harbor and that its Commander is coming ashore.

cresc. - - - *cresc.* -

mf

f

poco a poco.

cresc.

Detailed description: This is a page of musical notation for piano accompaniment. It consists of six systems of staves. The first system is in bass clef, 2/4 time, with a tempo marking of quarter note = 104. It begins with a piano (*pp*) dynamic and includes the instruction *poco a poco.* The second system continues in bass clef, with a *cresc.* marking and the text 'harbor and that its Commander is coming ashore.' The third system is also in bass clef, featuring a *mf* dynamic. The fourth system is in bass clef, showing a *f* dynamic. The fifth system is in treble clef, with a *poco a poco.* instruction. The sixth system is also in treble clef, with a *cresc.* marking. The music is characterized by dense chordal textures and rhythmic patterns, typical of a dramatic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The bass line includes a double bar line with a sharp sign (#) below it.

Second system of musical notation, marked *ff*. A dotted line below the staff is labeled "Col. 8".

Third system of musical notation, featuring triplets in the treble clef.

Fourth system of musical notation, marked *ff*. The text "Enter Vivian." is written above the staff. The bass line contains the instruction "Led." and asterisks.

Fifth system of musical notation, marked *R.H.*. The bass line contains the instruction "Led." and asterisks.

Sixth system of musical notation, marked *mf*. The text "Trumpets." is written above the staff. The bass line contains the instruction "Led." and asterisks.

Nº 5. Vivian's Song.

Vivian. *mf*

Piano. *mf poco cresc.*

From an
It's

an - ces - try of war - ri - ors that died up - on the field, I in -
jol - ly fun to charge a foe and prod him in the back, And

sf

her - it my great fond - ness for the sword and battered shield; Let
rap - tu - rous de - light to meet an en - e - my's at - tack. To

those who will tend sheep by day and sweet - ly dream by night, I
cut a fel - low's head straight off is un - re - strict - ed joy, And to

p

nev - er can be hap - py un - less I'm in a fight, I nev - er,
prick a chap be - tween the ribs is bliss with - out al - loy, And to

nev - er can be hap - py un - less I'm in a fight. I
prick a chap be - tween the ribs is bliss with - out al - loy! I

love the flash - ing blade, with its click, click, click! The
love the bat - tles flash, and its boom, boom, boom! The

pur - est mu - sic's made, by its click, click, click! My
sharp ec - stat - ic clash, With its boom, boom, boom! When

heart's set wild-ly bounding When an en - e - my I'm hounding, And the
all the guns are roaring, And the fa - tal bul-lets pouring, Then I

neigh - bor-hood's re - sound-ing With a click, click, click!
sim - ply am a - dor - ing All this boom, boom,

2. Vivian. & Sop. *f*
boom! I love the bat - tles' flash, And its boom, boom,
Alto. *f*
CHORUS. He loves the bat - tles' flash, And its boom, boom,
Tenor. *f*
Bass. *f*

boom! The sharp ec-stat - ic clash, With its boom, boom,
boom! The sharp ec-stat - ic clash, With its boom, boom,

boom! When all the guns are roar-ing, And the fa - tal bul-lets
boom! When all the guns are roar-ing, And the fa - tal bul-lets

pouring, Then I sim - ply am a - dor-ing all this boom, boom, boom!
pouring, Then he sim - ply is a - dor - ing all this boom, boom, boom!

Nº 5ª Melodrama.

Allegro molto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The right hand has a more active melodic line with slurs and ties. The left hand continues with a steady accompaniment. The dynamics remain piano.

The third system shows a change in texture. The right hand has a melodic line with some rests, while the left hand plays a series of chords with a *p* dynamic. A *pp* dynamic is also indicated in the right hand.

The fourth system features a more complex texture with many chords in both hands. The right hand has a melodic line with slurs and ties. The left hand provides a harmonic foundation with chords.

The fifth system includes performance directions: *slower.* in the right hand and *pizz.* (pizzicato) in the left hand. The dynamics are *f* (forte) in the right hand and *f* in the left hand.

The sixth system concludes the piece. It features a *ff* (fortissimo) dynamic in the right hand and *sfz* (sforzando) in the left hand. The right hand has a melodic line with slurs and ties, while the left hand has a rhythmic accompaniment.

No. 6. Exit.

Abigail. *mf*

Chorus of Judges. *mf*

With stately tread, with stately
With stately tread. with stately

tread and dignified de - mean - or, Your judges
tread and dignified de - mean - or, Your judg-es

come, your judges come, they come in grand ar - ray;
come, your judges come, they come in grand ar - ray;

mf

Our town is clean, Our town is clean, but we shall make it

Our town is clean, Our town is clean, but we shall make it

clean - - er, And we must

clean - - er, And we must

clean, And we've some clean-ing we be-lieve, to do to

clean, And we've some clean-ing we be-lieve, to do to

day. The girls follow the judges off the stage singing and dancing.

day.

d = ♩. of preceding.

Sop. & Alto.

We ought to be sad but the weath - er won't

♩ = 80

sempre stacc.

let us, We ought to be shed - ding un - lim - it - ed tears, The

sf sf

grief of this day should de - press and up - set us, its gloom o - ver -

whelm us with ter - rible fears!

pp

*Ad. **

No 7. Duett: Love is a pretty bubble.

Vivian. & Elizabeth.

Quite slow. ♩ = 54. Vivian.

Vivian. Why should you borrow

Piano. *pp* *Simile.* *p*

Red. *

trou - ble, When I have you and you have me? Love is a pretty

bub - ble, Not to be blown o'er a stormy sea. Life is before you,

I, sweet adore you. What can mis-for-tune do? All this glad world dear,

mf

Sunshine impearled, dear, Smiles up-on me and you.

Allegro molto. ♩ = 126.

1st time p 2d time f

p ritard e dim.

Vivian.

Smiles upon me and you.

Will you be mine pretty girl?

Pret-ty

p dim. - - pp

1st p 2nd time f

Elizabeth.

And if I refuse you?

girl, pret - ty girl!

Then will the sun cease to

I know, I on - ly a-muse you.

p muse you. I

shine, Pret-ty girl, pret-ty girl, pret-ty girl!

girl!

mf

f

know that I on - ly a - muse you. I

Oh, come with me o - ver the

p poco a poco

mf

know that some day I shall lose you. I

sea. I'd die if I ev - er should

cres - cen - do

f

know that some day I shall lose you, When

lose you, if I lose you, When

molto ritard.

ff

molto ritard.

dim. *a tempo.* ♩=104. Elizabeth. *mf*

I have you and you have me! But

I have you and you have me!

dim. *p f a tempo.*

what may not come af - ter When you have me and I have you?

Tears may fol - low laugh - ter, Lov - ers their ardor sometimes rue;

Wives lose their beau - ty, Men shirk their du - ty, At least so I've been

p *pp* *p* *mf*

told, Trou - ble comes fly - ing, Wives are left sigh - ing,

When a man's love grows cold. When a man's love grows

pp

cold. When a man's love grows cold. *dim e rit*

a *Tempo I.* Vivian. *pp* But we shall love for - ev - er, When

I have you and you have me, Nothing our lives can

sev - er, To you I'll always constant be. I will protect you,

Nev-er ne-glect you, I am not like the rest; Say me not nay, dear,

Tell me to stay, dear, Make me for ev-er blest. Make me for-ev-er

blest. Will you be mine, pret - ty girl? Pret - ty

Allegro molto. ♩ = 126. 1st time p 2nd time f

Elizabeth.

And if I re-fuse you?

girl, pret-ty girl! Then will the sun cease to

I know I on - ly a - muse you. muse you. I
 shine, Pret - ty girl, pret - ty girl, pret - ty girl! girl!

cresc. *mf* *f* *p*

know that I on - ly a - muse you. I know that some day I shall
 Oh come with me o - ver the sea, I'd

mf *p* *poco* *mf* *a poco.* *cresc.*

lose you, I know that some day I shall lose you, when
 die if I ev er should lose you, If lose you, When

ff *molto rit.*

I have you and you have me!
 I have you and you have me!

a tempo. *ff* *Vivace.*

Nº 7ª Exit.

♩ = 126.

First system of musical notation for 'Nº 7ª Exit.' It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The tempo is marked as ♩ = 126. The first measure is marked with a forte *f* dynamic, and the second measure is marked with a mezzo-forte *mf* dynamic.

Second system of musical notation for 'Nº 7ª Exit.' It continues the two-staff format with the same key signature. The first measure is marked with a piano *p* dynamic.

Third system of musical notation for 'Nº 7ª Exit.' It continues the two-staff format. The first measure is marked with *dim.* (diminuendo), the second with *pp* (pianissimo), and the third with *ppp* (pianississimo). An eighth-note rest is indicated above the final measure.

attacca Nº 8.

Nº 8. Chorus.

Entrance of Witchfinder General.

Moderato molto. ♩ = 67.

First system of musical notation for 'Nº 8. Chorus.' It features a 6/8 time signature and a key signature of one sharp (F#). The first measure is marked with *pp* (pianissimo), and the second measure is marked with *staccato*. The notation includes triplets in both staves.

Second system of musical notation for 'Nº 8. Chorus.' It continues the 6/8 time signature and key signature. The notation includes triplets and a final melodic flourish in the right hand.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings *mf* and *p* are present.

The second system continues the piece. The upper staff features more complex chordal textures and eighth-note runs. The lower staff maintains the rhythmic accompaniment. A dynamic marking of *sf* (sforzando) is used.

The third system shows a continuation of the musical themes. The upper staff has a melodic line with slurs and accents. The lower staff has a steady eighth-note accompaniment.

The fourth system features a change in the upper staff's texture, with a more melodic and sustained line. The lower staff continues with eighth-note accompaniment. A dynamic marking of *p* is present.

The fifth system shows a return to a more rhythmic texture in the upper staff. The lower staff continues with eighth-note accompaniment. A dynamic marking of *p* and the instruction *8va* are present.

The sixth system concludes the page with a more active texture in both staves. The upper staff has a melodic line with slurs and accents. The lower staff has eighth-note accompaniment. A dynamic marking of *f* and the instruction *2* are present.

Sop. *f* Here comes the

f Alto. Here comes the Witch - find - er Ge - ne - ral,

Tenor. *f* Here comes the

Bass. Here comes the Witch - find - er Ge - ne - ral,

Witch - find - er Ge - ne - ral, *f* Bow to the stranger from dis - tant climes,

Witch - find - er Ge - ne - ral, *f* Bow to the stranger from dis - tant climes,

Dip to the Witch - find - er Ge - ne - ral sev - er - al times.

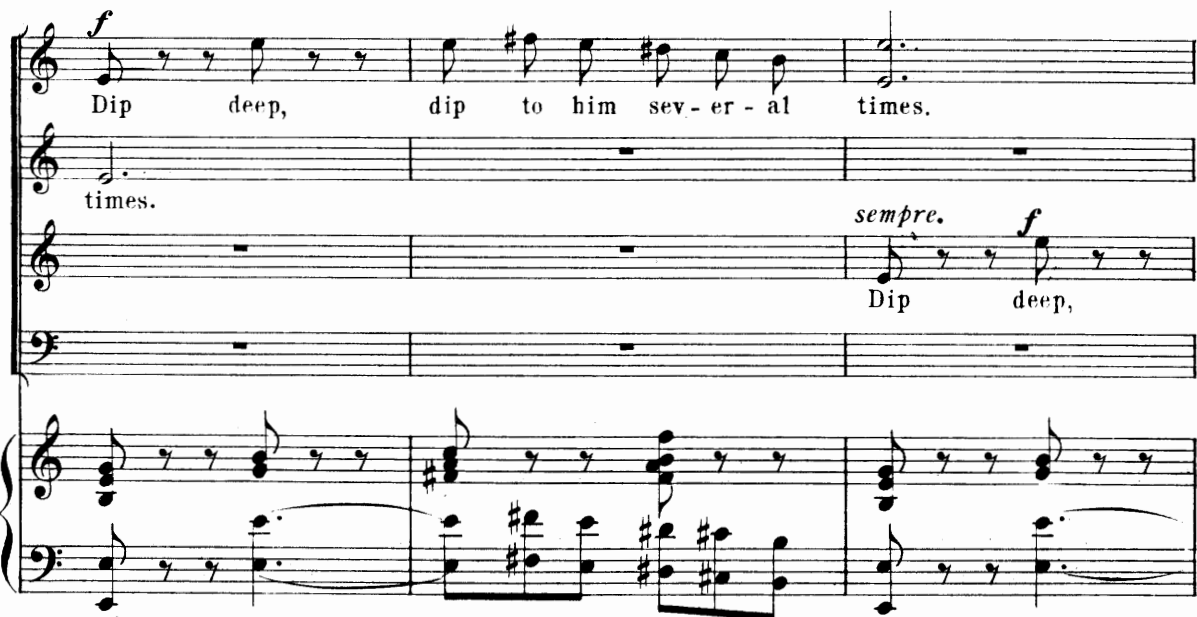
Dip to the Witch - find - er Ge - ne - ral sev - er - al times.

Dip Deep,

sempre. f
Dip deep, dip to him sev-er-al
dip to him sev-er-al times.



f
Dip deep, dip to him sev-er-al times.
times.
sempre. f
Dip deep,



Dip deep,
Dip
dip to him sev-er-al times. Dip deep,



deep.

Dip deep, dip deep, dip deep, dip

This system contains a vocal line with the lyrics "deep." and "Dip deep, dip deep, dip deep, dip". Below it is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

mf Solo or 2 or 3 voices.
Dip to him sev - er - al times.

mf Solo or several voices.
Dip to him sev - er - al

deep, dip deep,

This system contains two vocal lines. The upper line is marked *mf* and includes the instruction "Solo or 2 or 3 voices." with the lyrics "Dip to him sev - er - al times." The lower line is also marked *mf* and includes the instruction "Solo or several voices." with the lyrics "Dip to him sev - er - al". The piano accompaniment continues with the same eighth-note accompaniment and chords.

Dip to him sev - er - al times.

times. Dip to him sev - er - al times. Dip

f Tutti.

This system contains two vocal lines. The upper line has the lyrics "Dip to him sev - er - al times." The lower line has the lyrics "times. Dip to him sev - er - al times. Dip". The piano accompaniment continues with the same eighth-note accompaniment and chords. The system concludes with the instruction *f* Tutti.

f *ff* Maestoso.

Oh! Here comes the
 Dip deep! Oh! Here comes the
 Dip deep, dip deep! Oh! Here comes the
 deep, dip deep, dip deep!

Witch-find-er Gen-er-al, Here comes the Witch-find-er Gen-er-al,
 Witch-find-er Gen-er-al, Here comes the Witch-find-er Gen-er-al,
 Witch-find-er Gen-er-al, Here comes the Witch-find-er Gen-er-al,

Bow to the stran-ger from dis-tant climes, Dip deep,
 Bow to the stran-ger from dis-tant climes, Dip deep,
 Bow to the stran-ger from dis-tant climes, Dip deep,

I.
 II.

dip sever-al times,

dip sever-al times,

dip deep, Dip deep, Dip deep, Dip to the

marcato, *poco*

Sev-er-al times.

Sev-er-al times.

stran-ger, Dip deep, dip deep, Dip to the

poco *cresc.*

Sev-er-al times,

Dip deep, dip deep, Dip deep,

stran-ger sev-er-al times Sev-er-al times

stran-ger, Dip deep, dip deep, Dip to the

f

Dip deep, dip deep, Dip

dip deep, Dip, dip deep, dip deep, Dip

Dip Dip, dip deep, dip deep, Dip

stran - ger, Dip dip deep, dip deep, Dip

f cresc.

ff

deep oh! Here comes the Witch-find - er Gen - er - al,

ff

deep oh! Here comes the Witch-find - er Gen - er - al,

ff

deep oh! Here comes the Witch-find - er Gen - er - al,

ff

ff

Here comes the Witch-finder Gen-er-al, Dip to the Witch-finder,

Here comes the Witch-finder Gen-er-al, Dip to the Witch-finder,

Here comes the Witch-finder Gen-er-al, Dip to the Witch-finder,

Dip to the Witch-finder, Dip to the Witch-finder Gen-er-al sev-er-al times.

Dip to the Witch-finder, Dip to the Witch-finder Gen-er-al sev-er-al times.

Dip to the Witch-finder, Dip to the Witchfinder Gen-er-al sev-er-al times.

Dip to the Witch-finder, Dip to the Witch-finder Gen-er-al sev-er-al times.

(Bow.) ff (Up.)

ff (Bow.) (Up.)

ff (Bow.) (Up.)

(Bow.) (Up.) ff

mf molto cresc. - - *ff*

No. 9. Witchfinder General's Song.

Pompously. $\text{♩} = 76.$

General.

Piano.

Ive sail'd a - cross the o - cean on a phil - an - thro - pic
cap - tu - ring a la - dy who ex - erts a spell that's

mis - sion! ma - gi - cal, It's a lit - tle piece of busi - ness full of
ma - gi - cal, I ob serve with great pre - ci - sion all the

points most de - li - cate; The work is dis - a - gree - a - ble and
rules of e - ti - quette; Should her cough be dis - a - gree - a - ble just be

R. H.

poco rit.

fills me with con - tri - tion, But I do it for my
fore her ex - it tra - gi - cal, I post - pone the ex - e -

sf poco rit.

a tempo.

King and for the mor - als of the state: In ca -
cu - tion if the weath - er's ver - y wet. When

sfz

p a tempo.

sed. *

pa - ci - ty of - fi - cial I am here, Your witch - in - fes - ted neigh - bor - hood to
e're I hang a witch I al - ways weep, That night I find it dif - fi - cult to

p poco - a - poco

clear; Its not a keen en - joy - ment. But a har - row - ing em - ploy - ment, Ex -
sleep, I join them in their sing - ing, And be - fore I send them winging, I re -

sf rit.

sf rit.

mf a tempo.

cuse, I pray this sym-pa-the-tic tear.. A rare a - noma - ly
 quest from them a sou-ve-nir to keep..

a tempo.
p

W. Gen.

here you see.. The

S.& A. *f* A rare a - nom - a - ly here we see.

T.& B. *f*

f *mf*

lamb and the hawk you find ty - pi - fied in me. *ritard.*

f Of the lamb and the hawk tru - ly

f

mf A friend to all hu - man - i - ty I should

ty - pi - cal is he.

mf

poco
 cer - tain - ly be reckoned, I'm the Roy - al Witch - find - er

colla voce. poco

ritard. *1st time a tempo.*

Gen - er - al to his Ma - jes - ty Charles the Se - cond.

Chorus 2nd Verse only: a tempo. molto cresc.

mf The Roy - al Witch - find - er

ritard. *mf a tempo. molto cresc.*

1. In 2.

Gen - er - al to his Ma - jes - ty Charles the Se - cond!

ff p ff

Nº 10. Melodrama.

Cue: Hurricane Hill.
Much slower.

Musical score for Melodrama, featuring piano and violin parts. The score consists of three systems of staves. The piano part includes triplets and dynamic markings such as *pp* and *sf*. The violin part features melodic lines with triplets and slurs.

Nº 11. Exit Chorus.

Musical score for Exit Chorus, including vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The vocal staves are initially empty, with labels for each voice part. The piano accompaniment features dynamic markings like *ff* and *sf*.

Vocal and piano accompaniment for Exit Chorus with lyrics. The vocal parts enter with the lyrics "A rare a-nom-a-ly here we see." Dynamic markings include *unis. mf*, *cresc.*, *sf*, and *mf*.

here we see. *f* Of the

Of the lamb and the hawk tru-ly typ-i-cal is he. *ff*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "here we see." followed by a rest, then "Of the". The piano accompaniment starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The system concludes with a fortissimo (*ff*) dynamic.

a tempo. unis. SOP. & ALT. A friend to all hu-

lamb and the hawk tru-ly typ-i-cal is he. TEN. & BASS.

ritard. *a tempo.*

The second system continues the vocal and piano parts. The vocal line includes the lyrics "lamb and the hawk tru-ly typ-i-cal is he. A friend to all hu-". The piano accompaniment features a *ritard.* (ritardando) marking and a triplet of eighth notes. The system ends with an *a tempo.* (allegretto) marking.

man-i-ty he should cer-tain-ly be reckoned! He's the Roy-al Witch-find-er

The third system contains the final vocal and piano parts on this page. The vocal line concludes with the lyrics "man-i-ty he should cer-tain-ly be reckoned! He's the Roy-al Witch-find-er". The piano accompaniment features a long, sweeping melodic line in the right hand and a steady bass line in the left hand.

unis. a tempo.

Gen - er - al to his Ma - jes - ty Charles the Se - cond!

ff

a tempo.

poco a poco decresc.

p

Abigail bows.

pp

Judge bows.

N^o 12. Song.

Witchfinder General.

Moderato. M. M. $\text{♩} = 100$

Witchfinder.
General.

Piano.

When I

wish to prove a man pos-sessed Of the black Sa - tan - ic
ca - sion makes it ur - gent That a la - dy shall be

art, I ar - rest him, And I test him, With a
tried, I ar - rest her, And I test her, With a

test that breaks his heart. I treat him with po - lite-ness, As I
test she can't a - bide. I ap - proach her ver - y gal-lant-ly, I'm

lead him to his fate, But he does - n't, No he does - n't, Like the
 ten - der with her quite, But, she does - n't, No she does - n't, Like my

briskness of my gait. So with - out de - lay I put him through my
 man - ner so po - lite. With a la - dy I pre - fer to use the

pa - tent dancing test, Its the best of en - ter - tain - ments for the
 pa - tent an - gel test. Mere - ly lead her past an - oth - er who is

in - ter - est - ed guest; But it's rough up - on the vic - tim, and it
 fash - ion - ab - ly drest, Now this test looks ve - ry harm - less, and it

fills him with the blues, For he has to dance a horn pipe o - ver
ought to be, I'm sure, But the fact is, it's an or - deal that a

cresc.

tacks with - out his shoes. And he has to do it gai - ly, with a
wom - an can't en - dure. She is sure to turn her head a - bout to

mf
f

twin - kle in his eyes, In fact, the dan - cer has to smile or
view the pass - ing skirts, And that's a mo - ment fa - tal, and it

p
dim e ritard.

else the danc - er dies. Should he ev - en look as
meets it's just de - serts. The test is neat and

ppp
p
Tempo I.

poco rit.

though he wished he had some slippers on, I con-demn him, yes con-demn him, and that
sim-ple, and it ver-y sel-dom fails, And the sor-cer-ess that evening to her

do. *poco rit.* *p* *sf* *p*

a tempo.

ver-y night he's gone! Now al-though a man may dance on tacks, And stand it for a
fi-nal ha-ven sails. Oh, I've quite a pre-di-lec-tion For this meth-od, as I

p a tempo.

poco rit. *cresc.* 21.

while, He's a won-der, Yes a won-der, If he man-a-ges to smile.
said, For it sel-dom, Ver-y sel-dom, Fails to turn a la-dy's

p *poco rit.* *sf cresc.* *ff* *p a tempo.*

When oc -

rit.

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

22.

head. *Faster.*

f ff

No. 13. The Tiger of Tangaree.

(Oriental Humoresque.)

Allegretto. $\text{♩} = 80.$

Vivian.



1. Oh man of state did you
2. day a boy de -
3. knife was the ve - ry
4. you a spir - it of

Piano.



nev - er hear, Of the Ti - ger of Tan - ga -
 li - cious - ly fat, Play'd stick-knife in Tan - ga -
 fin - est steel, That's fash - ioned in Tan - ga -
 cruel - ty show, Like the Ti - ger of Tan - ga -



ree? The Ti - ger distinguished both far and near, For an
 ree. When down at his side the Ti - ger sat, And
 ree. And se - rious qualms did the Ti - ger feel, In his
 ree. You seek to de - vour where - ev - er you go, With



ap-pe-tite aw-ful to see.
 took him up-on his knee.
 hid-den a-na-to-mee.
 no more mercy than he.

He ate all day and
 He sprinkled him o-ver with
 As he swal-low-ed it he be-
 You've feasted well to the

ate all night, He ate things heavy and ate things light, He
 salt and spice, And lectur'd him on the de-bas-ing vice, Of
 gan to quake, And be-came, O, ev-er so wide a-wake, Then
 pre-senttime, And now you have come to a stran-ger clime, With an

poco - a - poco.

nev-er re-fused a sin-gle bite; But
 play-ing stick-knife, and the throw-ing of dice, And
 re-a-lized he had made a mis-take, And his
 ap-pe-tite one could de-scribe as sub-lime, In its

cresc.

gorged right mer - ri - lee.
 oth - er de - pra - vi - tee.
 din - ner did not a - gree.
 great e - las - ti - ci - tee.

He liked lit - tle boys in pan - ta - let - tes, And
 He held him close to his strip'd breast, He
 He ex - e - cut - ed a ner - vous glide, And
 But you should re - mem - ber the gist of my song, Which

ate them as though they were chick - en cro - quettes, Lit - tle
 kissed him, well, you can guess the rest, The
 tried to jump out of his wrin - kled hide, But the
 shows that a glut - ton won't live ver - y long, If he

boys In fact were par - ti - cu - lar pets, Of the Ti - ger of Tan - ga -
 lit - tle boy's knife would not di - gest, In the Ti - ger of Tan - ga -
 knife stuck fast and the ti - ger died, On the des - ert of Tan - ga -
 fills him self up with food that's too strong, Like the Ti - ger of Tan - ga -

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics provided. The piano accompaniment includes dynamic markings of *f* and *dim.*

1st 2nd 3^d times.

ree.
 ree.
 ree.

The second system begins with a vocal line marked "1st 2nd 3^d times." followed by three notes labeled "ree.". Below this is a piano accompaniment with dynamic markings of *p* and *molto cresc.*

4th time.

2. One
 3. That
 4. Now
 4 ree.

The third system starts with a vocal line marked "4th time." followed by a list of numbers: "2. One", "3. That", "4. Now", and "4 ree.". The piano accompaniment includes dynamic markings of *f*, *p*, and *ff*.

Nº 14.

Dialogue till the words of W. Gen: "She is a witch." etc:

Slow.

Piano.

Hold till word: "Rebellion."

Nº 15. Finale.

Allegro vivace. ♩ = 112.

Vivian.

Piano.

A -

way! On the breast of the fresh - en - ing gale, A -

way, A - way! On the wings of the bird - like

sail! A - way! On the breast of the freshen-ing

gale! A - way! A - way! On the wings of the bird - like

sail. Let's bu-ry all traces of

ran - cor, While mer - ri - ly weigh-ing the an - chor. A -

way! A - way! A - way we go on the breast of the freshen-ing

8/16m *16m*

gale; A - way! A - way! A - way we go on the

p *staccato.* *poco cresc.*

Chorus of Sailors.

breast of the fresh-en-ing gale; A - way! A - way! A -

f *cresc.*

cresc. way we go on the breast of the fresh - en - ing gale; A -

ff

Viv & Eliz.

A - way! A - way!
 way! A - way! A - way!

Viv & Eliz.

SOP.

ALTO.

T. & B.

A

way!
 way!

ff

Red.

* *Red.*

*

$\text{♩} = \text{♩}$ of preceding.

W.G.

ff

♩

♩

♩

♩

I wish to in - ter -

acel.

mf

acel.

Red.

*

pose a strong ob - jec - tion, To this high hand - ed

mu - ti - ny a - gainst the King and State, It's noth - ing less than

reck - less in - sur - rec - tion; And when the King shall hear of it the

Vivian.
block will be your fate. I'll answ - er for the fault, Sir, I'll

answer to my King, When to his presence I this la - dy

bring! She'll plead my cause, she'll plead my cause, and

cru - el laws Will lose their force when she be - gins to sing.

Melodrama.

W. Gen. If she goes at all she goes as my prisoner. Viv. Soldiers, arrest this antiquated pair.

♩ = ♩ of preceding. Dialogue.

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including notes, rests, and dynamics.

Allegro molto. ♩ = 126.

I of course, will officiale go on. *f* W. Gen.
Your tri-umph can-not

f *ff* *p* *f*

Musical score for the second system, including vocal lines and piano accompaniment with lyrics and dynamic markings.

p Vivian.

Ha, ha, ha, ha! Ex -
long en-dure, The witch will hang, of that be sure.

Musical score for the third system, including vocal lines and piano accompaniment with lyrics and dynamic markings.

cuse me, pray, I have to laugh at what you say.

f This ac-tion yet, You

staccato.

Ha, ha, ha, ha! How

will re-gret, Pos - ses - sion of the girl I'll get..

ver - y droll, You're charming now, up - on my soul!

I warn you now, There'll

Ha, ha, ha, ha! Why,

be a row, When we shall see the King.

When I bring this love - ly maid - en to the King, Her

pret - ty face and gen - tle grace, Will roy - al wrath ef -

face, His Ma - jes - ty won't hear your plea.

His

He'll turn you out.

Ma - jes - ty'll con - fer with me. Your

f *sf*

cresc.

Ha! ha! He'll turn you out.

suit he'll scout, Your sen - ti - men - tal non - sense flout.

cresc. *f* *p*

p

Ha, ha, ha ha! Ex - cuse me pray, I have to laugh, at

what you say

f

This ac - tion yet, You will re - gret, Pos - ses - sion of the

Ha, ha, ha, ha! How ver - y droll You're charming now up -

girl I'll get.

on my soul!

I warn you now, There'll be a row, When we shall see the King.

CHORUS.
ff
Ha,

ha, ha, ha! Ex - cuse us, pray We have to laugh at

ff

Sop.
what you say, We warn you now, There'll be a row, When you shall see the

T.
B.

Viv. & SOP. I.

Ha, ha! Ha, ha! Ha

SOP. II.

King. ALTO. Ha, Ha, ha, ha! Ha, ha, ha, ha!

TEN.

BASS.

ha! Ha, ha! We laugh at what you

ha! ha! ha! ha! We laugh at what you

Twice as slow.

say. Vivian.

say.. Will you be mine pret - ty

ff molto dim. 1st time *p* 2nd time *f*

And if I re-fuse you?
 girl? Pret-ty girl! Pret-ty girl!

I hope I more than a
 Then will the sun cease to shine, Pret-ty girl! Pret-ty girl! Pret-ty

1. muse you. girl! 2. muse you. girl! *p* I hope that I more than a *mf* You'll

mf muse you.. I feel that some day I shall
 come with me o - ver the sea. I'd

un-der the sun, Hail! Hail! Hail!

Hail! Hail to the day that is just be-gun,

mf *poco cresc.*

Hail to the soft and be-nef-i-cent breeze, Hail to the

Hail to the soft and be-nef-i-cent breeze, Hail to the

f *poco cresc.* *f* *mf*

birds on the flut-ter-ing trees, Hail to these

birds on the flut-ter-ing trees, Hail to these

poco cresc. *mf*

cresc.

hours of ex-qui-site ease. Hail Hail to the

hours of ex-qui-site ease. Hail

cresc.

ev' - ry - thing, Hail to
 to hours of ev'-ry-thing, ev'-ry-thing, Hail to ev'-ry-thing un-der the
 ex-qui-site, ex - qui - site
 to the ex - qui - site ease. Hail! Hail!

sun. Hail! Hail! Hail! Hail to the
 Hail to ev'-ry-thing un-der the sun! Hail to the

day that is just be - gun, Hail to ev - ry-thing un -
 day that is just be - gun, Hail to ev - ry-thing un -

der the sun.
 der the sun.

mf

And now fare - well to those we leave be - hind.

A long farewell to this strange for-eign shore, For

years to come we'll keep you all in mind, And for you al-ways

ritard. **Andante maestoso.** ♩ = 48

keep an op - en door.

p

Fare -

p

Fare -

SOP.
well! Fare - well! Most no - ble Lord, Fare - well! Fare -

ALT.
well! Fare - well! Fare - well! Most no - ble Lord, Fare -

TEN.
well! Fare - well! Most no - ble Lord, Most no - ble Lord, Fare -

BASS.
well! Fare - well! Fare - well! Fare - well! Fare -

well! Fare - well! Most no - ble Lord, Fare - well! —

well! Fare - well! Most no - ble Lord, Fare - well! —

well! Most no - ble Lord, Fare - well! Fare - well! — May

well! Most no - ble Lord, Fare - well! Fare - well! —

gen - tle breezes fol - low thee, — where - e'er thy barge shall roam. — And

may the sea be kind to thee and safe - ly bring thee

may the sea be kind to thee and safe - ly bring thee

pp *Red.* *Red.* *

May gen - tle breezes fol - low thee where -

home. *pp* May gen - tle breezes fol - low

home.

fp *pp*

Red. *

6 3 6 3

e'er thy barge shall roam. And may the sea be

And may the sea be

thee, where - e'er thy barge shall roam. Fare -

Fare

cresc.

6 3 6 3 6 3

kind to thee and take thee safe - ly home. —

kind to thee and take thee safe - ly home. —

well! Fare - well! Fare - well! —

well! Fare - well! Fare - well! Fare -

This system contains six staves of music. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment. Dynamics include *f* and *pp*.

(Elie. and Viv. with Sop.)

Fare - well! Fare -

(Abigail with Altos.) *mf*

Fare - well! Most no - ble Lord, Fare -

I. Most no - ble Lord, Fare - well! Fare -

II. Fare - well! Fare - well! Most no - ble Lord, Fare -

(Witchf. G. Judges with Basses.) Most no - ble Lord, Most no - ble Lord, Fare -

well! Fare - well! Fare - well! Fare - well! Fare -

poco cresc.

This system contains six staves of music. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment. Dynamics include *mf* and *poco cresc.*

Tempo I.

Elis.

well! _____ A -

well! _____ A -

well! _____ A -

well! _____ A -

Chorus of Soldiers and Sailors. *f* A -

ff *f*

way! — On the breast of the fresh - en - ing gale, A - way! A -

way! — On the breast of the fresh - en - ing gale, A - way! A -

way! — On the breast of the fresh - en - ing gale, A - way! A -

way! — On the breast of the fresh - en - ing gale, A - way! A -

Elizabeth.

way! A - way, a - way! A - way, a - way, a - way, a -

Vivian.

way! A - way, a - way! A - way, a - way, a - way, a -

Chorus of Sailors.

way! A - way, a - way! A - way, a - way, a - way, a -

Elizabeth.

way! *ff* A - - - -

Vivian.

way! *ff* A - - - -

SOPRANO.

Fare *ff*

ALTO.

Fare *ff*

TENOR.

way! *ff* Fare *ff*

BASS.

way! *ff* Fare *ff*

Vivace.

well!
well!
well!
well!
well!

mf

trm

This section contains five vocal staves and a piano accompaniment. Each vocal staff begins with the word "well!" and features a melodic line with a long note followed by a rhythmic pattern. The piano accompaniment starts with a *mf* dynamic and includes trills marked *trm*.

trm *trm*

ff

The piano accompaniment continues with trills marked *trm* and a *ff* dynamic marking.

The Curtain falls.

This section shows the piano accompaniment for the instruction "The Curtain falls," featuring a rhythmic accompaniment in the bass and a melodic line in the treble.

ff

The piano accompaniment concludes with a *ff* dynamic marking.

End of First Act.

ACT II.

Introduction.

Moderato molto. ♩. = 76.

Piano.

f

f *cresc.*

Simili.

ff *sf* *mf*

f *poco* *a poco* *cresc.*

staccato.

ff

Brass.

First system of musical notation for the Brass section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and accents. A dynamic marking of *ff* is present in the middle of the system.

Second system of musical notation for the Wood section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and accents. A dynamic marking of *p* is present at the beginning, and *ff* is present in the middle of the system. A first ending bracket with the number 8 is shown above the staff.

Third system of musical notation for the Wood section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and accents. A dynamic marking of *p* is present at the beginning, and *mf* is present in the middle of the system. A first ending bracket with the number 8 is shown above the staff.

Fourth system of musical notation for the Wood section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and accents. Dynamic markings include *poco.*, *a*, and *poco-*.

Fifth system of musical notation for the Wood section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and accents. A dynamic marking of *f cresc.* is present at the beginning.

Sixth system of musical notation for the Wood section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and accents. A dynamic marking of *ff* is present in the middle of the system.

sf ff molto dim. mf

Curtain rises. Scene I. A subterranean Chamber in the Palace of Charles II.

p pp

Killsin is seen seated on a Barrel of Gunpowder.

p Killsin.

I don't look much, but in - deed I am such I'm the
I know it's not nice, In fact it's a vice, To

pp

head of a first class con - spir - a - cy;
blow peo - ple up for the fun of it;

f

My love for a vast and deaf - en - ing blast A -
But talk - ing of spite, I think that I might Say I'm

sf p pp

mounds to a per-fect de - lir - a - cy; A per-fect de - lir - a -
bur - den'd with more than a ton of it, With more than a ton of

staccato.

cy! I'm al - ways de - press'd when a plot has to rest, And I'm
it. I feel the same sting, at the sight of a King As

mf

p

forced to re - press my ex - plo - sive - ness, This pas - sion of mine I sup -
though I should down on a net - tle sit. And though you shall preach, and my

pose you'd de - fine As a spe - cies of mor - al cor - ro - sive - ness. Of
mer - cy be - seech, I must blow that King off and that set - tles it. King

mor - al cor - ro - sive - ness. Then lay your pow - der with
 off and that set - tles it. Then lay your pow - der with

p

pp

Chorus behind the Scene.
 TEN. & BASS.

lib - er - al hand. Ho, boys, let us work mer - ri - ly
 lib - er - al hand. Ho, boys, let us work mer - ri - ly

Killsin. *Chorus*

Work for the fame of our no - ble band, Yes
 Work for the fame of our no - ble band, Yes

f *f* *pp*

T. & B.

let us work mer - ri - ly, boys, ho! ho! Yes let us work mer - ri - ly,
 let us work mer - ri - ly, boys, ho! ho! Yes let us work mer - ri - ly,

boys.
boys.

Killsin.

Charles will be blown quite far a-way, Mak - ing con - sidera - ble
When the King comes to the earth a-gain, Sup - se-quent facts will

noise as he goes, When he'll come down one could - n't well say, For
have to dis-close, Wheth - er we'll find himin one piece or ten, For

dim.

Chorus (T. & B.)

that's what no-bod - y knows! Charles will be blown quite far a-way
that's what no-bod - y knows! When the King comes to the earth a-gain

p

Mak - ing con - sider - a - ble noise as he goes. When he'll come down one
 Sub - se - quent facts will have to dis - close. Wheth - er we'll find him in

dim.

could - 'nt well say, For that's what no - bod - y knows.
 one piece or ten, For that's what no - bod - y knows.

f *sf* *f*

p *f*

cresc. *f* *dim.*

p *pp* *f* *ff*

Nº 2. Song and Chorus.

Killsin & Conspirators.

Allegro moderato. $\text{♩} = 92.$

Killsin.

At e -

Chorus. T. & B.

lev-en of the clock we must con-gre-gate here, Congre-gate here, at e -

Killsin.

lev-en of the clock you see! Then we'll

Chorus.

per-pe-trate a shock and shed a time-ly tear, We'll shed a time-ly tear as we

per - pe - trate, the shock you see!

pp **A**

f *pp*

lit - tle puff of pow - der and a lit - tle some - thing loud - er Than a

sempre staccato. *poco -*

lit - tle boom of can - non in a roy - al cel - e - bra - tion, Well

a

fill the air with peo - ple some - what high - er than a stee - ple, And for

poco - *-cresc.*

us that do the blow - ing there'll be cause for ju - bi - la - tion. Yes for

us that do the blow-ing there'll be cause for ju - bi - la - tion, 'Twill

be a neat and nat - ty bit of quick an - ni - hi - la - tion. A BASS.

CHORUS.
pp TENOR.

cresc. - - - - - f

pp

lit - tle puff of pow - der and a lit - tle some - thing loud - er Than a

pp

lit - tle boom of can - non in a roy - al ce - le - bra - tion, We'll

fill the air with peo - ple some - thing high - er than a stee - ple, And for

mf

us that do the blow-ing there'll be cause for ju - bi - la - tion. Yes for

mf *sempre cresc.*

us that do the blow-ing there'll be - cause for ju - bi - la - tion, 'Twill

be a neat and nat - ty bit of quick an - ni - hi - la - tion, Yes 'twill

f

be a neat and nat - ty bit of quick an - ni - hi -

la - tion. And we do it for the good, Well we

ff *p* *Slow. Killsin.* *mf* *Chorus.*

Kil. & Chorus.

f *>*

say it's for the good, For the gen-er-al good of the na - tion.

f *decresc.* *p*

Kil. *mf* *Faster.* *ff* Chorus.

Tra la la la lee! Tra la la la la! Tra la la la lee! Tra la la la la!

p *ff*

No. 2½ Exit.

♩ = 96.

f Chorus.

At e - lev - en of the clock,

f *sempre staccato.*

Tra, la, la, la, la! We must per - pe - trate a shock,

poco.

Tra, la, la, la, la! And we do it for the good, Well, we

a poco

This system contains the first two measures of the piece. The vocal line is in the bass clef with a key signature of one sharp (F#). The piano accompaniment is in the grand staff (treble and bass clefs). The tempo marking *a poco* is placed above the piano part.

say it's for the good, For the gen - er - al good of the

dim.

This system contains measures 3 and 4. The vocal line continues in the bass clef. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A *dim.* (diminuendo) marking is present in the piano part.

na - tion!

mf dim.

This system contains measures 5 and 6. The vocal line ends with the word "na - tion!". The piano accompaniment has a *mf* (mezzo-forte) marking at the start of measure 5, followed by a *dim.* marking. The piano part features a complex rhythmic pattern with many sixteenth notes.

pp

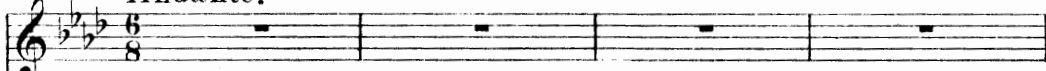
This system contains measures 7 and 8. It is a piano solo system. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. A *pp* (pianissimo) marking is present.

ppp

This system contains measures 9 and 10. It is a piano solo system. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. A *ppp* (pianississimo) marking is present.

No 3. Air: Killsin and Chorus.

Andante.

Killsin. 

Killsin crosses the stage and seats himself on the barrel.

Piano. *pp* 

 Spir - it of

 *pp*

night As you sweep o'er the earth, Touch - ing



 *cresc.*

sor - row and mirth, With sil - v'ry light, To suff' - rings





vain, Bring-ing so - lace and rest, To your com - fort - ing

dim.

breast, clasp-ing trou - ble and pain. Ah, do not ne -

poco rit. *A. a tempo.*

poco rit. *a tempo.*

mf *poco - a -*

glect The con - spir - a - tor then, But bring once a -

poco. *poco cresc.*

p.

gain The boon he'll ex - pect. While oth - ers par -

p *p*

p

take of your soul - heal - ing sleep, I pray you don't

mf *mf* *mf*

mf

keep the as - sas - sin a - wake, I pray you don't

dim. keep the as - sas - sin a - wake. *dim. rit.* **B.** *a tempo.*

pp O spir - it of

Chorus behind the Scene.

night As you sweep o'er the earth, Touch - ing

sor - row and mirth with sil - v'ry light, To suf - fer - ings vain bring - ing

so - lace and rest, To your com - fort - ing breast clasping trou - ble and pain!

rit. e

dim.

pp

♩ = 76

Nº 4. Intermezzo.

C.

p cresc.

simile.

D.

f

8

8

8

E

p

cresc.

pp

pp

cresc.

pp

molto cresc.

F

ff

ff

p

pp

Vis.

Cornet.

p
mf

The stage is suddenly illuminated.

ff

Led. * *Led.* *

Scene II. The Grand Reception Hall in the Palace of Charles II. Courtiers and Ladies discovered.

Maestoso. CHORUS.

SOPRANO
ALTO.
TENOR.
BASS.

ff
ff
ff
ff

Come, youth and beau-ty,
Come, youth and beau-ty,

Piano.

ff
ff

Led.

Your hap - py du - ty Calls you be-fore your King.

Your hap - py du - ty Calls you be-fore your King.

f *cresc.*
Dress'd in your rar - est, Look - ing your fair - est, Love and re - spect you

Dress'd in your rar - est, Look - ing your fair - est, Love and re - spect you

cresc.
f

ff
bring. Let the whole na - tion Shout with e - la - tion,

bring. Let the whole na - tion Shout with e - la - tion,

ff

ff

Spread the great King's re - nown, Eng-land for ev - er,

ff

Spread the great King's re - nown, Eng-land for ev - er,

ff

Col sva.

p

Nothing shall sev - er Charles and the sa - cred crown. With

p

Nothing shall sev - er Charles and the sa - cred crown.

ff

p

The Chamberlain.

de - fer - ent - ial hom - age greet, Our mon - arch ver - y

dear, Be - hold! Our bless - ings are com - plete, His

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "dear, Be - hold! Our bless - ings are com - plete, His". The piano accompaniment features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The key signature has three flats, and the time signature is 4/4.

ma - jes - ty is here!

Chorus of Girls.

With de - fer - en - tial hom - age

The second system continues the vocal line with the lyrics "ma - jes - ty is here!". It then introduces a new section for the "Chorus of Girls" with the lyrics "With de - fer - en - tial hom - age". The piano accompaniment continues with a similar texture. The key signature remains three flats, and the time signature is 4/4.

greet. Our mon - arch ver - y dear, Be -

The third system features a vocal line with the lyrics "greet. Our mon - arch ver - y dear, Be -". The piano accompaniment continues with a similar texture. The key signature remains three flats, and the time signature is 4/4.

hold! Our bless - ings are com - plete, His ma - jes - ty is

The fourth system concludes the vocal line with the lyrics "hold! Our bless - ings are com - plete, His ma - jes - ty is". The piano accompaniment continues with a similar texture. The key signature remains three flats, and the time signature is 4/4.

here! *f* Let the whole na-tion, Shout with e-la-tion,

Let the whole na-tion, Shout with e-la-tion,

cresc.

Detailed description: This system contains the first two vocal entries. The first vocal line (Soprano) begins with 'here!' followed by 'Let the whole na-tion, Shout with e-la-tion,'. The second vocal line (Alto) enters with 'Let the whole na-tion, Shout with e-la-tion,'. The piano accompaniment features a 'cresc.' marking and includes a dynamic marking of *ff* in the right hand.

Spread the great King's re - nown. *ff* Eng-land for-ev - er,

Spread the great King's re - nown. *ff* Eng-land for-ev - er,

Detailed description: This system contains the second two vocal entries. The first vocal line (Soprano) sings 'Spread the great King's re - nown.' followed by 'Eng-land for-ev - er,'. The second vocal line (Alto) sings 'Spread the great King's re - nown.' followed by 'Eng-land for-ev - er,'. The piano accompaniment continues with a dynamic marking of *ff*.

Noth-ing shall sev - er, Charles and the Sa-cred Crown.

Noth-ing shall sev - er, Charles and the Sa-cred Crown.

Detailed description: This system contains the final two vocal entries. The first vocal line (Soprano) sings 'Noth-ing shall sev - er, Charles and the Sa-cred Crown.' The second vocal line (Alto) sings 'Noth-ing shall sev - er, Charles and the Sa-cred Crown.' The piano accompaniment concludes with a dynamic marking of *sf* and a final cadence.

Allegro vivace. ♩. = 100.

Piano introduction in 6/8 time, key of B-flat major. The score consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music begins with a series of chords in the bass clef, followed by a melodic line in the treble clef. Dynamics include *mf*, *f*, and *ff*.

N^o 6. Chorus of Cavaliers. *)

Vocal and piano parts for the first line of the chorus. The vocal parts are for Tenors I and II, and Basses I and II. The piano part is in the grand staff. The key signature is B-flat major. Dynamics include *ff* and *f*.

TENORS I.
II.

BASSES I.
II.

King Charles! He's the

Vocal and piano parts for the second line of the chorus. The vocal parts are for Tenors I and II, and Basses I and II. The piano part is in the grand staff. The key signature is B-flat major. Dynamics include *ff* and *f*.

King of this glo - ri - ous coun - try of ours, King Charles! Let us

*) In case the male chorus should not be strong enough, the Sopranos and Altos may double the first and second Tenor parts, an octave higher. Copyright 1893 by The John Church Co.

greet him with glad - some ac - claim, The mon - arch who
 mon - arch who

ev - er in - joy - ous - ness pass - es, who
 ev - er - er in - joy - ous - ness
 ev - er in - joy - ous - ness pass - es, who
 ev - er in - joy - ous - ness

ev - er in - joy - ous - ness pass - es the hours, The sec - ond to
 pass - es the hours, the hours, The sec - ond to
 ev - er in - joy - ous - ness pass - es the hours, The sec - ond to
 pass - es the hours, The sec - ond to

hear his il - lus - tri - ous name. King Charles! In his

ex - cel - lence first of the rul - ers of Earth, King Charles! Who

smiles up - on youth and it's fling; The ha - ter of
ha - ter

mf

gloom and the gay cul - ti - va - tor of mirth, The gay cul - ti -
va - tor

va - tor of mirth, All hon - or, All hon - or to him, our

SOPRANO I. *ff*
King Charles! King Charles!

SOPRANO II. *ff*
King Charles! King Charles!

ALTO. *ff*
King Charles! King Charles!

TENOR. *ff*
King Charles! King Charles!

King. BASS. *ff*
King Charles! King Charles!

ff
King Charles!

ff
King Charles!

ff
King Charles!

ff
King Charles!

No 8. Song.

Vivian.

Allegro. M. M. ♩. 92.

Vivian.

Piano.

A cross the blue and scin - til - la - ting o - cean I have
I've oft - en thought, while plough - ing through the bil - lows, Of your
sailed my gal - lant ship, sir, Through sun and rain I've
Maj - es - ty's in - di - ges - tion, And in the light of the
ploughed the main, For for - ty days and more. I wished to
star strewnight, I've deep - ly de - plored your gout. I breathed a

show my ver - y great de - vo - tion * At the end of my storm - y
night - ly prayer in - to my pil - lows That a cas - ual lung con -

trip, sir, My first i - dea was to come straight here As
ges - tion, Should not sur - prise my mon - arch wise And

soon as I reached the shore. You had a cough When
rap - id - ly snuff him out. And so in fear I

I sailed off That would not bear ne - glect, sir, Your
hur - ried here To ask you how you feel, sir, I

ap - pe - tite Was not just right, You'd se - ri - ous qualms to
 hoped your aches And chron - ic shakes Had left you for a

quell.
 spell. But now I hope that bit - ter
a tempo.

1. pills and tro - ches Have pro - duced a good ef - fect, sir, And

trust your Gracious Maj - es - ty is feel - ing ver - y well.

2

f

Ah! I hope you miss no

SOPRANO. *f a tempo.*

We'd shed a tear of joy should you in - form us that you nev - er miss a

ALTO. *f*

TENOR. *f*

BASS. *f*

CHORUS.

a tempo.

f

ff

meal, sir, I trust your Gracious Maj-es - ty is feel - ing ver - y well.

ff

meal, sir, We trust your Gracious Maj-es - ty is feel - ing ver - y well.

ff

ff

meal, sir, We trust your Gracious Maj-es - ty is feel - ing ver - y well.

ff

Nº 8.

Chorus, King Charles & Vivian.

Andante. ♩ = 72.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a whole rest in both staves, followed by a series of chords and melodic lines. A piano dynamic marking (*p*) is placed below the first measure of the piano part.

The second system features vocal lines and piano accompaniment. The vocal parts are labeled "SOP. & ALTOS." and "T. & B.". The lyrics are: "What an in - ter - est - ing vi - sion, It's". The piano part continues with accompaniment. Dynamic markings include *pp* for the vocal parts and *pp* for the piano accompaniment.

The third system continues the vocal and piano accompaniment. The lyrics are: "some - thing quite di - vine, What sculp - tu - ral pre -". The piano part continues with accompaniment. Dynamic markings include *pp* for the piano accompaniment. The system concludes with a fermata over the final notes.

Marks ev' ry

cis - ion Marks ev' - ry grace - ful line Ob -

serve the dain - ty tint - ing and the beau - ty of the

eyes, With the smil - ing lips just hint - ing of the

sweets of Par - a - dise. *p* King Charles.

sweets of Par - a - dise. A beau - teous maid - enthis most

A little faster.

sure - ly, Speak - ing of in - no - cence so pure - ly.

Vivian. *p*
When

Viv.
I had once so nice - ly caught her, Why did I bring her o'er the

wa - ter? When I had once so nice - ly caught her, Why

Viv.
did I bring her o'er the wa - ter?

SOP. & ALTO. *pp*
Ob -

TEN. & BASS. *pp*
I. & B. *pp*

serve the dain - ty tint - ing And the

The first system of the score features a vocal line with lyrics "serve the dain - ty tint - ing And the" and a piano accompaniment. The piano part includes dynamic markings *p* and *pp*.

beau - ty of the eyes, With the smil - ling lips just

The second system continues the vocal line with lyrics "beau - ty of the eyes, With the smil - ling lips just". It includes vocal parts for Tenor (T.), Bass I (B.I.), and Bass II (B.II.), along with piano accompaniment.

rit.
hint - ing Of the sweets of the sweets, of par - a -

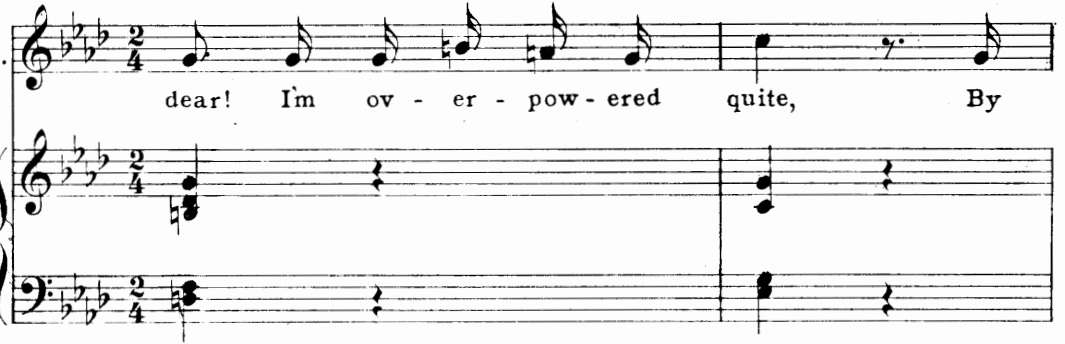
The third system begins with a *rit.* marking and lyrics "hint - ing Of the sweets of the sweets, of par - a -". It features vocal parts for Tenor (T.), Bass I (B.I.), and Bass II (B.II.), and piano accompaniment with a *p* dynamic marking.

Sop. II & Alto. Eliz.
dise, Of the sweet of par - a - dise. Oh

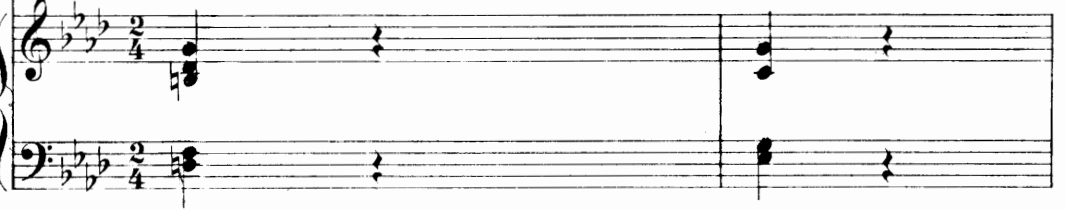
The fourth system features a vocal line for Soprano II and Alto (Sop. II & Alto.) with lyrics "dise, Of the sweet of par - a - dise. Oh". It includes piano accompaniment with dynamic markings *pp*, *mf*, and *ppp*. The system concludes with the instruction "attacca N°9."

Nº 9. Recitative and Song.

Elizabeth.

Elizabeth. 

dear! I'm ov - er - pow - ered quite, By

Piano. 



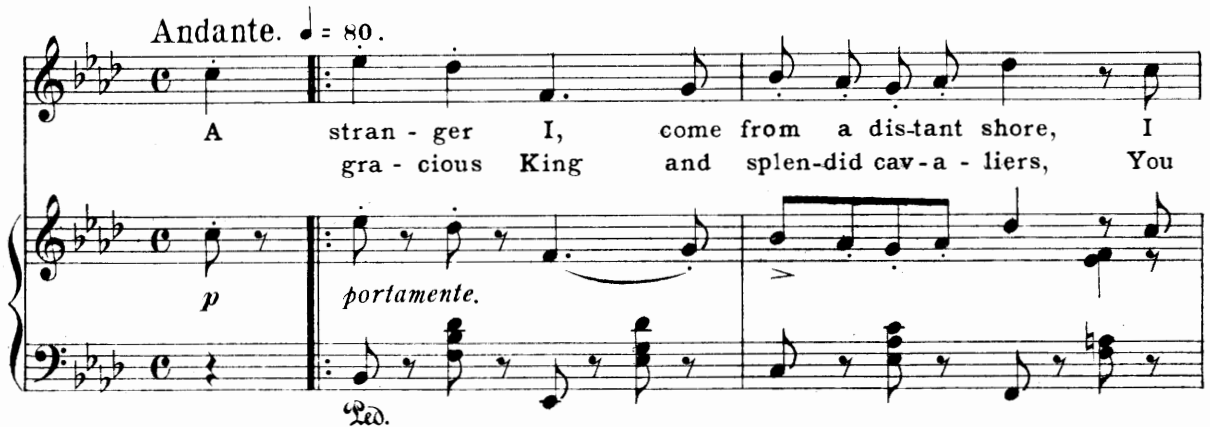
such a ver - y un - fa - mi - liar sight, Strange to me is all this



splen - dor, here I'm so amazed, I mere - ly say, — oh dear!

pp

Andante. ♩ = 80.



A stran - ger I, come from a dis - tant shore, I
gra - cious King and splen - did cav - a - liers, You

p *portamente.*

Ad.

nev-er saw a real live King be-före. My teach-ings were of
 must believe I'm filled with dreadful fears. A girl more shy I'm

most re-strict-ed sort, In that far home that knew my child-hood's
 sure you've nev-er met, This out-ward calm is mere-ly et - i -

sport; And there-fore this un - u - su - al dis - play, Up-
 quette; I'm trembling now though that you can't de - tect, For

sets me more than I would like to say, Though
 I feign ease with ex-cel - lent ef - fect, And

quite perturbed Ex-hib - it it I don't Because, because I've heard A well bred wo-man
while I'd like To blush you see I don't Because, because I've heard A well bred wo-man

mf Recit. ad lib.

won't. My mother, who was ful-ly versed in the us-ages of good so-
won't. My mother, who in the matter of etiquette was considered a supreme au-

ci - e - ty . Gave me ad-vice in an end-less but use-ful va
thor - i - ty Educated me up to a condition of soci-al superi-

p *Andantino. ♩=52. quasi parlando.*

ri - e - ty. No mat-ter what hap-pens, said she, Sur-
or - i - ty. No mat-ter what hap-pens, said she, Pre-

pp sempre staccato.

prise you must nev-er e - vince, It's ver-y bad form, to be
serve an un-changea-ble face, A look of sur-prise, in a

car-ried by storm And to flut-ter when met by a prince; And
pret-ty girlseyes Could— almost be called a dis - grace; And

so though I al-most could squeal From my pre - sent e - motion, I
so though I'm quite o - ver - whelmed, And ought to look frightend, I

f don't;— *p* I do not ex-press, My aw-ful dis-tress, For my
don't;— So great is my dread I could stand on my head, But my

mother said don't, And I won't.
mother said don't, And I won't!

Nº 10. Ensemble.

Chamberlain, Vivian, Elizabeth & Chorus.

Allegro vivace.

Piano introduction in 6/8 time, key of B-flat major. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The tempo is marked *Allegro vivace*.

Chamberlain.

Vocal line for Chamberlain: *f* Know ye! Know ye! Know ye! Cleared of all charges is

Piano accompaniment continues with a similar rhythmic pattern, supporting the vocal line.

Vocal line: this maid - en fair! Know ye! Know ye! Know ye!

Piano accompaniment continues with a similar rhythmic pattern, supporting the vocal line.

Vocal line: Free she is now to ex - ist a - ny where, to ex - ist an - y

Piano accompaniment continues with a similar rhythmic pattern, supporting the vocal line.

where. SOP. & ALTO.

Know we! Know we! Know we! Guilt-less of all that is

T. & B.

This block contains the first system of the musical score. It features a vocal line for Soprano and Alto with the lyrics "where." and "Know we! Know we! Know we! Guilt-less of all that is". Below this is a vocal line for Tenor and Bass with the lyrics "ev - il is she, Know we! Know we! Know we! By". The piano accompaniment is shown in grand staff notation.

ev - il is she, Know we! Know we! Know we! By

This block contains the second system of the musical score. It continues the vocal lines for Tenor and Bass with the lyrics "ev - il is she, Know we! Know we! Know we! By". The piano accompaniment continues in grand staff notation.

grace of our mon-arch, by grace of our mon-arch this maid is set free!

This block contains the third system of the musical score. It features the vocal line for Soprano and Alto with the lyrics "grace of our mon-arch, by grace of our mon-arch this maid is set free!". The piano accompaniment continues in grand staff notation.

p Viv. Ah me! what joy is this, What sweet pre-lude to

This block contains the fourth system of the musical score. It features the vocal line for Tenor and Bass with the lyrics "Ah me! what joy is this, What sweet pre-lude to". The piano accompaniment continues in grand staff notation, marked with a piano (*p*) dynamic and a tempo change to Vivace (*Viv.*).

bliss My gen - tle, good E - li - za - beth I now am free to

staccato.

Eliz.
You do not of - ten find A King so ver - y

wed.

kind, I nev - er knew a King like this in all the books I've

Chamberlain.
read. He loves, She loves, Both love, At

f *accel.* *f* *a tempo.*

least there is e - vi - dence to that ef - fect! He loves! She loves!

Both love! His suit it's ap - pa - rent, His suit it's ap - pa - rent, She

will not re - ject.

Chorus.
S. & A. *ff*
He loves! She loves!
T. & B. *ff*

Both love! Two gen - tle hearts are theirs, beat - ing as one.

T. *ff*
B.I. *ff*
B.II. *ff*

ff

He loves! She loves! Both love! So is a sea - son of

ff

bliss well be - gun, of bliss well be - gun.

rit.

rit.

ff

Nº 11. Melodrama.

Moderato.

f

f

f

f

f

silence.

attacca Nº 12.

N^o 12. Trio.

Witchfinder, Jonathan and Abigail.

Molto moderato. M. M. ♩ = 66

Witchfinder. 

Piano. 



p molto cresc.

mf

May it please your Majestee, This most in-terest-ing three



Have a lit-tle piece of spi-cy in-for-ma-tion.



Jonathan.

f

We can throw a ver - y bright and ex -

p

mf

plan - a - to - ry light on this high - ly en - ter tain - ing

Abigail.

sit - u - a - tion. We do hate to in - ter - fere

p

But we think you'd like to hear all the numer - ous

facts we have in our pos - ses - sion.

Abigail.

On us threethis villain arch Tried to steal a clever march,
Witchfinder.

On us threethis villain arch Tried to steal a clever march,
Jonathan.

But we think we'll take a part in the pro - ces - sion.

But we think we'll take a part in the pro - ces - sion.

(7)

Allegro.

1st Verse. *p* Witchfinder G.

2nd Verse. There once was a witch, And she wore a lit - tle hat, And
Witchf. G.

3rd Verse. sky grew dark, And the rain down poured, The
Witchf. G.

so things flew, Till the gale was spent, And the

though there is noth - ing ver - y strange a - bout that, This

light - nings blazed and the thun - ders roared, And there

o - paque sky by the sun was rent, When

in - ci - den - tal witch Was as wick - ed as could be, And she

come one big Par - ti - cu - lar flash, And the

lo! and be - hold, A - mid the de - bris A

sat all day be - neath an ap - ple tree, Sing
 stee - ple of the church came down with a crash, Sing
 mar - vel - ous sight did the peo - ple see, Sing

Abigail.
 toor - al oor - al oor - al lee!
 toor - al oor - al oor - al lee!
 toor - al oor - al oor - al lee!

There
 Abig.
 The
 Abig.
 For

came a lit - tle bird To that pret - ty ap - ple tree, And he
 crows flew off In a ter - ri - ble fright, And the
 there sat the witch With a smile on her face, And the

bobb'd his lit - tle head and he sang a lit - tle song, Which
 dogs they barked with all their might, And the
 bird still sang in its for - mer place, And the

was - nt ver y - short, While it was - nt ver - y long, Which
 barn - yard fowls Ex - pired in fear And the
 blos - soms pink Were shim - mer - ing there, Se -

was - nt ver - y short, while it was - nt ver - y long, Sing
 fish - es in the pond felt de - cid - ed - ly queer, Sing
 rene in the gold of the gen - tle air, Sing

Jonathan.

toor-al oor-al oor-la lee! And then he flew down With a
 toor-al oor-al oor-la lee! The hair was blown From the
 toor-al oor-al oor-la lee! And the bird flew off With a

tweet, tweet, tweet, And perched on the tips of her
 min-is-ter's head, As he lay in ter-ror on his
 joy-ous cry, While a bale-ful light fill'd the

wick-ed lit-tle feet, And that which pass'd 'Tween the
 big feath-er bed, And for miles a-round Ev-'ry
 witch-es eye, And not a blos-som fell From that

witch and the bird Was the fright - ful - est con - ver -
 stalk of corn, By the fu - ry of the gale from the
 pret - ty ap - ple tree! Sing toor - al oor - al ump - kins

sa - tion ev - er heard Sing toor - al, oor - al, oor - al
 ground was torn, Sing toor - al, oor - al, oor - al
 toor - al, oor - al lee! Sing toor - al, oor - al, oor - al

1st & 2nd Verse. || 3rd Verse.

lee! Witchf. G.

lee! And the

And lee!

p *f*

Tempo I.

Abigail.

Will your gra - cious Ma - jes - tie

Witchfinder G.

Will your gra - cious Ma - jes - tie

Jonathan.

Will your gra - cious Ma - jes - tie

Tempo I.

Kind - ly heark - en to our plea, Act the part of

Kind - ly heark - en to our plea, Act the part of

king - ly jus - tice we im - plore you,

king - ly jus - tice we im - plore you,

For you ought to know that she who sat

For you ought to know that she who sat

un - der that ap - ple tree was the ver - y

un - der that ap - ple tree was the ver - y

wom - an stand - ing there be - fore you.

wom - an stand - ing there be - fore you.

(p)

No 13. Melodrama and Ensemble.

Very slow. Elizabeth invokes the spirit Asmodeus.

Piano.

ppp *poco - cresc.*

f

An explosion in the vault beneath,
blows Killisin through the floor.

Chorus unisono. *p*

ff *dim.* *ff* *f* *p*

p S. & A.

witch, a witch, She's put the fat - al test. A witch, a witch,

p T. & B.

Faster.

p

accel.

$\text{♩} = 72.$

There she stands confessed, To weav - ing of spells she's ad - dict - ed, And

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It contains the lyrics: "There she stands confessed, To weav - ing of spells she's ad - dict - ed, And". The piano accompaniment is in a bass clef with a key signature of one flat. It consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part includes several triplet markings (indicated by a '3' over a group of notes) and a dynamic marking of *mf*.

by her own acts she's con - vict - ed, Do not go near her,

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "by her own acts she's con - vict - ed, Do not go near her,". The piano accompaniment continues with similar triplet markings and a dynamic marking of *mf*.

Hon - est folks fear her, A witch! She is a witch! *mf* **Killsin.**

The third system of music includes the vocal line and piano accompaniment. The vocal line lyrics are: "Hon - est folks fear her, A witch! She is a witch!". The piano accompaniment features a dynamic marking of *mf* and a section labeled "Killsin." in bold. The system concludes with a double bar line and a 2/4 time signature.

Allegro. $\text{♩} = \text{♩}$

lit - tle puff of pow - der, and a lit - tle some - thing loud - er, than a

The fourth system of music features a vocal line and piano accompaniment. The vocal line lyrics are: "lit - tle puff of pow - der, and a lit - tle some - thing loud - er, than a". The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes a dynamic marking of *p* and a section labeled "Allegro." in bold.

rit.

lit - tle boom of can-non at a roy - al cel - e - bra - tion, We'll -

King Chas. Faster.

Here's a piece of ne-crom-an - cy, Here's a thing of fiend-ish fan-cy

She has rung her own death knell, Let her be thrown in a dun - geon

mf Ad. Jon. & W. Gt.

cell! There once was a witch and she wore a lit-tle hat And

though there is nothing ver-y strange a-bout that This pret-ty lit-tle witch was as

wick - ed as can be, And we meant it when we told you that the

wick - ed witch was she, This wick - ed lit - tle witch was she. A

Killsin.

lit - tle puff of pow - der and a lit - tle some - thing lou - der. Great

Slower. *f Viv.*

King! Ah lis - ten, I en - treat! She's in - no - cent, she's ev - 'ry - thing that's

Faster.

sweet I know there's here a griev - ous sad mis - take And

f Charles. *rit.*

she an ex-plan-a-tion fair can make! No! No! Take the wo-man

hence! Naught can mi-ti-gate her great of-fence!

Chorus. S. & A. T. & B.

Naught can mit-i-gate her great of-fence! Quick-ly take her, quickly take her

dim.

hence! Take her hence! He says take her hence, take her.

No. 14. Farewell! Farewell!

Vivian & Elizabeth.

Andante.

molto ritard.

very slow.

p

Piano.

dim.

O gen - tle

girl, No more can I pro - tect you, Al - though for
well, In this sad hour of part - ing, I say to

poco - cresc.
you, my life I'd glad - ly yield, From that sad
you, my heart is all your own, Al - though the

fate, To which they would sub - ject you, Your
pain. Of death be through it dart - ing, It

in - no-cence so sweet I may not shield. But
beats for you, my lord, for you a - lone. In

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a complex texture with chords and moving lines in both hands, including a prominent bass line with a descending eighth-note pattern.

if my love, This mo - ment can con - sole you, Then
days gone by I've treat - ed you quite bad - ly, A

The second system continues the musical piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment continues with similar textures, including a bass line with a descending eighth-note pattern and various chordal structures.

know that I do love you still right well, ——— And though' your
vain co-quette I had to treat you so; ——— But now I

The third system of music shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment includes a *cresc.* marking in the right hand, indicating a gradual increase in volume. The bass line continues with its characteristic descending eighth-note pattern.

cru - el jail - ors may con - trol you, I'll
say, and though I say it sad - ly. I

The final system of music on this page shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment concludes with a *f* (forte) dynamic marking and a final chordal structure in both hands.

rit. 1. *p* *Eliz.*

ling-er near your sa-cred dun-geon cell.
love you now, I love you now, I Fare-well, Fare-
a tempo.

R.H. *L.H. p*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in G major, marked *rit.* (ritardando). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a first ending bracketed and marked *1.* and *p* (piano). The lyrics are: "ling-er near your sa-cred dun-geon cell. love you now, I love you now, I Fare-well, Fare-".

2. know.

R.H. *mf*

The second system continues the piano accompaniment. The vocal line is mostly silent, with the word "know." appearing at the beginning. The piano accompaniment features a more active right hand with chords and moving lines, marked *mf* (mezzo-forte). The left hand continues with a steady bass line. The system concludes with a second ending bracketed and marked *2.*.

f *cresc.*

The third system continues the piano accompaniment. The right hand features a more active melodic line with chords, marked *f* (forte) and *cresc.* (crescendo). The left hand continues with a steady bass line. The system concludes with a final ending bracketed and marked *f*.

p

The fourth system continues the piano accompaniment. The right hand features a melodic line with chords, marked *p* (piano). The left hand continues with a steady bass line. The system concludes with a final ending bracketed and marked *p*.

N^o 14. Quartet.

Abigail, W. F. Gen: Jonathan & Killsin.

Tempo di menuetto.

W. F. G. *mf*

Abigail.

Piano.

Oh!

Tell us, mu-ti-lat-ed strang-er What were your means of coming

p

here? For as an at-mos-pher-ic rang-er You're

psy-cho-lo-gi-cal-ly queer. Oh what is this va-ga-ry

Ab.

mf

Ex-tra - or - di - na - ry! For 'a wick - ed fair-y-

Did you do the air - y-

Was it vol-un-ta-ry? Or were you con-tra-ry? What made you so soon ap-

p

pear? You are look-ing just a tri - fle dus - ty, You

need a lit-tle smoothing out, Your jour-ney's been ex-ceed-ing

gus - ty And you're de-press'd with-out a doubt. Judge.

And

Abig.

By what a-gent, dire.

yet would we en-qui-re You were made to try a -

Ab.

Rap-id tran-sit fly-er Tell us, worth-y sire Were you work'd by wire?
W. F. G. & Judge.

What on earth were you a - bout

Killsin. Slower.

p I was mere-ly tak-ing a si -

Slower.

es - ta, I dreamt of one with gol - den hair. She

smiled as fond - ly I ca - ressed her And real - ly she was won - drous

Abig.

She did not re - mind him

fair. But she did not re - mind me—

That her fath - er'd find him,

That her fath - er'd find me—

But he came be - hind him, While her arms en - twined him,
 But he came be - hind me, While her arms en - twined me,

He went hurt - ling through the air. Jonathan.
 I went hurt - ling through the air. But

ff *mf*

Tempo I.

this was but a pass - ing dream, Sir! And that was but a phan - tom

kick, Your el - e - va - tion it would seem, sir, Was

quite an-oth-er sort of trick. Though kicks are some-times hear-ty

Abigail.
 Jog-gle up a par-ty, Judge. Give a pain that's dar-ty,
 Make him feel quite star-ty,

And you're boot-ed smarty, On his ten-der part he Does'nt sit down ver-y
 And you're boot-ed smarty, On his ten-der part he Does'nt sit down ver-y

Ab. & Kill.
 quick. Yet kicks will on-ly cause a wreck where Dame
 quick. J. & W.

Na - ture fixed the kick - ing place. They do not dis - ar - range your

sempre stacc.

neck - wear, And spoil the beau - ty of your face.

p

Kills in *8va* higher. I was

Abigail. You were upward lift - ed,

By some a - gent gift - ed From your perch was shift - ed,

staccato.

p.

Through the floor was sift - ed In - to space you drift - ed, And your head was rift - ed

I my

p.

my
More se-vere-ly than your base.

DANCE.

ff

This system contains the first two systems of music. The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "my" above the first measure and "More se-vere-ly than your base." below the first two measures. The piano accompaniment is in bass clef. The second system is a piano piece in the same key and time, starting with a treble clef and a bass clef. It includes a dynamic marking of *ff* in the second measure and the word "DANCE." above the third measure. The piano part consists of two staves.

Moderato. **Finale.**

f *p*

This system contains the third system of music, which is a piano piece in the same key and time. It is marked "Moderato." and "Finale." above the first measure. The piano part consists of two staves. The first measure has a dynamic marking of *f* in the bass clef and *p* in the treble clef. The piece concludes with a final cadence in the fifth measure.

Witchfinder General.

A - mong con-spic-u-ous

f *R.H.*

This system contains the fourth system of music. The vocal line is in bass clef with the lyrics "Witchfinder General." above the first measure and "A - mong con-spic-u-ous" above the second measure. The piano accompaniment is in bass clef. The first measure has a dynamic marking of *f* in the bass clef. The piano part consists of two staves. The right-hand part of the piano is indicated by "R.H." above the second measure. The piece concludes with a final cadence in the fifth measure.

rit.

si - ne - cures one of - fice can't be reck - oned, It's the

Roy - al Witch - find - er Gen - er - al - ship To his

Slower.

ritard.

Ma - jes - ty Charles the Se - cond.

rit.

Allegro.

accel. f

mf

Eliz. There once was a witch and she wore a lit-tle hat And
 Viv. pret - ty lit - tle witch might be sit - ting there yet A -

though there is noth-ing ver - y strange a - bout that, This
 flirt - ing with the birds like a gay co - quette, But a

in - ci - den - tal witch was as hap - py as can be And she
 for - tu - nate earl came a - long one day And he

sat all day be - neath an ap - ple tree, Sing
 stole that jol - ly lit - tle witch a - way, Sing

1. 2.

toor - al, oor - al oor - al lee!
 toor - al, oor - al oor - al And the lee!

♩ of preceding. *f* Chamberlain.
 Know ye! Know ye!

Know ye! Cleared of all charg-es is this maid-en fair!

Know ye, know ye, know ye, Free is she now as the

noon - day air, as the noon - day air!

ff S. & A.
 He loves, She loves, Both love! A beau - te - ous vi - sion are

ff T. & B.
 T.
 B.I.
 B.II.

lov - ers to see; He loves, She loves! Both love! And

wor - thy of an - y man's, wor - thy of an - y man's

rit.
 lov - ing is she!

Dialogue.

ff *rit.*

Allegro.

f
It's

mf *poco cresc.* *mf*

jol - ly fun to charge a foe and prod him in the back, And

sf *sf*

rap - tu - rous de - light to meet an en - e - my's at - tack. To

cut a fel - low's head straight off is un - re - strict - ed joy, And to

p

prick a chap be - tween the ribs is bliss with-out al - loy, And to

prick a chap be - tween the ribs is bliss with-out al - loy! I

love the bat - tle's flash, and its boom, boom, boom! The

sharp ec-stat - ic clash, With its boom, boom, boom! When

all the guns are roar-ing And the fa-tal bul-lets pour-ing, Then I

sim - ply am a - dor - ing All this boom, boom,

VIVIAN.

boom! I love the bat - tle's flash, And its boom, boom,

SOPRANO.

ALTO.

CHORUS. He loves the bat - tle's flash, And its boom, boom,

TENOR.

BASS.

ff

boom! The sharp ec-stat - ic clash, With its boom, boom,

boom! The sharp ec-stat - ic clash, With its boom, boom,

boom! When all the guns are roaring, And the fa-tal bul-lets
boom! When all the guns are roar-ing And the fa-tal bul-lets

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in a high register, with lyrics 'boom! When all the guns are roaring, And the fa-tal bul-lets' and 'boom! When all the guns are roar-ing And the fa-tal bul-lets'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

pouring, Then I sim- ply am a dor- ing all this boom, boom, boom!_ *ff*
pouring, Then he sim- ply is a dor- ing all this boom, boom, boom!_ *ff*

This system contains the second two vocal lines and the piano accompaniment. The vocal lines continue with lyrics 'pouring, Then I sim- ply am a dor- ing all this boom, boom, boom!_' and 'pouring, Then he sim- ply is a dor- ing all this boom, boom, boom!_'. The piano accompaniment includes dynamic markings *ff* and *f*.

This system consists of piano accompaniment for the first two systems. It features sustained chords and melodic lines in both the treble and bass staves, with dynamic markings *ff* and *f*.

Curtain falls.

This system contains the piano accompaniment for the 'Curtain falls.' section. It features a series of chords and melodic fragments, ending with a final cadence. Dynamic markings *f* and *ff* are present.