

DOROTHY

A Comedy Opera

WRITTEN BY

B. C. Stephenson

MUSIC BY

Alfred Cellier.

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Produced on the 25th September, 1886.

DOROTHY.

—x—
DRAMATIS PERSONÆ.

DOROTHY BANTAM	MISS MARIE TEMPEST.
LYDIA HAWTHORNE	,, FLORENCE DYSART.
PHYLLIS TUPPITT	,, GRACE HUNTLEY.
MRS. PRIVETT	,, HARRIET COVENEY.
LADY BETTY	,, FLORENCE NEVILLE.
GEOFFREY WILDER	MR. BEN DAVIES.
HARRY SHERWOOD	,, C. HAYDEN COFFIN.
SQUIRE BANTAM	,, FURNEAUX COOK.
JOHN TUPPITT	,, EDWARD GRIFFIN.
LURCHER	,, ARTHUR WILLIAMS.
TOM STRUTT	,, JOHN LE HAY.

Chorus of Hop Pickers, Peasants, Guests, Bridesmaids, &c.

ACT 1.— THE HOP-FIELD.

,, 2.— CHANTICLEER HALL.

,, 3.— ROUND COPPICE.

The Incidental Dances arranged by Madame KATTI LANNER & M. BERTRAND.

The Costumes by Madame AUGUSTE et CIE, Miss FISHER & Mons & Madame ALIAS.

Designed by A. CHASEMORE.

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ACT 1.

Nº1.

SCENA. PHYLLIS, TOM GRASS, TUPPITT, & CHORUS.

Allegro.

PIANO: *f*

cres. - - - cen - - - do. *f*

PED * PED * PED

dim. *p*

cres. - - - cen - - - do. *f*

cres. - - - cen - - - do. *ff* *gr*

qua

First system of piano accompaniment. The right hand features a complex rhythmic pattern with many beamed notes. The left hand provides a steady bass line. The tempo marking *ben marcato.* is written above the right hand.

Second system of piano accompaniment, continuing the rhythmic patterns from the first system.

Third system of piano accompaniment. The right hand has a *qua* marking above it. The left hand continues with a steady bass line. The tempo marking *piu allegro.* is written below the right hand.

SOPRANI.

TENORI.

BASSI.

the hop-pole trip,

the hop-pole trip

Lads and lass - - es round a - bout the hop-pole trip, While old age in -

a - nother sip,

Ha, ha, ha,

a - nother sip,

Ha, ha, ha,

- dules in a - nother sip, With an arm a - - round... her waist,

ha. Ha, ha, ha, Then each lad shall
 ha, Ha, ha, ha, Then each lad shall
 Ev' - ry lass shall have... a taste Then each lad shall

toast his lass To the bot - - tom of the glass
 toast his lass To the bot - - tom of the glass
 toast his lass To the bot - - tom of the glass

See the maids
 See the maids their glos-sy golden locks entwine, With the fruit and
 See the maids

with the fruit *ff* Gai - ly trip - ping in . . . and out,
 blossom of the thick set bine *ff* Gai - ly trip - ping in . . . and out,
 with the fruit *ff* Gai - ly trip - ping in and out,

Up and down and round . . . a - bout, *p* Age and youth in
 Up and down and round . . . a - bout, *p* Age and youth in
 Up and down and round a - bout, *p* Age and youth in

mirth com - - bine, 'Tis the mer - ry hop - ping time,
 mirth com - - bine, 'Tis the mer - ry hop - ping time,
 mirth com - - bine, 'Tis the mer - ry hop - ping time,

cres:

Age and youth in mirth com - bine,, 'Tis the mer - ry
Age and youth in mirth com - bine,, 'Tis the mer - ry
Age and youth in mirth com - bine,, 'Tis the mer - ry

f *p*

hop - ping time,
hop - ping time,
hop - ping time,

f

p *cres - - cen - - -*

- do. *f*

f

'Tis Phyl - lis and her lov - -
'Tis Phyl - lis and her lov - -
and her lov - -

- ei, And what a
- er, SOLO. And what a
- er, And what a fool he looks, And what a

fool he looks.
fool he looks.
fool he looks.

pp
rit:

TOM GRASS.

poco piu lento.
 Oh! mus-ter Tup-pitt here I stand, An hon-est lad you

T.G. see, To ask you for your daughter's hand, That we may married

SOP. *mf* Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your
 TEN. *mf* Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your
 BE. *mf* Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your
 Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your

daughters hand, That they may married be, He re - fu - - - ses
 daughters hand, That they may married be, He re - fu - - - ses
 TUPPITT. "Never." *f* He re - fu - - - ses
 daughters hand, That they may married be, He re - fu - - - ses

PHYLLIS.

Andante.

Would you

rit e dim

p

PED * PED * PED *

P. see your Phyl - lis weep, Who e - ver was the gayest of the gay, Lose her

P. ro - - ses, miss her sleep, And sob a dis - ap - point - ed life a -

rit:

rit:

SOP. - way, Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

TEN. Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

CHORUS BASS. Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

sense prove, And see her She is crying, She is cry - - - ing, *rit:*

sense prove, And see her She is cry - - - ing,

sense prove, And see her She is cry - - - ing,

TOM GRASS.

Happy the home that waits your daughter, Honest the heart that I have brought her, *a tempo.*

TG

Stur - dy the arm that shall... sup-port her, You will re-lent!

TG. *rit:* - - - - **TEN. a tempo.** *rit:* **2nd SOP.**

You must consent, Give me your daugh - - - ter, You will re-lent! You

BASS. Ist SOP. TOM GRASS.

must consent, You will relent! You must consent, Really ne - ver man re -

RECIT: TUPPITT.

- quired such pressing, I consent, take the child . . . and with her take my bless -

a tempo. TEN. SOP. TEN. SOP. RECIT: TOM GRASS.

- ing, Ha, ha, Ha, ha, Ha, ha, Ha, ha, Hence forward I de - vote my

a tempo.

life, To making her a happy wife.

ad lib: *mf*

SOP:

Lads and lass - es round a - bout the hoppole trip, While old age in - dulg'es in a -

TEN.

Lads and lass - es round a - bout the hoppole trip, While old age in - dulg'es in a -

BASS:

Lads and lass - es round a - bout the hoppole trip, While old age in - dulg'es in a -

CHORUS.

mf

- no - ther sip With an arm a - - bout . . . her waist Ev' - ry

- no - ther sip With an arm a - - bout her waist Ev' - ry

- no - ther sip With an arm a - - bout her waist Ev' - ry

f

lass shall have . . . a taste, Then each lad shall toast his lass

lass shall have a taste, Then each lad shall toast his lass

lass shall have . . . a taste, Then each lad shall toast his lass

ben marcato.

To the bot - - tom of the glass, Then each lad shall
 To the bot - - tom of the glass, Then each lad shall
 To the bot - tom of the glass, Then each lad shall
 toast his lass, ... toast each lass
 toast his lass, ... toast each lass
 toast his lass, toast each lass
 in . . . a glass Gai - ly trip - ping in and out,
 in . . . a glass Gai - ly trip - ping in and out,
 in . . . a glass Gai - ly trip - ping in and out,
gva

Up and down and round a - - bout, Age and youth in mirth com -
 Up and down and round a - - bout, Age and youth in mirth com -
 Up and down and round a - - bout, Age and youth in mirth com -

pp

- bine 'Tis the mer - ry hop - ping time Age and youth in mirth com -
 - bine 'Tis the mer - ry hop - ping time Age and youth in mirth com -
 - bine 'Tis the mer - ry hop - ping time Age and youth in mirth com -

cres:
dim.

- bine In the mer - ry hop - - ping time,
 - bine In the mer - ry hop - - ping time,
 - bine In the mer - ry hop - - ping time,

ff

This musical score is arranged in three systems, each containing three staves. The top two staves of each system are vocal staves in treble clef, and the bottom staff is a grand piano accompaniment in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The first system shows the vocal line with lyrics 'grace' and 'loco' appearing in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal melody and piano accompaniment. The third system concludes with a final vocal note and piano accompaniment.

No 2.

SONG WITH TRIO.

DOROTHY LYDIA & PHYLLIS.

DOROTHY. *Moderato.*

PIANO. *f*

D.

1. Be wise.. in time, Oh Phyl - lis mine,
2. All men.. de - ny... All men.. de - fy

pp

D.

Have a care maiden fair, Pray be - ware Men that.. com - bine.. such
War - i - ly char - i - ly air - i - ly Re - nounce the tie, . . . and

D.

traits, di - vine, E - ver dare never spare ne - ver care, Would
sin - - gle die Let all three swear to be ev - er free Take

D. you your li - ber - ty re - sign, To gain a
 good ad - vice and pray be - have As pru - dent

D. gol - den ring 'Twere best in spin - ster -
 maid - ens ought Re - call the plight you.

D. - hood to shine Than do so rash a thing
 rash - ly gave No man is worth a thought

rall:
 D. Than do so rash so... rash... a... thing Than do so rash a thing Ah! Be
 No man is worth, is... worth.. a... thought, No man is worth a thought, Ah! Be

ad lib:

rit:

D. wise... in time, Oh! Phyl - lis mine, Have a care, maiden fair, Pray be -
 LYDIA.

Be wise in time, Oh! Phyl - lis mine, Have a care, maiden fair, Pray be -
 PHYLLIS.

Come's there a time, Oh! mis - tress mine, Mis - - tress fair, Pray be -

D. - ware Men that.. com bine.. Such traits di vine, Ever dare, never

L. - ware Men that.. com bine Such traits di vine, Ever dare, never

P. - ware When maids un kind Are left be hind, Nor are there

rit:

rit al fine

D. share, ne ver care care

L. share, ne ver care care

P. men to share care

1. 2.

No 3.

QUARTET. DOROTHY, LYDIA, WILDER, & SHERWOOD.

Allegretto.

PIANO.

WILDER.

spoken.

SHERWOOD

We're sor-ry to de-lay you,

(Don't go)

And

S.

spoken.

WIL:

par-don us we pray you

(Ah! stay)

Ach-ing limbs and

W.

wea-ry feet,

Palates parch'd with dust and heat,

With fa-tigue we're

W.

SHER:

fit to sink,

Fetch us an-y-thing to drink

An-y-thing to drink,

W. *p* An - y-thing to drink Give us drink, *f* Give us drink

S. An - y-thing to drink *cres:* Give us drink,

W. *mf* Have you beer, or ale, or por-ter, To make our angu-ish shorter? Such a

S. *mf* Have you beer, or ale, or por-ter, To make our a-gu-ish shorter?

DOROTHY.

We have
LYDIA.
We have

W. *rit un poco.* thirst, at the worst, We could almost quench with wa - ter,

S. Such a thirst, at the worst, We could almost quench with wa - ter, *rit un poco.* *a tempo.*

D. beer and ale and por-ter, To make your an-guish shorter,

L. beer and ale and por-ter, To make your an-guish shorter,

W. *f* Have you ale and por-ter, To make our an-guish shorter, Such a

S. Have you ale and por-ter, To make our an-guish shorter, Such a

D. *rall.* Such a thirst, at the worst, *a tempo.* We can cure without cold wa - - ter,

L. Such a thirst, at the worst, We can cure without cold wa - - ter,

W. thirst, at the worst, We could almost quench with wa - - ter,

S. thirst, at the worst, We could almost quench with wa - - ter,

DOR: Be seat-ed, sirs, we pray you,

spoken. LYDIA. *spoken.*

(Sit down) We will not long de - lay you, (Sit

This block contains the first system of music. It features a vocal line for Lydia and a piano accompaniment. The vocal line starts with a spoken instruction '(Sit down)', followed by the lyrics 'We will not long de - lay you,' and ends with another spoken instruction '(Sit'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

DOR:

down) We have food and drink for all, Here you have the house of call,

This block contains the second system of music. It features a vocal line for Dor and a piano accompaniment. The vocal line starts with a spoken instruction 'down)', followed by the lyrics 'We have food and drink for all, Here you have the house of call,'. The piano accompaniment continues with similar harmonic support.

D.

Here the food is of the best, And the drink can stand the test,

This block contains the third system of music. It features a vocal line for Dor and a piano accompaniment. The vocal line has the lyrics 'Here the food is of the best, And the drink can stand the test,'. The piano accompaniment provides accompaniment for the vocal line.

D.

We have but the best, Here is

I.

We have but the best, We have but the best,

This block contains the final system of music. It features two vocal lines, one for D. and one for I., and a piano accompaniment. The vocal line for D. has the lyrics 'We have but the best, Here is' and a dynamic marking 'p'. The vocal line for I. has the lyrics 'We have but the best, We have but the best,'. The piano accompaniment continues with chords and melodic lines.

D. drink, Here is drink, We have

I. *cresc:* Here is drink, We have

D. beer, and ale, and por - ter, To make your an - guish short - er Such a

I. beer, and ale, and por - ter, To make your an - guish short - er

D. *rit un poco.* *a tempo.* thirst, at the worst, We can cure without cold wa - ter, We have

I. Such a thirst, at the worst, We can cure without cold wa - ter, We have

rit un poco. *a tempo.*

D. beer, and ale, and por - ter To.. make your an - guish

L. beer, and ale,.. and por - ter To make your an - guish

W. Here is ale, and por - ter 'Twill make our an - guish

S. Here is ale, and por - ter 'Twill make our an - guish

D. short - er, Such a thirst, at the worst, At the *rall:*

L. short - er, Such a thirst, at the orst, At the

W. short - er, Such a thirst, at the worst, Can be

S. short - er, Such a thirst, at the worst, Can be

D. cure with out cold wa - - ter.

L. cure with out cold wa - - ter.

W. cured with out cold wa - - ter.

S. cured with out cold wa - - ter.

No. 4.

BALLAD, "WILDER."

WILDER.

Allegro Grazioso.

1. With such a dain-ty
2. But, if my heart has

PIANO.

mf *f* *dim* *p*

W.

dame none can com- pare, Ten thou- sand, thou- sand Cu- pids play in her
now ceased to be mine, How e- ver much I may there to in-

W.

hair, A mil- lion lit- tle loves within her eyes
- cline, I could not, if I would, give what I lack,

W.

rit:

. Lie wan- ton wait- ing for, some sweet sur- prise; Her
. Nor would I, if I could, re- ceive it back, A-

w. smile can bid me feel as light as air, Her frown can throw me
 - las! I know not how, or when, or where, But love, who ne - ver

w. in - - to deep des - pair, Her va - - ried charms such
 yet was known to spare, Has fled vic - tor - ious

w. joy to me.. im - part That I have giv - en her my
 from his bat - tle field, And left me with no heart to

rall:

w. heart.
 yield.

a tempo.

mf *f*

No 5.

QUINTET.

DOROTHY, LYDIA, WILDER, SHERWOOD & TUPPITT.

TUPPITT

A.. fa - ther's pride and joy they are, Re -

PIANO.

T.

- now'd for beau - ty near and far; They say they much re - sem - ble me, The

WILDER.

SHERWOOD.

T.

Of course the likeness we can see (Yes)

likeness you of course can see, The likeness you can see, Of course the likeness we can see (Yes)

W.

S.

TUP:

SHER: (aside)

we can see, Their hair ex - act - ly mine, you know, It must have been some

W. *f* It is.. a.. most out-

S. *(aside)*
time a - - go, To think that they re-sem - ble him! It is.. a.. most out-

W. *(laughing:)*
- ra - geous whim, *laughing:* Ha, ha, Ha, ha, Ha ha ha ha

S. - ra - geous whim, *TUP:* Ha, ha, Ha, ha, Ha ha ha ha
(aside.)

I think I've got my sto - ry... pat, (I

W. Ha, ha, Ha, ha, it's

S. Up - on my word it's

T. won - der what they're laugh - ing at I think I've got my

W. hard - ly fair, The beast with beau - ty to compare,
 S. hard - ly fair, The beast with beau - ty to compare,
 T. sto - ry pat, (I won - der what they're laugh - ing at,

TUP:
 Ah! here the

rit:
 liquor comes at last, Fill up the foaming glass, Fill up the foaming glass,

DOROTHY.
p e semplice.
Tempo di valse moderato. What sense is o'er my spi - - rit steal - ing,

D. Half joy half pain to me, ... re-veal - - ing, I who was scorn - ing,

D. on - ly this morn - - ing Maidens who suf - fer'd from an - y such feel - - ing

D. Nay let me ra - - ther steel ... my heart 'Gainst the pangs of

D. Cu - - pids dart, Pride shall as - sist me none shall re sist me,

D. *rit:* I'll arm my - self ... in ev' - - ry part, *accel:*

WIL:

Then

Allegro gioioso.

W. fill up your glass to the brim, With a bumper of foam - ing.. Oc - to - ber!..

grac

W. Fill your glass right up to the brim, And drain the dregs in honour of him Who was

f

W. ne - ver sul - ky, ne - ver sul - ky ne - ver sul - ky ne - ver so - ber,

cres.

W. Drain the dregs in honour of him who was ne - ver sul - ky, ne - ver so - ber!

SHER: TUP: DOR. LYDIA.

Bravo! Bravo! Bravo! Bravo!

DOR:

Then fill up your glass to the brim With a bumper of foam - ing, Oc -

LY: Then fill up your glass to the brim With a bumper of foam - ing, Oc -

WIL: Then fill up your glass to the brim With a bumper of foam - ing, Oc -

SHER: Then fill up your glass to the brim With a bumper of foam - ing, Oc -

TUP: Then fill up your glass to the brim With a bumper of foam - ing, Oc -

Then fill up your glass to the brim With a bumper of foam - ing, Oc -

D. - to - ber, Fill your glass right up to the brim And drain the dregs in

L. - to - ber,.. Fill your glass right up to the brim And drain the dregs in

W. - to - ber,.. Fill your glass right up to the brim And drain the dregs in

S. - to - ber,.. Fill your glass right up to the brim And drain the dregs in

T. - to - ber,.. Fill your glass right up to the brim And drain the dregs in

- to - ber,.. Fill your glass right up to the brim And drain the dregs in

D. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

L. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

W. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

S. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

T. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

D. Drain the dregs in hon-our of him Who was ne- - ver sul-ky, never

L. Drain the dregs in hon-our of him Who was ne- - ver sul-ky, never

W. Drain the dregs in hon-our of him Who was ne- - ver sul-ky, never

S. Drain the dregs in hon-our of him Who was ne- - ver sul-ky, never

T. Drain the dregs in hon-our of him Who was ne- - ver sul-ky, never

D. so - her

L. so - her

W. so - her

S. *f* so - her Here's a glass to the la - dy who love's me, And one to the girl whom I

T. so - her

W. A bumper for her who a - dores me, And a - nother for her I a - dore.

S. love, ... *f* Then

f Then

D. *f* Then fill up your glass to the brim, Then

L. *f* Then fill up your glass to the brim, Then

W. *f* Then fill up your glass to the brim, Then

S. fill up your glass with a bum - - per, Then fill up your glass to the

T. fill up your glass with a bum - - per, Then fill up your glass to the

Piano accompaniment: Treble and Bass clefs, key signature of one sharp (F#), common time.

D. fill up your glass, then fill up your glass with a bum - - per, Then

L. fill up your glass, then fill up your glass with a bum - - per, Then

W. fill up your glass, then fill up your glass with a bum - - per, Then

S. brim, then fill up your glass with a bum - - per, Then

T. brim, then fill up your glass with a bum - - per, Then

Piano accompaniment: Treble and Bass clefs, key signature of one sharp (F#), common time.

D. *ff* fill up your glass to the brim, *ff* Fill up your glass, fill to the brim, *mf* Yes,

L. *ff* fill up your glass to the brim, *ff* Fill up your glass, fill to the brim, *mf* Yes,

W. *ff* fill up your glass to the brim, *ff* Fill up your glass, fill to the brim, *mf* Yes,

S. *ff* fill up your glass to the brim, *ff* Fill up your glass, fill to the brim, *mf* Yes,

T. *ff* fill up your glass to the brim, *ff* Fill up your glass, fill to the brim, *mf* Yes,



D. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim

L. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim

W. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim

S. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim

T. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim



D. ... With a hum - per of.. foaming Oc - to - - -

L. ... With a hum - per of.. foaming Oc - to - - -

W. ... With a hum - per of.. foaming Oc - to - - -

S. ... With a hum - per of.. foaming Oc - to - - -

T. ... With a hum - per..... Oc - to - - -

Piano accompaniment with a grand staff (treble and bass clefs) and a 2-measure rest at the beginning.

D. - ber

L. - ber

W. - ber

S. - ber

T. - ber

Piano accompaniment with a grand staff, featuring a forte (*f*) dynamic marking.

Piano accompaniment with a grand staff, concluding the piece with a final chord.

Nº 6.

SONG & TRIO

LURCHER, WILDER, & SHERWOOD.

LURCHER. 

Andante Maestoso. *Allegro Moderato.*

PIANO. 

I. 

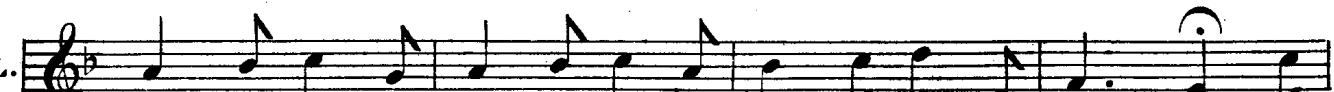
1. I am the She - riff's
2. At - tor - nies bills do



L. 

faith - ful man, The King's own writ I hold, Sir, I'd
not de - crease In size by con - tem - pla - - tion, And



L. 


say why pay it if you can, If I might be so bold, Sir, The
ar - gu - ing does not re - lease A debt - ors ob - li - ga - tion, You

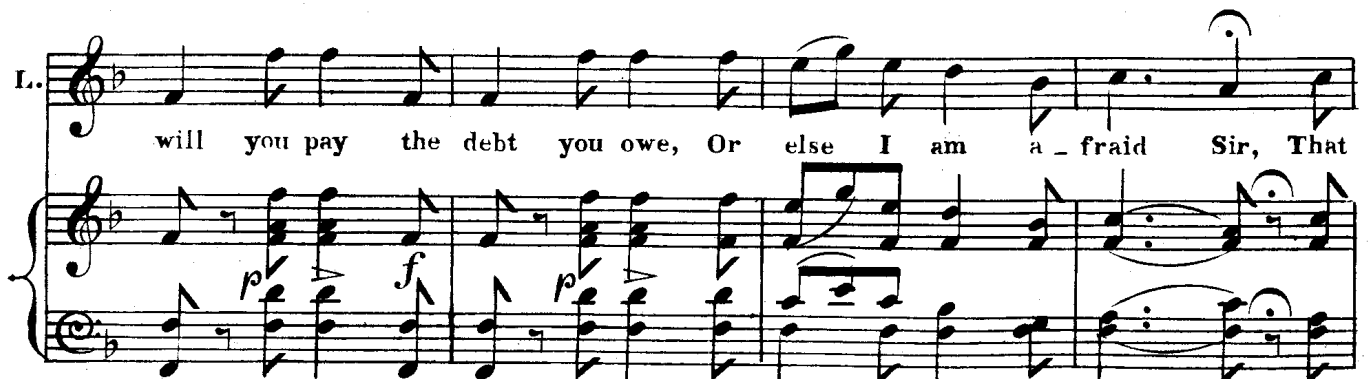


I. 
 debt amounts to twen - ty pounds, The costs to fif - ty more Sir, The
 sure - ly would not let me see A man in your po - si - tion Ob -

I. 
 sum now ow - ing will be found, To come to eight - y - four Sir, The
 - ject to pay a lit - tle fee, Or ca - vil at ad - di - tion, A

I. 
 bill of costs be pleas'd to scan, It sure - ly is not much To
 six and eight - pence less or more You real - ly must not grudge, Sir. And

I. 
 le - - vy from a gen - tle man, For treat - ing him as such, So
 two and two make more than four, When or dered by a judge, Sir „

I. 
 will you pay the debt you owe, Or else I am a - fraid Sir, That

I. in - - to pri - - son you must go And stop un - til... it's

I. paid, Sir, That in - - to pri - - son you must go, And
 WILDER.
 That in - - to pri - - son I must go, And
 SHERWOOD.
 That in - - to pri - - son you must go, And

I. stop... un - til... it's paid, Sir,
 W. stop... un - til... it's paid, Sir,
 S. stop... un - til... it's paid, Sir,

No 7.

QUARTET.

DOROTHY, LYDIA, WILDER, & SHERWOOD.

DOROTHY. *p* You swear to be

PIANO. *Moderato.* *p* *p*

D. good and true To the maid whom you say you a - dore,

D. . . . And... tell her you love her as few Have e - ver lov'd

LYDIA.

D. woman be - fore You swear to be good and true To the

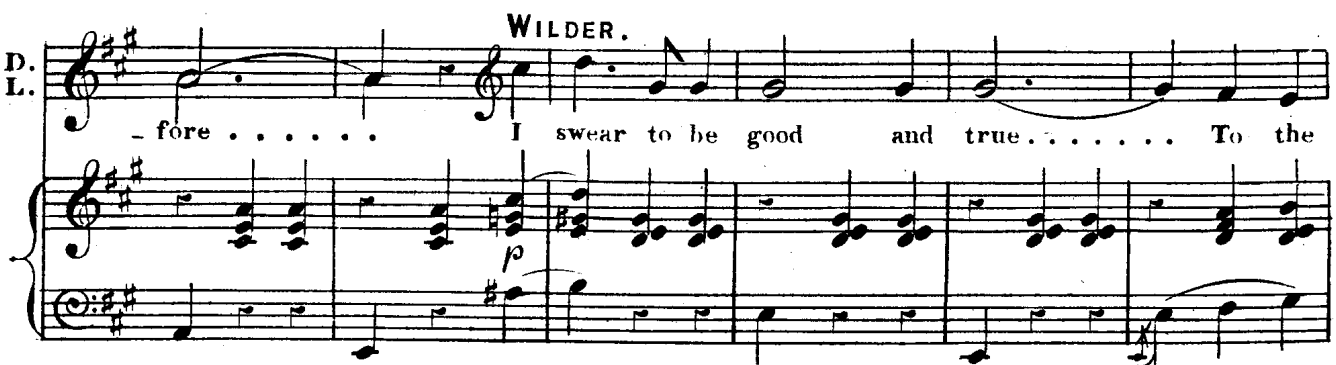
L.
maid whom you say you a - dore And tell her you



D.
L.
love her as few Have e - - - - - ver lov'd wo - man be -



WILDER.
D.
L.
- fore I swear to be good and true To the



W.
maid whom I fond - - ly . . . a - dore I ne - - ver



W.
was in love be - fore I ne - - ver was in love . . be -



DOR:
 LY:
 Then swear to be true
 Then swear to be true *cres:*

W. *SHERWOOD.* 'Tis on - - ly you that I a - dore I ne - ver was in
 'Tis on - - ly you that I a - dore

D. *cres:*
 L. *cres:* Be good and true
 W. Be good and true
 S. *cres* love be - fore 'Tis on - - ly you that I a - dore *p accel:*
 'Tis on - - ly you that I a - dore We will de - *accel:*

D. *p* Then
 L. *p* Then
 W. *cres: e accel:* And swear to be for le - - ver true
 S. - vote our lives to you
cres - - - - - *cen* - - - - - *do.* *p*

a tempo.

D. swear to be good and true To the maid whom you fond - ly.. a - dore

L. swear to be good and true To the maid whom you fond - ly.. a - dore

W.

S.

cres *dim.*

D. ... And tell her you love her as few,.. Have e - - - - ver lov'd wo - man be -

L. ... And tell her you love her as few, Have e - - - - ver lov'd wo - man be -

W. We pro - mise to love you as few Have e - - - - ver lov'd wo - man be -

S. We pro - mise to love you as few Have e - - - - ver lov'd wo - man be -

cres *cen -* *do.* *dim.*

Andante.

D. - fore

L. - fore

W. - fore We will de - vote our lives to you, And swear to be for e - - ver

S. - fore We will de - vote our lives to you, And swear to be for e - - ver

Allegro. *pp* *cres:*

D. Oh! ne-ver, ne-ver, ne-ver, ne-ver, ne-ver, ne - - ver were such

L. Oh! ne-ver, ne-ver, ne-ver, ne-ver, ne-ver, ne - - ver were such

W. true

S. true

f pp staccato.

D. im - pu - dent de - ceivers!.. We will de - fy. The men who try. To

L. im - pu - dent de - ceivers!.. We will defy. The men who try To

W. im - pu - dent de - ceivers!.. We will defy. The men who try To

S.

D. make us weak be - lievers, Oh! never, never, never, never, never, ne - ver, were such

L. make us weak be - lievers, Oh! never, never, never, never, never, ne - ver, were such

W. make us weak be - lievers, Oh! never, never, never, never, never, ne - ver, were such

S. I ne - - - - ver was in...

I ne - - - - ver was ne ver

mf

D. im - - pu - - dent de - - ceiv - ers, He says it's true

L. im - - - pu - dent de - - ceiv - ers, He says it's true

W. love he - - fore 'Tis on - ly you that I a -

S. was in love he - - fore I ne - ver was in

rit:

D. He loves but you, And swears that he . . . is dy - - - ing,

L. He loves but you, And swears that he is dy - - - ing,

W. - dore 'Tis on - ly you . . . that I a - - dore *f* We

S. love he - - fore! 'Tis on - ly you that I a - - dore *f* We

D.

L. (A lov - er kneels a sigh - ing,

W. will de - vote our lives to you And

S. will de - vote our lives to you And

D. (And swears' that he is dy - ing,

L.

W. swear to.. he.. for e-ver true, We

S. swear to.. he.. for e-ver true, We

D. We don't be-lieve a... word you say, We hear the same thing

L. We don't be-lieve a... word you say, We hear the same thing

W. will de-vote, Our lives to you,

S. will de-vote, Our lives to you,

D. ev'-ry day, And yet it's sweet When at your feet A

L. ev'-ry day, And yet it's sweet When at your feet, A

W. We will de- -vot-e our lives to you, And

S. We will de- -vot-e our lives to you, And

legato.

rit: *pp a tempo.*

D. lov - er kneels a... sigh - ing! Oh! ne - ver, ne - ver, ne - ver, ne - ver, ne - ver,

L. lov - er kneels a sigh - ing! Oh! ne - ver, ne - ver, ne - ver, ne - ver, ne - ver,

W. swear to, he for - e - ver true I ne - - - - - ver,

S. swear to, he for - e - ver true I ne - - - - - ver,

rit: *pp staccato*

D. ne - - ver were such im - - pu - dent de - - ciev - ers

L. ne - - ver were such im - - - pu - dent de - - ciev - ers

W. was in... love be - - fore 'Tis on - ly

S. was he - ver was in love be - - fore I

rit:

D. He says it's true He loves but you and swears that he... is dy - - -

L. He says it's true He loves but you and swears that he is dy - -

W. you that I a - dore 'Tis on - ly you... that I a - -

S. ne - ver was in love be - - fore 'Tis on - ly you that I a - -

rit:

D. *-ing*

L. *-ing* (A lo - ver kneels a sighing!

W. *-dore* We will de - vote our lives to you And

S. *-dore* We will de - vote our lives to you And

D. (And swears that he is dying We won't believe a..

L. We won't believe a..

W. swear to be for ever true We will devote

S. swear to be for ever true We will devote

D. word you say We hear the same thing ev'ry day He says it's true he loves but

L. word you say We hear the same thing ev'ry day He says it's true

W. Our lives to you We will de - vote our lives to

S. Our lives to you We will de - vote! our lives to

rall:

rall:

PED *

rit: *Lento.*

D. You He says it's true He loves but you, . .

L. He loves but you He says its true He loves but you, . .

W. you And swear to be for e - ver true. . .

S. you And swear to be for e - ver true. . .

rall:

D. I ne - - - ver knew Men e - ver

L. I ne - - - ver knew Men e - ver

W. For e - - - ver true For e - ver

S. For e - - - ver true For e - ver

vivo.

D. true,

L. true,

W. true,


S. true,

CHORUS (UNDER THE PUMP.)

WITH SOLO, LURCHER.

Allegro Vivace.

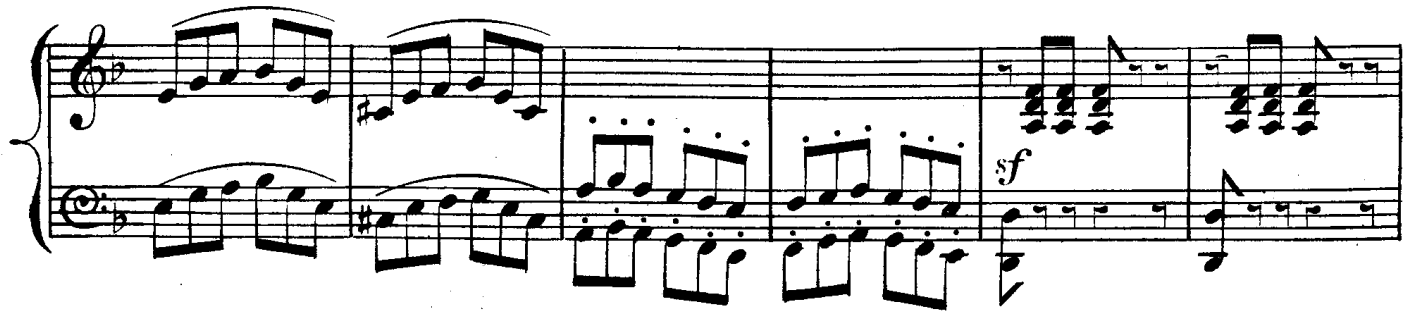
PIANO. *mf*



The first system of the piano introduction features a treble clef with a 6/8 time signature. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a bass line with chords and eighth notes. The dynamic marking is mezzo-forte (mf).



The second system continues the piano introduction. The right hand has a more complex melodic line with some triplets and slurs. The left hand maintains a steady eighth-note accompaniment. The dynamic marking changes to fortissimo (ff).



The third system concludes the piano introduction. The right hand features a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. The dynamic marking is sf (sforzando).

CHORUS.

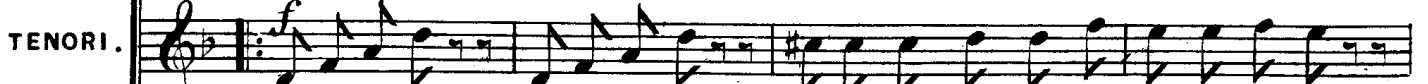
SOPRANI *f*



The soprano vocal line begins with a treble clef and a 6/8 time signature. It starts with a forte (f) dynamic and features a rhythmic melody of eighth notes.

Under the pump, under the pump, Over the brook with a kick and a jump,

TENORI. *f*



The tenor vocal line begins with a treble clef and a 6/8 time signature. It starts with a forte (f) dynamic and features a rhythmic melody of eighth notes.

Under the pump, under the pump, Over the brook with a kick and a jump,

BASSI. *f*



The bass vocal line begins with a bass clef and a 6/8 time signature. It starts with a forte (f) dynamic and features a rhythmic melody of eighth notes.

Under the pump, under the pump, Over the brook with a kick and a jump,

PIANO. *f*



The piano accompaniment for the chorus begins with a treble clef and a 6/8 time signature. It starts with a forte (f) dynamic and features a rhythmic accompaniment of eighth notes and chords.

1.

Under the pump, under the pump, O-ver the brook with a kick and a jump,

Under the pump, under the pump, O-ver the brook with a kick and a jump,

Under the pump, under the pump, O-ver the brook with a kick and a jump,

2.

Over the brook with a kick and a jump, **LURCHER.**

Over the brook with a kick and a jump, They've batter'd my hat and they've ruined my clothes, They've

Over the brook with a kick and a jump,

L.

pulled out my hair, and as-saul-ted my nose, Each bone in my body has suffered a wrench, And

I. look at the writ of the Court of Queen's Bench, Each bone in my body has

I. suffered a wrench, And look at the writs of the Court of King's Bench

I. Look at the writs, Torn in to bits *oves*

CHORUS.
 SOP. Under the pump, under the pump, O-ver the brook with a kick and a jump,
 TEN. Under the pump, under the pump, O-ver the brook with a kick and a jump,
 BASS. Under the pump, under the pump, O-ver the brook with a kick and a jump,

Under the pump, Under the pump, O-ver the brook with a kick and a jump,
 Under the pump, Under the pump, O-ver the brook with a kick and a jump, We'll
 Under the pump, Under the pump, O-ver the brook with a kick and a jump,

He's
 teach him his betters to grind and oppress, By serving up on them a writ of dis-tress, He's
 He's

frightened and bullied a help-less old wench, And we dont care a rap for the
 frightened and bullied a help-less old wench, And we dont care a rap for the
 frightened and bullied a help-less old wench, And we dont care a rap for the

Court of King's Bench, He's frightened and bullied a help-less old wench, And we
Court of King's Bench, He's frightened and bullied a help-less old wench, And we
Court of King's Bench, He's frightened and bullied a help-less old wench, And we

don't care a rap for the Court of King's Bench And.. we dont care a rap for the
don't care a rap for the Court of King's Bench And.. we dont care a rap for the
don't care a rap for the Court of King's Bench And.. we dont care a rap for the

Court.. of King's Bench,..
Court.. of King's Bench,..
Court.. of King's Bench,..

The musical score consists of three systems. Each system includes three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment with Treble and Bass clefs. The first system contains the first line of lyrics. The second system contains the second line of lyrics, with dynamic markings *ff* and *sf*. The third system contains the third line of lyrics, with dynamic markings *ff* and *sf*. The piano accompaniment features a steady bass line and chords in the right hand.

First system of musical notation. The upper staff (treble clef) contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The lower staff (bass clef) contains a bass line starting with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include a forte (*f*) marking in the first measure and a piano (*p*) marking in the third measure.

Second system of musical notation. The upper staff (treble clef) continues the melodic line with quarter notes G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The lower staff (bass clef) contains a dense texture of chords, primarily triads and dyads, moving in parallel motion.

Third system of musical notation. The upper staff (treble clef) continues the melodic line with quarter notes G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The lower staff (bass clef) contains a dense texture of chords, primarily triads and dyads, moving in parallel motion.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with quarter notes G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The lower staff (bass clef) contains a dense texture of chords, primarily triads and dyads, moving in parallel motion.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with quarter notes G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10. The lower staff (bass clef) contains a dense texture of chords, primarily triads and dyads, moving in parallel motion. Dynamics include a forte (*f*) marking in the first measure.

FINALE.

DOROTHY, LYDIA, PHYLLIS, WILDER, SHERWOOD, TOM, LURCHER, TUPPITT, & CHORUS.

Andante.

DOROTHY & LYDIA.

Now take your seats at table spread, With best of British beef and

D. I. SHERWOOD.

bread, Potatoes, cabbages, all hot, And bacon steaming from the pot. Who can re-

WILDER.

DOR:

S.

- fuse! Not I for one. The rest already have began, Be pleased kind sir to take a

LYD:

SHER:

D.

seat, And tell us what you wish to eat, The sight of you is more than quite, Enough to

S. **WIL:**
 stay my ap-pe-tite, There is no la-dy in the land with Such a dain-ty lit-tle

W. **DOR:** hand, Release my hand for that at least, Is not in-clu-ded in the feast

SOP: Ha, ha, ha, TEN.

BASS: Ha, ha, ha, BASS.

CHORUS:

RECIT.
 ha, that's right my lass, And now my lads a - no-ther glass,

WIL:
 ha, that's right my lass, And now my lads a - no-ther glass, How per-fect every

ha, that's right my lass, And now my lads a - no-ther glass,

W. fea_ture! My heart I must re - sign To

SHER:
A most de - licious creature!

The first system of music features a vocal line for 'W.' with lyrics 'fea_ture! My heart I must re - sign To'. Below it is a vocal line for 'SHER:' with lyrics 'A most de - licious creature!'. The piano accompaniment includes a trill (tr) and fortissimo (fz) markings.

W. such a Queen di - vine, And all we hope to

TUPPITT.
To - mor - row let it be,

The second system continues the vocal lines. 'W.' sings 'such a Queen di - vine, And all we hope to'. 'TUPPITT.' sings 'To - mor - row let it be,'. The piano accompaniment features fortissimo (fz) markings.

SOP:
That's right, that's right, And we will dance all night,

TEN:
That's right, that's right, And we will dance all night,

BASS:
That's right, that's right, And we will dance all night,

CHORUS.

The third system introduces a chorus. The vocal lines for Soprano (SOP), Tenor (TEN), and Bass (BASS) all sing 'That's right, that's right, And we will dance all night,'. A vertical line labeled 'CHORUS.' is placed between the vocal lines. The piano accompaniment starts with a forte (f) marking.

DOR:
And are you not a - fraid, ... You

Allegretto Giojoso.

mf p

D.
most im-pru-dent maid, To trust a life's long span ... To a - ny liv - ing

D.
man, You'll find... when its too late, You've brought a - bout a

D.
fate That you did not an - ti - ci - pate, Be - lieve me if you

WIL:
 D. can With in - dig - na - tion great, We must re - pu - di -

SHER:
 With in - dig - na - tion great, We must re - pu - di -

TOM.
 With in - dig - na - tion great, We must re - pu - di -

TUP.
 With in - dig - na - tion great, We must re - pu - di -

W.
 - ate, The no - tion that such doubt - ful fate, A - waits her with a

S.
 - ate, The no - tion that such doubt - ful fate, A - waits her with a

T.
 - ate, The no - tion that such doubt - ful fate, A - waits her with a

T.
 - ate, The no - tion that such doubt - ful fate, A - waits her with a

DOR:

LYD:

PHYLLIS.

W.

S.

LURCHER.

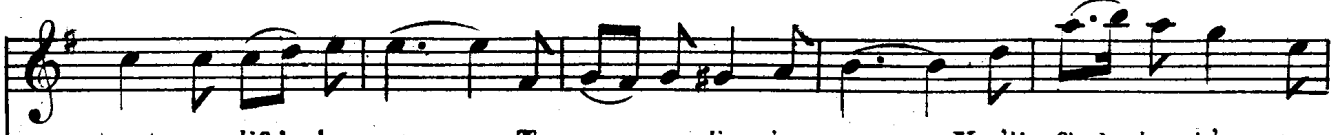
T.


T.


SOP:


TEN:


BASS.


D.  trust a life's long span,... To an - y liv - ing man,... You'll find when it's too


I.  trust a life's long span,... To an - y liv - ing man,... You'll find when it's too

P.  it a life's long span ... Can't end as it be - gan,... My love for him is


W.  it a life's long span ... Can't end as it be - gan,... With such a pret - ty


S.  it a life's long span ... Can't end as it be - gan,... With such a pret - ty
TOM.

L.  it a life's long span ... Can't end as it be - gan,... My love for her is

T.  it a life's long span ... Can't end as it be - gan,... With such a pret - ty

 it a life's long span ... Can't end as it be - gan, ...

 it a life's long span ... Can't end as it be - gan, ...

 it a life's long span ... Can't end as it be - gan, ...

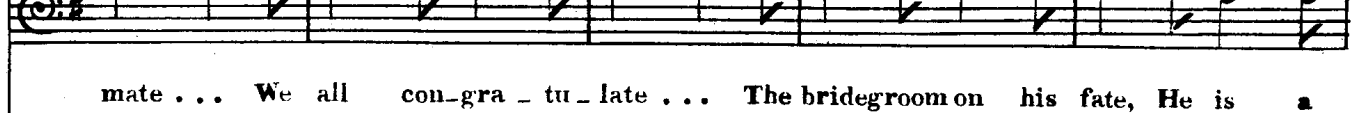


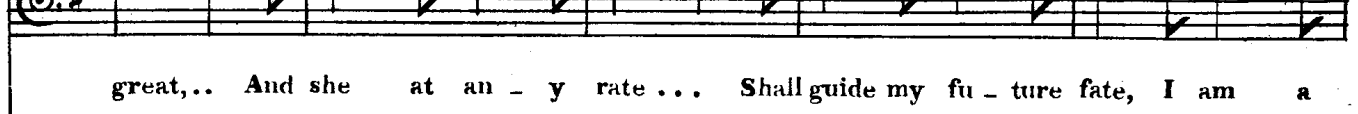
D.  late, . . . You've brought a-bout a fate . . . That you could not an-ti-ci-pate, Be-

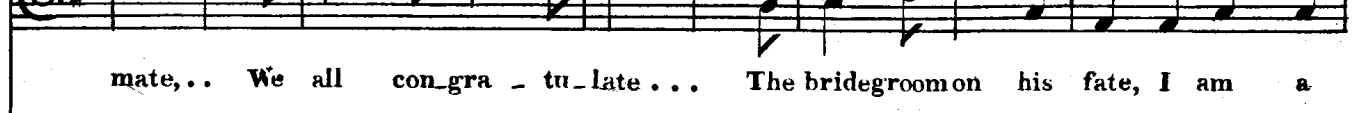
L.  late, . . . You've brought a-bout a fate . . . That you could not an-ti-ci-pate, Be-

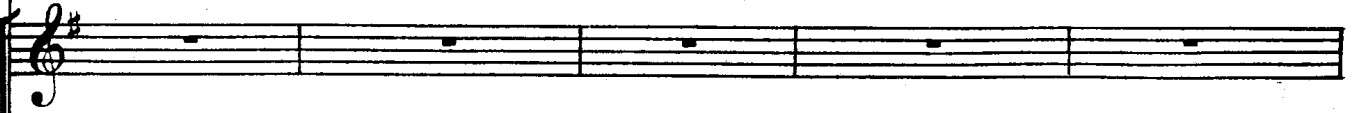
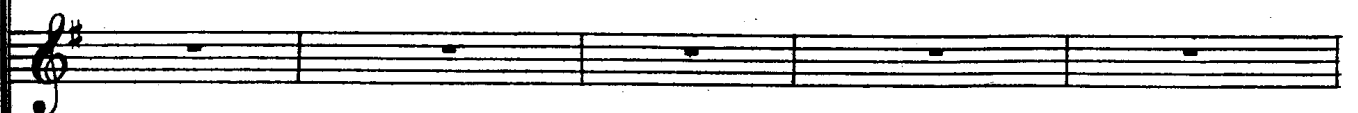
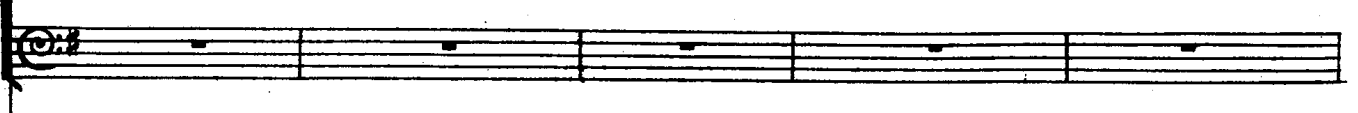
P.  great, . . . And he at an-y rate . . . Shall guide my fu-ture fate, Not an-y

W.  mate . . . We all con-gra-tu-late . . . The bridegroom on his fate, He is a

S.  mate . . . We all con-gra-tu-late . . . The bridegroom on his fate, He is a

T.  great, . . . And she at an-y rate . . . Shall guide my fu-ture fate, I am a

T.  mate, . . . We all con-gra-tu-late . . . The bridegroom on his fate, I am a


D. fate... That you did not an - ti - ci - pate, Be - lieve me if you can.

I. fate... That you did not an - ti - ci - pate, Be - lieve me if you can.

P. rate,... Shall guide my fu - ture state, Not an - y o - - ther man.

W. - late,... The bridegroom on his fate, He is a hap - py man.

S. - late,... The bridegroom on his fate, He is a hap - py man.
rate,... Shall guide my fu - ture state I am a hap - py man.

T. I. - late,... The bridegroom on his fate, He is a hap - py man.

T. - late,... The bridegroom on his fate, He is a hap - py man.

- late,... The bridegroom on his fate, He is a hap - py man, He... is a hap - py

- late,... The bridegroom on his fate, He is a hap - py man, He... is a ha - py

- late,... The bridegroom on his fate, He is a hap - py man, He is a hap - py

D. Ah! be - lieve me if you can, Ah!..

L. You'll

P. My

W. With

S. With
My...

T. With

T. With

man, He... is a hap-py man, He... is a hap - py man, He is a

man, He... is a hap-py man, He... is a hap - py man, He is a

man, He is a ha - py man, He is a hap - py man, He is a

D. Ah! Ah! be - -

L. find when it's too late, You've brought a_bout a fate That you did not an - -

P. love for him is great, And he at an - y rate, Shall guide, shall guide my

W. such a pret - ty mate, We all con-gra - tu - late The bridegroom on his

S. such a pre - ty mate, We all con-gra - tu - late The bridegroom on his
love for her is great, And she at an - y rate Shall guide shall guide my

T. such a pret - ty mate, We all con-gra - tu - late The bridegroom on his

T. such a pret - ty mate, We all con-gra - tu - late The bridegroom on his

is a hap - py, hap - py man, He is a hap - py,

is a hap - py, hap - py man, He is a hap - py,

is a hap - py, hap - py man, He is a hap - py,

D. - lieve me if.. you can, To_

L. - ti - - ci - - pate To_

P. fu - ture fate

W. fate his fate, To_morrow then we meet,..

S. fate his fate, To_morrow then we meet,..
fu - - ture state

T. fate his fate, To - - - mor - - - row then

L. fate his fate, To - - - mor - - - row then

T. fate his fate, To - - - mor - - - row then

hap - py man

hap - py man

hap - py man

hap - py man

hap - py man

D. *mor*row then we meet, Fare - - well

L. *mor*row then we meet, Fare - - well

P. Fare - - well

W. Fare - - well

S. Fare - - well

T. L. we meet, Fare - - well

T. we meet, Fare - - well

Fare - - well

Fare - - well

Fare - - well