

INDIANA

Opera Comique

By

AUDRAN.

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RICHARD A. SAALFIELD,
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Nº 1.

(A) CHORUS. "TO DAY WE LL DANCE "

(B) MILL SONG. — "WHEN LOGS ON THE INGLE"

(C) SCENE. — "IT IS TIME "

(NAN. MADGE, GILES & CHORUS. S.S.T.B.)

Allegro vivace.

Sopranos .

Tenors .

Basses

PIANO.

Musical score for Soprano, Tenor, Bass, and Piano. The piano part features a rhythmic accompaniment with chords and a melody line.

Giojoso.

To - day we'll

To - day we'll

To - day we'll

(Curtain rises.)

Giojoso.

Musical score for vocal parts and piano accompaniment. The vocal parts have lyrics "To - day we'll" and the piano part has a rhythmic accompaniment.

dance and laugh our fill. There's good excuse too, for the can, To her new
 dance and laugh our fill; There's good excuse too, for the can, To her new
 dance and laugh our fill; There's good excuse too, for the can, To her new

home, Matt o' the Mill Has brought his bride, the blushing Nan! And Nan's a
 home, Matt o' the Mill Has brought his bride, the blushing Nan! And Nan's a
 home, Matt o' the Mill Has brought his bride, the blushing Nan! And Nan's a

beau - ty, lithe and slim, And good enough for belt - ed earl, But half from
 beau - ty, lithe and slim, And good enough for belt - ed earl, But half from
 beau - ty, lithe and slim, And good enough for belt - ed earl, But half from

love and half from whom, She's mar-ried Matt, the luck-y carle!

love and half from whom, She's mar-ried Matt, the luck-y carle!

love and half from whom, She's mar-ried Matt, the luck-y carle!

This system contains three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "love and half from whom, She's mar-ried Matt, the luck-y carle!" repeated on three different vocal staves.

Mis-tress Nan! where are you hid-ing?

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Mis-tress Nan! where are you hid-ing?"

Come! and save your-self from chid-ing!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Come! and save your-self from chid-ing!"

See your house - hold by and by, What presses

See your house - hold by and by, What presses

now is, we are dry! Show your - self my bon - ny

now is, we are dry! Show your - self my - bon - ny

bride, Your long - er ab - sence we will chide! Your long - er ab - sence we will chide!

bride, Your long - er ab - sence we will chide! Your long - er ab - sence we will chide!

tempo I^o

To day we'll dance and laugh our fill, There's good excuse too, for the
 To day we'll dance and laugh our fill, There's good excuse too, for the
 To day we'll dance and laugh our fill, There's good excuse too, for the

tempo I^o

can, To her new home, Matt o' the Mill Has brought his bride, the blushing
 can, To her new home, Matt o' the Mill Has brought his bride, the blushing
 can, To her new home, Matt o' the Mill Has brought his bride, the blushing

Nan! And Nan's a beauty, lithe and slim, And good enough for belted
 Nan! And Nan's a beauty, lithe and slim, And good enough for belted
 Nan! And Nan's a beauty, lithe and slim, And good enough for belted

earl, But half from love and half from whim, She's mar-ried Matt, the luck-y

earl, But half from love and half from whim, She's mar-ried Matt, the luck-y

earl, But half from love and half from whim, She's mar-ried Matt, the luck-y

carle, She's mar-ried Matt, the luck-y carle!

carle, She's mar-ried Matt, the luck-y carle!

carle, She's mar-ried Matt, the luck-y carle!

Moderato.

(Enter NAN from the mill.)

Ah! blame me not that for a while, I left you here a-lone, To run all

through the mill (don't smile!) I could hard-ly be-lieve it my own!

ad lib. **Allegretto.**

colla voce. *p*

(B) MILL SONG. — "WHEN LOGS ON THE INGLE."

1st v.

When logs on the in gle were burn

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

ing, And mea dows were lost in snow..... My

The second system continues the vocal line with a quarter rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns.

mo ther's wheel bu - si - ly turn . . . ing, Sang

The third system continues the vocal line with a quarter rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns.

e - - ver a lilt soft and low!..... But

The fourth system continues the vocal line with a quarter rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns.

When the glad spring was a coming, And the family



spinning was done..... Another wheel took up the



ham-ming, The mill wheel! From

Sop: The mill wheel!

T. n. The mill wheel!

Bass. The mill wheel!

The mill wheel!



dawn..... to the set of the sun 'Twas

poco rit. *tempo.*

colla parte. *tempo.*



goss - ip too... Tho' its words were few... And the gar - rulous

tones lov'd I well! What it meant by its clack, Tic tic
(mill clack.)

tac, tic, tac, tic, tac, tac, tic, tac, tic, tac, tac, Why, I thought I could

tell! 'Twas a goss - ip too, ... Tho' its words were few,
Sop.
tic, tic, tac! 'Twas a goss - ip too, ... Tho' its words were few,
Ten:
'Twas a goss - ip too, ... Tho' its words were few,
Bass.
tic, tic, tac! 'Twas a goss - ip too, ... Tho' its words were few,

... And the gar - ru - lous tones lov'd I well! What it

... And the gar - ru - lous tones lov'd she well! What it

... And the gar - ru - lous tones lov'd she well! What it

... And the gar - ru - lous tones lov'd she well! What it

meant by its clack, Tic tic tac tic tac tic tac tac tic tac tic tac

meant by its clack, Tic tic tac tic tac tic tac tac tic tac tic tac

meant by its clack, Tic tic tac tic tac tic tac tac tic tac tic tac

meant by its clack, Tic tic tac tic tac tic tac tac tic tac tic tac

(small clack.)

tac, Why, I thought I could tell! Tic tac tic tac tic tac tic tac

tac, Why, she thought she could tell! Tic tac tic tac tic tac tic tac

tac, Why, she thought she could tell! Tic tac tic tac tic tac tic tac

tac, Why, she thought she could tell! Tic tac tic tac tic tac tic tac

2nd v.

tac tac tac tac!
 tic tac tic tac!
 tic tac tic tac!
 tic tac tic tac!

Transposed in G

And more

liked to look in at the gloam ing', And thought 'what a

grand thing's a mill!" Tho wa ter came dash ing and foam .

. ing. The rest - less wheel ne - ver seem'd still And

'mid all th' whirr-ing and gleam-ing, I would think to my

self, 'Might it be?'..... But no! such a hope is but

dream-ing. A mil-ler! Would

Sop: A mil-ler!

Ten: A mil-ler!

Bass: A mil-ler!

ne'er..... wed a 'as-sie like me! Still the

poco rit. *tempo.*

colla parte. *tempo.*

R.
 wneol went round... And I thought its sound... Bid me ene_rish the

V.
 dream I lov'd well! What it meant by its clack, Tic tac
 (will clack.)

N.
 tac, tic, tac, tic, tac, tac, tic, tac, tic, tac, tac! Why, I thought I could

N.
 tell! Still the wheel went round... And I thought its sound..
 #Sop: tic, tic, tac! Still the wheel went round... And she thought its sound..
 #Ten: Still the wheel went round... And she thought its sound..
 #Bass: tic, tic, tac! Still the wheel went round... And she thought its sound..

M. ... Bid me che_rish the hope I lov'd well! What it

Bid her che_rish the Hope she lov'd well! What it

... Bid her che_rish the hope she lov'd well! What it

... Bid her che_rish the hope she lov'd well! What it

meant by its clack, Tic tic tac tic tac tic tac tic tac tic tac

meant by its clack, Tic tic tac tic tac tic tac tac tic tac tic tac

meant by its clack, Tic tic tac tic tac tic tac tac tic tac tic tac

meant by its clack, Tic tic tac tic tac tic tac tac tic tac tic tac

(mill clack.)

leggero.

tac. Why I thought I could tell! Ah! . . . ah! . . . ah! . . .

tac. Why, she thought she could tell! tic tac tic tac

tac. Why, she thought she could tell! tic tac tic tac

tac. Why, she thought she could tell! tic tac tic tac

55 56 57 58

... ah!..... I thought.... that I,..... that

tic tac tic tac tic tac

tic tac tic tac tic tac

tic tac tic tac tic tac

I..... could tell! Ah! ah! ah! ah! ah! ah! ah!

tic tac tic tac tic tac tic tac

tic tac tic tac tic tac tic tac

tic tac tic tac tic tac tic tac

ah! I thought... that I..... could tell! tic tac!

tic tac tic tac tic tac tic tac

tic tac tic tac tic tac tic tac

tic tac tic tac tic tac tic tac

Allegro non troppo.

GILES.

It is time Matt was show - ing

up!

Sop: And 'tis a - bout the time to sup

Ten: And 'tis a - bout the time to sup

Bass: And 'tis a - bout the time to sup

GILES.

Let's hope that Matt, now he's poach - ing for our sake, A bag of plump young partrid -

MAN.

- gos will make! My hus - band poach - ing

in the Chase? Should he be found out, what dis -

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 the lyrics "in the Chase?" followed by "Should he be found out, what dis -". The piano accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns.

grace!

Sop:

Ten: No doubt that game is gen' - rous far -

Bass: No doubt that game is gen' - rous far -

No doubt that game is gen' - rous far -

The second system includes vocal parts for Soprano (Sop), Tenor (Ten), and Bass, along with piano accompaniment. The Soprano part starts with "grace!". The Tenor and Bass parts have the lyrics "No doubt that game is gen' - rous far -". The piano accompaniment continues with similar rhythmic patterns to the first system.

- ing, But all the same, Matt is too dar - ing!

- ing, But all the same, Matt is too dar - ing!

- ing, But all the same, Matt is too dar - ing!

The third system features three vocal lines and piano accompaniment. All three vocal lines have the lyrics "- ing, But all the same, Matt is too dar - ing!". The piano accompaniment continues with the same rhythmic structure, ending with a final chord.

CILES.

Bah! don't you fear that they'll catch honest Matt! My Lord's in

MADGE.

(shouted.)
TUTTI.

No! he's come back! Ha!

Lon - don, if it comes to that!...

MADGE.

rit.

Yes! I saw him plain; When we were in the church, pass'd all the

rit.

train!

tempo.

MAD.

I thrill with

(all run up and look off.)

Ten: Ha! Matt is near!

Bass: Ha! Matt is near!

Ha! Matt is near!

(double shot off.)

tempo.

n.

fear! CILES.

Nay, mis-tress Nan, ha' done, ha' done, Matt takes good

c.

care o' num-ber one!.....

Sop: No one seems to be a .

Ten: No one seems to be a .

Bass, No one seems to be a .

cres.

-bout, So he wont be found out!..... To day we'll

-bout, So he wont be found out!..... To day we'll

-bout, So he wont be found out!..... To day we'll

ren *do.*

dance and laugh our fill, There's good ex - cuse too, for the can, To her new
 dance and laugh our fill, There's good ex cuse too, for the can, To her new
 dance and laugh our fill, There's good ex cuse too, for the can, To her new

home Matt o' the mill To day has brought the blush - ing
 home Matt o' the mill To aay has brought the blush - ing
 home Matt o' the mill To day has brought the blush - ing

Nan! And Nan's a beau - ty, lithe and slim, And good e -
 Nan! And Nan's a beau - ty, lithe and slim, And good e -
 Nan! And Nan's a beau - ty, lithe and slim, And good e -

-nough for belt - ed earl, But half from love and half from whim, She's mar - ried.
 -nough for belt - ed earl, But half from love and half from whim, She's mar - ried
 -nough for belt - ed earl, But half from love and half from whim, She's mar - ried

Matt, the luck - y earl! She's mar - ried Matt, the luck - y earl!
 Matt, the luck - y earl! She's mar - ried Matt, the luck - y earl!
 Matt, the luck - y earl! She's mar - ried Matt, the luck - y earl!

. . . .

EXIT. — "TIS A GOSSIP TOO?"

Nº 1½

(NAN & CHORUS.)

Allegretto.

NAN

PIANO.

'Tis a gos-sip too, ... Tho' its

M.

words are few, ... And 'he gar-ru-lous tones love I well, ... What it

M.

means by its clack, tic tic tac, tic tar tic tar tac. tic tac tic tac tac. Why I

(mill clack.)

M.

think I can tell! (*peasants exeunt on tiptoe R & L to music.*)

Sop: Tic, tic, tac! 'Tis a gos-sip too, ... Tho' its

Ten: 'Tis a gos-sip too, ... Tho' its

Bass: Tic, tic, tac! 'Tis a gos-sip too, ... Tho' its

words are few, ... And its gar-ru-lous tones loved she well, What it

words are few, ... And its gar-ru-lous tones loved she well, What it

words are few, ... And its gar-ru-lous tones loved she well, What it

means by its clack, tic, tic, tac, tic tac tic tac tac, tic tac tic tac tac, Why she

means by its clack, tic, tic, tac, tic tac tic tac tac, tic tac tic tac tac, Why she

means by its clack, tic, tic, tac, tic tac tic tac tac, tic tac tic tac tac, Why she

thought she could tell! *mur - p - en - pp - pp do.*

thought she could tell! *mur - p - en - pp - pp do.*

thought she could tell! *mur - p - en - pp - pp do.*

No. 2.

(SIR MULBERRY MULLIT & CORO. S.S.T.B.)

Allegretto.

SIR MULBERRY MULLIT.

Sopranos.

Tenors.

Basses.

PIANO.

A certain

Allegretto.

SIR M.

Judge in France, Longhoaded and austere, When'er a case by chance, Was a - ny -

p sempre.

SIR M.

- thing but clear, Would calm - ly wink his eye When told there

SIR M.

was no clue, And with con - vic - tion cry, "I'll tell you what to do!"

SIR M. "Cherches la femm'! Cher_ches la femm'!" You'll find, I

Sop! Seek the wo-man! Seek the wo-man!

Ten: Seek the wo-man! Seek the wo-man!

Bass. Seek the wo-man! Seek the wo-man!

do not doubt, A pet-ti-coat a-bout, Cherches la femm'! Cherches la

S.S. Seek the wo-man!

T. Seek the wo-man!

B. Seek the wo-man!

SIR M. femm'!" The more tho la-dy does-n't show, The more be

S.S. Seek the wo-man!

T. Seek the wo-man!

B. Seek the wo-man!

(spoken.)

SIR M. sure sho's in the know! Seek the wo-man!

S.S. Cher-chez la femm'! Cher-chez la

T. Cher-chez la femm'! Cher-chez la

B. Cher-chez la femm'! Cher-chez la

SIR M. Seek the wo-man!

B.S. femm'! You'll find I do not doubt, A

T. femm'! You'll find I do not doubt, A

B. femm'! You'll find I do not doubt, A

(spoken.)

SIR M. Seek the wo-man!

S.S. pet-ti-coat a-bout! Cher-chez la femm', Cher-chez la

T. pet-ti-coat a-bout! Cher-chez la femm', Cher-chez la

B. pet-ti-coat a-bout! Cher-chez la femm', Cher-chez la

SIR M. Seek the wo-man!

S.S. *fenn'*, The more the la-dy does-n't show, The more be

T. *fenn'* The more the la-dy does-n't show, The more be

B. *fenn'*, The more the la-dy does-n't show, The more be

ppa

f

SIR M.

S.S. sure she's in the know!

T. sure she's in the know!

B. sure she's in the know!

ppa

ff *p*

2. The first re-
4. There's no rest

SIR M. -port-ed case, Was that im-por-tant suit, Which cost poor A-dam's race, So much for
'neath the sun, This life is full of cares, Your joints are too much done, And in your

p *p sempre.*

S' R. M.
 sto - len fruit! Whose was the brain to plan, That ap - ple -
 soup are hairs! Your but - tons, too, come off, Big are the

S' R. M.
 - tree to rob! 'Twas plainly not a man, Then who put up the job!
 dra - pers bills, At fate if you should scoff, And cry, "who caused those ills!"

S' R. M.
Cher - chez la femm', Cher - chez la femm', She was, we
Cher - chez la femm', Cher - chez la femm', If wife, or

S. S.
 Seek the wo - man! Seek the wo - man!

T.
 Seek the wo - man! Seek the wo - man!

B.
 Seek the wo - man! Seek the wo - man!

S' R. M.
 all be - lieve, I - den - ti - fied as Eve, *Cher - chez la*
 maid, or cook, To her you have to look! *Cher - chez la*

S. S.
 T.
 B.

SIR M. *femm',* Cher chez la *femm',* Her daugh-ters
femm', Cher chez la *femm',* A la dy,

S.S. Seek the wo-man! Seek the wo-man!

T. Seek the wo-man! Seek the wo-man!

B. Seek the wo-man! Seek the wo-man!

SIR M. to... this day Act much in that same way!
 not... a... doubt, Is there, or there a-bout!

S.S. Cher-chez la

T. Cher-chez la

B. Cher-chez la

And.

(spoken.)

SIR M. Seek the wo-man! Seek the wo man!

S.S. *femm',* Cher-chez la *femm',* She was, we
 If wife, or

F. *femm',* Cher-chez la *femm',* She was, we
 If wife, or

B. *femm',* Cher-chez la *femm',* She was, we
 If wife, or

SIR M.

S.S.

T.

B.

all bo - lieve, I - den - ti - fied as Eve! Cher - chez la
 maid, or cook, To her you have to look!

all be - lieve, I - den - ti - fied as Eve!
 maid, or cook, To her you have to look! Cher - chez la

all be - lieve, I - den - ti - fied as Eve!
 maid, or cook, To her you have to look! Cher - chez la

gna

(spoken.)

SIR M.

S.S.

T.

B.

Seek the wo - man! Seek the wo - man!

femm', Cher - chez la femm' Her daugh - ters
 A la - dy,

femm', Cher - chez la femm', Her daugh - ters
 A la - dy,

femm', Cher - chez la femm', Her daugh - ters
 A la - dy,

gna

Soprano (S.M.), Soprano (S.S.), Tenor (T.), Bass (B.), and Piano accompaniment.

to... this day, Act much in that same way!
 not a doubt, is there or there a bout!

o... this day, Act much in that same way!
 not a doubt, is there or there a bout!

o... this day, Act much in that same way!
 not a doubt, is there or there a bout!

gr

f *ff*

Soprano (S.M.) and Piano accompaniment.

3. Sweet, young Love's ho - ney - moon, When two hearts
 5. Yet when the heart is young, There is a

p *p sempre.*

Soprano (S.M.) and Piano accompaniment.

beat as one, When life's an end - less June, All bright with
 bliss su - preme, By po - ets sweet ly sung, And known as

SIR M.

flow'r and sun! But clouds will un- a- wares, Rise in that
 Love's young dream! Whose is the ma- gic spell, Can make the

SIR M.

sum-mer sky. She's sulky, and he swears, And if you would know why:—
 world so fair, And who can charm as well, Our sorrow and our care?

SIR M.

Cherchez la femm'. *Cherchez la femm',* For half the
 We like (the

S.S.

Seek the wo-man! Seek the wo-man!

T.

p Seek the wo-man! Seek the wo-man!

B.

p Seek the wo-man! Seek the wo-man!

SIR M. time the flaw It is a mo-ther-in-law! Cher-ches la
truth must out) A pet-ti-coat a-bout!

S.S.
T.
B.

SIR M. *fem*' Cher-ches la *fem*', The prin-ci- When-e'er an
Seek the wo-man! Seek the wo-man!

S.S.
T.
B.

Seek the wo-man! Seek the wo-man!
Seek the wo-man! Seek the wo-man!
Seek the wo-man! Seek the wo-man!

SIR M. ple's ex-act, She's the dis-turb-ing fact!
an-gel's noar, Be sure 'tis wo-man dear!

S.S.
T.
B.

Cher-ches la
Cher-ches la
Cher-ches la

(spoken.)

SIR M. Seek the wo man! Seek the wo - man!

S.S. *fem m'*, Cher chez la *fem m'*, For half the We like (the

T. *fem m'*, Cher chez la *fem m'*, For half the We like (the

B. *fem m'*, Cher chez la *fem m'*, For half the We like (the

gna

SIR M.

S.S. time the flaw It is a mo - ther - in law! Cher - chez la truth must out) A pet - ti - coat a - bout!

T. time the flaw It is a mo - ther - in law! Cher - chez la truth must out) A pe - ti - coat a - bout!

B. time the flaw It is a mo - ther in law! Cher - chez la truth must out) A pet - ti - coat a - bout!

gna

(spoken.)

SIR M. *f* Seek the wo - man! Seek the wo - man!

S.S. *f* femm', Cher - chez la femm' The prin - ci
When e'er an

T. *f* femm', Cher - chez la femm', The prin - ci
When e'er an

B. *f* femm', Cher - chez la femm', The prin - ci
When e'er an
gra.....

f *And.*

S.S. - ple's ex - act She's the dis - turb - ing fact!
an - gel's near Be sure 'tis wo - man dear!

T. - ple's ex - act She's the dis - turb - ing fact!
an - gel's near Be sure 'tis wo - man dear!

B. - ple's ex - act She's the dis - turb - ing fact!
an - gel's near Be sure 'tis wo - man dear!
gra.....

f *ff*

A) *DUET.* "BAH! HE MUST THINK ME!"

Nº 3.

(B) *AIR.* "POOR YOUNG THING!"

(C) *STRETTI.* "I SEE HIS GAME!"

(MATT & DAYRELL.)

Allegro.

MATT.

DAYRELL.

PIANO.

M.

Bah! he must think me, Do - - - tard dri - vel - ling,

D.

Bah! he must think me, Do - - - tard dri - vel ling

M.

Or, what is weak - er still, a lit - tle school - boy sni - vel - ling,

D.

Or, what is weak - er still, a lit - tle school - boy sni - vel - ling,

M. Then wit to wit, and let him win who can, And

D. Then wit to wit, and let him win who can, And

M. let us see who of us two's the bet - ter man!

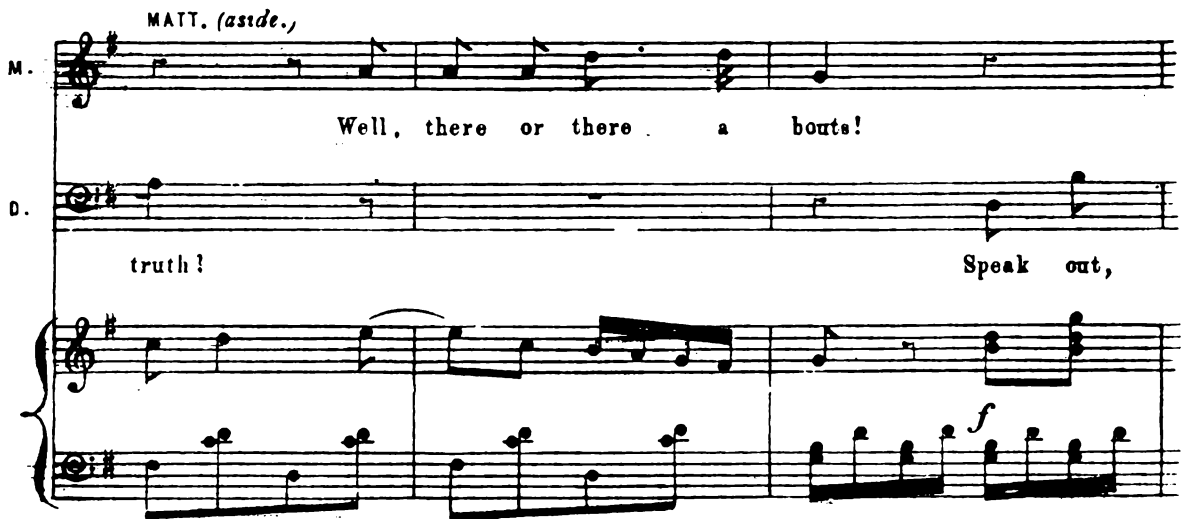
D. let us see who of us two's the bet - ter man!

M. DAYRELL.

D. Of course a rus - tic youth, All

M. 

D. craft and lying scouts, You're telling me the

M. *MATT. (aside,)* 

D. Well, there or thereabouts!

truth? Speak out,

M. *MATT.* 

D. I'm very sure a lie 'ud

lout! Speak out, lout!

M. *choke me!* *(aside.)*

D. You ras - cal! just look

M. out.... just look out! To prove you knave, you

D. out.... just look out! To prove you knave, you

MATT. *(Spoken aside.) What's he up to now I wonder!*

M. do.... pro voke me! *meno mosso.*

D. do.... pro voke me! *molto rit.*

(B) *A/B*. — 'POOR YOUNG THING!'*Allegretto affetuoso.*

DAYRELL.

1. You say your bride squints and is rather hard of hear - ing, Oh! poor young
 2. She's troubled with ca - tarrh, which means she is ash - ma - tic, Oh! poor young

marcato il basso.

rit. thing! Oh! poor young thing! One shoul - der out, a bump - back
 thing! Oh! poor young thing! Your mar - ried rap - ture can - not

tempo.

rit.

too, are none too cheer - ing, Oh! poor young thing! Oh! poor young
 there - fore be ees - ta - tic, Oh! poor young thing! Oh! poor young

rit.

rit.

piu lento. thing! That such an hos - pi tal you mar - - ry,
 thing! But thank your stars my friend, you're liv - - ing,

piu lento.

b. *rit.*

Is scarce ly to be di - ag - nosed, But yet there's some one quite dis -
With in a ve - ry Chris - tian land, Where sin - gle men will lend a

b. *rit.* *tempo!*

- posed To help you such a load to car - - - ry! Ah!... You have not
hand, So do not have the least mis - giv - - - ing! Ah!... You have not

colla parte. *tempo!*

b. *dolce.*

far to go, If such a one you'd know, Who still your suff'ring bride would

b. *rit.* *tempo.*

tend, A month ly nurse combined with friend! I see you al - most guess, Who 'tis your

colla voce.

b. *rit.*

lot will bless, Nay! up to heav'n don't stare! Look not to - wards the sky, For 'tis I! 'tis I!

colla voce.

(C) STETTI. — "I SEE HIS GAME!"

MATT. *aside.*
I see his game a

DAYRELL, *aside.*
I see his game a

Animato.
crs.

M.
good... game ve-ri-ly, But, as the can-ny Scotsmen say, now let's gang

D.
good... game ve-ri ly, But, as the can-ny Scotsmen say, "now let's gang

M.
wa-ri-ly," So wit to wit, and let him win who can The

D.
wa-ri ly," So wit to wit, and let him win who can The

M.
se-quel then will show who is the bet-ter man! Him I will

D.
se-quel then will show who is the bet-ter man! I will cheat

Piu mosso.

M. cheat! Him I'll de - feat! Him I will cheat.

D. Him I'll de - feat! Him I will cheat. Him I'll

M. Ha! ha! ha! ha! Him I'll de feat and cheat! Ha! ha! ha! ha!

D. cheat! Ha! ha! ha! ha! Him I'll de - feat and cheat! Ha! ha! ha! ha!

M. ha! Him I'll de - feat and cheat! cheat! cheat!

D. ha! Him I'll de - feat and cheat! cheat! cheat!

Vivo.

M. and de - feat!

D. and de - feat!

N^o 31

Affettuoso.

DAYRELL.

PIANO.

Ah!..... you have not far to

go, If such a one you'd know Who still your suff'ring bride would

lend A month_ly nurse combined with friend, I see you al - - most

guess, Who 'tis your lot will bless, Nay! up to heav'n don't

stare, Look not to - - wards the sky, For, 'tis I! 'tis I!

rit. *tempo.* *colla voce.* *rit.* *tempo.* *mf* *pp*

Nº 4.

Andantino.

PIANO.

The musical score consists of seven systems of piano accompaniment. Each system is written for the right and left hands on a grand staff. The tempo is marked 'Andantino' and the dynamics are 'PIANO'. The score includes several performance instructions: 'pp' (pianissimo) is written above the first system; '(dialogue.)' is written above the second system; 'rit.' (ritardando) is written above the sixth system; and 'rit: e morendo.' (ritardando and morendo) is written above the seventh system. The piece concludes with a double bar line and a final chord. The music features a steady eighth-note accompaniment with melodic lines in the upper voice.

(dialogue.)

pp

(count WATT & NAN to Mill.)

(INDIANA & ZOE land from boat.)

rit.

(dialogue.)

rit: e morendo.

(A) RECIT. — "WHY IN WILD QUEST?"

No 5.

(B) FAISE. — "LOVE WILL GUIDE?"

(INDIANA.)

Andante à la Récit:

INDIANA.

PIANO.

Why in wild quest, do I wan - der a

lone? And whence (oh! wonder) the strength that bears me on!.....

ad lib:

collo parte.

..... Love will guide.....

pp Tempo di Valse.

Tempo di Valse.

..... though blind he be..... Ay, guide

my err - ing feet... my dar - ling, un - to thee....

rit Ah!..... *tempo.* Wilt thou hate. or love

rit *tempo.*

me well!..... Syb ti for tune

may not tell..... Wake! heart

ores. *dim* *p dolce.*

from..... the dream - ing past....

Wake! and know..... thy fate at last.....

..... Blossom e - - ver - more,..... Or thy brief rap - - ture

cres.

cres.

ped.

o'er..... No! I dare..... not the

rit.

pp tempo.

rit.

pp tempo.

fu - - - ture un - - fold, And my feet lin - - ger still on the threshold of

ped.

gold, Lin - - ger still on the thresh - - hold of gold!.....

a piacere.

dim.

rit.

pp

In the sweet fairy tale of old, Where the maid lay in

pp *♩ = 100*

rit:

slumber spell'd It was love that awoke her thou To life's

colla parte.

rit *tempo. pp*

rap_ture a gain! Love I've been . . . sleep ing, . . . dream ing still

rit: *tempo. pp*

Prin_celart thou near me . . . Dost thou hear . . . me? When shall thy . . . lov ing.

rit: *lungo.*

. . . whis_per thrill! Ah! . . . 'tis but fan_cy bright, Dream of the night! No! . . .

dim

Tempo I^o

Love will guide, though

Tempo I^o

blind he be Ay!

guide my err - - ing feet , my dar - ling,

un - - - to thee ! Al! Wilt

rit. *tempo.*

rit. *tempo.*

1. *cres.*
 thou hate ah tell
And.

1. me fate! Know I nought... be - - side. But that

1. *ad lib.*
 love is my guide Ah! . . . Love's my
rull. *col canto.*

1. guide!
f *a tempo.* *f* *cres.*

1. *f*

QUINTETTE. — "AH! LET US SEE!"

Nº 6.

INDIANA, NAN, MADGE MATT & GILES.

Allegro.

INDIANA.

NAN. *(laughing.)*
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ah!..

MADGE.
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ah!..

MATT.
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ah!..

GILES.
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ah!..

PIANO. *sp*

I.
N.
M.
M.
G.

let us see what you'll do man, Now you've got to play

let us see what you'll do man, Now you've got to play

let us see what you'll do man, Now you've got to play

let us see what you'll do man, Now you've got to play

stacc:

I. 

M.  blush - ing bride; Ah! . . tis too droll! he a

M.  blush - ing bride; Ah! . . 'tis too droll! he a

M.  blush - ing bride; Ah! . . 'tis too droll! he a

G.  blush - ing bride; Ah! . . 'tis too droll! he a



I. 

M.  wo - man, With his swagger gait and man - ly... stride!

M.  wo - man, With his swagger gait and man - ly... stride!

M.  wo - man, With his swagger gait and man - ly... stride!

G.  wo - man, With his swagger gait and man - ly... stride!



I. 

M. 

M. 
Yet his cheek is smooth as girls,

M. 
Were it not, 'twere

C. 



I. 

M. 
And his skin is white as pearls,

M. 
all the same!

C. 



I. _____

M. _____

M. _____

M. _____

C. _____

With my Lord up there I'll have a game! Ah!... let us see

Ah!... let us see

Ah!... let us see

I. _____

M. _____

M. _____

M. _____

C. _____

what you'll do man, Now you've got to play blush - ing bride,

wha' you'll do man, Now you've got to play blush - ing bride,

what you'll do man, Now you've got to play blush . ing bride.

what you'll do man, Now you've got to play blush - ing bride.

I. 

N. Ah! 'tis too droll he a wo-man! With his swagger gait and man-ly 

M. Ah! 'tis too droll he a wo-man! With his swagger gait and man-ly 

M. Ah! 'tis too droll he a wo-man! With his swagger gait and man-ly 

G. Ah! 'tis too droll he a wo-man! With his swagger gait and man-ly 



a piacere. *Allegretto grazioso.*

I. Ah! When walking in the Mall, Or lounging thro' White 

N. stride! Ah! 

M. stride! Ah! 

M. stride! Ah! 

G. stride! Ah! 



I.  *poco rit.* *tempo.*

- hall, I have no-ticed the pret-ty dar-lings minc-ing, minc-ing there! I've mark'd 'em 

 *poco rit.* *tempo.*

saddle trip, Their am'rous glances slip, Till, fore'george I think that I can play the

fair! Then another thing I would have you observe, From the words I've

spoken, My voice is not broken, And a lady's part I will play with

nerve, The rôle I will adorn, As to the manner born! When walking

rit.

NAN.

MADGE. When walking

MATT. When walking

GILES. When walking

When walking

rit.

tempo.

I. in the Mall, Or lounging in White - hall, I have no ticed the

M. in the Mall, Or lounging in White - hall, He has no ticed the

M. in the Mall, Or lounging in White - hall, He has no - ticed the

M. in the Mall, Or lounging in White - hall, He has no - ticed the

C. in the Mall, Or lounging in White hall, He has no - ticed the

tempo.

rit: tempo.

I. pret-ty darlings mincing, mincing, there! I've mark'd em si - dle, trip, Their am'rous

M. pret-ty darlings mincing, mincing, there! He's mark'd em si - dle, trip, Their am'rous

M. pret-ty darlings mincing, mincing, there! He's mark'd em si - dle, trip, Their am'rous

M. pret-ty darlings mincing, mincing, there! He's mark'd em si - dle, trip, Their am'rous

C. pret-ty darlings mincing, mincing, there! He's mark'd em si - dle, trip, Their am'rous

colla parte.

rit.

glan - ces - slip, 'Till, fore George, I thought that I could play a fair

rit.

glan - ces - slip, 'Till, fore George, he thought that he could play a fair!

rit.

glan - ces - slip, 'Till, fore George, he thought that he could play a fair!

rit.

glan - ces - slip, 'Till, fore George, he thought that he could play a fair!

rit.

glan - ces - slip, 'Till, fore George, he thought that he could play a fair!

colla parte.

1^o tempo.

(laughing.) *rit.* *tempo.*

Ha ha ha! Ha ha ha! Ha ha ha ha! Ha ha ha ha! Ah!..

Ha ha ha! Ha ha ha! Ha ha ha ha! Ha ha ha ha! Ah!..

Ha ha ha! Ha ha ha! Ha ha ha ha! Ha ha ha ha! Ah!..

Ha ha ha! Ha ha ha! Ha ha ha ha! Ha ha ha ha! Ah!..

1^o tempo.

ff Allegro. *rit.* *tempo.*

I. 

N.  let us see what you'll do man, Now you've got to play blush ing

M.  let us see what you'll do man, Now you've got to play blush - ing

M.  let us see what you'll do man, Now you've got to play blush - ing

C.  let us see what you'll do man, Now you've got to play blush - ing



I. 

N.  bride, Ah!.. 'tis too droll! he a wo-man! With his

M.  bride, Ah!.. 'tis too droll! he a wo-man! With his

M.  bride, Ah!.. 'tis too droll! he a wo-man! With his

C.  bride, Ah!.. 'tis too droll! he a wo-man! With his



piu mosso.
IND.

S. Now the fun, Is be - -

M. swagger gait and man - ly stride! Now the fun, Is be - -

M. swagger gait and man - ly stride! Now the fun, Is be - -

M. swagger gait and man - ly stride! Now the fun, Is be - -

C. swagger gait and man - ly stride! Now the fun, Is be - -

tr
piu mosso.

S. - gun! Never trust ap - pear - ances, that oft - en you de - ceive! That's a

M. - gun! Never trust ap - pear - ances, that oft - en you de - ceive! That's a

M. - gun! Never trust ap - pear - ances, that oft - en you de - ceive! That's a

M. - gun! Never trust ap - pear - ances, that oft - en you de - ceive! That's a

C. - gun! Never trust ap - pear - ances, that oft - en you de - ceive! That's a

tr

I. truth, Which this youth, Now will do his best to make my

M. truth, Which this youth, Now will do his best to make my

M. truth, Which this youth, Now will do his best to make my

M. truth, Which this youth, Now will do his best to make my

G. truth, Which this youth, Now will do his best to make my

I. lord be - lieve!

M. lord be - lieve!

M. lord be - lieve!

M. lord be - lieve!

G. lord be - lieve!

Vivo.

FINALE TO ACT I.

(A) RECIT & SCENE. — "THE CHANGE IS DONE"

Nº 7.

(B) SCENE. — "BEFORE LORD DAYRELL."

(C) ENSEMBLE. — "LOVE WILL GUIDE."

(TUTTI E CORO.)

Andante pomposo.

Allegretto non troppo.

INDIANA.

Musical staff for Indiana, treble clef, 2/4 time signature.

HAN.

Musical staff for Han, treble clef, 2/4 time signature.

MADGE.

Musical staff for Madge, treble clef, 2/4 time signature. Includes annotation: (Entering from Mill.) and stent: The change is done.....

PHILIP.

Musical staff for Philip, treble clef, 2/4 time signature.

MATT.

Musical staff for Matt, treble clef, 2/4 time signature.

Soprano.

Musical staff for Soprano, treble clef, 2/4 time signature. Includes lyrics: The change is

Tenor.

Musical staff for Tenor, treble clef, 2/4 time signature. Includes lyrics: The change is

Bass.

Musical staff for Bass, bass clef, 2/4 time signature. Includes lyrics: The change is

Andante pomposo.

Allegretto non troppo.

PIANO.

Piano accompaniment, grand staff (treble and bass clefs), 2/4 time signature. Includes dynamics: ff, rit., and stent:.

M. *MAN. (laughing.)*

.... The bride ar - ray'd! I own I long to see the
 done, The bride ar - ray'd!
 done, The bride ar - ray'd!
 done, The bride ar - ray'd!

N. *(Enter INDIANA in KAN'S dress.)*

maid! The ca - va - lior turn'd in, to maid! . . . *Grazioso.*
 O most sur - pris - ing
 O most sur - pris - ing
 O most sur - pris - ing
Grazioso.

cres:

feat, That girl en - tic - ing, neat, Ist in - deed a stalwart youth we see a -
 feat, That girl en - tic - ing, neat, Ist in - deed a stalwart youth we see a -
 feat, That girl en - tic - ing, neat, Ist in - deed a stalwart youth we see a -
cres:

IND.

Come! cri - ti - cise me! So! Dye re - cog -
 - mine ing, mine ing there!
 - mine ing, mine ing there!
 - mine ing, mine ing there!

ZOE. (aside to IND.)

- nise me! Be
 Sop. Te... No! not a bit we dont, so well you play the fair!
 Bass. No! not a bit we dont, so well you play the fair!
 No! not a bit we dont, so well you play the fair!

Allegretto.

awk - ward (if you can) Re - mem - bor, you're a man!

(IND: *aside to NAN.*)

MATT.

A man! ah! true! Remember lad! no awkwardness to

p poco piu mosso.

IND:

MATT.

show . . . Re - mind me if I do I'll nudge you hard . . . or

IND: (to MATT. *pointing out ZOE.*)

else I'll kick out, so! H'll look af - ter your wife, if you

MATT.

NAN. (*pouting.*)

choose? No! he dont! What! this of - fer kind re -

(pouts.)

MATT.

(Entrance of lackeys with torches.)

fuse? Well! I wont! PETER. (spoken) Hallo! here's the Steward from the Hall!

ff martellato.

Sop. Lac keys from the hall, why, what is this?....

Ten. Lac keys from the hall, why, what is this?....

Bass. Lac keys from the hall, why, what is this?....

Andante.

dim *p* *mp* *f*

(Enter PHILIP.)

And the stew - ard too! some - thing's a - miss!

And the stew - ard too! some - thing's a - miss!

And the stew - ard too! some - thing's a - miss!

pp

(B) SCENE. — "BEFORE LORD DAYRELL."

Andantino con moto.

PHILIP.

Be - fore Lord Day - rell, mil - ler, I've to hale thee, And with thee, thy *dolciss:*

rit: *IND.* *tempo.*

gentle bride, whose tears may much a vail. thee! Oh sir! I'm rea - dy!

rit:

PHILIP. (*aside.*) IND. *stent.*

(Cu - pid! what a beau - ty!) Wait hum - bly up - - on my lords' pleasure's, my

colla parte.

PHILIP. *poco Agitato.*

du - - ty! Then thou'lt trust thy - self to me fair maid!

poco Agitato.

IND. *meno.* MATT. (*aside to Chorus.*)

Of thee why should I be a - - fraid? (I think my sides I'll

meno.

IND. *stent.*

split!) A sim - ple faith I cherish

Sop. *pp*

Ten. (He dont sus - pect a bit!..)

Bass. (He dont sus - pect a bit!..)

(He dont sus - pect a bit!..)

pp *f* *colla parte.*

(touching heart.) *tranquillo.* *rit.* *rit.* PHILIP.

here Will keep me proof . 'gainst ev'ry fear for . . . For! . . .

Tempo di Valse. (C) ENSEMBLE. — "LOVE WILL GUIDE."

INDIANA.

Love will guide though blind

be be, Ay! guide my err - - ing

foot, . . . My dar - - ling un - - to thee Ah!

tempo.

Will thou hate or love me

tempo.

well! Sy - - - bil For - - - - tune

cres: e rall: molto. *Principals with Chorus.* *ff*

Sop. may not tell Ah! Love will

Ten. Love will

Bass. Love will

Love will

cres: e rall: molto. *ff*

guide though blind he be

guide though blind he be

guide though blind he be

Right or wrong we soon... shall see, Ay!

Right or wrong we soon... shall see, Ay!

Right or wrong we soon... shall see, Ay!

soon we will see... Ah!... Now he'll dare....

soon we will see... Ah!... Now he'll dare....

soon we will see... Ah!... Now he'll dare....

IND:

Ah! me! know I nought be side, But that

..... the fu - - - ture un - told, Love be

..... the fu - - - ture un - told, Love be

..... the fu - - - ture un - told, Love be

Vivo.

1. Love is my guide, Ah! Love is my guide... my guide!

his guide, His guide! Now friend

his guide, His guide! Now friend

his guide, His guide! Now friend

p *ff* *trem:* *Vivo.*

(to IND: laughing.)

Matt we must part, So good-luck Mis-tress Nan! You will touch my Lord's

Matt we must part, So good-luck Mis-tress Nan! You will touch my Lord's

Matt we must part, So good-luck Mis-tress Nan! You will touch my Lord's

accel:

heart, If... a - ny - one can! Good luck, good-bye, good luck, good-

heart, If... a - ny - one can! Good luck, good-bye, good luck, good-

heart, If... a - ny - one can! Good luck, good-bye, good luck, good-

f *accel:*

bye, good luck, good - bye!

- bye, good luck, good - bye!

- bye, good luck, good - bye!

trem: sf (Curtain.)

graz

graz

graz

(A) YAWNING CHORUS.—"PRAY EXCUSE ME."

No. 9.

(B) LETTER BAG ENSEMBLE.—"SKIRTS ARE FULLER."

(S. S. T. B.)

Quasi Andante.

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.

Second system of piano introduction. The right hand continues with a melodic line. A stage direction "(Curtain rises.)" is written above the staff. The music maintains the piano (*p*) dynamic.

Third system of piano introduction. The right hand continues with a melodic line. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

Vocal and piano accompaniment for the chorus. It includes staves for Soprano (Sop.), Tenor (Ten.), Bass, and Piano. The vocal parts enter with a yawning sound effect, marked "(yawning.)" and a piano (*p*) dynamic. The lyrics are: "Pray excuse me / Ah!... Ah!... Par-don me / Pray excuse me / Ah!... Ah!... Par-don me". The piano accompaniment includes dynamic markings such as *rit.*, *pp*, and *p*.

S.S. yawning, But 'tis the time in country houses void
 T. yawning, But 'tis the time in country houses void
 B. yawning, But 'tis the time in country houses void

S.S. slow..... Ah! Ah! 'Tween twilight and dawn- ing,
 T. slow..... Ah! Ah! 'Tween twilight and dawn- ing,
 B. slow..... Ah! Ah! 'Tween twilight and dawn- ing,

S.S. When..... what to do, we ne- -ver, ne- -ver know!.. rit.
 T. When what to do, we ne- -ver, ne- -ver know!.. rit.
 B. When..... what to do, we ne- -ver, ne- -ver know!.. rit.

Animato.

1st Sop.

2nd Sop. Joy! at length here is the post! And of let_ters quite a

Ten. Joy! at length here is the post!

Bass. Joy! at length here is the post! And of let_ters quite "

Joy! at length here is the post!
(lackeys enter & distribute letters & papers.)

f
orgo.

S. host. Now for all the gos - sip

S. And of let_ters quite a host! Now for all the gos - sip

B. host! Now for all the gos - sip

B. And of let_ters quite a host! Now for all the gos - sip

cres.
cres.

S. new, Part false part true. What peo - ple think, and what they do....

S. new, Part false part true, What peo - ple think, and what they do....

T. new, Part false part true, What peo - ple think, and what they do....

B. new, Part false part true, What peo - ple think, and what they do....

f

(B) LETTER BAG ENSEMBLE: -- "SKIRTS ARE FULLER."

(Ladies come down and read letters.)

poco meno mosso.

S. "Skirts are ful - ler, wired and roped, Ball in So -

S. "Skirts are ful - ler, wired and roped, Ball in So -

T.

B.

rit. *p poco meno mosso.*

S. - ho!" "La - dy Bab with groom e - loped, How ve - ry

S. - ho!" "La - dy Bab with groom e - loped, How ve - ry

T. Hum! hum!
(Gentlemen reading letters at back.)

B. Hum! hum!

S. low! "Mas - quer - ade at Ra - ne - lagh, The King was
 S. low! "Mas - quer - ade at Ra - ne - lagh, The King was
 T. Ho! ho!
 B. Ho! ho!

SS. there," *(chuckling)*. "No - thing more ex - cep' ta! ta!" Brief I de -
 T. He! he!
 B. He! he!

(ladies go up: gentlemen come down.)
 SS. - clare!
 T. Dear! dear! "Row a - - bout a bal - let girl," (The men wo
 B. Dear! dear! "Row a - - bout a bal - let girl," (The men wo

(clicking tongue.)

S.S. Tut! tut!

T. know) "Ev' - ry far - thing has the Earl, Lost at E.

B. know) "Ev' ry far - thing has the Earl, Lost at E.

S.S. Oh! oh

T. O." "Town is emp - ty, but the Wells, Are like a

B. O." "Town is emp - ty, but the Wells, Are like a

S.S. well! well!

T. fair!" "So - li - - tude is now Pall Mall's," Would we were

B. fair!" "So - li - - tude is now Pall Mall's," Would we were

(mingling with gentlemen.)

1^o tempo.

S.S. There! there! What a - muse - ment brings the

T. there!) What a - muse - ment brings the

B. there!) What a - muse - ment brings the

S. post! Both to lan - guid guest and

a. What a - muse - ment brings the post!

T. post! Both to lan - guid guest and

B. What a - muse - ment brings the post!

S. host For it tells us all that's

S. Both to lan - guid guest and host, For it tells us all that's

T. host, For it tells us all that's

B. Both to lan - guid guest and host, For it tells us all that's

rit.

S. new, Both false and true, What peo - ple think and what they do...

S. new, Both false and true, What peo - ple think and what they do...

T. new, Both false and true, What peo - ple think and what they do...

B. new, Both false and true, What peo - ple think and what they do...

tempo. *sf*

S. In the coun - try oft - en comes a mo - ment

S. In the coun - try oft - en comes a mo - ment

T. In the coun - try oft - en comes a mo - ment

B. In the coun - try oft - en comes a mo - ment

S.S. as just now, When one tires of shoot - ing, fish - ing, flirt - ing,

T. as just now, When one tires of shoot - ing, fish - ing, flirt - ing,

B. as just now, When one tires of shoot - ing, fish - ing, flirt - ing,

S.S. horse and cow. And the wea - ry spi - rit turns from for - est

T. horse and cow, And the wea - ry spi - rit turns from for - est

B. horse and cow, And the wea - ry spi - rit turns from for - est

S.S. and green down, To that green - er spot in me - mo - ry, dear

T. and green down, To that green - er spot in me - mo - ry, dear

B. and green down, To that green - er spot in me - mo - ry, dear

piu mosso.

S.S. Lon - don town! So when ru - ral pas - times flag, We

T. Lon - don town! So when ru - ral pas - times flag, We

B. Lon - don town! So when ru - ral pas - times flag, We

piu mosso.

S.S.
greet with joy the let - ter - bag, That brings us down, The

T.
greet with joy the let - ter - bag, That brings us down, The

B.
greet with joy the let - ter - bag, That brings us down, The

S.S.
news from town from town!

T.
news from town from town!

B.
news from town from town!

ff Vivo.

No. 10.

CANZONE. "WATCH ALWAYS AT THY LATTICE"

(DAYA-LL.)

Moderato quasi Andante.

dolce.

SAYRELL.

PIANO.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The piano accompaniment starts with a treble clef and a key signature of two flats. The tempo is marked 'Moderato quasi Andante' and the mood is 'dolce'. The lyrics 'In' are written below the vocal line.

The second system continues the vocal and piano parts. The vocal line has lyrics: 'days of chivalrie, When they did things so well, Each'. The piano accompaniment includes dynamic markings 'f' and 'p'. The mood 'dolce' is still indicated.

The third system continues the vocal and piano parts. The vocal line has lyrics: 'knight of high degree Had but one damsel... Who'. The piano accompaniment includes dynamic markings 'poco rit.' and 'tempo.'. The mood 'dolce' is still indicated.

The fourth system continues the vocal and piano parts. The vocal line has lyrics: 'lovd and who waited, At her lattice all the day, For the'. The piano accompaniment includes dynamic markings 'poco rit.' and 'tempo.'. The mood 'dolce' is still indicated.

The fifth system concludes the vocal and piano parts. The vocal line has lyrics: 'knight who was fated, To be always away! Poor'. The piano accompaniment includes a dynamic marking 'dim.'. The mood 'dolce' is still indicated.

cres. poco.

B
 fel - low! there were o - ther Young wo - men to pre - serve, And his

cres. poco.

J.
 own love hed' to amo - ther, With all his knight - ly nerve! So he'd

rit. *tempo.*

colla parte. *tempo.*

p *rit: molto.*

vault on his des - _ treer, And to his la - _ dye cry — "Watch

colla parte.

p

mf

al - ways at thy lat - tice dear, Good - bye! good - bye! Watch

mf tranquillo. *dim.* *dim.*

pp *lunga.* *pp*

al - ways at thy lat - tice dear, Good - bye! good - - bye!

pp

Ah

beau - ti - ful the sight, Old ro - mance thus un - furls, To

p

see that gal - lant knight, Ride off to help the girls!... There was

poco rit. *tempo.*

poco rit. *tempo.*

no maid - or lone - ly, For he took care of them all, With but

one ex - cep - tion on ly, She who watch'd on the wall! Some

dim.

cres. poco.

times on the ho - ri - zon, She saw her pa - la - din, But she

cres. poco.

scarce - ly him set eyes on, When off a - gain he'd spin! And up.

rit *tempo.*

colla parte. *tempo.*

on the wel - lin, clear There came a far off cry "Watch al - ways at thy

p *rit. molto.* *mf*

colla parte. *f* *tranquillo.*

lat - tice dear, Good - - bye! good - - bye! Watch

al - ways at thy lat - tice dear, Good - bye! good - bye!

pp *mor - - en* *no.* *pp* *lunga.*

(A) ENSEMBLE.—"IN NO SWEET FRAME OF MIND."

Nº 11.

(B) SCENE.—"HOW WELL YOU LOOK."

(C) RUSTIC DITTY.—"JASPER'S JACKET."

(INDIANA, LADY PRUE, MAUD, DAYRELL & CORO. S.S.T.B.)

Andantino non troppo.

INDIANA.

LADY PRUE.

MAUD.

DAYRELL

1st Sopranos.

2nd Sopranos.

Tenors.

Basses.

In no sweet frame of

Andantino non troppo.

In

PIANO.

N.

S.

T.

B.

For sooth to say the mil - ler's glum, ve - ry

For sooth to say he is

mind he's come, For sooth to say the mil - ler's glum, ve - ry

no sweet frame of mind he's come, For sooth to say he s

rit: molto.

rit: molto.

Enter INDIANA.
Allegro.

S.S. glum! But his wife is ve - ry pret - ty, With a dim - ple and a

T. glum! But his wife is ve - ry pret - ty, With a dim - ple and a

B. glum! But his wife is ve - ry pret - ty, With a dim - ple and a

Allegro.

pp stacc:

S.S. pout, And it re - al - ly's a pi - ty, That she's mar - ried such a

T. pout, And it re - al - ly's a pi - ty, That she's mar - ried such a

B. pout, And it re - al - ly's a pi - ty, That she's mar - ried such a

S.S. lout! Af - ter all, what is the won - der? In all class - es day by

T. lout! Af - ter all, what is the won - der? In all class - es day by

B. lout! Af - ter all, what is the won - der? In all class - es day by

sf

S.S. day, In the up - per, in the un - der, Girls will throw themselves a -

T. *fp* day, In the up - per, in the un - der, Girls will throw themselves a -

B. *fp* day, In the up - per, in the un - der, Girls will throw themselves a -

(B) SCENE. — "HOW WELL YOU LOOK."

DAYRELL. (to IND.) *MENO MOSSO.* IND. (surprised.)

How well you look, for one so sore af - flict - ed! Af - flict - ed!

S.S. - way!

T. - way!

B. - way!

MENO MOSSO.

DAYR. (aside.)

I? what may your lordship mean? Dont look sur - prised — The ras - cal is con -

LADY PRUE.

DAYRELL.

vict-ed! Ah! would this hall were but the vil-lage green! And where-fore

not! I'll bet, this pret-ty lass Will sing and dance us here, as well as on the

IND. (curtseying.)
grass! With all my heart! I know a rus-tic spring, If all you gen-tles

DAYRELL. *poco rit.* join: Join in! The ve-ry thing! *OMNES. Bravo!* *(take places for dance.)* *IND. a piacere.* On-ly a nameless vil-lage

ad lib:
rhyme.... An- i-dle song of sum-mer time....

(C) RUSTIC DITTY. — "JASPER'S JACKET."

Allegretto.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. It features a melody with a slur over the first two measures and a fermata over the third measure. The piano accompaniment is in the same key and time, starting with a forte dynamic (*ff*) and consists of a steady eighth-note bass line and a treble line with chords. The word "(dance.)" is written above the vocal line.

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line has a slur over the first two measures and a fermata over the third measure. The piano accompaniment continues with the same rhythmic pattern.

INDIANA.

The third system of music begins with the vocal line and piano accompaniment. The vocal line starts with the lyrics "Jan-per the wood-man' bought a jac-ker, From Pete the Ped-lar for a". The piano accompaniment starts with a piano dynamic (*p*) and features a steady eighth-note bass line and a treble line with chords. The word "INDIANA." is written above the vocal line.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "song, But when the own-er came to back it, He found the sleeves a mile too". The piano accompaniment continues with the same rhythmic pattern.

1. long! So all the lass - es set - ting their cap at him, Tries he to

1. get the sleeves to cut; But each hor fin - gers on - ly will

2. snap at him, "Shape it, and stitch it, and hem it! Tut! tut!".....

Sop: "Shape it, and stitch it, and hem it! Tut! tut!".....

Ten: "Shape it, and stitch it, and hem it! Tut! tut!".....

Bass: "Shape it, and stitch it, and hem it! Tut! tut!".....

"Shape it, and stitch it, and hem it! Tut! tut!".....

p senza rit:

REFRAIN.

1. There are Bet and Bell, And Cis - sie and Nell, And may be ples - ty

1. mo', But ev'ry fair, Did pout and swear, She'd ne ver that

1. old jac_ket out nor sew!

Sop: *f* There are Bet and Bell, And

Ten: *f* There are Bet and Bell, And

Bass: *f* There are Bet and Boll, And

1. But ev'ry fair, did pout and

SS. Cis_sie and Nell, And may be plen - ty mo', Ev' - ry

T. Cis_sie and Nell, And may be plen - ty mo', Ev' - ry

B. Cis_sie and Nell, And may be plen ty mo', Ev' - ry

I. swear, Cut that old jac - ket there? No! no!

S.S. fair, did swear! No! no!

T. fair, did swear! No! no!

B. fair, did swear! No! no!

ff *f dance.*

2nd v.

I. Night come, the first girl all o

p

I. motion stole in, and short - er cut the sleeve, Then number two, with that same

no - tion, Clipp'd short - er what the first did leave! Then all the

rest - remorse to al - le - vi - ate, Stole each the coat by light o' the

mf star, More and yet more the sleeve did ab - bro - vi - ate, Cut it, and

Sop: Cut it, and

Ten: Cut it, and

Bass: Cut it, and

mf *p senza rit.*

REFRAIN.

shaped it, to make or to mar! There were Bet and Bell, and

S.S. shaped it, to make or to mar!

I. shaped it, to make or to mar!

B. shaped it, to make or to mar!

p

1. Cis - sie and Nell, And plen - - ty more for - - by, And ev' - ry

1. fair, Did pout and swear, To make that old jao - ket a fit or

1. die!.....
Sop:
Tenn: There were Bet and Bell, And Cis - sie and Nell, And
Bass There were Bet and Bell, And Cis - sie and Nell, And
There were Bet and Bell, And Cis - sie and Nell, And

1. And ev' - ry fair, Did pout and
SS. plen - - ty more for - - by. Ev' - - ry
T. plen - - ty more for - - by, Ev' - - ry
B. plen - - ty more for - - by, Ev' - - ry

1. swear, That old jac ket to fit or die!

S.S. fair did swear No! no!

T. fair did swear No! no!

B. fair did swear No! no!

f dance.

1. Sunday came round, the day for

p

1. wear ing The ped lar's coat, and swell a bit, And ev' ry

1. lass wish'd to be shar - ing Her lov - er's joy to find it

1. fit. Each for his gra - cious smilowait - ed jea - lous - ly, But Jas - per's

1. look was not of mirth, Ru - ind the jae - ket! for they had

1. roa - lous - ly, Short - end' the sleeves off the face of the earth! . . .

Sop:

Ten:

Bass.

Short - end' the sleeves off the face of the earth! . . .

Short - end' the sleeves off the face of the earth! . . .

senza rit.

REFRAIN.

t. There are Bot and Bell, And Cis-sie and Nell, And more too, I be-

lieve, And ev'ry fair, Did pout and swear, "At least he can't

laugh at us in... his sleeve!"..

Sop.

Ten:

Bass.

There are Bot and Bell, And

There are Bot and Bell, And

There are Bot and Bell, And

r. And ev'ry

S.S. Cis-sie and Nell, And more too, I be-lieve,

T. Cis-sie and Nell, And more too, I be-lieve,

B. Cis-sie and Nell, And more too, I be-lieve.

1. fair. Did you and swear, He can't laugh at us. no! No!

Ev'ry fair did swear, No!

Ev'ry fair did swear, No!

Ev'ry fair did swear, No!

f

ff

No!

no!

no!

no!

f dance.

EXIT.—“THERE ARE BET AND BELL”

No. 11½.

(S.S.T.B.)

Sopranos .

Tenors .

Basses .

PIANO.

S.S.

T.

B.

S.S.

T.

B.

There are Bet and Bell, And Cis-sie and Nell, And

There are Bet and Bell, And Cis-sie and Nell, And

There are Bet and Bell, And Cis-sie and Nell, And

more too I be-lieve, And ev'-ry fair Did pout and

more too I be-lieve, And ev'-ry fair Did pout and

more too I be-lieve, And ev'-ry fair Did pout and

swear, At least he wont laugh at us in his sleeve — Ah!

swear, At least he wont laugh at us in his sleeve — Ah!

swear, At least he wont laugh at us in his sleeve — Ah!

(A) SCENE. "I MUST GO."

Nº 14.

(B) ENSEMBLE. "TILL ON MY VENTURE BOLD."

(INDIANA, LADY PRUE, PHILIP, MATT & DAYRELL.)

Moderato assai.

INDIANA.

LADY PRUE

PHILIP.

MATT.

DAYRELL.

Moderato assai.

PIANO.

I must go.... but my wife there can

PHILIP.

(surprised.)

Your wife can stay? And you you must go a way?

MAT..

(spoken.)

stay!

(surprised.)

Must!

DAYRELL.

Your wife can stay? And you you must go a way?

(aside..)
 P. Happy! too happy day!

M.

D. *(aside..)* Happy! too happy day! *(to IND:)* Then Matt you'll al- low, his road back home to

stacc:

IND: *(curtseyng.)* *(aside..)*
 Oh my lord! certain-ly I will! for poor Nan's sake! *(aside:)*

M. Oh! the little

D. take?

(goes up with DAYRELL & PHILIP.)

I.

M. *rit:*
 scamp, Up to dodge and trick! Ne-ver mind, I'll tramp, Homeward dou-ble quick!

D.

pp *rit.*

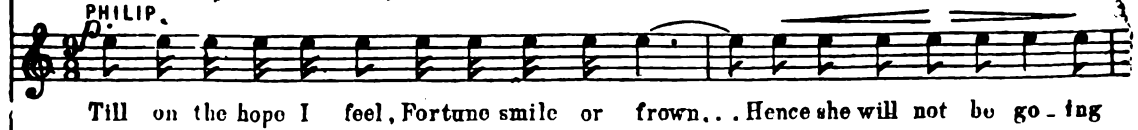
(B) ENSEMBLE. — "TILL ON MY VENTURE BOLD."

Quasi Andante.

INDIANA.



PHILIP.



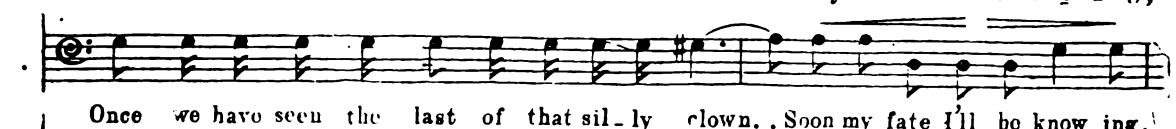
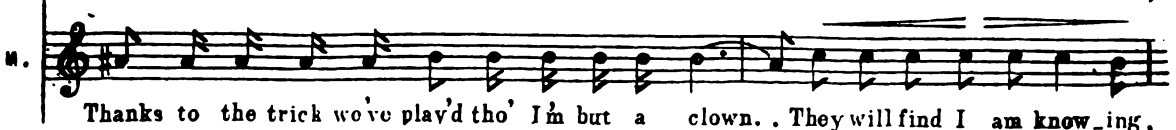
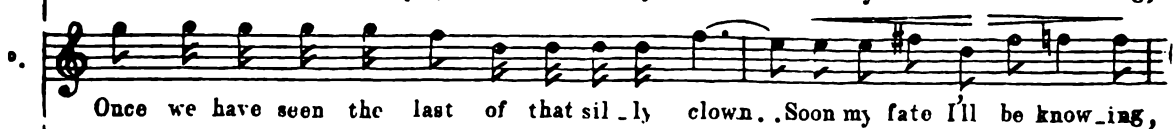
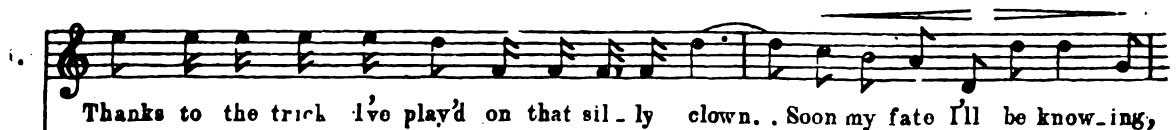
MATT.



DAYRELL.



Quasi Andante.



I. Strange that the des-tin'd one, who hath drawn me here,.. Him I cannot dis-cov -

P. Ah! If the des-tin'd one, who will soon be here,.. Should my secret dis-cov -

M. If he should be found out, that is what I fear,.. That his sex they dis-cov -

D. Once Mas-ter Matt is gone, and the way is clear,.. If she loves I'll dis-cov -

I. -er, Husband I may find but a - las! I fear,.. Not a lov - er!

P. -er, Husband she may find but a - las! I fear,.. Not a lov - er!

M. -er, I will get - it hot that is ve - ry clear,.. From each lov - er!

D. -er, Why does For-tune give such a pret - ty dear,.. Such a lov - er!

Più animato.

(Enter LADY PRUE & MAUD.)

LADY PRUE.

A - lone?

MATT.

Più animato. Then I'll re - turn a - lone!

(goes up with IND.)

CV.P. No! Mas - ter Matt I'll not have that!

PHILIP. (aside.)

What the deuce! what the deuce! My pret - ty scheme is

MATT. (aside.)

What the deuce! what the deuce! My pret - ty scheme is

DAYRELL. (aside.)

What the deuce! what the deuce! My pret - ty scheme is

(LADY PRUE & INDIANA come down.)

LADY PRUE & MAUD.

Cheer up! cheer up! my gen - tle

(goes up.)

blown!

(goes up.)

blown!

(goes up.)

blown!

IND. (*asulv.*)
I'm an ox -

LY: P.
& M.
bride! Your hus - band shall not leave your side! Cheer up! cheer

rit.
- as - per - cuted brido, That lout will spoil all by my side!

LY: P.
& M.
up! my gen - tle brido, Your hus - band shall not leave your side!

colla parte.

IND. With
MAUD & LADY P. With
PHILIP. (*aside.*)
ad lib: With
Cu - pid! aid thy vo - t'ry yet! With
MATT. With
DAYRELL. (*aside.*)
ad lib: With
Here's a pret - ty plot up - set! With

ad lib:

Allegro.

I. *pp*
rage I am al-most chok - ing, All my fai - ry -

LY: P. & M. *pp*
grief I could see her chok - ing, When poor Matt went

P. *pp*
rage I am al-most chok - ing, All my fai - ry -

M. *pp*
rage I am near - ly chok - ing, Shall I see my

O. *pp*
rage I am al-most chok - ing, All my plans now

Allegro.

pp

I. *poco cres:*
-dream is o'er, He stays! some-thing too pro - vok - ing,

LY: P. & M.
to the door, To go would be too pro - vok - ing,

P. *poco cres:*
-dream is o'er, He stays! some-thing too pro - vok - ing,

M. *poco cres:*
Nan no more! She's with that young man, pro - vok - ing,

O. *poco cres:*
does she floor, By Jove! it is too pro - vok - ing,

poco cres:

Wor-ried by this dreadful bore! With rage I am almost chok - ing

And to the tender bride a , bore! With rage I could see her chok ing

Wor-ried by this dreadful bore! With rage I am almost chok - ing

That stranger is a dreadful bore! With rage I am nearly chok - ing

A sis - ter in sometimes a bore! With rage I am almost chok - ing

p *f*

All my fai - ry - dream is o'er, He stays! something too pro -

When poor Matt went to the door, To go would be too pro -

All my fai - ry dream is o'er, He stays! something too pro -

Shall I see my Nan no more! She's with that young man, pro -

All my plans now does she floor By Jove! it is too pro -

p *f*

I. - vok ing, Wor-ried by this dreadful bore! But

LY:P. & M. - vok - - ing, And to the ten-der bride a bore! So

P. vok - - ing, Wor-ried by this dreadful bore!

M. - vok - - ing, That stranger is a dreadful bore!

D. - vok - - ing, A sis-ter is sometimes a bore!

I. now let's be smil - ing, And be - guil - ing, Mak-ing vo - ry much be

LY:P. & M. come now be smil - ing, Care be - guil ing, You wont for your hus-band

P. Hope..... is

M. Hope..... is

D. There she's smil - ing, Sweet, be - guil - ing, And the hus - - band

I. lieve, And not dis - dain - ing, Art - ful feign - ing,

LY: P. & M. grieve, No more com - plain - ing, Now he's re - main - ing,

P. o'er! What

M. o'er! What

D. will not leave! Of him re - main - ing, I'm com - plain - ing,

Vic - to - ry I yet may a - chieve! But now let's be smil - ing,

LY: P. & M. In your hap - pi - ness be - lieve! So come now be smil - ing,

P. a bore! Ah! Hope

M. a bore! Ah! Hope

D. Naught can I a - chieve! Ah! There she's smil - ing,

I. And be - guil - ing, Mak - ing ve - ry much be - lieve, And
 LY: P. Care be - guil - ing, You wou - ld for your hus - band grieve, No
 & M. ... is o'er!
 P. ... is o'er!
 M. ... is o'er!
 D. Sweet be - guil - ing, And the hus - band will not leave, Of

I. not dis - dain - ing Art - ful feign - ing, Vic - to - ry I yet may a -
 LY: P. more com - plain - ing, Now he's remain - ing, In your hap - pi - ness be -
 & M. What..... a
 P. What..... a
 M. What..... a
 D. him re - main - ing, I'm com - plain - ing, Naught can I a -

cres.

LY: P.
S. M.
P.
M.
D.

-chieve! Then let's be gay, the night is young, Let spring be
-lieve! Then let's be gay, the night is young let spring be
bore! Then let's be gay, the night is young, Let spring be
bore! I don't feel gay, for mid-night's rung, And Nan's a
-elieve! Then let's be gay, the night is young Let spring be

cres. *cres.* *cres.* *cres.* *cres.*

I.
LY: P.
S. M.
P.
M.
D.

danced and song be sung, Spring be danced, song be
danced and song be sung, Spring be danced, song be
danced and song be sung, Spring be danced, song bo
ti- mid thing and young, Nan is ti- mid and
danced and song be sung, Spring be danced, song bo

fp *ff* *fp* *ff* *fp* *ff* *fp* *ff*

cres.

I. sung! Then let's be gay, the night is young, Let spring be

LY: P. & M. *cres.* sung! Then let's be gay, the night is young, Let spring be

P. *cres.* sung! Then let's be gay, the night is young, Let spring be

M. *cres.* young, I don't feel gay, for mid - night's rung, And Nan's a

B. *cres.* sung! Then let's be gay, the night is young. Let spring be

I. danced and song be sung, Spring be danced, song be

LY: P. & M. *sp* danced and song be sung, Spring be danced, song be

P. *sp* danced and song be sung, Spring be danced, song be

M. *sp* ti - - mid thing and young, Nan is ti mid and

B. *sp* danced and song be sung, Spring be danced, song be

p sung, Tho' the mor - row bring not de - light, At *pp*

LY: P. & M. *p* sung, Tho' the mor - row bring not de - light, At *pp*

p sung, Tho' the mor - row bring not de - light, At *pp*

M. *p* young! Tho' the mor - row may bring de - light, At *pp*

D. *p* sung, Tho' the mor - row bring not de light, At *pp*

i. *ff* least we'll mer - ry be to - night!

LY: P. & M. *ff* least we'll mer - ry be to - night!

ff least we'll mer - ry be to - night!

M. *ff* least I feel quite down to - night!

D. *ff* least we'll mer - ry be to - night!

THE LEASE DUET.

N^o 15.

(A) *SCENE.* — "THE AFORESAID LORD DAYRELL."

(B) *ENSEMBLE.* — "THERE, AT THE DREAMY HOUR"

(LINDIANA & PHILIP.)

Moderato. *(reading.)*

LINDIANA.

PHILIP.

PIANO.

"Th'aforesaid Lord Dayrell doth lease and de-

-mise, To the said Mat-thew Hop-per, all the Mill of Lang-ley

Rise!"

(aside.)

Oh! she is ve-ry, ve-ry fair, To tell her

(reading.)

7. "For him-self, ad mi-ni strators and as-signs, said Matt a -
 7. might I dare!

p

7. - gress. To ob-serve all the co-ve-nants set out in the said
 P. -

1. lease, Re-spect-ing ev'-ry thing that is Re-oi-ted in the pre-mi -
 P. -

*(aside.)**(reading.)*

1. -ses! "... I tremble! "With tho
 P. Hear me, pray! One word oh say!
rit.
colla voce.

tempo.

T. home - stead by the wa - ter - mill."

P. Ah! hear me swear, with

J. love - wild love - my pulses thrill! . . . Thee I a - dore, oh bid me live, One word one

P. love - wild love - my pulses thrill! . . . Thee I a - dore, oh bid me live, One word one

tempo. (reading.)

I. *stent:* "To have and hold, the

P. smile, in pi - ty give!

colla parte. *tempo. Red.*

I. fens, The pig and poultry pens," "The goose and turkey /

P. My love and life are one!

run"... "The ri-ver running by"... rit.

Thou would'st then have me die? O cold-er than the wintry

cres: *p* *colla parte.*

Andante.

1. "Then all and whole, the Nook call'd the Lo-vers' Dell, By the Fai-ries'

sky!

pp *pp dolce.*

(gradually drops lease.)

Well"...

The Lo-vers' Dell, By the Fai-ries' Well!...

per *den*

rit: molto.

By the Fai-ries' Well!...

The Lo-vers' Dell....

rit: molto.

(b) ENSEMBLE. — "THERE, AT THE DREAMY HOUR."

I. *pp*
There, at the dreamy hour of gloaming, When roses die up -

P. *pp*
There, at the dreamy hour of gloaming, When roses die up

I. *pp*
- on the gale, There, with the lov'd one to be roam - ing,

P. *pp*
- on the gale, There, with the lov'd one to be roam ing,

I. *pp*
Tell o'er and o'er the old, old tale! Ah! sweet it were, the world for - get - ting,

P. *pp*
Tell o'er and o'er the old, old tale! Ah! sweet it were, the world for - get - ting,

I. *pp*
There lin - ger by the world for - got,

P. *pp*
There lin - ger by the world for - got, The star of true love ne - ver

pp

dim. *rit.* *tempo.*

I. Life's fray and fret re-mem-ber'd not! On - - ly a nook of
 P. set-ting, Ah! Or - - ly a nook of

I. moss and ro-ses, But in this wild of doubt and care, If mortal hap-pily
 P. moss and ro-ses, But in this wild of doubt and care, If mortal hap-pily

cres. *lento.*

I. e'er re-po-ses, Heart my heart, 'tis there, 'tis there! Ah!
 P. e'er re-po-ses, Heart my heart, 'tis there, 'tis there! Ah!

I. heart my heart, 'tis there, ay! there!
 P. heart my heart, 'tis there, ay! there!

FINALE TO ACT II.

(A) FALSE-SONG. — "GOOD NIGHT."(B) SCENE & RECIT. — "MY QUEST'S NO EARTHLY USE"N^o 16.(C) MORCEAU D'ENSEMBLE. — "STAY, OH STAY."(D) CODA FINALE. — "MY LORDS AND LADIES"

(INDIANA, LADY PRUE, ZOE, PHILIP, DAYRELL & MAUD. S.S.T.B.)

Tempo di Valse non troppo.

INDIANA.

LADY PRUE

MAUD.

PHILIP.

DAYRELL.

Sopranos.

Tenors.

Basses.

Tempo di Valse non troppo.

PIANO.

(Lackeys place lighted tapers on side tables.)

o. yore the cur - - few bell, Rang out the

b. *p*
 glim - m'ring light; But now 'tis light - ed

b. *p*
 ta - pers tell, The time to say... good-night!

b. *riten: a tempo.*
 ... 'Tis all too soon... for bed Lo!

riten: a tempo.

b. *f*
 how fair Di - an beams! But Du - en - nas shake their

b. *rit.*
 head, So, "Good - night, and hap - - py dreams!" . . .

rit.

Sop: Of yore the cur - few bell Rang

Ten. Of yore the cur - few bell Rang

DAYRELL with Basses. 'Twas of old the cur - few

'Twas of old the cur - few

S.S. out the glim - m'ring light, But now 'tis

T. bell, That rang out the glim - m'ring light,

B. bell, That rang out the glim - m'ring light,

S.S. light - ed ta - pers tell, The time to say... "Good

T. Light.ed ta.pers now tell the time to

B. Light.ed ta.pers now tell the time to

S.S. *f* - night!" 'Tis all too soon . . . for bed *p*

T. say "good - night, good-night!" It is all too

B. say "good - night, good-night!" It is all too

S.S. Lo! how fair Di - an beams But Du -

T. soon for bed Lo! how Di - an beams

B. soon for bed Lo! how Di - an beams

S.S. - en - nas shake their head, So good

T. But Du - en - nas cold on - ly shake their head,

B. But Du - en - nas cold on - ly shake their head,

S. *rit: molto.*
 - night, and hap - py dreams!
rit: molto.

T. Ah! hap - py dreams, good-night and hap-py dreams!
rit: molto.

B. Ah! hap - - py dreams, good-night and hap py dreams!

pp rit: molto. (Lackeys serve wine.)

DAYRELL.

3. Now, as the flow'rs, ere at night their leaves clos-ing, Hold up their

6. cups for a draught of the dew, So, la-dies, one sip of

7. wine ere re - - po - sing, And as we quaff it, the toast shall be -

rit.

rit.

you!

Sop: *animato.*

Ten: As you will Glass - es fill

Bass: As you will Glass - es fill

animato. *cres.*

Of old the

S.S. Glass - es fill!.. (all drink.)

T. Glass - es fill!..

B. Glass - es fill!.. Tempo!

rit. dim. *pp tempo.*

cur - few bell... Rang out the glim - m'ring

S.S. 'Twas of old the cur - few bell...

T. 'Twas of old the cur - few bell...

B. 'Twas of old the cur - few bell...

S. light..... But now, 'tis light ed ta pers
 S.S. That rang out the glim - m'ring light! Lighted tapers
 T. That rang out the glim - m'ring light! Lighted tapers
 B. That rang out the glim - m'ring light! Lighted tapers

S. tell... The hour... to say... "good - night!"..... 'Tis
 S.S. now tell the time to say... "good - night, good -
 T. now tell the time to say... "good - night, good -
 B. now tell the time to say... "good - night, good -

S. all too soon for bed,..... Lo! how fair
 S.S. - night!" It is all too soon for bed,
 T. night!" It is all too soon for bed,
 B. - night!" It is all too soon for bed,

D. Di - an beams But Du - en - nas

S. Lo! how Di - an beams But Du en - nas

T. Lo! how Di - an beams But Du - en - nas

B. Lo! how Di - an beams But Du - en - nas

D. . . . shake their head So, good - night, and hap - py, hap - py

S. chld On - ly shake their head Ah! hap - - py

T. cold On - ly shake their head Ah! hap - - py

B. cold On - ly shake their head Ah! hap - - py

ritard: molto. (Enter INDIANA from terrace.)

D. dreams!

S. *pp ritard: molto.* dreams, Good - night and hap - py dreams!

T. *pp ritard: molto.* dreams, Good - night and hap - py dreams!

B. *pp ritard: molto.* dreams, Good - night and hap - py dreams! *Quasi Andantino.*

(B) SCENE & RECIT:—"MY QUEST'S NO EARTHLY USE."

INDIANA. (*aside.*)

Allegretto. My quest's no earth-ly use, The man I sought's not

p stacc:

(*to DAYRELL.*)

1. here!... My Lord you will ex - - cuse, Me and my hus-band

dim:

And.

1. dear? My hus-band dear! (*laughing.*)

DAYRELL.

Your hus-band dear! That mo-del man has

1. What! gone! and with-out me!

2. sloped!

Ex - - act - - ly what we

D. hoped!... Come! do not an-gry be! We on-ly want-od

D. you! Good heav'n! what shall I do? We on-ly want-od

IND: (aside.) DAYRELL.

D. you! You will let me go I trust! In-deed, in-deed I must! This

meno mosso. IND: rit: LADY PRUE.

LY: P. time, I bid you stay, What, la-dies, do you say? We

affetuoso. (to guests.) MAUD & S.S.

M. & S.S. say like you, Dear La-dy Prue!...

mf rit: molto.

(C) MORCEAU D'ENSEMBLE. — "STAY, OH STAY."

Andante.

INDIANA.

(aside.) >

MAUG.

(How.... to... get a -

PHIL:

Stay, oh! stay, my gen - tle, ti - mid bride!...

DAYRELL.

Stay, oh! stay.....

Sop:

Oh stay! my gen - tle, ti - mid

Ten:

Ah! do not leave us.... Thy

Bass:

Ah! do not leave us.... Thy

Andante.

Ah! do not leave us.... Thy

I. - way! get a - way!)

M. He is gone who should be

P. Stay, oh! stay,..... my gen - tle, ti - mid

O. bride!

S.S. part - ing would

T. part - ing would

B. part - ing would

I. can - - - not long - er
 M. at thy side
 P. bride, He is gone now from thy
 D. If he is gone now from thy
 S.S. grieve us! Then
 T. grieve us! Then
 B. grieve us! Then

I. stay! No, no! I can - - - not longer
 M. For that ab - - - sence of aught can a - - - tone, . . .
 P. side! For that we'll a - - - tone,
 D. side For that we all will now a - -
 S.S. oh! do not . . . leave us! Thou'lt
 T. oh! do not . . . leave us! Thou'lt
 B. oh! do not leave us! Thou'lt

1. stay! Nay! Nay! Nay! Nay!

M. Friends are nigh thou art not all a lone!

P. Thou art not all a lone!

D. tone, Friends nigh, thou wilt not be a lone!

S.S. not be a lone, Oh my gen_tle, ti_mid

T. not be a lone, Oh my gen_tle, ti_mid

B. not be a lone, No!

stent:

1. How to get a-

M. Stay, oh! stay, my gen_tle, ti_mid bride! . . .

P. Stay, oh! stay!

D. Oh stay! my gen_tle, ti_mid

S.S. *tempo.* bride, do not leave us Thy

F. bride, do not leave us Thy

B. bride, do not leave us Thy

tempo.

I. - way! get a - way!)

M. He is gone who should be

P. Stay, oh! stay! my gen - tle, ti - mid

D. bride

S.S. part - ing would

T. part - ing would

B. part - ing would

I. I can - - - - not long - er

M. at thy side,

P. bride He is gone now from thy

D. If he is gone now from thy

S.S. grieve us! Then

T. grieve us! Then

B. grieve us! Then

I. stay! No, no! I can not long er

M. For that ab - sence if aught can a - tone,

P. side For that we'll a - tone

D. side..... For that we all will now a -

S.S. Oh do not leave us! Thou'lt

T. Oh do not leave us! Thou'lt

B. Oh do not leave us! Thou'lt

I. stay! Nay! I can not stay here a - lone! I.....

M. Friends are nigh, thou'rt not a - lone! Stay....

P. Friends are nigh, thou'rt not a - lone! Stay....

D. - tone, For friends are nigh, thou wilt not be a - lone! Stay....

S.S. not be a lone! a

T. not be a lone! a

B. not be a lone! a

MENO MUSSO.

decrecendo poco a poco. rit.

I. ... may not stay... here all a lone! ...

M. ... thou wilt not... be all a lone! ...

P. ... thou wilt not... be all a lone! ...

O. ... thou wilt not... be all a lone! ...

S.S. - lone. Stay!

T. - lone! Stay!

B. - lone! Stay!

mor - en - do. rit.

(D) CODA FINALE. "MY LORDS AND LADIES."

Allegretto.

I. My lords and ladies... pardon me you will... The night is wear-ing

M. stay!

P. stay!

O. stay!

S.S. stay!

T. stay!

B. stay!

Allegretto.

Fin.

INDIANA.

on... now for the Mill! the Mill!

PHILIP. (R)

DAYRELL. (L)

Then of course I'll go with

Then of course I'll go with

mf stacc:

(aside.)

I'll be found out if they do! Yes! I'll be found out if they

you!

you!

p stacc:

Quasi Andantino.

ZOE. (saluting awkwardly.)

do! (Enter ZOE as Miller's man. Lackey announces "Lad from the Mill." OMNES "Ah!") I've come to fetch homo mas-ter's

Moderato.

IND: (aside.)

(aloud, curtseying to DAY: & PHIL:)

wife! (Zo - e here! on my life!) Thank you, gen - tle men.

1. both, To dis - turb you I'm loath, And my es - cort is

PHILIP, *(aside,*

poco rit.

1. here! (Yes! her es - cort is here, 'Tis con found - ed - ly

poco rit.

DAYRELL, *(to IND:)*

rit.

P. clear!) Why, there's no - thing, my fair, Needs your pre - sence else -

rit.

Allegretto. *(laughing,*

IND:

U. - whore? When the cat's... a - - way,..... Then the mice

mf

senza rit.

play!.. Such a set out, If I'm gad - ding a - - bout!.....

senza rit.

INDIANA.

There are Bet and Bell, And Cis - sie and Nell, And plen - ty more for -

1. -bye, But if the Mil - ler's wife's not there, The la - bour is

low and the jinks are high!.....

Sop:

Ten: (*Principals with Chorus.*) There are Bet and Bell, And

Bass. There are Bet and Bell, And

There are Bet and Bell, And

1. But if the

S. Cis - sie and Nell, And plen - ty more for - bye,

T. Cis - sie and Nell, And plen - ty more for - bye,

B. Cis - sie and Nell, And plen - ty more for - bye,

I. Mil . . ler's wife's not there, Why, she thinks that the jinks are

S.S. La - - - bour's low but jinks are

T. La - - - bour's low but jinks are

B. La - - - bour's low but jinks are

I. high!

S.S. high!

T. high!

B. high!

ff dance.

(tableau - INDIANA going.)

Curtain.

N^o: 18.

(A) AUBADE.—"HARK THE TRILL!"

(B) AIR.—"ALAS! HOW QUICKLY!"

(NAN, MADGE & S.S.)

Andantino non troppo.

NAN.

1st Soprano.

2nd Soprano.

PIANO.

(The peasants enter on tiptoe: Stage dark.)

(MADGE with 1st Sopri.)

3.

Hark! the trill of bird thro' the

Hark! the trill of bird thro' the

rit.

p

5.

wood-land whirr-ing, And lo! the sun wheeling high o'er the hill... Yet

wood-land whirr-ing, And lo! the sun wheeling high o'er the hill... Yet

rit. poco.

rit. poco.

tempo. *rit.*

S. no one in the mill seem to me to be stirr-ing, The bu-sy wheel is si-lent, are you

S. no one in the mill seem to me to be stirr-ing, The bu-sy wheel is si-lent, are you

p tempo. *rit.*

tempo.

S. dreaming still? Ah! Ah! In the chimney corner some one

S. dreaming still? *(Boys throw open shutters at back: Daylight streams in.)* Ah! Ah! In the chimney corner some one

rit.

S. sleeps we vow! Oh! Oh! Nan it is! and all alone! what's

S. sleeps we vow! Oh! Oh! Nan it is! and all alone! what's

rit.

MAN. (waking.) ad lib: (rises.)

Where am I! Ah! now I re-mem-ber!

S. hap - - pen'd now?

S. hap - - pen'd now?

f a piacere.

The mill - last night - that dy - ing ember! . . . No lov - ing husband by my

Andantino.

side I am a ve - ry wretched bride! A - las! how

quick - ly fair - est hopes will pe - rish, A nice com - mence - ment of a ho - ney -

- moon! I've heard that men de - sert those they should che - rish. But did - n't

dream they'd do it quite so soon! Had I known before Matt went He'd ne'er had my con -

(B) *ATR.* — "ALAS! HOW QUICKLY!"

MAN.

sent! Ah! A nice com -

1. Sop: A - las! how quick - ly fair - est hopes will pe - rish! A nice com -

2nd Sop: A - las! how quick - ly fair - est hopes will pe - rish! A nice com -

dolce.

N.

- mence - ment to a ho - ney - moon! I've heard that men de - sert those they should

S.

- mence - ment to a ho - ney - moon!

S.

- mence - ment to a ho - ney - moon!

N.

che - rish, But did - n't dream they'd do it quite so soon! 'Tis he be -

S.

soon!

S.

soon!

MADGE.
poco agital...

Rapping outside:
soon! MATT. "Can't I get into my own house?"

poco agitato.

MAN.

- low! But do not go No, pray don't go! Ah!

tempo 1^o

S. Hark! the trill of bird thro' the wood-land whirr-ing, And

S. Hark! the trill of bird thro' the wood-land whirr-ing, And

tempo 1^o

S. lo! the sun wheel-ing high... o'er the hill..... Yet

S. lo! the sun wheel-ing high o'er the hill Yet

rit. poco.

rit. poco.

tempo.

S. no one in the mill seems to me to be stirr-ing, The

S. no one in the mill seems to me to be stirr-ing, The

tempo.

rit.

S. bu-sy wheel is si-lent, are you dream-ing still? Ah! Ah!

S. bu-sy wheel is si-lent, are you dream-ing still?

tempo.

rit.

M. A pret-ty start in married life! And I a

S. In the chimney corner some one slept we vow!

S. Ah! Ah! In the chimney corner some one slept we vow!

M. wife! A pret-ty start in mar-ried life! That. . . .

S. Oh! Oh! Nan it was! and all a-lone! what's

S. Oh! Oh! Nan it was! and all a-lone! what's

M. I vow!

S. hap - pen'd now!

S. hap - pen'd now!

p *piu mosso.*

AIR. — "O SUNNY SOUTH!"

N^o 19.

(INDIANA.)

Moderato quasi Andante.

INDIANA.

(Spoken.) "Yes! I am resolved: I will return:

PIANO.

There at least I had peace of mind." (sits.)

O sun-ny South! mine own lov'd land, I'm dream-ing of

theo! I wea-ry on this fo-reign strand, And

1. by this cold, di - vi - ding sea! Would I, be - neath the ban - yan's

1. shade, Were swing - ing a - - gain! With the

1. low song of an In - dian maid, To lull and woo me from my

rall.

1. pain! And

rit. *Allegretto.* *(she rises.)*

sempre pp e stacc à la banjo.

1. hark! the dis - tant ban - jo's sound The

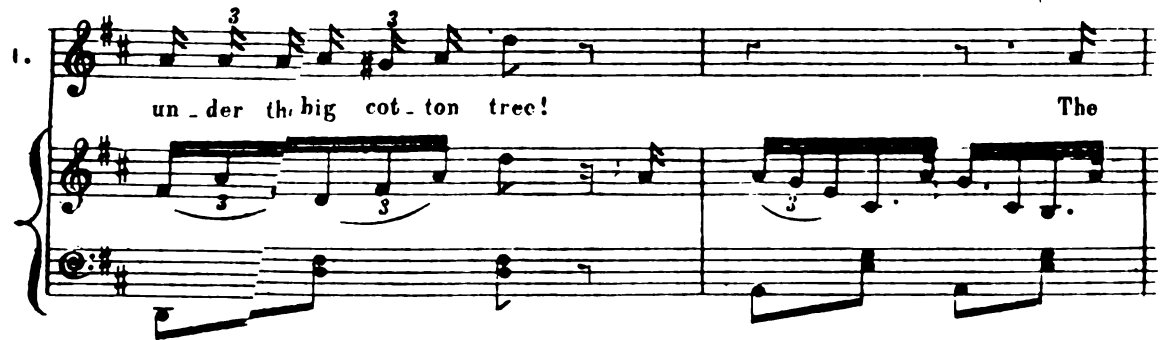
1. sig - nal of in - cent glee, . . . They



1. trip it blyth - round and round, All



1. un - der the big cot - ton tree! The



decreasing poco a poco.
1. sil - er stars fade one by one, And



1. de in the ri - vu - let's breast. . . . The



allargando molto.

song is mute. the dance is done, Like

largando molto.

mor - - en - do.

them, O heart, slum - ber and rest!

rit.

rit.

(sinks on seat) Andantino.

In vain! in

a piacere.

vain! I'll ne - ver know, The happy days of.... long a -

colla voc.

Tempo di Valse.

- go! 'Tis love, 'tis love, that will not sleep! 'Tis love, 'tis

Tempo di Valse.

1. *lovo* that's all my care! And yet love's pain I'm fain to

keep, And whither love... leads, will I fare! Oh then my

poco rit: *(rises.)* *a tempo appassionato.*

poco rit: *a tempo appassionato.*

sun - - ny South fare - well! 'Twas Love a - - lone could break thy

ores *ces*

- do. spell, Though love may be il - lu - sion vain, From which too

stent: *rit:*

stent: *rit:*

soon I'll wake a - - gain!

pp

rit:

SONG. — "LOWLY THE LASS."

No. 20.

(DAYRELL.)

Andante Moderato.

DAYRELL.

PIANO.

Low - ly the lass by whom

D.

swear, And hum - ble is her sta - - tion, Linsey - woolsey's all her

D.

wear, A cot her ha - bi - ta - - tion . . .

cres:

D.

And her voice is sweet and low, Tho' her grammar is

rit.

own) so - so, And tho' my dar - ling leans, (I'm ve - ry much a - fraid) to

pork and beans! A mis - take I would make, I would make!

f

..... Po - li - cy points out the match is un - e - qual, Pru - dence re -

p

marcato il canto.

- minds me with calm - ness ma - lign, That to such u - nions re - gret is tho

sequel, But dence take their warn - ings if on - ly she's mine!

1. Then her re - la - tions much I fear Would, not or - na - ment my

2. ta - - ble, Fashion - folk would think it queer, To

3. meet guests from my sta - - ble She's so pret - ty,

ovs: *p*

4. 'tis a sin, To be cumber'd with such kith and kin, I'd

rit. *

5. be the laugh - ing stock, Wher e - ver club - men meet or

rit.

D. *vp* - - - men talk! A mis-take I would make, I would make!..

D. Po - - li - cy points out the match is un -

marcato il canto.

D. - e - - qual, Pru - dence re - minds me with calm - - ness ma

D. - lign, That to such u - nions re-gret is the se-quel, But deuce take their

D. warn - ings if on - ly she's mine!

CHORUS.—"HERE BY THE FORD WE'LL WAIT."

No. 21.

(S.S.T.B.)

Moderato assai.

Soprano.

Tenor.

Bass.

PIANO.

Musical score for Soprano, Tenor, Bass, and Piano. The piano part includes a dynamic marking 'p'.

Piano accompaniment for the first system.

Sop:
Here, by the ford, we'll wait Th'ar - ri - val of Lord Au - brey's cou - sin,

Ten:
Here, by the ford, we'll wait Th'ar - ri - val of Lord Au - brey's cou - sin,

Bass:
Here, by the ford, we'll wait Th'ar - ri - val of Lord Au - brey's cou - sin,

Vocal staves for Soprano, Tenor, and Bass with lyrics.

Here, by the ford, we'll wait Th'ar - ri - val of Lord Au - brey's cou - sin,

Piano accompaniment for the second system.

poco rit.

S.S. Long is the stage they state, (Of wea-ry leagues at least a do-zen,

T. Long is the stage they state, (Of wea-ry leagues at least a do zen,

B. Long is the stage they state, (Of wea-ry leagues at least a do-zen

poco rit.

S.S. And la - dies (so 'tis said) Are apt to loi-ter on the way, Nor

T. And la - dies (so 'tis said) Are apt to loi-ter on the way, Nor

3. And la - dies (so 'tis said) Are apt to loi-ter on the way, Nor

S.S. get up be - times from bed, So here we think we'll stay!

T. get up be - times from bed, So here we think we'll stay!

B. get up be - times from bed, So here we think we'll stay!

S.S. What an odd, de - light - ful thing's a mill! With a

poco meno mosso.

S.S. vague de li - cious ter - ror now we thrill! On - ly

S.S. think! this is the place where peo - ple make Flour and

S.S. meal and all that sort of thing that goes in - to a cake! There is a

rit.

S.S. creak - y and a tick - - tack - y sound, And all

tempo.

S.S. *sorts of dread ful, whir ly things a - round! But we*

The first system features a Soprano line with a treble clef and a piano accompaniment with grand staff notation. The key signature has one sharp (F#) and the time signature is 4/4. The Soprano part begins with a melodic line of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

S.S. *d. not need to pow - der up our face, For there's!*

The second system continues the Soprano and piano parts. The Soprano line has a treble clef, and the piano accompaniment uses grand staff notation. The lyrics continue with a period at the end of the first line.

S.S. *poco rit.*
flour all fly - ing round a - bout the place!

The third system includes a *poco rit.* marking above the Soprano staff. The lyrics describe flour flying around. The piano accompaniment also has a *poco rit.* marking below the left hand.

tempo I!
Sop: *Here, by the ford, we'll wait Th'ar - ri - val of Lord Aubrey's cou - sin,*
Ten: *Here, by the ford, we'll wait Th'ar - ri - val of Lord Aubrey's cou - sin,*
Bass: *Here, by the ford, we'll wait Th'ar - ri - val of Lord Aubrey's cou - sin,*

The fourth system is a choral setting for Soprano, Tenor, and Bass, with piano accompaniment. It begins with a *tempo I!* marking. The lyrics are identical for all three vocal parts. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

poco rit.

S.S. Long is the stage(they state) Of wea-ry leagues at least a do-zen,
 T. Long is the stage(they state) Of wea-ry leagues at least a do-zen,
 B. Long is the stage(they state) Of wea-ry leagues at least a do-zen,

poco rit.

S.S. And la dies (so 'tis said) Are apt to loi-ter on the way, Nor
 T. And la - dies (so 'tis said) Are apt to loi-ter on the way, Nor
 B. And la - dies (so 'tis said) Are apt to loi-ter on the way, Nor

S.S. get up be- times from bed, So here we think we'll stay!
 T. get up be- times from bed. So here we think we'll stay!
 B. get up be- times from bed. So here we think we'll stay!

S.S. *ff*
 And, up our time to fill, We'll wan-der round and see the mill!

T. *ff*
 And, up our time to fill, We'll wan-der round and see the mill!

B. *ff*
 And, up our time to fill, We'll wan-der round and see the mill!

sp

S.S. *ff*
 And, up our time to fill, We'll wan-der round and see the mill!

T. *ff*
 And, up our time to fill, We'll wan-der round and see the mill!

B. *ff*
 And, up our time to fill, We'll wan-der round and see the mill!

sp

S.S. *p*
 Yes! see the mill!

T. *p*
 Yes! see the mill!

B. *p*
 Yes! see the mill!

p

SONG & CHORUS. — "OPEN THE SHUTTERS WIDE!"

Nº 22.

(MAN & S.S.T.B.)

Allegro Moderato.

MAN.

Soprano.

Tenor.

Bass.

PIANO.

S.
T.
B.

O - - pen the shut - ters wide, while the morn - ing yet is grey!
If the jam sea - son's on, you must clean the big brass pan!

O - - pen the shut - ters wide, while the morn - ing yet is grey!
If the jam sea - son's on, you must clean the big brass pan!

O - - pen the shut - ters wide, while the morn - ing yet is grey!
If the jam sea - son's on, you must clean the big brass pan!

M.

And chan - ti - cleer pro - claims the com - ing of the day!
See that the bag is right, and al - so e - - ry can!

And chan - ti - cleer pro - claims the com - ing of the day!
See that the bag is right, and al - so e - - ry can!

S.
T.
B.

And chan - ti - cleer pro - claims the com - ing of the day!
See that the bag is right, and al - so e - - ry can!

And chan - ti - cleer pro - claims the com - ing of the day!
See that the bag is right, and al - so e - - ry can!

And chan - ti - cleer pro - claims the com - ing of the day!
See that the bag is right, and al - so e - - ry can!

W. See that the ser_vants all their share of la_bour take,
Then there's the fur_ni_ture, (true that it's on_ly pine)

S.S. See that the ser_vants all their share of... la_bour
Then there's the fur_ni_ture, (true that it's on_ly

T. See that the ser_vants all their share of... la_bour
Then there's the fur_ni_ture, (true that it's on_ly

B. See that the ser_vants all their share of... la_bour
Then there's the fur_ni_ture, (true that it's on_ly

MENO MOSSO.

W. But if they're la_zy hus_sies, and will not a_wako....
But if you'd have it like a mir_ror glow and shine....

S.S. take,
pine,)

T. take,
pine,)

B. take,
pine,)

MENO MOSSO.

Tempo 1º

M. 1. *Tempo 1º*

Rouse 'em up! Rouse 'em up! Rouse 'em up! Rouse 'em up!
 Rub it up! Rub it up! Rub it up! Rub it up!

M. 2. *Tempo 1º*

Bat - tle the door and shake the room, Stir 'em up! Stir 'em up!
 See then to each floor and stair, Sweep 'em down! Sweep 'em down!

M. 3. *Tempo 1º*

Stir 'em up! Stir 'em up! With a good old broom!
 Sweep 'em down! Sweep 'em down! So one could dine there!

M. 4. *Tempo 1º*

Rouse 'em up! Rouse 'em up! Rouse 'em up! Rouse 'em up!
 Rub it up! Rub it up! Rub it up! Rub it up!

S.S. *Tempo 1º*

Rouse 'em up! Rouse 'em up! Rouse 'em up! Rouse 'em up!
 Rub it up! Rub it up! Rub it up! Rub it up!

M. 5. *Tempo 1º*

Rouse 'em up! Rouse 'em up! Rouse 'em up! Rouse 'em up!
 Rub it up! Rub it up! Rub it up! Rub it up!

M. 6. *Tempo 1º*

Rouse 'em up! Rouse 'em up! Rouse 'em up! Rouse 'em up!
 Rub it up! Rub it up! Rub it up! Rub it up!

M. 7. *Tempo 1º*

Rat - tle door and shake the room! Stir 'em up! Stir 'em up!
 See then to each floor and stair Sweep it down! Sweep it down!

R.S.
 Rat tle door and shake the room! Stir 'em up! Stir 'em up!
 See ther to each floor and stair Sweep it down! Sweep it down!

T.
 Rat - tle door and shake the room! Stir 'em up! Stir 'em up!
 See then to each floor and stair Sweep it down! Sweep it down!

B.
 Rat - tle door and shake the room! Stir 'em up! Stir 'em up!
 See then to each floor and stair Sweep it down! Sweep it down!

Stir 'em up! Stir 'em up! With a good old broom!
 Sweep it down! Sweep it down! So one could dine there!

R.S.
 Stir 'em up! Stir 'em up! With a good old broom!
 Sweep it down! Sweep it down! So one could dine there!

T.
 Stir 'em up! Stir 'em up! With a good old broom!
 Sweep it down! Sweep it down! So one could dine there!

B.
 Stir 'em up! Stir 'em up! With a good old broom!
 Sweep it down! Sweep it down! So one could dine there!

ff (Dance.)

N.

2. Turn out the
4. Then will the

N.

fea - ther beds, punch and toss them till you tire,
dai - ry want look - ing af - ter in its turn,

S.S.

2. Turn out the
4. Then will the

T

2. Turn out the
4. Then will the

B.

2. Turn out the
4. Then will the

R. R. *f*
 T. *f*
 B. *f*

fea - ther beds, punch and toss them till you tire!
 dai - ry want look - ing af - ter in its turn!

M. *f*

Draw wa - ter from the well, chop fa - gots for the fire!
 Skim all the bowls and make the but - ter in the churn!

S. *f*
 T. *f*
 B. *f*

Draw wa - ter from the well, chop fa - gots for the fire!
 Skim all the bowls and make the but - ter in the churn!

See break - fast's rea - dy lest the good man should re - turn...
 Stir up the pigs a bit - see that the poul - try's fed

See break - fast's rea - dy lest the good - man should re -
 Stir up the pigs a bit - see that the poul - try's

See break - fast's rea - dy lest the see good - man should re -
 Stir up the pigs a bit - see that the poul - try's

See break - fast's rea - dy lest the good - man should re -
 Stir up the pigs a bit - see that the poul - try's

Meno Mosso.

And if the fire is slug - gish and re - fuse to burn...
 Un - chain the dogs; as for the cat - tle in the shed...

turn,
 ...

turn,
 fed,

turn,
 fed,

Meno Mosso.

Tempo I^o

M. Blow it up! Blow it up! Blow it up! Blow it up!
 Lit - ter 'em! Lit - ter 'em! Lit - ter 'em! Lit - ter 'em!

M. Then see that the hearth-stone's right, Scrub it down! Scrub it down!
 See the hor - ses get their hay, Fork it up! Fork it up!

M. Scrub it down! Scrub it down! Till it's nice and white!
 Fork it up! Fork it up! Tho' they may cry neigh!

M. Blow it up! Blow it up! Blow it up! Blow it up!
 Lit - ter 'em! Lit - ter 'em! Lit - ter 'em! Lit - ter 'em!

S.S. Blow it up! Blow it up! Blow it up! Blow it up!
 Lit - ter 'em! Lit - ter 'em! Lit - ter 'em! Lit - ter 'em!

T. Blow it up! Blow it up! Blow it up! Blow it up!
 Lit - ter 'em! Lit - ter 'em! Lit - ter 'em! Lit - ter 'em!

B. Blow it up! Blow it up! Blow it up! Blow it up!
 Lit - ter 'em! Lit - ter 'em! Lit - ter 'em! Lit - ter 'em!

N.
S.S.
T.
B.

Then see that the hearthstone's right, Scrub it down! Scrub it down!
See the hor - ses get their hay! Fork it up! Fork it up!

Then see that the hearthstone's right, Scrub it down! Scrub it down!
See the hor - ses get their hay! Fork it up! Fork it up!

Then see that the hearthstone's right, Scrub it down! Scrub it down!
See the hor - ses get their hay! Fork it up! Fork it up!

Then see that the hearthstone's right, Scrub it down! Scrub it down!
See the hor - ses get their hay! Fork it up! Fork it up!

N.
S.S.
T.
B.

Scrub it down! Scrub it down! Till it's nice and white!
Fork it up! Fork it up! Tho' they may cry neigh!

Scrub it down! Scrub it down! Till it's nice and white!
Fork it up! Fork it up! Tho' they may cry neigh!

Scrub it down! Scrub it down! Till it's nice and white!
Fork it up! Fork it up! Tho' they may cry neigh!

Scrub it down! Scrub it down! Till it's nice and white!
Fork it up! Fork it up! Tho' they may cry neigh!

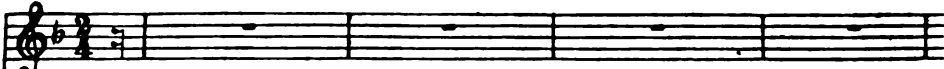
ff (Dance.)


DUET. — "HOW BREAK MY WORD."


Nº 23.

(INDIANA & PHILIP.)

Moderato.

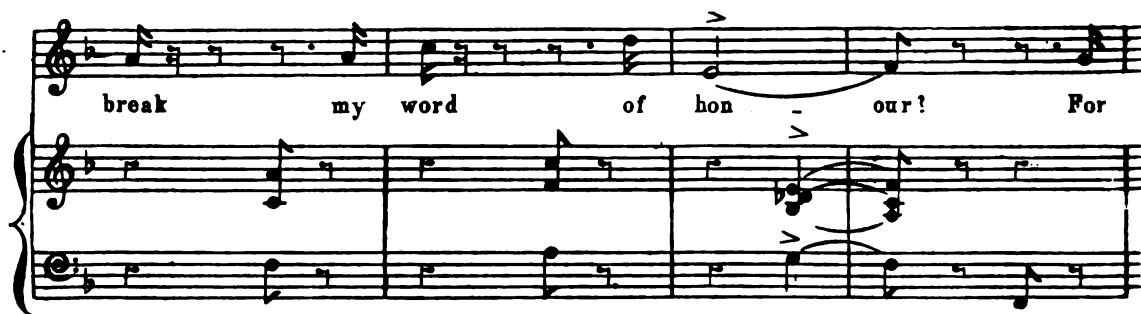
INDIANA. 

PHILIP. 

PIANO. 

(INDIANA go up to window and looks out.) inside.)

How



break my word of hon - our! For

P. 

me she's braved the sea I

P. 

dare not look up - - on her, yet

INDIANA comes down. (aside.)

(PHILIP goes up.) How

must I tell her she... is naught to me!...

break the truth I plight ed To

him across the sea..... We

ne'er shall be a... ni... ted.... For

(L. aside.)

I must tell him he... is naught to me!... But

(coming B. aside.) But how!

Allegretto .

how' Ah! gen . tle Cu - pid tell, If he may hate me

Ah! *pp* gen tle Cu - pid tell, If she may hate me

now, . . . 'Tis thou mak'st me re - bel, . . . Gainst plight - ed word and

now, . . . 'Tis thou mak'st me re bel, . . . 'Gainst plight ed word and

vow . . . 'Twas thou my heart didst teach, . . . To seek an o'ther

vow . . . 'Twas thou my heart didst teach . . . To seek an o'ther

mate . . . Then help us now to part, Little god of love and hate .

mate, . . . Then help us now to part, Little god of love and hate .

stent. *pp*

Allegro Moderato.

(sitting..)

I. *(placing chair.)* And

P. Be seat - ed pray!...

(motions to chair beside her. They sit almost back to back.)

P. you' *(aside.)* *(aloud.)*

What next to do? Hem! You're

I. Quite

P. come a long - ish way! *(coughs.)*

P. so! *(coughs.)* *(aside.)*

What next to say, Deuce take me if I

(aside.) *(aloud rising & indignantly.)*

I. (He's ve - ry cool!) I think my
 P. know! I feel a fool!

I. voyage a mis - take! *(rising surprised.)* Yes!
 P. In - deed!

(bitterly.) What fond il - lu - sions do we make! *(gaily.)*
 P. Oh! You're right! quite

(with a sigh of relief.) Ah!
 P. right, be - yond a... doubt! *rit.* May I speak out?

rit. *(aside.)*

Oh yes! speak out! *(aside.)* Now for it!

Now for it!

rit.

Andantino poco Allegretto.

PHILIP

Tre - ly you say that life's full of il - lu - sion,

Who that hath lov'd... but wakes from dream too fair?

I, too, hath known hopes blight - ed in pro - fu - sion...

no flow' - ry path o'er - ope'd... but thorns were there!

res. *cres*

pesante.

No flow'ry path e'er oped, but thorns were there!

dim. *rit.*

INDIANA.

I, too, have dream'd a... dream all rude-ly bro-ken,

tranquillo.

False were the vows... rash lips had heed-less spo-ken,

And I a-wake: my pul-ses no more thrill...

rit.

rit.

Sweet was th'il-lu-sion but il-lu-sion still! PHILIP.

Ah!

colla parte.

(sighing.)

agitato. Ah yes!

hap - py is the peasant's lot... By rank or fashion fetter'd

agitato.

de - cres - - cen - do - - poco a poco.

Whose love is gi - ven, ne - ver

not!

de - cres - - cen - do - - poco a poco.

Andantino. *rit: molto.*

bought! Would

Andantino. A - way from life and care... Would

f rit: molto.

port. Andante

I were on ly there! *port.* There, at the dreamy hour of gloam - ing,

I were on ly there! There, at the dreamy hour of gloam - ing,

I. When roses die up - on the gale, There, with the lov'd one to be roam - ing,

P. When roses die up - on the gale, There, with the lov'd one to be roam - ing,

Allegro agitato

I. Tell o'er and o'er the old, old tale! Ha! can it be?

P. Tell o'er and o'er the old, old tale! Ha! can it be?
(starting as they recognise each other.)

ff Allegro agitato.

I. Nap the rus - tic maid - en, and my bride are the

P. *f*

I. All that us di - vi - ded, was a name... But a

P. same!

meno mosso. *pesante.* *f* *Tempo di Valse.*

name! Thine a lone e ver more for ah! Love

pesante. Thine a lone e ver more for ah! Love

meno mosso. *Ben marcato* *e* *mesurato.* *f* *Tempo di Valse.*

1. hath guid ed tho' blind be

hath guid ed tho' blind be

be..... Led my err ing

be..... Led my err ing

1. feet, my dar ling, un to thee!.... Ah!.....

feet, my dar ling, un to thee!.... Ah!.....

1. Heart to heart, No more to
p. Heart to heart, No more to

cres.

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (1. and p.) and a piano accompaniment. The lyrics are "Heart to heart, No more to". The piano part features a steady accompaniment with a crescendo marking.

1. part Know I naught be _ _side, For Love's been my guide, Ah!...
p. part Know I naught be _ _side, For Love's been my guide, Ah!...

Detailed description: This system contains the second two systems of music. The lyrics continue: "part Know I naught be _ _side, For Love's been my guide, Ah!...". The piano accompaniment continues with a similar accompaniment pattern.

1. true Love has been my guide!
p. true Love has been my guide!

Allegro
ff

Detailed description: This system contains the third two systems of music. The lyrics are "true Love has been my guide!". The piano part includes a double bar line and a change in tempo and dynamics to "Allegro" and "ff".

Detailed description: This system contains the final two systems of music, which are piano accompaniment only. It concludes with a double bar line.

FINALE. "ALL COMPLICATION NOW IS ENDED."N^o 21

(TUTTI E CORO.)

MAN

All com - pli - ca - tion now is end - ed, And my good

PIANO.

SIR MUL.

man I've got a - - gain, Least that is said is soon - - est

SIR M.

mend - ed And not a gar - - ter for my pain! Ja - co - bite

PHILIP.

plots I'm not ve - ry clear a - bout, Maud, will you take a pe - ni - tent

DAYRELL.

The musical score is written for voice and piano. It consists of five systems. Each system has a vocal line and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time. The lyrics are: 'All complication now is ended, And my good man I've got a - - gain, Least that is said is soon - - est mend - ed And not a gar - - ter for my pain! Ja - co - bite plots I'm not ve - ry clear a - bout, Maud, will you take a pe - ni - tent'. The piano part features a steady accompaniment with some harmonic changes, including a key signature change to one sharp (F#) in the final system.

MATT.

D. man! And if you gen - tles want las - sies here a - bout, O - thers there

INDIANA.

M. are you may court be - side Nan There are Bet and Bell and

I. Ois - sy and Nell And plen - - ty more for bye. And if men

I. on - - ly keep to the girls they love, They will ne - ver have rea - son to

1. *sigh*

Sop:

Ten.

Bass.

There are Bet and Bell, and Cis - sy and Nell, And

There are Bet and Bell, and Cis - sy and Nell, And

There are Bet and Bell, and Cis - sy and Nell, And

f

1. And if men on - - ly keep to the

S.

T.

B.

plen - - ty more for bye La, la,

plen - - ty more for bye La, la,

plen - - ty more for bye La, la,

p

I. girl that they love they need ne - - - ver sigh.

SS. la, la, la, la, la!

T. *f* la, la, la, la, la!

B. la, la, la, la, la!

f

End of Opera.

FABLE. — "THE PLAIN POTATOE."

MATT.

Andante.

MATT.

PIANO.

1. A cook-maid pared po - ta - toes, All for the noon-day
3. Just then there pass'd a pea - sant, To mar - ket with his

meal, One flung she thro' the win - dow, Too small and black to
pig, Pick'd up that mean po - ta - toe, And grinnd' with mouth full

peal! And as it lay an a - corn fell, Fell from a no ble
big: Cried he "a love - ly truf - fie! I'll sell it for a

oak Be - side that mean po - ta - toe , The sci - on and the
 crown And as he spoke his dig - gie , Just scoop'd the a - corn

REFRAIN.

bloke .
 down . but Ah 'tis not the jack - et , That can

Grandioso.

espress:
 make a man of worth , Nor should an a - corn

p

sneer at A po - ta - toe's low - ly birth !

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 2/4. The piano accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns.

The second system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "As they lay there to - go - the All on that bree - sy / So be - neath a rag - ged jac - ket Good hearts are oft - en". The piano accompaniment continues with similar rhythmic patterns as the first system.

The third system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "morn, The po ta - toe made ad - van - ces Which the a corn did but / found, ... As in ple - be - ian ta - lers Which do grow be - neath the". The piano accompaniment maintains the established musical style.

The fourth system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "scorn! You're but (said he) a kid - - noy, Most ra - di - cal and / ground; Do not de - spise the 'um - - ble Be - cause they are not". The piano accompaniment features a more active bass line with some triplets and a treble line with sustained notes.

low, . . . While I make lof - ty tim - ber, You in the stew must
big, . . . The sto - ry true re - mem - ber. Of the a - corn and the

REFRAIN.

go! But ah! 'tis not the jao - kut That can
pig!

Grandioso.

espress:

make a man of worth, Nor should an a - corn

sneer at, A po - - ta - - tou's low - - ly birth.