

THE YEOMEN OF THE GUARD

ACT II

ACT II

No. 1 CHORUS. SOLO - (Dame Carruthers.)

Andante non troppo lento

Musical score for woodwinds and voices. The score includes parts for Flute I, Flute II, Oboe, Clarinet I in Bb, Clarinet II in Bb, Bassoon I, Bassoon II, Horn I in F, Horn II in F, Sopranos, Contraltos, Yeomen Tenors, and Yeomen Bass. The tempo is marked "Andante non troppo lento". The key signature is two flats (Bb and Eb) and the time signature is 8/8. The woodwind parts feature a melodic line with a dynamic marking of *p* (piano). The vocal parts (Sopranos, Contraltos, Yeomen Tenors, and Yeomen Bass) are currently silent, indicated by a horizontal line with a dash.

Andante non troppo lento

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked "Andante non troppo lento". The key signature is two flats (Bb and Eb) and the time signature is 8/8. The string parts feature a melodic line with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The Violin I and II parts are marked "sul G".

9 A

Fl. I & II

Ob.

Cl. I & II in Bb

Bsn. I & II

Hn. I & II (F)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p



17

Fl. I & II

Ob.

Cl. I & II in Bb

Bsn. I & II

Hn. I & II (F)

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *cresc.* *dim.* *p*

f *cresc.* *dim.* *p*

f *cresc.* *dim.* *p*

f *cresc.* *dim.* *p*

f *cresc.* *dim.* *p*

f *cresc.* *dim.* *p*

Curtain

B

26

Fl. I & II

Cl. I & II in Bb

Bsn. I & II

Hn. I & II (F)

Tpt. I & II in Bb

Tbn. I & II

B. Tbn.

S.

C.

Night has spread her pall once more, And the pris - 'ner still is

Night has spread her pall once more, And the pris - 'ner still is

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p



33

Ob.

Cl. I & II in Bb

Bsn. I & II

S.

C.

free: O - pen is his dun-geon door, Use-less his dun - geon key! He has sha - ken off his yoke-

free: O - pen is his dun-geon door, Use-less his dun - geon key!

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

40

Tpt. I & II in B \flat

S.

C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

How, no mor-tal man can tell! Shame on lout-ish jai-lor folk- Shame on sleep-y sen-ti-nell! Shame on lout-ish jai-lor folk- Shame on sleep-y sen-ti-nell!

46

C [poco più mosso]

Cl. I & II in B \flat

Bsn. I & II

Hn. I & II (F)

Tpt. I & II in B \flat

D.C.

Dame Carruthers

War-ders are ye? Whom do you ward? War-ders are ye? Whom do ye ward? Bolt, bar and key, Shack-le and

C [poco più mosso]

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

51

Tpt. I & II in B \flat

D.C.

cord, Fet-ter and chain, Dun-geon of stone, All are in vain- Pris-on-er's flown! Spite of ye all, he is free-he is

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

56

Fl.I & II

Ob.

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II (F)

Tpt.I & II in B \flat

D.C.

S.

C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

f

free! Whom do ye ward? Pret-ty war-ders are ye!

Pret-ty war-ders are ye! Whom do ye ward?

Pret-ty war-ders are ye! Whom do ye ward?

60

Fl.I & II

Ob.

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II (F)

Tpt.I & II in B \flat

S.

C.

Cb.

a2

f

f

f

f

f

f

f

Spite of ye all, he is free-he is free! Whom do ye ward? Pret-ty war-ders are ye!

Spite of ye all, he is free-he is free! Whom do ye ward? Pret-ty war-ders are ye!

64 **E** [più mosso]

Tpt. I & II in B \flat

Yeomen *f*

T.Y.

B.Y.

Up and down and in and out, Here and there and round a-bout; Ev - 'ry cham-ber, ev - 'ry house, Ev' - ry chink that holds a mouse.

Up and down and in and out, Here and there and round a-bout; Ev - 'ry cham-ber, ev - 'ry house, Ev' - ry chink that holds a mouse.

E [più mosso]

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



68

T.Y.

B.Y.

Ev - 'ry cre-vice in the keep, Where a bee-tle black could creep, Ev - 'ry out - let, ev - 'ry drain, Have we search'd, but all in vain, all in

Ev - 'ry cre-vice in the keep, Where a bee-tle black could creep, Ev - 'ry out - let, ev - 'ry drain, Have we search'd, but all in vain, all in

Vln. I

Vln. II

Vla.

Vc.

Cb.

F [poco meno mosso]

[poco rallentando]

72

Fl.I. *f*

Fl.II. *f*

Ob.

Cl.I in Bb *f*

Cl.II in Bb *f*

Bsn.I *f*

Bsn.II *f*

Hn. *f*

Hn.II in F *f*

S.
War-ders are ye? Whom do ye ward? War-ders are ye? Whom do ye ward?

C.
War-ders are ye? Whom do ye ward? War-ders are ye? Whom do ye ward?

T.Y.
vain. Ev-ry house, ev-ry chink, ev-ry drain, Ev-ry cham-ber, ev-ry out-let have we search'd, but all in

B.Y.
vain. Ev-ry house, ev-ry chink, ev-ry drain, Ev-ry cham-ber, ev-ry out-let have we search'd, but all in

F [poco meno mosso]

[poco rallentando]

Vln. I

Vln. II

Vla.

Vc.

Cb.

[Tempo primo]

76

Fl.I. *p*

Fl.II. *p*

Ob. *p*

Cl.I in Bb *p*

Cl.II in Bb *p*

Bsn.I *p*

Bsn.II *p*

Hn. *p*

Hn. II in F *p*

S.
Night has spread her pall once more and the pris - 'ner still is free: O - pen is his

C.
Night has spread her pall once more and the pris - 'ner still is free: O - pen is his

T.Y.
vain. War-ders are we, Whom do we ward? Whom do we ward?

B.Y.
vain. War-ders are we, Whom do we ward? Whom do we ward?

[Tempo primo]

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

81

Fl. I

Fl. II

Ob.

Cl. I in B \flat

Cl. II in B \flat

Bsn. I

Bsn. II

Hn.

Hn. II in F

S.

C.

T.Y.

B.Y.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

cresc.

dun - geon door, Use-less his dun - - geon key! O - - - - - pen is his

dun - geon door, Use-less his dun - - geon key! O - pen is his

War-ders are we! Spite of us all he is free, he is free! Pret-ty war-ders are we, he is free!

Whom do we ward? Spite of us all he is free, he is free! Spite of us all he is free, he is free!

91

Fl. I
Fl. II
Ob.
Cl. I in Bb
Cl. II in Bb
Bsn. I
Bsn. II
Hn.
Hn. II in F
Tpt. I in Bb
Tpt. II in Bb
S.
C.
T.Y.
B.Y.
Vln. I
Vln. II
Vla.
Vc.
Cb.

free!... Pret-ty war-ders are ye.
free!... Pret-ty war-ders are ye.
free!... Pret-ty war-ders are we!
free!... Pret-ty war-ders are we!

No. 2 SONG - (Point)

Allegro vivace

1

Picc.
Fl. I
Ob.
Cl. I & II in Bb
Bsn. I & II
Eb Hn.
J.P.

Allegro vivace

Vln. I
Vln. II
Vla.
Vc.
Cb.



7

Picc.
Fl. I
Ob.
Cl. I & II in Bb
Bsn. I & II
Eb Hn.
J.P.

1. Oh! A pri - vate buf - foon is a light - heart - ed loon, if you
 2. If you wish to suc - ceed as a jes - ter, you'll need To con -
 3. If your mas - ter is sur - ly from get - ting up ear - ly And
 4. Comes a Bish - op, may - be, or a sol - emn D. D.- Oh, he -
 5. Tho' your head it may rack with a bil - lous at - tack, And your

Vln. I
Vln. II
Vla.
Vc.
Cb.

13

J.P.
 lis - ten to pop - u - lar ru - mour; From the morn to the night he's so joy - ous and bright, And he bub - bles with wit and good
 sid - er each per - son's au - ri - cular: What is al - right for B would quite scan - da - lize C (For C is so ve - ry par -
 tem - pers are short in the morn - ing;) An in - op - por - tune joke is e - nough to pro - voke Him to give you, at once, a month's
 ware of his an - ger pro - vok - ing! Bet - ter not pull his hair - don't stick pins in his chair: He don't un - der - stand prac - ti - cal
 sen - ses with tooth - ache you're los - ing, Don't be mo - py and flat - they don't fine you for that, If you're pro - per - ly quaint and a -

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 p

18

J.P.
 hu - mour! He's so quaint and so terse, both in prose and in verse; Yet though peo - ple for - give his trans - gres - sion, There are
 ti - cular);_ And D may be dull, and E's ve - ry thick skull Is as emp - ty of brains as a la - dle;_ While
 warn - ing... Then if you re - frain, he is at you a - gain, For he likes to get va - lue for mo - ney;_ He'll
 jok - ing. If the jests that you crack have an or - tho - dox smack, You may get a bland smile from these sa - ges;_ But
 mus - ing! Tho' your wife ran a - way with a sol - dier that day, And took with her your tri - fle of mo - ney; Bless your

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

23

Cl. I
 in Bb
 p poco staccato

J.P.
 one or two rules that all fa - mi - ly fools Must ob - serve, if they love their pro - fes - sion! There are one or two rules, Half - a -
 F is F sharp, and will cry with a carp, That he's known your best joke from his cra - dle! When your hu - mour they flout, You can't
 ask then and there, with an in - so - lent stare, "If you know that you're paid to be fun - ny?" It adds to the task Of a
 should they by chance, be im - port - ed from France, Half - a - crown is stopp'd out of your wa - ges! It's a gen - er - al rule, Tho' your
 heart they don't mind - they're ex - ceed - ing - ly kind - They don't blame you - as long as you're fun - ny! It's a com - fort to feel If your

Vln. I *colla voce*
 Vln. II
 Vla.
 Vc.
 Cb.
 a tempo

28

Fl.I

Ob.

Cl.I
in Bb

J.P.

do - zen may be, That all fa - mi - ly fools Of what - ev - er de - gree, Must ob - serve if they love their pro -
 let your - self go; And it does put you out When a per - son says, "Oh, I have known that old joke from my
 mer - ry - man's place, When your prin - ci - pal asks, With a scowl on his face, If you know that you're paid to be
 zeal it may quench, if the fa - mi - ly fool tells a joke that's too French, Half - a - crown is stopp'd out of your
 part - ner should fit, Tho' you suf - fer a deal, They don't mind it a bit - They don't blame you - so long as you're

Vln. I

Vln. II

Vla.

Vc.

Cb.



33

Picc.

Fl.I

Ob.

Cl.I
& II
in Bb

Bsn.I
& II

E♭ Hn.

J.P.

1. 2. 3. 4. | 5.

f *ff*

fes - sion. fun - ny!
 cra - dle!
 fun - ny?
 wa - ges!

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. 2. 3. 4. | 5.

f *ff*

No. 3 DUET - (Point and Wilfred)

1 Allegro vivace

Picc. *f*

Fl. I *f*

Ob. *f*

Cl. I & II in A *f* *a2* *p*

Bsn. I & II *f* *p*

Hn. I & II (in D) *f*

Tri. *f*

J.P. Point

Wilf. Wilfred

1. Here-up -
2. In re -

Allegro vivace

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f*

8

Cl. I & II in A *p*

Bsn. I & II *p*

J.P.

Wilf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

on we're both a - greed, All that we two Do a - gree to We'll se - cure by sol-enn deed, To pre - vent all Er - ror
turn for my own part I am mak - ing Un - der - tak - ing, To in - struct me in the art (Art a - maz - ing, Won - der

on we're both a - greed, All that we two Do a - gree to We'll se - cure by sol-enn deed, To pre - vent all Er - ror
turn for your own part You are mak - ing Un - der - tak - ing, To in - struct me in the art (Art a - maz - ing, Won - der

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

Fl. I *p*

Ob. *p*

Cl. I & II in A *f^o*

Bsn. I & II *f^o*

J.P.

men - tal. You on El - sie are to call With a sto - ry Grim and go - ry;
 rais - ing) Of a jes - ter, jest - ing free, Proud po - si - tion - High am - bi - tion!

Wilf.

men - tal. How this Fair - fax died, and all I de -
 rais - ing) And a live - ly one I'll be, Wag - a -

Vln. I

Vln. II

Vla.

Vc.

Cb.



22

Ob.

Cl. I & II in A

Bsn. I & II

J.P.

I to swear to! I to swear to! I to swear to, You de -
 Wag - a - wag - ging, Wag - a - wag - ging, ne - ver flag - ging, Wag - a -

Wilf.

clare_ to You're to swear to! I de - clare to, I de - clare to, I de - clare to You're to
 wag - ging, Ne - ver flag - ging, ne - ver flag - ging, ne - ver flag - ging, Wag - a - wag - ging, ne - ver

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Picc.

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (in D)

J.P.

Wulf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

clare to, I to swear to!
wag - ging, ne - ver flag - ging!

swear to, I de - clare to!
flag - ging, Wag - a - wag - ging!

Tell a tale of cock and bull,

Tell a tale of cock and bull,

p

a2

p



36

Picc.

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

J.P.

Wulf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Of con - vin - cing de - tail full!

Of con - vin - cing de - tail full!

Tale tre - men - dous, Heav'n de - fend us!

Tale tre - men - dous, Heav'n de - fend us!

44

1. 2.

Picc.

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (in D)

Tri.

J.P.

What a tale of cock and bull! bull! What a tale of cock, What a tale of cock,

Wilf.

What a tale of cock and bull! What a tale of bull! What a tale of

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p*

52

Picc.

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (in D)

Tri.

J.P.

What a tale of cock and bull, cock and bull, cock and bull! Heav'n de-fend us! What a tale of cock and bull!

Wilf.

bull! What a tale of cock and bull, cock and bull, cock and bull! Heav'n de-fend us! What a tale of cock and bull!

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. *f* *a2*

59

Picc.
Fl. I
Ob.
Cl. I & II in A
Bsn. I & II
Hn. I & II (in D)
Tri.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 59 through 65. The score is arranged in a standard orchestral format with 13 staves. The Piccolo (Picc.) and Flute I (Fl. I) parts feature melodic lines with slurs and ties. The Oboe (Ob.) part has a similar melodic line. The Clarinet I & II in A (Cl. I & II in A) part plays a rhythmic accompaniment. The Bassoon I & II (Bsn. I & II) part provides a steady bass line. The Horn I & II in D (Hn. I & II in D) part plays a rhythmic accompaniment. The Triangle (Tri.) part has a simple rhythmic pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts play melodic lines with slurs and ties. The Viola (Vla.) part plays a rhythmic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a steady bass line.

66

Picc.
Fl. I
Ob.
Cl. I & II in A
Bsn. I & II
Hn. I & II (in D)
Tri.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical score for measures 66 through 72. The score is arranged in a standard orchestral format with 13 staves. The Piccolo (Picc.) and Flute I (Fl. I) parts feature melodic lines with slurs and ties, and trills. The Oboe (Ob.) part has a similar melodic line. The Clarinet I & II in A (Cl. I & II in A) part plays a rhythmic accompaniment. The Bassoon I & II (Bsn. I & II) part provides a steady bass line. The Horn I & II in D (Hn. I & II in D) part plays a rhythmic accompaniment. The Triangle (Tri.) part has a simple rhythmic pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts play melodic lines with slurs and ties, and trills. The Viola (Vla.) part plays a rhythmic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a steady bass line.

No. 4 BALLAD - (Fairfax)

Andante con espress.

Fl. I

Cl. I & II in B \flat

Bsn. I & II

E \flat Hn.

F.

p

p

p

Fairfax

Free from his fet - ters grim - Free to de - part; ___ Free both in life and limb -

Andante con espress.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

p

pizz

p

pizz

p

pizz

p

9

F.

In all ___ but ___ heart! Bound to an un-known bride For good or ill; Ah, is not one so

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

F.

tied ___ A pris - 'ner ___ still, A pris - 'ner ___ still? Ah, is not one so tied ___ A pris - 'ner

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

cresc.

dim.

p

23

Cl. I & II in Bb

Bsn. I & II

F.

still? Free, yet in fet - ters held Till his last hour, — Gyves that no

Vln. I arco *f* pizz *p*

Vln. II arco *f* pizz *p*

Vla. arco *f* pizz *p*

Vc. arco *f* pizz *p*

Cb. arco *f* pizz *p*



31

Cl. I & II in Bb

Bsn. I & II

F.

smith can weld, No rust_ de - vour! Al - though a mon-arch's hand Had set him free,

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Cl. I & II in Bb

Bsn. I & II

E♭ Hn.

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

dim.

pp

cresc.

dim.

p

Of all the cap-tive band The sad - - - dest he, The sad - - - dest he! Of all the cap-tive

44

Fl. I

Cl. I in Bb

Cl. II in Bb

Bsn. I

Bsn. II

E♭ Hn.

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

colla voce

[a tempo]

f

arco

f

band The sad - dest, sad - - - dest he!

No. 5. QUARTET - (Kate, Dame Carruthers, Fairfax and Sergeant Meryll)

Allegretto. Tempo di Gavotte

1

Ob. *p*

K. *f* Kate

D.C. *f* Dame Carruthers

F. *f* Fairfax

Mer. *f* Meryll

Strange ad - ven - ture! Maid - en
Strange ad - ven - ture that we're

Allegretto. Tempo di Gavotte

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

7

K. *dim.* *f*

D.C. *p* *f*

F. *p* *f*

Mer. *dim.* *f*

Cb.

wed - ded To a groom she'd ne - ver seen! Groom a - bout to be be - head - ed, In an -
troll - ing: Mod - est maid and gal - lant groom! While the fun - ral bell is toll - ing, Toll - ing

14

K. *dim.* *p* *cresc.*

D.C. *p* *cresc.*

F. *p* *cresc.*

Mer. *dim.* *p* *cresc.*

Cb.

hour on Tow - er Green! Groom in drear - y dun - geon ly - ing; Groom as good as dead or
toll - ing, Bim - a - boom! Mod - est maid - en will not tar - ry; Though but six - teen years she

21

Ob. *p*

K. *f* *dim.* *p*

D.C. *f* *dim.* *p*

F. *f* *dim.* *p*

Mer. *f* *dim.* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1.



28

K. *p* *cresc.* *dim.* *p*

D.C. *p* *cresc.* *dim.* *p*

F. *p* *cresc.* *dim.* *p*

Mer. *p* *cresc.* *dim.* *p*

Vln. I *p* *slower*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

2.

No. 6 SCENE - (Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll and Chorus)

Allegro con fuoco

1

Fl. I *f* *recit.*

Fl. II *f*

Ob. *f*

Cl. I in A *f*

Cl. II in A *f*

Bsn. I *f*

Bsn. II *f*

Hn. I (D) *f*

Hn. II (D) *f*

Tpt. I (A) *f*

Tpt. II (A) *f*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

Timp. *f*

F. Fairfax
Why, an ar-que-bus-Fired from the

Mer. Meryll
Hark! What was that, sir?

Allegro con fuoco

recit.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

a tempo

7

Fl.I

Fl.II

Ob.

Cl.I in A

Cl.II in A

Bsn.I

Bsn.II

Hn.I (D)

Hn.II (D)

Tpt.I (A)

Tpt.II (A)

Tbn.I

Tbn.II

B. Tbn.

Timp.

wharf, un-less I much mis-take.

Strange- and at such an hour! What can it mean?

a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

14

Fl.I *f*

Fl.II *f*

Ob. *f*

Cl.I in A *f*

Cl.II in A *f*

Bsn.I *f*

Bsn.II *f*

Hn.I (D) *f*

Hn.II (D) *f*

Tpt.I (A) *f*

Tpt.II (A) *f*

Tbn.I *f*

Tbn.II *f*

B. Tbn. *f*

T. *f*

B. *f*

Now what can that have been- a shot so late at

Now what can that have been- a shot so late at

A

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

pizz. *f*

pizz. *f*

19

Cl.I & II in A

T.
night, E - nough to cause a - fright! What can the por - tent mean?

B.
night, E - nough to cause a - fright! What can the por - tent mean?

Chorus
Are foe-men in the land? Is

Vln. I

Vln. II

Vla.
arco

Vc.
arco

Cb.
f



24

Cl.I & II in A

Chorus
Lon-don to be wreck'd? What are we to ex-pect? What dan-ger is at hand? Let us un - der - stand What dan-ger is at

Are foe-men in the land? Is Lon-don to be wreck'd? What are we to ex-pect? What dan-ger is at hand? What dan-ger is at

Vln. I

Vln. II

Vla.

Vc.
f

Cb.
f

29 **B** recit.

Cl.I & II in A

J.P.

Lieut. *Point*
My Lord 'twas he- to rash-ly judge for-

Wilf.
Who fired that shot! At once the truth de- clare!
Wilf.
My Lord, 'twas I- to rash-ly judge for- bear!

Chorus
hand?
hand?

B recit.

Vln. I *(trem)*
fp *f*

Vln. II *(trem)*
fp *f*

Vla. *(trem)*
fp *f*

Vc. *(trem)*
fp *f*

Cb. *f*

36 **Allegro con brio**

Fl.I & II *ff*

Ob. *ff*

Cl.I & II in A *ff*

Bsn.I & II *ff*

Hn.I & II (in D) *ff*

J.P.
bear!

Wilf.
Wilf.
Like a

Allegro con brio

Vln. I *ff* *pp*

Vln. II *ff* *p staccato*

Vla. *ff* *p staccato*

Vc. *ff* *p staccato*

Cb. *ff* *p staccato*

42 Point

J.P. Or a spec-ture all ap-pal-ling- I should ra-ther call it crawl-ing- He was crawl-ing-

Wilf. ghost his vi-gil keep-ing- I be-held a fi-gure creep-ing- He was creep-ing- He was

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

J.P. Crawl-ing! He was crawl-ing- crawl-ing!

Wilf. creep-ing, creep-ing- He was creep-ing- He was creep-ing, creep-ing- Not a mo-ment's hes-i-tat-ion I my-self up-on him flung, With a

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Wilf. hur-ried ex-clam-a-tion to his dra-per-ies I hung; Then we clos'd at one an-o-ther in a rough-and-tum-ble smo-ther; Col-hel Fair-fax and no o-ther Was the

Vln. I

Vln. II

Vla.

Vc.

Cb.

57 **D**

Fl. I & II *f* *a2*

Ob. *f*

Cl. I & II in A *f* *a2*

Bsn. I & II *f*

Hn. I & II (in D) *f*

Wilf.

man to whom I clung!

Elsie *with sops.*
Phoebe & Carruthers *with mezzos.*

Chorus *f*

Fairfax *with tenors.* *f*

Col-'nel Fair-fax and no o - ther, Col-'nel Fair-fax and no o - ther, Col-'nel Fair-fax and no o - ther was the man to whom he clung!

Col-'nel Fair-fax and no o - ther, Col-'nel Fair-fax and no o - ther, Col-'nel Fair-fax and no o - ther was the man to whom he clung!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



62 **Point**

J.P. *p*

It re - sem-bled more a strug-gle- Or by some in - fer - nal jug - gle-

Wilf. *p*

Af - ter migh - ty tug and tus - sle - He, by dint of stron - ger mus - cle - From my

Vln. I *pp*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

67 E

J.P. I should ra-ther call it slip-ping- Or es - cap-ing to the ship-ping- I'd de-

Wilf. clut-ches quick-ly slid-ing- With the view no doubt, of hid-ing- With a gasp, and with a quiv-er-

Vln. I E

Vln. II

Vla.

Vc.

Cb.

72 a2

Fl. I & II *p* *f*

Ob. *p* *f*

Cl. I & II in A *p* *f*

Bsn. I & II *p* *f*

Hn. I & II (in D) *f*

J.P. scribe it as a shiv-er-

Wilf. Down he dived in - to the ri- ver, And, a - las, I can-not swim!

Chorus *p* *f*
It's e - nough to make one shiv-er, With a gasp and with a quiv-er, Down he
p *f*
It's e - nough to make one shiv-er, With a gasp and with a quiv-er, Down he

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

77 **F**

Fl. I & II I°

Ob.

Cl. I & II in A p

Bsn. I & II p

Hn. I & II (in D) p II°

Wilf. *Wilfred*

In - ge - nu - i - ty is catch - ing; With the view my King of pleas - ing, Ar - que -

Chorus

dived in - to the ri - ver, It was ve - ry brave of him!

dived in - to the ri - ver, It was ve - ry brave of him!

F

Vln. I p

Vln. II p

Vla. p

Vc. p

Cb. p

82

Fl. I

Ob.

Cl. I & II in A f

Bsn. I & II f

Hn. I & II (in D) f

J.P. *Point*

Wilf. *I should ra - ther call it seiz - ing - bus from sen - try snatch - ing - With an ounce or two of lead I des patch'd him thro' the head!*

Chorus

With an ounce or two of lead he des -

With an ounce or two of lead he des -

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. f

87

Fl.I & II

Ob.

Cl.I & II in A

Bsn.I & II

Hn.I & II (in D)

J.P.

Wilf.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

I should say a lump of lead.
I dis-charg'd it with-out wink-ing, lit - tle time I lost in think-ing, Like a stone I saw him sink-ing-
patch'd him thro' the head!
patch'd him thro' the head!

f
f
f
f
f
p
p
p
f
f
f
f
f

92

Fl.I & II

Ob.

Cl.I & II in A

Bsn.I & II

Hn.I & II (in D)

J.P.

Wilf.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

I should say a lump of lead.
I should say a lump of lead.
Like a stone I saw him sink-ing-
Like a stone, my boy, I said-
charg'd it with-out wink-ing, Lit - tle time he lost in think-ing!
charg'd it with-out wink-ing, Lit - tle time he lost in think-ing!

f
p
p
p
p
p
f
f
f
f
f
p
p
p
p
p
p
f
f
f
f
f
f

107 [stringendo]

Fl. I & II *ff* *f*

Ob. *ff* *f*

Cl. I & II in A *ff* *f*

Bsn. I & II *ff* *f*

Hn. I & II (in D) *ff* *f*

Chorus
 view his king of pleas-ing, Wil-fred shot him thro' the head, And he's ve - ry, ve - ry dead! And it mat-ters ve - ry lit - tle whe-ther stone or lump of lead, It is
 view his king of pleas-ing, Wil-fred shot him thro' the head, And he's ve - ry, ve - ry dead! And it mat-ters ve - ry lit - tle whe-ther stone or lump of lead, It is

Vln. I *ff* *f* [stringendo]

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

112 recit

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (in D)

Tpt. I & II (A)

Tbn. I & II *ff*

B. Tbn. *ff*

Cym. B. D. *ff*

Lieut. Lieut.
 The riv - er must be dragged - No time be lost, The bo - dy must be found at a - ny

Chorus
 ve - ry, ve - ry cer-tain that he's ve - ry, ve - ry dead!
 ve - ry, ve - ry cer-tain that he's ve - ry, ve - ry dead!

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp* pizz

Animato

118

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Lieut.

cost. To this at - tend with - out un - due de - lay; So set to work with what dis - patch ye

Animato

a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

arco

p



123

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

f

f

f

f

Hn. I & II (in D)

f

Lieut.

Chorus

may!

Yes, yes, we'll set to work with what dis - patch we may!

Yes, yes, we'll set to work with what dis - patch we may!

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

130

Fl. I *ff* *f* *f*

Fl. II *ff* *f* *f*

Ob. *ff* *f* *f*

Cl. I in A *ff* *f* *f*

Cl. II in A *ff* *f* *f*

Bsn. I *ff*

Bsn. II *ff*

Hn. I (D) *ff*

Hn. II (D) *ff*

Tpt. I (A) *ff*

Tpt. II (A) *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Timp. *ff*

Chorus
 Hail the valiant fellow who Did this deed of der-ring-so!
 Hail the valiant fellow who Did this deed of der-ring-so!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

136

Fl. I

Fl. II

Ob.

Cl. I in A

Cl. II in A

Bsn. I

Bsn. II

Hn. I (D)

Hn. II (D)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

ff

Chorus

Hon - - ours wait on such as one: By my head, 'twas

Hon - - ours wait on such as one: By my head, 'twas

Vln. I

Vln. II

Vla.

Vc.

Cb.

142

FL.I
FL.II
Ob.
Cl.I in A
Cl.II in A
Bsn.I
Bsn.II
Hn.I (D)
Hn.II (D)
Tpt.I (A)
Tpt.II (A)
Tbn.I
Tbn.II
B. Tbn.

Timp.

Chorus

brave - - ly done, 'twas brave - - ly done! Now, by my head, 'twas brave - ly
brave - - ly done, 'twas brave - - ly done! Now, by my head, 'twas brave - ly

Vln. I
Vln. II
Vla.
Vc.
Cb.

147

Fl. I
Fl. II
Ob.
Cl. I in A
Cl. II in A
Bsn. I
Bsn. II
Hn. I (D)
Hn. II (D)
Tpt. I (A)
Tpt. II (A)
Tbn. I
Tbn. II
B. Tbn.
Timp.
Chorus
Vln. I
Vln. II
Vla.
Vc.
Cb.

done!
done!

No.7 TRIO - (Elsie, Phoebe and Fairfax)

Allegretto grazioso

FL I & II ^{a2} *f*

Ob. *f*

Cl. I & II in A *f*

Bsn. I & II *f*

Hn. I & II (in D) *f*

F. Fairfax
A man who would woo a fair maid, _____ Should

Allegretto grazioso

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*



Cl. I in A ⁸ *p*

Bsn. I *p*

F. 'pren - tice him-self to the trade, _____ And stu - dy all day, In me - tho - di-cal way, How to flat - ter, ca-jole, and per-suade. He should

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

Bsn. I

Bsn. II

Hn. I & II (in D)

F.

pre - n - tice him - self at four - teen, And prac - tice from morn - ing to e'en; And when he's of age, If he will, I'll en - gage, He may

Vln. I

Vln. II

Vla.

Vc.

Cb.



20

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (in D)

El.

Ph.

F.

cap - ture the heart of a queen, the heart _____ of _____ a queen! It is pure - ly a mat - ter of

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Ob.
Cl. I & II in A
Bsn. I & II
El.
Ph.
F.
Vln. I
Vln. II
Vla.
Vc.
Cb.

skill, Which all may at - tain if they will But ev - e - ry Jack, He must stu - dy the knack If he wants to make sure of his

pizz
cresc.

32

B

Fl. I
Cl. I & II in A
Bsn. I & II
El.
Ph.
F.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Jill! If he want to make sure of his Jill!
Jill! If he want to make sure of his Jill!
Jill! If he want to make sure of his Jill!

arco
f

B

38

Fl. I

Cl. I & II in A

Bsn. I & II

El. *Elsie*
If he's made the best use of his time, _____ His twig he'll so care - ful-ly

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

44

Cl. I in A

Bsn. I

El. lime _____ That ev - e-ry bird Will come down at his word, ___What - ev - er its plu - mage or clime. He must learn that the thrill of a

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

50

Bsn. I & II

Hn. I & II (in D)

El.

Vln. I

Vln. II

Vla.

Vc.

Cb.

touch May mean lit - tle, or no - thing or much; It's an in - stru - ment rare, To be han - dled with care, And ought to be treat - ed as

56

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (in D)

El.

Ph.

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

such, ought _____ to be treat-ed as such. It is pure - ly a mat - ter of skill, _____ Which all may at-tain if they

It is pure - ly a mat - ter of skill, _____ Which all may at-tain if they

It is pure - ly a mat - ter of skill, _____ Which all may at-tain if they

63

Ob.

Cl. I & II in A

Bsn. I & II

El.
will — But ev - e - ry Jack, He must stu - dy the knack If he wants to make sure of his Jill! If he want to make sure —

Ph.
will — But ev - e - ry Jack, He must stu - dy the knack If he wants to make sure of his Jill! If he want to make sure —

F.
will — But ev - e - ry Jack, He must stu - dy the knack If he wants to make sure of his Jill! If he want to make sure —

Vln. I
pizz *cresc.* arco

Vln. II
pizz *cresc.* arco

Vla.
pizz *cresc.* arco

Vc.
pizz *cresc.* arco

Cb.

69

Fl. I
f

Ob.

Cl. I & II in A
f

Bsn. I & II
f

El.
— of his Jill!

Ph.
— of his Jill! Then a

F.
— of his Jill!

Vln. I
f *p*

Vln. II
f *p*

Vla.
f *p*

Vc.
f *p*

Cb.
f *p*

76

Fl. I *p*

Ob. *p*

Ph.
glance may be tim - id or free, — It will va - ry in might - y de - gree, — From an im - pu - dent stare To a look of des - pair That no maid with - out pi - ty can

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

83

Fl. I C *colla voce*

Cl. I in A *p*

Bsn. I *p*

Ph.
see; And a glance of des - pair is no guide - It may have its ri - dic - u - lous side; It may draw you a tear Or a

Vln. I C *colla voce*

Vln. II

Vla.

Vc.

Cb.

89

Fl.I & II

Ob.

Cl.I & II in A

Bsn.I & II

Hn.II (D)

El.

Ph.

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. a tempo

p

p

p

It is box on the ear; You can ne - ver be sure till you've tried! Ne - ver be sure till you've tried! It is It is

95

Fl.I & II

Ob.

Cl.I & II in A

Bsn.I & II

El.

Ph.

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

pure - ly a mat - ter of skill, Which all may at - tain if they will But ev - e - ry Jack, He must pure - ly a mat - ter of skill, Which all may at - tain if they will But ev - e - ry Jack, He must pure - ly a mat - ter of skill, Which all may at - tain if they will But ev - e - ry Jack, He must

100

Cl.I & II in A

Bsn.I & II

Hn.I & II (in D)

El.

Ph.

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stu - dy the knack If he wants to make sure of his Jill! If he want to make sure _____ To make

stu - dy the knack If he wants to make sure of his Jill! If he want to make sure _____ of his

stu - dy the knack If he wants to make sure of his Jill! If he want to make sure _____ of his

arco

D

105

Cl.I & II in A

Bsn.I & II

Hn.I & II (in D)

El.

Ph.

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sure _____ of his Jill! sure _____ of his Jill! If he

Jill! But ev - 'ry Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

Jill! But ev - 'ry Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

110

Cl.I & II in A

Bsn.I & II

El.
wants to make sure of his Jill! Yes, ev - e - ry Jack, Must stu - dy the knack If he wants _____ to make sure of his

Ph.
wants to make sure of his Jill! Yes, ev - e - ry Jack, Must stu - dy the knack If he wants _____ to make sure of his

F.
wants to make sure of his Jill! Yes, ev - e - ry Jack, Must stu - dy the knack If he wants _____ to make sure of his

Vln. I
pizz⁽¹⁾

Vln. II
pizz

Vla.
pizz

Vc.
pizz

Cb.
pizz

f

(1) The "pizz" indication is absent in autograph and orch. parts. However, all D'Oyle Carte recorded performances play this passage pizzicato.

116

Fl.I & II
a2

Ob.

Cl.I & II in A

Bsn.I & II

Hn.I & II (in D)

El.
Jill!

Ph.
Jill!

F.
Jill!

Vln. I
arco

Vln. II
arco

Vla.
arco

Vc.
arco

Cb.
arco

f

No. 8. QUARTET - (Elsie, Phoebe, Fairfax & Point)

Allegretto grazioso

Fl.I & II

Bsn.I & II

Hn.I & II in D \flat

El. *Elsie*
When a woo - er goes a woo - ing, Naught is tru - er than his joy.

F. *Fairfax*
Maid - en hush - ing all his

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

8

Fl.I

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II in D \flat

El. *Elsie*
Bold - ly blush - ing - Brave - ly coy!

F. *Point*
su - ing - Bold - ly blush - ing, brave - ly coy! Brave - ly coy! Bold - ly blush - - ing - Oh, the

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

Ob.

Cl. I & II in B \flat

Bsn. I & II

Hn. I & II in D \flat

El. *Elsie*
Oh the hap - py days of do - ing! Oh, the sigh - ing and the su - ing! When a woo - er goes a - woo - ing, Oh, the

Ph. *Phoebe*
Oh the hap - py days of do - ing! Oh, the sigh - ing and the su - ing! When a woo - er goes a - woo - ing, Oh, the

F. *Fairfax*
Oh the hap - py days of do - ing! Oh, the sigh - ing and the su - ing! When a woo - er goes a - woo - ing, Oh, the

J.P.
hap - py days of do - - ing! Oh, the sigh - ing and the su - ing! When a woo - er goes a - woo - ing, Oh, the

Vln. I

Vln. II

Vla.

Vc.

Cb.



23

El. **B**
sweet that ne - ver cloy!

Ph. **B**
sweet that ne - ver cloy! When a bro - ther leaves his sis - ter For an - oth - er, Sis - ter weeps. Tears that

F. **B**
sweet that ne - ver cloy!

J.P. **B**
sweets that ne - ver cloy!

Vln. I **B**

Vln. II **B**

Vla. **B**

Vc. **B**

Cb. **B**

C

31

Fl.I. *p*

Ob. *p*

Cl.I in Bb *p*

Bsn.I *p*

Hn.I in Db *p*

Ph. tric - kle, Tears that blis - ter - 'Tis but mic - kle Sis - ter reaps! Tears that tric - - kle, Tears that blis - - ter -

J.P. Point *p*
Oh, the

C

Vln. I

Vln. II

Vla.

Vc.

Cb.



39

Ob. *p*

Cl.I & II in Bb *p*

Bsn.I & II *p*

Hn.I & II in Db *p*

Ei. Oh the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a bro - ther goes a - woo - ing, And a

Ph. Oh the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a bro - ther goes a - woo - ing, And a

F. Oh the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a bro - ther goes a - woo - ing, And a

J.P. do - ing and un - do - - ing, Oh, the sigh - ing and the su - ing, When a bro - ther goes a - woo - ing, And a

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

47

Ob. *p*

Cl.I in Bb *p*

Bsn.I & II *p*

El.
sob - bing sis - ter weeps!

Ph.
sob - bing sis - ter weeps!

F.
sob - bing sis - ter weeps!

J.P.
sob - bing sis - ter weeps! When a jes - ter is out - wit - ted, Feel - ings fes - ter, Heart is lead! Food for

D

Vln. I

Vln. II

Vla.

Vc.

Cb.



55

Ob.

Cl.I in Bb

Bsn.I & II

J.P.
fish - es On - ly fit - ted, Jes - ter wish - es He was dead! Food for fish - es On - ly fit - ted, Jes - ter wish - es He was

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

62

Ob.

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II in D \flat

El.

Ph.

F.

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

f *p*

p

Oh the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he

Oh the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he

Oh the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he

dead! Oh the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he

70

Fl.I & II

Cl.II in B \flat

Hn.II in D \flat

El.

Ph.

F.

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

p

p

p

wish - es he was dead! Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

wish - es he was dead! Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

wish - es he was dead! Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

wish - es he was dead! Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

E

p

p

p

div.

78

Fl. I & II

Ob.

Cl. II in B \flat

Hn. II in D \flat

El.

Ph.

F.

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

p

p

p

p

dim.

dim.

dim.

dim.

dim.

dim.

jes - ter goes a - woo - ing, And he wish - es he ___ was dead, He wish - es he was dead! ___

jes - ter goes a - woo - ing, And he wish - es he ___ was dead, He wish - es he was dead! ___

jes - ter goes a - woo - ing, And he wish - es he ___ was dead, He wish - es he was dead! ___

jes - ter goes a - woo - ing, And he wish - es he ___ was dead, He wish - es he was dead! ___

1° *p*

86

Fl. I & II

Ob.

Cl. I & II in B \flat

Bsn. I

Hn. II in D \flat

Vln. I

Vln. II

Vla.

Vc.

Cb.

[rall]

p

p

[rall]

No. 9 DUET - (Dame Carruthers and Sergeant Meryll)

Allegro vivace e con brio

1

Fl. I & II
f

Ob.
f

Cl. I & II
in B \flat
f

Bsn. I & II
f

Hn. I & II
in D \flat
f

Allegro vivace e con brio

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cb.
f



7

Cl. I & II
in B \flat

Bsn. I & II

Hn. I & II
in D \flat

D.C. *Dame Carruthers*
Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture, Seeks the no - ta - ry,

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

13

Fl. I & II

Cl. I & II in B \flat

Bsn. I & II

D.C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Joy and jol - li - ty, Then_ is pol - i - ty; Reigns fri - vol - i - ty! Rap - ture, rap - ture! Joy and jol - li - ty, Then_ is pol - i - ty;



19

Fl. I & II

Cl. I & II in B \flat

Bsn. I & II

D.C.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

Reigns fri - vol - i - ty, Rap - ture, rap - ture!

Sergeant Meryll

Dole - ful, dole - full! When hu - man - i - ty, With its soul full of sat - an - i - ty,

25

Ob. *p*

Cl. I & II in B \flat

Bsn. I & II *p*

Mer. *p*

Court - ing pri - vi - ty, Down - de - cl - vi - ty, Seeks - cap - ti - vi - ty! Dole - ful, dole - ful! Court - ting pri - vi - ty, Down - de - cli - vi - ty

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Cl. I & II in B \flat *p* **B**

Bsn. I & II *p*

Hn. I & II in D \flat *p*

D.C. *p*

Mer. *p*

Joy - ful, joy - ful! When vir - gin - i - ty Seeks, all coy - ful, Man's af - fin - i - ty;

Seeks - cap - ti - vi - ty! Dole - ful, dole - ful!

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Fl.I & II

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II in D \flat

D.C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

Fate all flow-er - y, Bright and bow-er - y Is her dow-er - y! Joy - ful, joy - ful! Fate all flow-er - y, Bright and bow-er - y

43

Fl.I & II

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II in D \flat

D.C.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

is her dow-er - y, Joy - ful, joy - ful!

Ghast - ly, ghist - ly! When man, sor-row-ful, First - ly, last - ly, of to-mor-row-ful,

C

C

49

Ob.

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II in D \flat

D.C.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Joy - ful, joy - ful!

Af - ter tar - ry - ing, Yields to har - ry - ing - Goes a mar - ry - ing, ghash - ly, ghash - ly! Ghash - ly, ghash - ly!

55

Ob.

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II in D \flat

D.C.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Joy - ful, joy - ful! Joy - ful, joy - ful! Joy - ful, joy - ful! Joy - ful!

Ghash - ly, ghash - ly! Ghash - ly, ghash - ly! Ghash - ly, ghash - ly! Ghash - ly!

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

61 **D**

Ob. *p*

Cl. I & II in B \flat *p*

Bsn. I & II *p*

Hn. I & II in D \flat *p*

D.C.

Mer.

Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture, Seeks the no - ta - ry, Joy and jol - li - ty, Then_ is pol - i - ty;

Dole - ful, dole - ful! When hu - man - i - ty, With its soul full of sat - an - i - ty, Court - ing pri - vi - ty, Down de - cl - vi - ty,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

67

Fl. I & II *f*

Ob.

Cl. I & II in B \flat *f*

Bsn. I & II

Hn. I & II in D \flat

D.C.

Mer.

Reigns fri - vol - i - ty! Rap - ture, rap - ture! Joy and jol - li - ty, Then_ is pol - i - ty: Reigns_ fri - vol - i - ty,

Seeks_ cap - ti - vi - ty! Dole - ful, dole - ful! Court - ing pri - vi - ty, Down_ de - cli - vi - ty, Seeks_ cap - ti - vi - ty!

Vln. I

Vln. II

Vla.

Vc.

Cb.

73 **E**

Ob. *p*

Cl.I & II in B \flat *p*

Bsn.I & II *p*

Hn.I & II in D \flat *p*

Tri. *p*

D.C. *p*

Mer. *p*

Rap - ture, rap - ture! Rap - ture, rap - ture! Rap - - - ture,

Dole - ful, dole - full! Dole - ful, dole - full! Dole - - - ful,

E

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

79 **a2**

Fl.I & II *cresc.*

Ob. *cresc.*

Cl.I & II in B \flat *cresc.*

Bsn.I & II *cresc.*

Hn.I & II in D \flat *cresc.*

Tri. *cresc.*

D.C. *cresc.*

Mer. *cresc.*

Rap - - - ure, rap - - - ture, rap - - - - -

Dole - - - - - ful, dole - - - - - ful, Dole - - - - - - -

Rap - - - - - ure, rap - - - - - ture, rap - - - - - - -

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

85 **F**

Fl.I & II *f*

Ob. *f*

Cl.I & II in Bb *f*

Bsn.I & II *f*

Hn.I & II in D# *f*

Tri.

D.C.

Mer.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

ture! Joy and jol - li - ty, Then is po - li - ty: Reigns fri - vol - i - ty! Rap - ture, rap - ture!

ful! Court - ing pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - ful!

92

Fl.I & II *ff*

Ob. *ff*

Cl.I & II in Bb *ff*

Bsn.I & II *ff*

Hn.I & II in D# *ff*

Tpt.I & II in Bb *ff*

Tbn. I & II *ff*

B. Tbn. *ff*

Tri. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

No. 10 FINALE - ACT II (Tutti)

1 **Andante grazioso**

Fl. I & II

Cl. I & II in Bb

Bsn. I & II

Hn. I & II (F)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

pizz.

p



5

Fl. I & II

Cl. I & II in Bb

Bsn. I & II

Hn. I & II (F)

1st & 2nd Sopranos

S.

C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

Comes the pret - ty young bride, a - blush - ing, ti - mid-ly shrink - ing-

Comes the pret - ty young bride, a - blush - ing, ti - mid-ly shrink - ing-

arco

8

Fl.I & II

Ob.

Cl.I & II in Bb

Bsn.I & II

Hn.I & II (F)

S.
Set all thy fears a - side - cheer - i - ly, pret - ty young bride!

C.
Set all thy fears a - side - cheer - i - ly, pret - ty young bride!

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p



11

Fl.I & II

Ob.

Cl.I & II in Bb

Bsn.I & II

S.
Brave is the youth to whom thy lot thou art will - ing - ly link - ing!

C.
Brave is the youth to whom thy lot thou art will - ing - ly link - ing!

Vln. I

Vln. II

Vla.

Vc.

Cb.

14 A

Fl. I & II

Ob.

Cl. I & II in Bb

Bsn. I & II

Hn. I & II (F)

S.

C.

Flow - er of val - our is he-

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl. I & II

Ob.

Cl. I & II in Bb

Bsn. I & II

Hn. I & II (F)

S.

C.

lov - ing as lov - ing can be -

Bright - ly thy sum - mer is shin - ing

Bright - ly thy sum - mer is shin - ing,

Bright - ly thy sum - mer is shin - ing

Bright - ly thy sum - mer is shin - ing,

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Fl. I & II

Cl. I in B \flat

Bsn. I & II

Hn. I & II (F)

S.

C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fair as the dawn, as the dawn of the day:

Fair as the dawn, as the dawn of the day:



23

Fl. I & II

Cl. I & II in B \flat

Hn. I & II (F)

S.

C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

Take him, be true to him- Ten - der his due to him-

Take him, be true to him- Ten - der his due to him-

B

27

Fl.I. *p* *cresc.* *f*

Fl.II. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Cl.I in Bb *p* *cresc.* *f*

Cl.II in Bb *p* *cresc.* *f*

Bsn.I *p* *cresc.* *f*

Bsn.II *p* *f*

Hn. *p* *cresc.*

Hn.II in F *p* *cresc.*

S. *cresc.* *f*
Hon - our him, _____ hon - our him, _____ love _____ and o -

C. *cresc.* *f*
Hon - our him, _____ hon - our him, _____ love _____ and o -

B

Vln. I *p* *cresc.* *f* *dim.*

Vln. II *p* *cresc.* *f* *dim.*

Vla. *p* *cresc.* *f* *dim.*

Vc. *p* *cresc.* *f* *dim.*

Cb. *p* *cresc.* *f* *dim.*

31

Elsie *mf*

Phoebe *mf*

Dame Carruthers *mf*

S.

C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"Tis said that joy in full per - fec - tion Comes on - ly once_ to__ wo - man - kind- That,

"Tis said that joy in full per - fec - tion Comes on - ly once_ to__ wo - man - kind- That,

"Tis said that joy in full per - fec - tion Comes on - ly once_ to__ wo - man - kind- That,

bey!

bey!

* (1)

pp

pp

pp

(1) "sul G" in orchestral parts.



36

EI.

Ph.

D.C.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o - ther times, on close in - spec - tion, Some lurk - ing bit - ter we__ shall find. If this be so, and men say tru - ly, My

o - ther times, on close in - spec - tion, Some lurk - ing bit - ter we__ shall find. If this be so, and men say tru - ly, My

o - ther times, on close in - spec - tion, Some lurk - ing bit - ter we__ shall find. If this be so, and men say tru - ly, My

42

El. *p*
 day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed- With hap - pi - ness is cloyed-__ With

Ph. *p*
 day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed- With hap - pi - ness is cloyed-__ With

D.C. *p*
 day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed- With hap - pi - ness is cloyed-__ With

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc.

Cb.

48

El. *pp* **rall.**
 hap - pi - ness my soul is cloyed- This is my joy - day un - al - loyed, __ un - al - loyed, This is my joy - - -

Ph. *pp*
 hap - pi - ness my soul is cloyed- This is my joy - day un - al - loyed, __ un - al - loyed, This is my joy - - -

D.C. *pp*
 hap - pi - ness my soul is cloyed- This is my joy - day un - al - loyed, __ un - al - loyed, This is my joy - - -

Vln. I *pp* **rall.**

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

54 **C** a tempo

Fl.I. *f* ^{a2}

Fl.II. *f* ^{a2}

Ob. *f* ^{a2}

Cl.I in B \flat *f*

Cl.II in B \flat *f*

Bsn.I *f*

Bsn.II *f*

Hn. *f*

Hn.II in F *f*

El. *f*
- day_ un - al - loyed!

Ph. *f*
- day_ un - al - loyed!

D.C. *f*
- day_ un - al - loyed!

Chorus
Yes, yes, with hap - pi-ness her soul is cloy - ed, this is her joy - day_ un - al -
Yes, yes, with hap - pi-ness her soul is cloyed, this is her joy - day_ un - al -

C a tempo

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *f*

Moderato marziale

59

Fl. I

Fl. II

Ob.

Cl. I in Bb

Cl. II in Bb

Bsn. I

Bsn. II

Hn.

Hn. II in F

Tpt. I in Bb

Tpt. II in Bb

Tbn. I

Tbn. II

B. Tbn.

Chorus

loyed!

Moderato marziale

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

65

Fl. I

Fl. II

Ob.

Cl. I in B \flat

Cl. II in B \flat

Bsn. I

Bsn. II

Hn.

Hn. II in F

Tpt. I in B \flat

Tpt. II in B \flat

Tbn. I

Tbn. II

B. Tbn.

Timp.

Lieut.

Hold, pret-ty one! I bring to thee news- good or ill, it is for thee to say. Thy hus-band

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

f

p

f

p

f

72

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Cl. I in B \flat *ff*

Cl. II in B \flat *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. *ff*

Hn. II in F *ff*

Tpt. I in B \flat *ff*

Tpt. II in B \flat *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Timp. *ff*

Lieut.

lives- and he is free, And comes to

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

un poco meno mosso e agitato

76

Fl. I
Fl. II
Ob.
Cl. I in Bb
Cl. II in Bb
Bsn. I
Bsn. II
Hn.
Hn. II in F
Tpt. I in Bb
Tpt. II in Bb
Tbn. I
Tbn. II
B. Tbn.
Timp.

Elsie
No! no! re-call those words- it can-not

Lieut.
claim his_ bride this ve - ry day!

un poco meno mosso e agitato

Vln. I
Vln. II
Vla.
Vc.
Cb.

80

Fl. I & II *p* *molto* *f* a2

Ob. *p* *molto* *f*

Cl. I & II in Bb *p* *molto* *f* a2

Bsn. I & II *p* *molto* *f*

Hn. I & II (F) *p* *molto* *f*

Tpt. I & II in Bb *p* *molto* *f*

Tbn. I *p* *molto* *f*

Tbn. II *p* *molto* *f*

B. Tbn. *p* *molto* *f*

Timp. *p* *molto* *f* *p*

El. *bel!*

Ph. *f* Phoebe
Oh, day of ter - - - ror! Oh, day of ter - - - ror!

D.C. *f* Dame Carruthers
Oh, day of ter - - - ror! Oh, day of ter - - - ror!

Mer. *f* Mervyl
Come, dry these un - be - com - ing tears, Most joy - ful ti - dings greet thine ears,

Lieut. *f* Lieut.
Come, dry these un - be - com - ing tears, Most joy - ful ti - dings greet thine ears,

Wilf. *f* Wilfred
Come, dry these un - be - com - ing tears, Most joy - ful ti - dings greet thine ears,

Chorus *f* Kate with 1st Sops
Oh, day of ter - - - ror! Oh, day of ter - - - ror!
Oh, day of ter - - - ror! Oh, day of ter - - - ror!

Vln. I *molto* *f* div.

Vln. II *molto* *f*

Vla. *molto* *f*

Vc. *molto* *f*

Cb. *molto* *f*

84 **E**

Fl. I & II

Ob.

Cl. I & II in B \flat

Bsn. I & II

Hn. I & II (F)

Tpt. I & II in B \flat

Tbn. I

Tbn. II

B. Tbn.

Timp.

El.

Ph.

D.C.

Mer.

Lieut.

Wilf.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

Oh, Leo - nard,

The man to whom thou art al - lied Ap - pears to claim thee as his

The man to whom thou art al - lied Ap - pears to claim thee as his

Come, dry these un-be-com-ing tears, Most joy ful ti-dings greet thine ears.

Come, dry these un-be-com-ing tears, Most joy ful ti-dings greet thine ears.

Come, dry these un-be-com-ing tears, Most joy ful ti-dings greet thine ears.

Day of ter - - - - - ror! Day of

Day of ter - ror! day of tears! Day of ter - ror!

87

Fl. I & II

Ob.

Cl. I & II in B \flat

Bsn. I & II

Hn. I & II (F)

Tpt. I & II in B \flat

Tbn. I

Tbn. II

B. Tbn.

Timp.

El.

Ph.

D.C.

Mer.

Lieut.

Wilf.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

Oh, Leo - nard, come thou to my side, And claim me
 bride. The man to whom thou art al - lied Ap - pears to
 bride. The man to whom thou art al - lied Ap - pears to
 The man to whom thou art allied Ap-pears to claim thee as his bride, The man to whom thou art al-lied Ap-pears to claim thee as his
 The man to whom thou art allied Ap-pears to claim thee as his bride, The man to whom thou art al-lied Ap-pears to claim thee as his
 The man to whom thou art allied Ap-pears to claim thee as his bride, The man to whom thou art al-lied Ap-pears to claim thee as his
 ter - - - - - ror! Who is the man who in his pride claims thee
 day of tears! Who is the man who, in his pride claims thee

f

90

Fl. I & II

Ob.

Cl. I & II in Bb

Bsn. I & II

Hn. I & II (F)

Tpt. I & II in Bb

Tbn. I

Tbn. II

B. Tbn.

Timp. (tr)

El.

Ph.

D.C.

Mer.

Lieut.

Wilf.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

as thy lov - ing bride. Day of ter - ror! day of tears!

claim thee as his bride. Day of ter - ror! Day of tears!

claim thee as his bride. Day of ter - ror! Day of tears!

bride as his bride?

bride as his bride?

bride as his bride?

as his bride? Day of ter - ror! day of tears!

as his bride? Day of ter - ror! day of tears!

F

95

Bsn. I & II

Hn. I & II (F) *muta in D \flat*

Tpt. I & II in B \flat

Tbn. I

Tbn. II

B. Tbn.

F. *Fairfax (sternly)*
 All thought of Leo-nard Mer yll set a-side. Thou art mine own! I claim thee as my bride.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

101

El. **G** *recit.* Elsie
 A sup - piant at thy feet I fall; Thine heart will

Chorus
 Thou art his own, a - las, he claims thee as his bride!
 Thou art his own, a - las, he claims thee as his bride!

Vln. I *f* **G** *recit.* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

106

Ob.

Cl. I & II in B \flat

Bsn. I & II

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Elsie

yield to pi-ty's call! Fairfax Mine is a heart of mas-sive rock, Un-moved by sen-ti-men-tal shock!

Chorus

Thy hus-band Thy hus-band

111 **Andante espressivo e con moto**

Ob.

Cl. I & II in B \flat

Bsn. I & II

Hn. I & II in D \flat

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Elsie

Leo-nard my loved one-come to me. They bear me hence a -

Chorus

he! he!

Andante espressivo e con moto

115

Fl.I

Ob.

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II in D \flat

El.

Vln. I

Vln. II

Vla.

Vc.

Cb.

way! But though they take me far from thee My heart, is thine for aye! My

p



120

Fl.I

Ob.

Cl.I & II in B \flat

Bsn.I & II

Hn.I & II in D \flat

El.

Vln. I

Vln. II

Vla.

Vc.

Cb.

bruis - ed heart, My bro - ken heart, Is thine, my own, for aye! Is

p

H

124

colla voce

Fl. I *cresc.* *dim.* *ff*

Fl. II *ff*

Ob. *cresc.* *dim.* *ff*

Cl. I in Bb *cresc.* *dim.* *ff* *muta in A*

Cl. II in Bb *cresc.* *dim.* *ff* *muta in A*

Bsn. I *cresc.* *dim.* *ff*

Bsn. II *cresc.* *dim.* *ff*

Hn. I in Db *pp cresc.* *dim.* *ff* *muta in D*

Hn. II in Db *pp cresc.* *dim.* *ff* *muta in D*

Tpt. I in Bb *pp cresc.* *f* *muta in A*

Tpt. II in Bb *pp cresc.* *f* *muta in A*

Tbn. I *pp cresc.* *f*

Tbn. II *pp cresc.* *f*

B. Tbn. *pp* *f*

Timp. *pp* *f*

El. *thine, is thine, my own, is thine for aye!*

Vln. I *cresc.* *dim.* *ff* *colla voce*

Vln. II *cresc.* *dim.* *ff*

Vla. *cresc.* *dim.* *ff*

Vc. *cresc.* *dim.* *ff*

Cb. *cresc.* *dim.* *ff*

Un poco più vivo

130

El. Sir, I o-bey, I am thy bride; But ere the fa-tal hour I said the say That placed me in thy pow'r, Would I had

Un poco più vivo

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Allegro vivace a con fuoco

135

Fl. I & II *ff*

Ob. *ff*

Cl. I & II in A *ff*

Bsn. I & II *ff*

Hn. I & II (in D) *ff*

Tpt. I & II (A) *ff*

Tbn. I & II *ff*

B. Tbn. *ff*

Timp. *ff*

El. died! Sir, I o-bey! I am thy bride! Leo-nard! *ff*

F. Fairfax *ff* My own!

Allegro vivace a con fuoco

Vln. I *pp* pizz. *arco ff*

Vln. II *pp* pizz. *arco ff*

Vla. *pp* pizz. *arco ff*

Vc. *pp* pizz. *arco ff*

Cb. *pp* pizz. *arco ff*

K

144

Fl.I. *ff* *mf*

Fl.II. *ff* *mf*

Ob. *ff* *mf*

Cl.I in A *ff* *mf*

Cl.II in A *ff* *mf*

Bsn.I *ff* *mf*

Bsn.II *ff* *mf*

Hn.I (D) *ff* *mf*

Hn.II (D) *ff* *mf*

Tpt.I (A) *ff* *p*

Tpt.II (A) *ff* *p*

Tbn.I *ff* *p*

Tbn.II *ff* *p* ^{*(1)}

B. Tbn. *ff* *p*

Timp.

El. Ah! With hap - pi - ness my soul is cloyed, _____

F. With hap - pi - ness my soul is cloyed, _____

K

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

(1) Missing in autograph and parts.

150

Fl. I
Fl. II
Ob.
Cl. I in A
Cl. II in A
Bsn. I
Bsn. II
Hn. I (D)
Hn. II (D)
Tpt. I (A)
Tpt. II (A)
Tbn. I
Tbn. II
B. Tbn.
Timp.
El.
F.
Chorus
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
p
p
p
p
p
p
f
f

This is our joy - day un - al - loyed!
This is our joy - day un - al - loyed!
Yes! yes! With hap - pi - ness their souls are
Yes! yes! With hap - pi - ness their souls are

(1) Missing in autograph and parts.

[un poco stringendo]

156

Fl. I *cresc.* *ff*

Fl. II *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. I in A *cresc.* *ff*

Cl. II in A *cresc.* *ff*

Bsn. I *cresc.* *ff*

Bsn. II *cresc.* *ff*

Hn. I (D) *cresc.* *ff*

Hn. II (D) *cresc.* *ff*

Tpt. I (A) *cresc.* *f*

Tpt. II (A) *f*

Tbn. I *p* *f*⁽¹⁾

Tbn. II *p* *f*

B. Tbn. *p* *f*

Timp. *(tr)* *cresc.* *f*

Chorus
 cloyed, _____ This is their joy - day un - al - loyed! _____ With
 cloyed, _____ This is their joy - day un - al - loyed! _____ With

[un poco stringendo]

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

(1) The trombone upbeat to bar 162 is missing in all sources.

L Animato

162

Fl. I
Fl. II
Ob.
Cl. I in A
Cl. II in A
Bsn. I
Bsn. II
Hn. I (D)
Hn. II (D)
Tpt. I (A)
Tpt. II (A)
Tbn. I
Tbn. II
B. Tbn.
Timp.

Chorus

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their joy - day un - al -
hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their joy - day un - al -

joy - day un - al -

L Animato

Vln. I
Vln. II
Vla.
Vc.
Cb.

M

[slower]

168

Fl. I

Fl. II

Ob.

Cl. I in A

Cl. II in A

Bsn. I

Bsn. II

Hn. I (D)

Hn. II (D)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

J.P.

Point

Oh thought - less crew! Ye

Chorus

loyed, un - - al - loyed!

loyed, un - - al - loyed!

M

[slower]

Vln. I

Vln. II

Vla.

Vc.

Cb.

174

Hn.I (D) *recit. (slower)* *rall.* **N**

Hn.II (D)

Timp. (tr)

J.P. know not what ye do! At - tend to me, and shed a tear or two- For

Vln. I *recit. (slower)* *rall.* **N**

Vln. II

Vla.

Vc.

Cb.



180 **A tempo I°**

J.P. I have a song o sing, O! It is

Chorus *pp* Sing me your song, O! *dim.*

pp Sing me your song, O!

Vln. I **A tempo I°** *p* *div.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

(1) RECIT marking in Chappell only. "Slower" marking in orchestral parts.

187

J.P. *pp*
 sung to the moon By a love - lorn loon, Who fled from the mock - ing throng, O! It's the song of a mer - ry - man mop - ing mum, Whose

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

193

J.P. *pp*
 soul was sad and whose glance was glum, Who sipped no sup and who craved no crumb, As he sighed for the love of a la - dye!

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

199

Fl. I *pp*
 Ob. *pp*
 Cl. I & II in A *pp*
 Bsn. I & II *pp*
 Hn. I & II (in D) *pp*

1st Sops. *p*
 S. Heigh - dy, Heigh - dy! Mis - e - ry me, lack - a - day - dee! He sipped no sup and he craved no crumb, As he

2nd Sops. *p*
 Chorus Oo

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

205 O

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (in D)

EI. *f* Elsie
I have a song o sing, O!

S. I sighed for the love of a la - dy!

Chorus *ff*
What is your song, O!
ff
What is your song, O!

Vln. I O

Vln. II

Vla.

Vc.

Cb.



212

Fl. I *p*

EI. It is sung with the ring Of the songs maids sing Who love with a love life - long, O! It's the

Chorus

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

218 **P**

Fl. I

Cl. I & II in A

Bsn. I & II

pp

El.

song of a mer-ry-maid, nest-ling near Who loved her lord- but who dropped a tear At the moan of the mer ry-man mop - ing mum, Whose

Vln. I

Vln. II

Vla.

Vc.

Cb.



224

Fl. I

Cl. I & II in A

Bsn. I & II

El.

soul was sad and whose glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dye!

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(1)

(1) 2nd Bassoon part missing in autograph. Unison with 1st Bassoon in parts.

230 **Q**

Fl. I *p* *cresc.*

Ob. *p* *cresc.*

Cl. I in A *p* *cresc.*

Cl. II in A *p* *cresc.*

Bsn. I *p* *cresc.*

Bsn. II *p* *cresc.*

Hn. I (D) *p* *cresc.*

Hn. II (D) *p* *cresc.*

El. *cresc.*
Heigh - dy, Heigh - dy! Mis - e - ry me, lack - a - day - dee! He sipped no sup and he craved no crumb, As he

1st Sops. *cresc.*
Heigh - dy, Heigh - dy! Mis - e - ry me, lack - a - day - dee! He sipped no sup and he craved no crumb, As he

2nd Sops. *p* *cresc.*
Oo

Chorus *p* *cresc.*
Oo

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

236

Fl.I. *f* *⁽²⁾ *⁽¹⁾ [*cresc. e animato*]

Ob. *f* *⁽²⁾

Cl.I in A *f*

Cl.II in A *f*

Bsn.I *f*

Bsn.II *f*

Hn.I (D) *f*

Hn.II (D) *f*

El. *f*

Ph. *f* Phoebe

D.C. *f* Dame Carruthers

S. *f*

Chorus *f*

Vln. I [*cresc. e animato*]

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

sighed for the love of a la - dye! Heigh - dy, Heigh - dy! Mis - e - ry me, lack - a - day - dee! He

Heigh - dy, Heigh - dy! Mis - e - ry me, lack - a - day - dee! He

Heigh - dy, Heigh - dy! Mis - e - ry me, lack - a - day - dee! He

Oo

Oo

(1) "cresc. e animato" only in Chappell.

(2) Flt and Ob have a whole-note here in the parts, rather than a half-note and quarter-note. See Vln I for correction.

242

Picc. *ff*

Fl. I *ff*

Ob. *ff*

Cl. I in A *ff*

Cl. II in A *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I (D) *mf*

Hn. II (D) *mf*

Tpt. I (A) *mf*

Tpt. II (A) *mf*

Tbn. I *mf*

Tbn. II *mf*

B. Tbn. *mf*

Timp. *p*

El. *mf*
sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

Ph. *mf*
sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

D.C. *mf*
sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

S. *mf*
sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

Chorus *Tutti ff*
Heigh - - - - -
ff
Heigh - - - - -

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

R Animato

This musical score page contains measures 248 through 253. The instruments and parts are arranged as follows:

- Picc.**: Piccolo, playing a melodic line with eighth notes and slurs.
- Fl. I**: First Flute, playing a melodic line with eighth notes and slurs.
- Ob.**: Oboe, playing a melodic line with eighth notes and slurs.
- Cl. I in A**: Clarinet in A, playing a melodic line with eighth notes and slurs.
- Cl. II in A**: Clarinet in A, playing a melodic line with eighth notes and slurs.
- Bsn. I**: Bassoon I, playing a sustained note with a long slur.
- Bsn. II**: Bassoon II, playing a sustained note with a long slur.
- Hn. I (D)**: Horn I in D, playing a sustained note with a long slur.
- Hn. II (D)**: Horn II in D, playing a sustained note with a long slur.
- Tpt. I (A)**: Trumpet I in A, playing a sustained note with a long slur.
- Tpt. II (A)**: Trumpet II in A, playing a sustained note with a long slur.
- Tbn. I**: Trombone I, playing a sustained note with a long slur.
- Tbn. II**: Trombone II, playing a sustained note with a long slur.
- B. Tbn.**: Baritone Trombone, playing a sustained note with a long slur.
- Tim.**: Timpani, playing a rhythmic pattern with a trill (tr) and a long slur.
- Chorus**: Two parts of the chorus, with lyrics: "dy! Heigh - - - - - dy!".
- Vln. I**: Violin I, playing a melodic line with eighth notes and slurs.
- Vln. II**: Violin II, playing a melodic line with eighth notes and slurs.
- Vla.**: Viola, playing a rhythmic pattern with eighth notes.
- Vc.**: Violoncello, playing a rhythmic pattern with eighth notes.
- Cb.**: Contrabass, playing a rhythmic pattern with eighth notes.

254

Picc.
 Fl. I
 Ob.
 Cl. I in A
 Cl. II in A
 Bsn. I
 Bsn. II
 Hn. I (D)
 Hn. II (D)
 Tpt. I (A)
 Tpt. II (A)
 Tbn. I
 Tbn. II
 B. Tbn.
 Timp.
 Chorus
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

(1) In all sources the fortississimo marking occurs here in Timpani part, but is absent from Horns and Brass.

260

Picc.
Fl. I
Ob.
Cl. I in A
Cl. II in A
Bsn. I
Bsn. II
Hn. I (D)
Hn. II (D)
Tpt. I (A)
Tpt. II (A)
Tbn. I
Tbn. II
B. Tbn.
Timp.
Chorus
Vln. I
Vln. II
Vla.
Vc.
Cb.

Heigh - - - - dy! Heigh - - - - - - - - - -
Heigh - - - - dy! Heigh - - - - - - - - - -

Detailed description: This page of a musical score covers measures 260 to 265. It features a full orchestral arrangement with woodwinds, brass, percussion, and strings. The woodwinds (Piccolo, Flute I, Oboe, Clarinets I and II in A, Bassoons I and II, Horns I and II in D, Trumpets I and II in A, Trombones I, II, and Bass Trombone) play melodic lines with various articulations and slurs. The brass section (Trumpets, Trombones, and Bass Trombone) provides harmonic support with sustained notes and slurs. The percussion section includes Timpani with a trill effect. The Chorus part includes vocal lines with the lyrics "Heigh - - - - dy!". The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a rhythmic and harmonic foundation.

266

Picc.
Fl. I
Ob.
Cl. I in A
Cl. II in A
Bsn. I
Bsn. II
Hn. I (D)
Hn. II (D)
Tpt. I (A)
Tpt. II (A)
Tbn. I
Tbn. II
B. Tbn.
Timp.
Chorus
Vln. I
Vln. II
Vla.
Vc.
Cb.