

Piano-Vocal score

Samuel COLERIDGE-TAYLOR
(1875-1912)

BON-BON SUITE
for baritone solo, chorus and orchestra, op. 68 (1908)

on poems by Thomas MOORE

Piano-Vocal score

I The Magic Mirror

Page 5

BARITONE AND CHORUS.

“COME, if thy magic Glass have power
To call up forms we sigh to see ;
Show me my love, in that rosy bower,
Where last she pledged her troth to me.”

The Wizard showed him his Lady bright,
Where lone and pale in her bower she lay ;
“True-hearted maid,” said the happy Knight,
“She’s thinking of one, who is far away.”

But, lo ! a page, with looks of joy,
Brings tidings to the Lady’s ear ;
“’Tis,” said the Knight, “the same bright boy,
Who used to guide me to my dear.”

The Lady now, from her fav’rite tree,
Hath, smiling, plucked a rosy flower ;
“Such,” he exclaimed, “was the gift that she
Each morning sent me from that bower ! ”

She gives her page the blooming rose,
With looks that say, “Like lightning, fly ! ”
“Thus,” thought the Knight, “she sooths her woes,
By fancying, still, her true-lover nigh.”

But the page returns — and oh ! what a sight,
For trusting lover’s eyes to see ! —
Leads to that bower another Knight,
As young, and, alas ! as loved as he !

“Such,” quoth the Youth, “is Woman’s love ! ”
Then, darting forth, with furious bound,
Dashed at the Mirror his iron glove,
And strewed it all in fragments round.

[MORAL.
Such ills would never have come to pass,
Had he ne’er sought that fatal view :
The Wizard would still have kept his Glass,
And the Knight still thought his Lady true.] *

— *Legendary Ballads* (1830)

II The Fairy Boat

Page 21

CHORUS.

“WHO comes so gracefully
Gliding along,
While the blue rivulet
Sleeps to her song ;

Song, richly vying
With the faint sighing
Which swans, in dying,
Sweetly prolong ? ”

So sung the shepherd-boy
By the stream’s side,
Watching that fairy boat
Down the flood glide,
Like a bird winging,
Through the waves bringing,
That Syren, singing
To the hush’d tide.

“Stay,” said the shepherd-boy,
“Fairy-boat, stay,
Linger, sweet minstrelsy,
Linger, a day.”
But vain his pleading,
Past him, unheeding,
Song and boat, speeding,
Glided away.

So to our youthful eyes
Joy and hope shone ;
So, while we gazed on them,
Fast they flew on ; —
Like flowers, declining,
Ev’n in the twining,
One moment shining,
And, the next, gone !

— *Evenings in Greece, Second Evening* (1832)

III To Rosa **

Page 33

BARITONE AND CHORUS.

Is the song of Rosa mute ?
Once such lays inspired her lute !
Never doth a sweeter song
Steal the breezy lyre along,
When the wind, in odours dying,
Wooes it with enamour’d sighing.

Is my Rosa’s lute unstrung ?
Once a tale of peace it sung
To her lover’s throbbing breast —
Then was he divinely blest !
Ah ! but Rosa loves no more,
Therefore Rosa’s song is o’er ;
And her lute neglected lies ;
And her boy forgotten sighs.
Silent lute — forgotten lover —
Rosa’s love and song are over !

— *Juvenilia*

IV Love and Hymen

Page 44

SOPRANOS AND ALTOS.

LOVE had a fever — ne'er could close
His little eyes till day was breaking ;
And wild and strange enough, Heaven knows,
The things he raved about while waking.

To let him pine so were a sin : —
One, to whom all the world's a debtor —
So Doctor Hymen was called in,
And Love that night slept rather better.

Next day the case gave further hope yet,
Though still some ugly fever latent ; —
"Dose, as before" — a gentle opiate,
For which old Hymen has a patent.

After a month of daily call,
So fast the dose went on restoring,
That Love, who first ne'er slept at all,
Now took, the rogue ! to downright snoring.

— *Set of Glees (1827)*

V The Watchman

Page 51

BARITONE AND CHORUS.

WATCHMAN.

PAST twelve o'clock — past twelve.

Good-night, good-night, my dearest —
How fast the moments fly !
'Tis time to part, thou hearest
That hateful watchman's cry.

WATCHMAN.

Past one o'clock — past one.

Yet stay a moment longer —
Alas ! why is it so,
The wish to stay grows stronger,
The more 'tis time to go ?

WATCHMAN.

Past two o'clock — past two.

Now wrap thy cloak about thee —
The hours must sure go wrong,
For when they're passed without thee,
They're, oh ! ten times as long.

WATCHMAN.

Past three o'clock — past three.

Again that dreadful warning !
Had ever time such flight ?
And see the sky, 'tis morning —
So now, *indeed*, good-night.

[WATCHMAN.

Past three o'clock — past three.

Good-night, good-night.] *

— *Set of Glees (1827)*

VI Say, what shall we dance?

Page 58

CHORUS.

SAY, what shall we dance ?
Shall we bound along the moonlight plain,
To music of Italy, Greece, or Spain ?
Say, what shall we dance ?
Shall we, like those who rove
Through bright Grenada's grove,
To the light Bolero's measures move ?
Or choose the Guaracia's languishing lay,
And thus to its sound die away ?

Strike the gay chords,
Let us hear each strain from ev'ry shore
That music haunts, or young feet wander o'er.
Hark ! 'tis the light march, to whose measured time,
The Polish lady, by her lover led,
Delights through gay saloons with step untired to tread,
Or sweeter still, through moonlight walks,
Whose shadows serve to hide
The blush that's raised by him who talks
Of love the while by her side ;
Then comes the smooth waltz, to whose floating sound
Like dreams we go gliding around —
Say, which shall we dance ? which shall we dance ?

— *Set of Glees (1827)*

* Present in Moore's original, but omitted from Coleridge-Taylor's setting.

** Significantly altered; among other edits, the *Lute* has become a *Harp*.

To Miss Sunshine (Doris)

BON-BON SUITE

Samuel COLERIDGE-TAYLOR op.68 (1908)
on poems by Thomas MOORE

1 The Magic Mirror

Allegro vivace ♩ = c. 116

p *6* *6* *6* *6* *sf*

5 *mf*

Bar. S. "Come, if thy ma-gic Glass have

mp *cresc.* *fp*

11 *rall.* *a tempo*

pow'r To call up forms we sigh to see; Show me my

rall. *a tempo*

f *fp*

18 *rall.*

love, in that ro - - sy bow'r, Where last she pledged her troth to

rall.

a tempo

25

Bar. S.

me!"

S.

A.

T.

B.

The Wiz-ard

The Wiz-ard

a tempo

f

dim.

mp

A

34

mp

The Wiz-ard show'd him his La - - - dy bright,

show'd him his La - dy bright, Where lone and pale in her bow'r she lay,

show'd him his La - dy bright, Where lone and pale in her bow'r she lay,

42 *mf*

the Wiz - ard show'd him his La - dy bright, Where lone and pale in her bow'r

mf

the Wiz - ard show'd him his La - dy bright, Where pale in her bow'r

mf

where lone and pale in her bow'r

mf

where pale in her bow'r

50 *p* *rall.*

she lay;

p

she lay;

p

she lay;

p

she lay;

rall.

dim.

B a tempo (appassionato)

59

Bar. S.

mf

“True - heart - ed maid,” said the hap - - py Knight, “She’s

B a tempo (appassionato)

mf

rall.

f

a tempo

67

think - ing of one, who is far a - way.”

rall.

a tempo

76

S. *f* But, lo! a page, with

A. *f* But, lo! a page, with

T. *f* But, lo! a page,

B. *f* But, lo! a page,

82

looks of joy, Brings ti - dings to the

looks of joy, Brings ti - dings to the

with looks of joy, Brings ti - -

with looks of joy,

C

C

8va

sf *mf*

88

La - dy's ear;

La - dy's ear;

- dings, brings ti - dings to the La - dy's ear;

brings ti - dings to the La - dy's ear;

dim.

dim.

dim.

dim.

6

6

94

Bar. S. *f* Said the Knight,

S.

A.

T.

B.

f *rall.*

100

Bar. S. *f* "Tis the same bright boy, Who used to guide me to my

rall.

fp

rall. **D** *a tempo*

107

a tempo dear, the boy who used to guide me to my dear."

a tempo *rall.* **D** *a tempo*

f *p*

115

Bar. S.

S. *mf*
The La - - dy now,

A. *mf*
The La - - dy now,

T. *mf*
The La - - dy

B. *mf*
The La - - dy

121

from her fav' - rite tree, Hath, smi - ling,

from her fav' - rite tree, Hath, smi - ling,

now from her fav' - rite tree, Hath,

now from her fav' - rite tree,

sf *8va* *sf* *mf*

127

pluck'd a ro-sy flow'r;
pluck'd a ro-sy flow'r;
smi-ling, hath, smi-ling, pluck'd a ro-sy flow'r;
Hath, smi-ling, pluck'd a ro-sy flow'r;

134

Bar. S.

He ex-claim'd,

140

E *f* *rall.*

“Such was the gift that she each morn - ing sent me from that

E *fp* *rall.*

147

a tempo *rall.*

bow'r, the gift she sent each morn - ing from that

a tempo *rall.*

153

Bar. S. *a tempo*

bow'r!" *mp* *cresc.*

S. *mp* *cresc.*

A. *mp* *cresc.*

T. *mp* *cresc.*

B. *mp* *cresc.*

a tempo *mp* *cresc. poco a poco*

She gives her page the bloom - ing rose, With looks that

159 *rall.*

say, "Like light - ning, fly!"

say, "Like light - ning, fly!"

say, "Like light - ning, fly!"

say, "Like light - ning, fly!"

ff *rall.*

167 *a tempo* **F** *mf*

Bar. S. "Thus," thought the Knight, "she soothes her woes, By

F *a tempo* *mf*

175 *rall.* *a tempo*

fan - cying her lov - er, her true - lov - er nigh."

rall. *a tempo* *f* *mf*

184

S. *mp* But the page re -

A. *mp* But the page re -

T. *mp* But the page re -

B. *mp* But the page re -

191

- turns— and oh! what a sight, For

- turns— and oh! what a sight, For

- turns— and oh! what a sight,

- turns— and oh! what a sight,

197 **G**

trust-ing lov - er's_ eyes to see, for trust - ing_ lov - er's_ eyes to see, trust-ing lov - er's_ eyes to see, for trust - - ing eyes to see! For trust - - ing lov - - - er's eyes to see, For lov - er's eyes to see,

206 *mf*

mf She leads an - oth - - er_ Knight, a She leads to that bow'r a She leads an - oth - - er_ Knight, a She leads to that bow'r

215

Knight as young, and a - las! as lov'd as he, as young and lov'd as

Knight as young and lov'd as he, as young and lov'd as

Knight as young, and a - las! as lov'd as he, as young and lov'd as

a Knight as young and lov'd as

mf

223

Pesante H

he!

he!

he!

he!

Pesante H

sff

231 *f* a tempo

Bar. S. "Such," quoth the Youth, "is Wo-man's

a tempo

237 *sf* accel.

love!"

accel.

243 *p* rall.

"Such is Wo-man's

rall.

p *pp*

251 *pp* a tempo

love!"

a tempo

259 *mp* *cresc. poco a poco*

S. Then, dart-ing forth, with fur - ious bound, Dash'd at the Mir-ror his

A. Then, dart-ing forth, with fur - ious bound, Dash'd at the Mir-ror his

T. Then, dart-ing forth, with fur - ious bound, Dash'd at the Mir-ror his

B. Then, dart-ing forth, with fur - ious bound, Dash'd at the Mir-ror his

265 *accel.* *ff* **J**

i - ron glove, And strew'd it all in frag - ments round, and strew'd

i - ron glove, And strew'd it all in frag - ments round, and strew'd

i - ron glove, And strew'd it all, and strew'd

i - ron glove, And strew'd it all in frag - ments round, and strew'd

272

Pesante *a tempo*

it all in frag - - ments round!

it all in frag - - ments round!

it all in frag - - ments round!

it all in frag - - ments round!

Pesante *a tempo*

fff

281

accel.

accel.

p *sff*

2 The Fairy Boat

Molto Allegro leggiero ♩. = c. 58

3-bar rhythm

S. *pp* "Who comes so_ grace-ful-ly

A. *pp* "Who comes so_ grace-ful-ly

T. *pp* "Who comes so_ grace-ful-ly

B. *pp* Who comes so grace-ful-ly

Molto Allegro leggiero ♩. = c. 58

3-bar rhythm

pp

9

Glid - ing a - long, While the blue ri - vu-let Sleeps to her

Glid-ing a - long, While the blue ri - vu-let Sleeps to her

Glid-ing a - long, While the blue ri - vu-let Sleeps to her

Glid - - ing a - long, While the blue ri - vu-let Sleeps to her

mp

17 **A**

song; Song, rich-ly vy - ing With the faint sigh - ing Which

song; Song, vy - - ing With the sigh - - ing Which

song; Song, vy - - ing With the sigh - - ing Which

song; Song, vy - - ing With the sigh - - ing Which

pp

25 *rall. poco a poco*

swans, in dy - - ing, Sweet-ly pro - long, sweet-ly pro - long,

swans, in dy - - ing, Sweet-ly pro - long, sweet-ly pro - long,

swans, in dy - - ing, Sweet-ly pro - long, sweet-ly pro - long,

swans, in dy - - ing, Sweet-ly pro - long, sweet-ly pro - long,

pp *pp* *pp* *pp*

rall. poco a poco

33

ppp sweet - - - ly pro - - - long?" *molto*

ppp sweet - - - ly pro - - - long?" *molto*

ppp sweet - - - ly pro - - - long?" *molto*

ppp sweet - - - ly pro - - - long?" *molto*



B a tempo (largamente)

2-bar rhythm

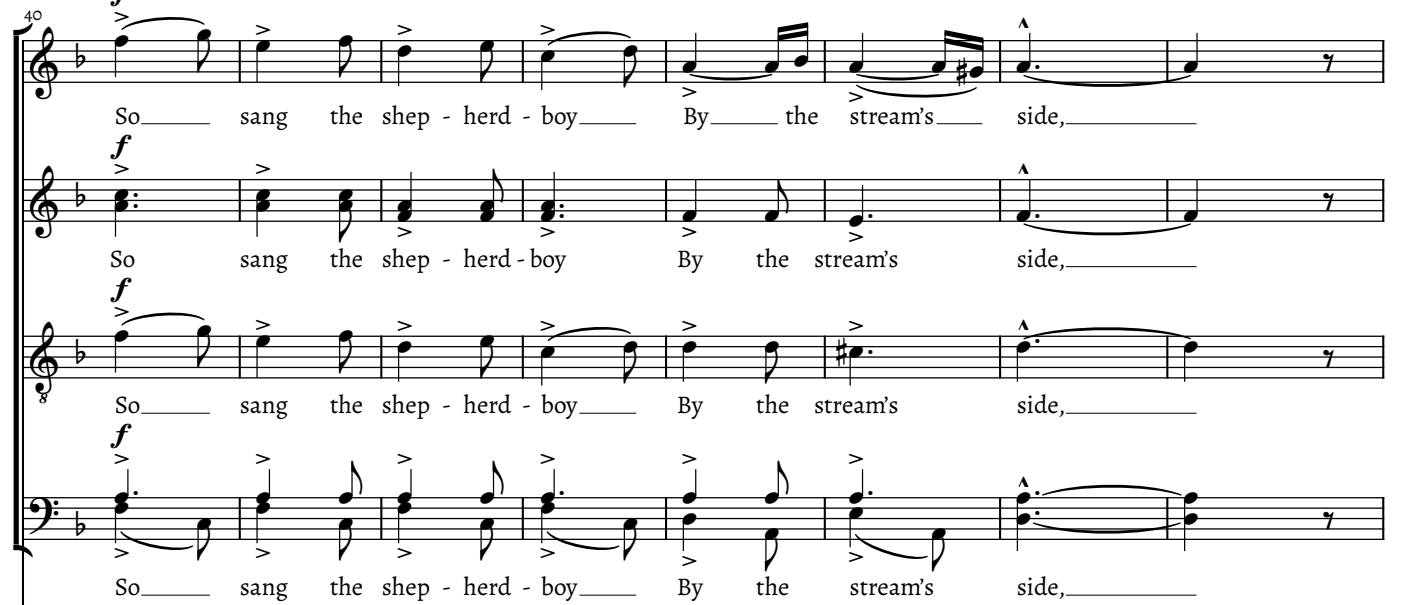
40

f So — sang the shep - herd - boy — By — the stream's — side, —

f So sang the shep - herd - boy By the stream's side, —

f So — sang the shep - herd - boy — By the stream's side, —

f So — sang the shep - herd - boy — By the stream's side, —



B a tempo (largamente)

2-bar rhythm

f



48

Watch - ing that fai - ry boat Down the flood glide,

Watch - - ing that fai - ry boat Down the flood glide,

Watch - ing that fai - ry boat Down the flood glide,

Watch - - ing that fai - ry boat Down the flood glide,

56

C largamente *ff*

Like a bird wing - - ing, Through the waves bring - - ing, That

Like a bird wing - - ing, Through the waves bring - - ing, That

Like a bird wing - ing, Through the waves, the waves bring-ing, That Sy - ren, that

Like a bird wing - ing, Through the waves, the waves bring-ing, That Sy - ren, that

C largamente *ff*

64 **a tempo**

Sy - - ren, sing - - ing, sing-ing To the hush'd

Sy - - ren, sing - - ing, sing-ing To the hush'd

Sy - - ren, sing - - ing, sing-ing To the hush'd

Sy - - ren, sing - - ing, sing-ing To the hush'd

a tempo

72 **mp** **rit.** **a tempo**

tide, sing-ing to the hush'd tide,

tide, sing-ing to the hush'd tide,

tide, sing-ing to the hush'd tide,

tide, sing-ing to the hush'd tide,

f **p** **mf**

rit. **a tempo**

rit.

D a tempo (animato)

82

pp *>* sing-ing to the hush'd tide,

pp sing-ing to the hush'd tide,

pp sing-ing to the hush'd tide,

pp sing-ing to the hush'd tide,

rit.

D a tempo (animato)

pp *>* *mf*

92

dim. poco a poco *rall.*

E a tempo

102

p

110 *pp*

"Stay, stay," said the shep-herd-boy, "Fai - ry boat, stay, Lin-ger, sweet

"Stay, stay," said the shep-herd-boy, "Fai - ry boat, stay, Lin-ger, sweet

"Stay, stay," said the shep-herd-boy, "Fai - ry boat, stay, Lin-ger, sweet

"Stay," said the shep-herd-boy, "stay, Fai - ry boat, stay, Lin - ger, sweet

mp

117

min-strel-sy, Lin - ger, a day." But vain his plead-ing,

min-strel-sy, Lin - ger, a day." Vain his plead - ing,

min-strel-sy, Lin - - ger, a day." Vain his plead - - ing,

min-strel-sy, Lin - ger, a day." Vain his plead - - ing,

F

125

Past him, un - heed - ing, Song and boat, speed - ing, Glid - ed a - way, _____

Past, un - heed - ing, Song and boat, speed - ing, Glid - ed a - way, _____

Past, un - heed - ing, Song and boat, speed - ing, Glid - ed a - way, _____

Past, un - heed - ing, Song and boat, speed - ing, Glid - ed a - way, _____

134

glid - ed a - way, _____ glid - ed a - way, _____ a - way. _____

glid - ed a - way, _____ glid - ed a - way, _____ a - way. _____

glid - ed a - way, _____ glid - ed a - way, _____ a - way. _____

glid - ed a - way, _____ glid - ed a - way, _____ a - way. _____

G a tempo (largamente)

143

So to our youth - ful eyes Joy and hope shone;

So to our youth - ful eyes Joy and hope shone;

So to our youth - ful eyes Joy and hope shone;

So to our youth - ful eyes Joy and hope shone;

G a tempo (largamente)

143

151

So, while we gaz'd on them, Fast they flew on;

So, while we gaz'd on them, Fast they flew on;

So, while we gaz'd on them, Fast they flew on;

So, while we gaz'd on them, Fast they flew on;

151

largamente

159 **H** *ff*

Like flow'rs, de - clin - - ing, Ev'n in the twin - - ing, One

Like flow'rs, de - clin - - ing, Ev'n in the twin - - ing, One

Like flow'rs, de - clin - ing, Ev'n in the twin - - ing, the twin - - ing, One

Like flow'rs, de - clin - ing, Ev'n in the twin - - ing, the twin - - ing, One

largamente

H *ff*

a tempo

167

mo - - - ment shin - - - ing, And, the next, the

mo - - - ment shin - - - ing, And, the next, the

mo - - - ment shin - - - ing, And, the next, the

mo - - - ment shin - - - ing, And, the next, the

a tempo

174

next, gone, and, the next, the next,

next, gone, and, the next, the next,

next, gone, and, the next, the next,

next, gone, and, the next, the next,

f *p* *rit.*

182

gone, and, the next, the next,

gone, and, the next, the next,

gone, and, the next, the next,

gone, and, the next, the next,

a tempo *rit.* *pp* *mf* *p*

191 **I** a tempo

gone!

gone, gone!

gone!

gone, gone!

a tempo

mf *dim.*

Detailed description: This block contains the vocal score for measures 191 to 208. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with 'a tempo' and include lyrics: 'gone!', 'gone, gone!', 'gone!', and 'gone, gone!'. The piano accompaniment includes dynamic markings 'mf' and 'dim.'.

199 *p* *morendo*

Detailed description: This block contains the piano score for measures 199 to 208. It features a grand staff with treble and bass clefs. The music is marked with 'p' (piano) and 'morendo' (diminuendo). The score shows a series of chords and melodic lines in both hands.

209

Detailed description: This block contains the piano score for measures 209 to 218. It features a grand staff with treble and bass clefs. The music consists of sustained chords and melodic fragments in both hands.

3 To Rosa

Larghetto $\text{♩} = 80$ *mp*

Bar. S. *Larghetto* $\text{♩} = 80$ *pp* Does the harp of

7 Ro - sa slum - - - ber? Once it breath'd the sweet - est

poco rit. *animato* *f*

13 num - - - ber! Ne-ver does a wild - er - song

poco rit. *animato* *f*

poco rit. *mp*

19 Steal the bree - zy lyre a - - long,

poco rit. *mp*

24 *a tempo*
mp *fr*

When the wind, in o - - dours dy - - - ing,

a tempo
pp

29 *rall.*

Woos it with en - am - our'd sigh - - - - - ing!

rall.
pp

35 **A** *a tempo*
pp

S. Does the harp of Ro - sa slum - - ber? Once it breath'd the

A. Does the harp, the harp of Ro - sa slum - ber? Once it breath'd the

T. Does the harp of Ro - sa slum - - ber? Once it breath'd the

B. Does the harp, the harp of Ro - sa slum - ber? Once it breath'd the

A *a tempo*
pp

poco animato

f

42

sweet - est num - - ber! Ne - ver does a wild - er song

sweet - est num - - ber! Ne - ver does a wild - er song

sweet - est num - - ber! Ne - ver does a wild - er song Steal the

sweet - est num - - ber! Ne - ver does a wild - er song

poco animato

f

poco rit.

a tempo

49

Steal the bree - zy lyre a - long, When the wind, in

Steal the bree - zy lyre a - long, When the wind, in

bree - - zy lyre a - long, When the wind, in

Steal the bree - zy lyre, the bree - zy lyre a - long, When the wind, in

poco rit.

a tempo

56 *poco rall.*

o - dours dy - - ing, Woos it with en - am - our'd sigh - - -

o - dours dy - - ing, Woos it with en - am - our'd sigh - - -

o - dours dy - - ing, Woos it with en - am - our'd sigh - - -

o - dours dy - - ing, Woos it with en - am - our'd sigh - - -

mp

poco rall.

64 **B** *a tempo* *mf*

Bar. S. Does the harp of Ro - sa cease?

S. -ing!

A. -ing!

T. -ing! Does_

B. -ing!

B *a tempo*

pp

70

Once it_ told a_ tale_ of_

pp
Does the_ harp of_ Ro - sa_ cease?

pp
Does the harp, the harp of_ Ro - sa_ cease?

pp
the harp, the harp of_ Ro - sa_ cease?

pp
Does the harp, the harp of_ Ro - sa_ cease?

78

peace_ To her_ lov - er's_ throb - bing_ breast,

85 **C** *accel.* *f* *rall.* *a tempo* *ff* *rall.*

Then he was di - vine - - - ly blest!

pp *f*

Then he was di - vine - - ly blest!

pp *f*

Then he was di - vine - - ly blest!

pp *f*

Then he was di - vine - - ly blest!

C *accel.* *rall.* *a tempo* *rall.*

mf *ff*

93 *a tempo* *mp* *poco rit.*

Bar. S. Ah! but Ro - sa loves no more, There - fore Ro - sa's song is

a tempo *poco rit.*

pp *pp*

100

accel. a tempo poco rit.

o'er; And her harp neg - lect - ed lies; And her boy for -

108

a tempo

- got - ten_ sighs. Si - lent harp - for - got - ten_ lov -

116

rall.

- er - Ro - sa's love and song are_ o - - - - ver!

D a tempo

S. *mp* Does the harp of Ro - sa

A. *mp* The harp, the harp of

T. *mp* Does the harp of Ro - sa cease, does the harp of Ro - sa

B. *mp* Does the harp of Ro - sa cease, does the harp of

D a tempo

pp

p

131

p

cease? Once it told a tale of peace To her

p

Ro - sa cease? Once it told a tale of peace

p

cease? Once it told a tale of peace

p

Ro - sa cease? Once it told a tale of peace

pp

139

lov - er's throb - bing breast, Then he was di - vine -

To her lov - er's throb - bing breast, Then he was di - vine -

To her lov - er's throb - bing breast, Then he was di - vine -

To her lov - er's breast, Then he was di - vine -

cresc. *f* *rall.*

E

146

- ly blest! Ah! but Ro - sa loves no more,

- ly blest! Ah! but Ro - sa loves no more,

- ly blest! Ah! but Ro - sa loves no more,

- ly blest! Ah! but Ro - sa loves no more,

ff *pp* *a tempo*

155

There-fore Ro - sa's song is o'er; And her harp neg - lect - ed

There-fore Ro - sa's song is o'er; And her harp neg - lect - ed

There - fore Ro - sa's song is o'er; And her harp neg - lect - ed

There - fore Ro - sa's song is o'er; And her harp neg-lect-ed

rall.

pp

163

lies; And her boy_ for - got - ten_ sighs.

lies; And her boy for - got - ten sighs.

lies; And her boy for - got - ten sighs.

lies; And her boy for - got - ten sighs.

rall.

pp

G.P.

172 **F** *pp* **G.P.**

Si - - lent harp— for - got - ten lov - - er—

Si - - lent harp— for - got - ten lov - - er—

Si - - lent harp— for - got - ten lov - - er—

Si - lent harp— for - got - ten lov - - er—

F **G.P.**

180 *Meno mosso* *pp* **rall.** *pp*

Ro - sa's love_ and_ song are_ o - - - - - ver!

Ro - sa's love and song are o - - - - - ver!

Ro - sa's love and song are o - - - - - ver!

Ro - sa's love and song are o - - - - - ver!

Meno mosso **rall.** *pp* *pp*

4 Love and Hymen

Andante (doloroso) ♩ = c. 80

S.

A. *mp*

Andante (doloroso) ♩ = c. 80

9 *poco accel.* *rit.* *a tempo*

poco accel. *poco accel.*

17 *accel.* *rit.* *mf* **A** *a tempo*

And wild and strange e - nough, Hea - ven

accel. *rit.* **A** *a tempo*

24 *poco accel.* *poco rit.* *a tempo*

knows, The things he raved a-bout, while wak-ing!

poco accel. *poco rit.* *a tempo*

f *pp*

32 *accel.* *rall.* *mp* **B** *poco animato*

To let him pine so

To let him pine so, to

mp

accel. *rall.* **B** *poco animato*

pp

39 *mf*

were a sin; One, to whom all the

let him pine, were a sin; One, to whom all

45 *poco rit.*

world's a debt-or— So

the world's a debt-or, the world's a debt-or— So

mf *pp*

poco rit.

C *a tempo*

51 Doc - tor Hy - men was call'd in, And Love that night slept

Doc - tor Hy - men was call'd in, And Love that night, that night slept

a tempo

58 *poco accel.* *poco rall.*

ra - - ther bet-ter, bet-ter,

ra - - ther bet-ter, bet-ter,

poco accel. *poco rall.*

mf *pp*

65 *a tempo* *poco accel.* *poco rall.*

and Love that night, Love that night slept ra - ther

and Love that night, Love that night slept ra - ther

a tempo *poco accel.* *poco rall.*

(mf) *pp*

73 **D** *Tempo I*

bet-ter. Next day the

bet-ter. Next day the

D *Tempo I*

ff *pp*

82 *accel.* *rit.*

case gave fur - ther hope yet, Though still some ug - - - - - ly fe-ver

accel. *rit.*

89 *a tempo* *rit.*

la - tent;

a tempo *rit.*

pp

97 **E** *a tempo* *poco accel.*

"Dose, as be-fore," a gen - tle o-piate, For which old Hy - - - -

p

E *a tempo* *poco accel.*

pp

104 *rall.* *a tempo* *rit.*

- men has a pa - tent.

rall. *a tempo* *rit.*

f *mp*

F a tempo (animato)

112 *mf*

Af - ter a month of dai - ly call, So fast the

mf

Af - ter a month, a month of dai - ly call, So fast the

F a tempo (animato)

120 *f* poco rit.

dose went on re - stor - ing, That

f

dose went on, went on re - stor - ing, went on re - stor - ing, That

poco rit.

f *pp*

G a tempo

127 *mf*

Love, who first ne'er slept at all, Now took, the rogue! to

mf

Love, who first ne'er slept at all, Now took, the rogue! to

G a tempo

134

poco accel. *poco rall.* *a tempo*

down - right snor-ing, snor - ing, Now took, the

down - right snor-ing, snor - ing, Now took, the

poco accel. *poco rall.* *a tempo*

mf *p* *fp*

142

poco accel. *f* *mp* *rall.* *a tempo* **H**

rogue! now took, the rogue, to_ down-right snor - ing.

rogue! now took, the rogue, to_ down-right snor - ing.

poco accel. *mf* *rall.* *a tempo* **H**

ff

151

pp

158

ff *pp* *ff* *pp* *ff* *pp*

5 The Watchman

Allegro ♩ = 152

pp 1 2 3 4 5 6 7 8

(BELL.) 8ba

9 10 11 12 1 2 3 4

8

17 **Recit.** **A** a tempo *mp*

Bar. S. Good-night, good-night, my dear-est— How

S. *pp* Past twelve o' -

A. *pp* Past twelve o' -

T. *pp* Past twelve o' -

B. *f* A VOICE. Past twelve o'clock— past twelve. *pp* Past twelve o' -

Recit. **A** a tempo *pp*

23 *f* *rall.*

fast the mo-ments fly! 'Tis time to part, _ thou hear - est That hate - ful watch - man's cry, that hate - ful

- clock, _____ past twelve, past twelve, past

- clock, _____ past twelve, past twelve, past

- clock, _____ past twelve, past twelve, past

- clock, _____ past twelve, past twelve, past

30 **B** a tempo Recit. *f*

watch-man's cry. _____

twelve o' - clock!

twelve o' - clock!

twelve o' - clock!

twelve o' - clock!

A VOICE. *f*

Past one o'clock,

B a tempo Recit. *pp*

39

a tempo

mf *f*

Bass line for measures 39-44. Includes dynamic markings *mf* and *f*.

Yet stay a mo-ment long-er— A - las! why is it so,

Vocal line 1 for measures 39-44. Includes dynamic marking *pp*.

Past one, past one o' -

Vocal line 2 for measures 39-44. Includes dynamic marking *pp*.

Past one, past one o' -

Vocal line 3 for measures 39-44. Includes dynamic marking *pp*.

Past one, past one o' -

Vocal line 4 for measures 39-44. Includes dynamic marking *pp*.

past one! Past one, past one o' -

a tempo

Piano accompaniment for measures 39-44. Includes dynamic marking *pp sempre*.

45

rall.

Bass line for measures 45-50. Includes dynamic marking *pp*.

The wish to stay grows strong-er, The more 'tis time to go, the more 'tis

Vocal line 1 for measures 45-50. Includes dynamic marking *pp*.

- clock, past one o' - clock,

Vocal line 2 for measures 45-50. Includes dynamic marking *pp*.

- clock, past one o' - clock,

Vocal line 3 for measures 45-50. Includes dynamic marking *pp*.

- clock, past one o' - clock,

Vocal line 4 for measures 45-50. Includes dynamic marking *pp*.

- clock, past one o' - clock,

rall.

Piano accompaniment for measures 45-50.

52 **C** a tempo

time to go? _____
pp past one. _____
pp past one. _____
pp past one. _____
 past one. _____

C a tempo

pp

8^{va}

61 Recit. a tempo *f*

Now wrap thy cloak a - bout thee— The
pp Past two,
pp Past two,
pp Past two,
pp Past two,
 A VOICE. *f* Past two o'clock, past two! Past two,

Recit. a tempo

pp

69

hours must sure go wrong, For when they're passed with-out thee, They're, oh! ten times as
past two o'clock, past two o'clock,
past two o'clock, past two o'clock,
past two o'clock, past two o'clock,
past two o'clock, past two o'clock,
past two o'clock, past two o'clock

75

rall. D a tempo

long, they're, oh! ten times as long.
- clock, past two.
- clock, past two.
- clock, past two.
- clock, past two.

rall. D a tempo

Recit.

83

Musical score for measures 83-88. The score includes a bass line, three treble staves, and a bass line. The key signature is one sharp (F#). The music is mostly rests, with some notes appearing in the lower vocal line and piano accompaniment.

A VOICE.

f

Past three o'clock,
Recit.

Piano accompaniment for measures 83-88. The left hand features a rhythmic pattern of eighth notes with a dotted quarter note. The right hand has a melodic line with a dotted quarter note and an eighth note. A dynamic marking of *f* is present. A dashed line indicates an 8va transposition.

8va

a tempo

91

Musical score for measures 91-96. The score includes a bass line, three treble staves, and a bass line. The key signature is one sharp (F#). The music features vocal lines with lyrics and piano accompaniment. Dynamics include *f* and *pp*. The tempo is marked 'a tempo'.

A - gain that dread - ful warn - ing! Had ev - er__ time such

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

past three!

a tempo

Past three, past three o'clock,

99

flight? And see the sky, 'tis morn - ing— So now, in - deed, good night,

- clock, past three, past three,

- clock, past three, past three,

- clock, past three, past three,

- clock, past three, past three,

108

so now in - deed, good night, good night, good night,

pp

past three o' - clock! good night,

pp

past three o' - clock! good night,

pp

past three o' - clock! good night,

pp

past three o' - clock! good night,

116

good night, good night!

good night, good night, good night!

good night, good night, good night!

good night, good night, good night!

good night, good night, good night!

morendo

6 Say, what shall we dance?

Vivace $\text{♩} = 69$

S.

A.

T.

B.

Say,

Vivace $\text{♩} = 69$

p *sf* *f*

10

f Say, _____ what shall we dance?

f Say, _____ say, _____ what shall we dance?

f Say, _____ say, _____ what shall we dance?

_____ say, _____ what shall we dance?

f

18

Say, _____

f Say, _____ say, -

f Say, _____ say, -

f Say, _____ say, -

Say, _____ say, -

sf

30

A

—what shall we dance?

—what shall we dance?

—what shall we dance?

—what shall we dance?

f

A

37

rall. a tempo *mf*entusiastico

Shall we

*mf*entusiastico

Shall we

rall. a tempo

rall. a tempo *mf*entusiastico

Shall we

*mf*entusiastico

Shall we

rall. a tempo

A

45

bound a - long the moon - light plain, a - long the moon - light plain, To mu -

bound a - long the moon - light plain, a - long the moon - light plain, To mu -

54

-sic, to mu - sic of I - ta - ly, Greece or Spain? Say, -

-sic, to mu - sic of I - ta - ly, Greece or Spain? Say, -

Say, -

Say, -

Say, -

63

ff

— what shall we dance, Say, — what shall wedance, what shall we

ff

— what shall we dance, Say, — what shall wedance, what shall we

ff

— what shall we dance, Say, — what shall wedance, what shall we dance?

— what shall we dance, say, — what shall wedance, what shall we dance?

71

B

dance? _____

dance? _____

mf

Shall we, like those who rove _____

mf

Shall we, like those who rove _____

B

mf

80

mf Shall we, like those who rove through

mf Shall we, like those who rove through

mf through bright Gre - na - da's grove, shall we, like those who rove through

through bright Gre - na - da's grove,

89

mp bright Gre - na - da's grove, To the light Bo - le - ro's meas - ures move, to the

mp bright Gre - na - da's grove, To the light Bo - le - ro move, to the

mp bright Gre - na - da's grove, To the light Bo - le - ro move, to the

mp To the light Bo - le - ro move, to the

fp

97 *poco rit.* *p* *pp* **D** Poco più tranquillo

light Bo - le - ro's meas - ures move? Or choose the Gua - ra - cia's

light Bo - le - ro's meas - - ures move? Or choose the Gua - ra - -

light Bo - le - ro's meas - - ures move? Or choose the Gua - ra - cia's

light Bo - le - ro's meas - - ures move? Or choose the Gua - ra - cia's

poco rit. **D** Poco più tranquillo

107 *poco rit.* *mf*

lan - guish - ing lay, And thus to its sound die a -

- - cia's lay, And thus to its sound die a - -

lay, And thus to its sound die a - -

lan - guish - ing lay, And thus to its sound die a - -

poco rit. *pp*

115 *a tempo* *p* *accel.* **E** *Tempo I*

- way?
- way?
- way?
- way?

a tempo *accel.* **E** *Tempo I*

pp *cresc.* *ff*

123 *ff*

Strike the gay chords, strike
Strike the gay chords, strike
Strike the gay chords, strike
Strike the gay chords, strike

sf

sf

132

— the gay chords! Let us hear each strain from ev' - ry shore That mu - sic

— the gay chords! Let us hear each strain from ev' - ry shore That mu - sic

— the gay chords! Let us hear each strain, let us hear

— the gay chords! Let us hear

140

haunts, or young feet wan - der o'er, Each strain from

haunts, or young feet wan - der o'er, Let us hear each strain from

each strain, each strain, Let us hear each strain from

each strain, each strain, from

149

ev' - - - ry shore That mu - - - sic haunts. **F**

ev' - ry shore That mu - - - sic haunts.

ev' - ry shore That mu - sic haunts, or young feet wan - der o'er.

ev' - ry shore That mu - sic haunts, or young feet wan - der o'er.

158

ff Say, what shall we dance, say, *ff*

ff Say, what shall we dance, say, *ff*

ff Say, what shall we dance, say, *ff*

ff Say, what shall we dance, say, *ff*

168

poco rall. G *a tempo*

— what shall we dance? —

— what shall we dance? —

— what shall we dance? —

— what shall we dance? —

mf Hark! —

mf Hark! —

poco rall. G *a tempo*

mf

176

— 'tis the light march, — to whose meas - ur'd

— 'tis the light march, — to whose meas - ur'd

mf

184

time, The Po - lish la - - dy, by her lov - er

time, The Po - lish la - - dy, by her lov - er

192

led, De - - lights through gay sa - loons with

led, De - - lights through gay sa - loons with

H

199

f step un - tir'd to tread,

f step un - tir'd to tread,

H

f *dim.*

206

mp Or sweet - er still, through moon - light walks, Whose sha - dows serve to hide The_

mp

215

blush, _____ to hide the blush that's rais'd by him who

to

to hide the blush, to

to hide the blush,

mf

3

223

poco rit. *a tempo*

talks Of love the while by her side; _____

hide, to hide the blush. _____

hide, to hide the blush. _____

poco rit. *a tempo*

3

cresc.

3

3

3

3

rall.

a tempo

I

Hark!

Hark!

Hark!

Hark!

rall.

a tempo

I

'tis the light march, to whose meas-ur'd time, The Po - lish

'tis the light march, to whose meas-ur'd time, The Po - lish

'tis the light march, to whose meas-ur'd time, The Po - lish

'tis the light march, to whose meas-ur'd time, The Po - lish

232

240

249

la - - dy, by her lov - er led, De -

la - - - dy, by her lov - er led, De -

la - - - dy, by her lov - er led, De -

la - - dy, by her lov - er led, De -

257

- lights through gay sa - loons with step un - tir'd to

- lights through gay sa - loons with step un - tir'd to

- lights through gay sa - loons with step un - tir'd to

- lights through gay sa - loons with step un - tir'd to

← $\text{♩} = \text{♩}$ →
mf **Tempo di Valse (in 1)**

265

tread. Then comes the smooth waltz, the

tread. Then comes the smooth waltz, the

tread. Then comes

tread.

← $\text{♩} = \text{♩}$ →
Tempo di Valse (in 1)

272

smooth waltz, to whose float - - ing sound, to whose float - ing

smooth waltz, to whose float - - ing sound, to whose float - ing

the waltz, to whose float - - ing sound, to whose float - ing

To whose float - ing

278

sound Like dreams we go glid - - - ing a - round;

sound Like dreams we go glid - - - ing a - round;

sound Like dreams we go glid - - - ing a - round;

sound Like dreams we go glid - - - ing a - round;

284

K ← d. = d →

Say, ___ which shall we dance,

Say, ___ which shall we dance,

Say, ___ which shall we dance,

Say, ___ which shall we dance,

292

f say, _____ which shall we dance,

f say, _____ which shall we dance,

f say, _____ which shall we dance,

f say, _____ which shall we dance,

sf

Con anima

300

say, _____ which shall we dance, say, _____

say, _____ which shall we dance, say, _____

say, _____ which shall we dance,

say, _____ which shall we dance,

Con anima

f

306

accel.

— which shall we dance, which shall we dance, which shall we dance,
— which shall we dance, which shall we dance, which shall we dance,
say, — which shall we dance, which shall we dance, which shall we dance,
say, — which shall we dance, which shall we dance, which shall we dance,

314

Presto

which shall we dance?
which shall we dance?
which shall we dance?
which shall we dance?

Presto