

A PRINCESS OF KENSINGTON.

A New and Original Comic Opera
IN TWO ACTS.

WRITTEN BY

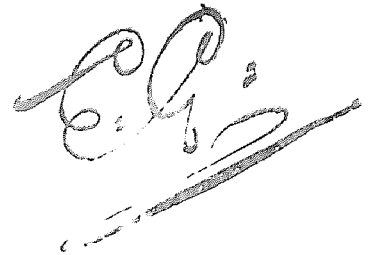
BASIL HOOD.

COMPOSED BY

EDWARD GERMAN.

ARRANGED FROM THE FULL SCORE BY
WILFRED BENDALL.

VOCAL SCORE .. 7s. 6d. NET



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First produced at the Savoy Theatre, London, under the Management of Mr. William Greet,
on Thursday, January 22nd, 1903.

A PRINCESS OF KENSINGTON.

CHARACTERS.

| | | | | | | | | | | | | |
|---|-----|---------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|------------------------|----------------------|
| SIR JAMES JELlicOE (<i>a Rich Banker</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MR. ARTHUR BOIELLE. | |
| BROOK GREEN (<i>his Junior Clerk</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MR. ROBERT EVETT. | |
| PUCK (<i>the Imp of Mischief</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MR. WALTER PASSMORE. | |
| WILLIAM JELF | } | <i>(Sailors from H.M.S. "Albion")</i> | } | ... | ... | ... | ... | ... | ... | ... | MR. H. A. LYTON. | |
| BILL BLAKE | | | | ... | ... | ... | ... | ... | ... | ... | ... | MR. POWIS PINDER. |
| WILL WEATHERLY | | | | ... | ... | ... | ... | ... | ... | ... | ... | MR. R. LEWIS. |
| JEM JOHNSON | | | | ... | ... | ... | ... | ... | ... | ... | ... | MR. C. CHILDERSTONE. |
| YAPP (<i>a Policeman</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MR. M. R. MORAND. | |
| MR. REDDISH (<i>Proprietor of "The Jolly Tar," Winklemouth</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MR. R. CROMPTON. | |
| OLD BEN | } | <i>(Fishermen)</i> | } | ... | ... | ... | ... | ... | ... | ... | MR. GEORGE MUDIE, Jun. | |
| JAMES DOUBLEDAY | | | | ... | ... | ... | ... | ... | ... | ... | ... | MR. E. BRYAN. |
| RECRUITING SERGEANT (<i>Royal Marines</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MR. PERCIVAL STEVENS. | |
| OBERON (<i>King of Fairies</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MR. ALEC FRASER. | |
| AZURIEL (<i>a Mountain Spirit</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MR. ERNEST TORRENCE. | |
| JOY (<i>Sir James Jellicoe's Daughter</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS LOUIE POUNDS. | |
| NELL REDDISH (<i>Mr. Reddish's Niece</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS ROSINA BRANDRAM. | |
| TITANIA (<i>Queen of Fairies</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS OLIVE RAE. | |
| BUTTERFLY | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS W. HART DYKE. | |
| DRAGONFLY | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS LILY BIRCHAM. | |
| PEASEBLOSSOM | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS CONSTANCE DREVEF. | |
| LADY JELlicOE | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS CORA LINGARD. | |
| KENNA (<i>Oberon's Daughter</i>) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS AGNES FRASER. | |

CHORUS OF FAIRIES.

ACT I.—KENSINGTON GARDENS—MORNING }
 ACT II.—WINKLEMOUTH-ON-SEA—AFTERNOON } W. HARFORD.
 PERIOD.—THE PRESENT DAY.

Produced under the Stage Direction of the Author.

(Dances and Choral Effects arranged by Mr. Edward Royce, Jun.)

Musical Director MR. HAMISH MACCUNN.

A PRINCESS OF KENSINGTON.

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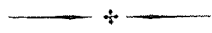
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Vocal Score.

A Princess of Kensington.



Written by
BASIL HOOD.

INTRODUCTION.

Composed by
EDWARD GERMAN.

Allegro.

Piano.

Red.

Red.

*

*

Alla Marcia

First system of musical notation, measures 1-6. The piece is in G major (one sharp). The tempo is 'Alla Marcia'. The first measure starts with a piano (*p*) dynamic. The notation includes treble and bass staves with various rhythmic patterns and articulation marks like accents (*>*) and slurs.

Second system of musical notation, measures 7-12. This system continues the piece with similar rhythmic and harmonic structures. It features slurs and accents throughout.

Third system of musical notation, measures 13-18. The notation shows a continuation of the melodic and harmonic themes. There are some longer note values and slurs.

Red. *

Fourth system of musical notation, measures 19-24. This system includes a prominent slur over a series of notes in the treble clef. The bass clef continues with harmonic support.

Red. *

Fifth system of musical notation, measures 25-30. The key signature changes to G minor (two flats) starting in measure 28. The notation includes various rhythmic patterns and slurs.

Red. *

Sixth system of musical notation, measures 31-36. This system continues in G minor. It features complex rhythmic patterns and slurs, leading towards the end of the piece.

Red. * *Red.* *

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble and a supporting bass line. The dynamic marking *p dolce* is written in the first measure.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature as the first system.

Third system of musical notation, continuing the piece. It maintains the same grand staff and key signature as the first system.

Fourth system of musical notation. The dynamic marking *pp* (pianissimo) is written in the fourth measure. The music continues with the same grand staff and key signature.

Fifth system of musical notation, continuing the piece. It maintains the same grand staff and key signature as the first system.

Sixth system of musical notation, continuing the piece. It maintains the same grand staff and key signature as the first system.

Red. * Red. * Red. *

Animato.

First system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *mf*. Pedal markings: Ped. * Ped. *

Second system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble clef, bass clef. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *rit.*, *ff a tempo*. Pedal markings: Ped. *

Fifth system of musical notation. Treble clef, bass clef. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *

Sixth system of musical notation. Treble clef, bass clef. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *

2^{do}. *

Allegro giocoso.

"

"

7 7 7 7

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It includes various note values, rests, and dynamic markings such as *f* (forte).

Second system of musical notation, continuing the piece. It features a treble and bass clef and includes a dynamic marking of *p* (piano).

Third system of musical notation, featuring a treble and bass clef. The music continues with various note values and rests.

Fourth system of musical notation, featuring a treble and bass clef. The music continues with various note values and rests.

Fifth system of musical notation, featuring a treble and bass clef. It includes various note values, rests, and dynamic markings such as *f* (forte).

Sixth system of musical notation, featuring a treble and bass clef. The music continues with various note values and rests.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *rall.* (rallentando) marking is present above the right hand.

Second system of the piano score. The right hand continues the melodic line with slurs. The left hand maintains a steady accompaniment. A *a tempo* marking is placed above the left hand.

Third system of the piano score. The right hand has a melodic line with some rests. The left hand features a more active accompaniment with eighth notes. A *ba* marking is visible above the left hand.

Fourth system of the piano score. The right hand continues with a melodic line. The left hand accompaniment consists of eighth notes with slurs.

Fifth system of the piano score. The right hand has a melodic line with a fermata over the final note. The left hand accompaniment continues with eighth notes.

Sixth system of the piano score. The right hand features a melodic line with a fermata and a second ending bracket labeled '2'. The left hand accompaniment includes some chords and eighth notes.

Allegro con brio.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a quarter note and a half note. The bass staff features a steady eighth-note accompaniment. Dynamic markings include accents (>) and a *v* marking.

The second system continues the piece with more complex rhythmic patterns. A *ff* (fortissimo) dynamic marking is present in the bass staff. The treble staff has several slurs and accents. The system concludes with a *p* (piano) marking in the bass staff.

The third system shows a continuation of the melodic line in the treble staff and the accompaniment in the bass staff. The notation includes various note values and rests, maintaining the piece's tempo and mood.

The fourth system introduces some longer note values in the treble staff, such as a half note. The bass staff continues with its characteristic eighth-note accompaniment. The system ends with a *v* marking in the treble staff.

The fifth system features a *f* (forte) dynamic marking in the bass staff. The treble staff has a long slur over several notes, indicating a sustained melodic phrase. The system concludes with a *f* marking in the bass staff.

The sixth and final system on the page shows the concluding phrases of the piece. It includes various dynamic markings such as *v*, *p*, and *f* across both staves.

Red. * Red. * Red. *

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a mix of chords and moving lines in both hands.

Second system of musical notation. It includes dynamic markings such as *p* (piano) and *ff* (fortissimo) in the bass line. There are also accents (*>*) and slurs over the notes.

Third system of musical notation, continuing the piece with similar rhythmic and melodic patterns in both hands.

Fourth system of musical notation. It features the tempo marking *marcato* above the staff and *rit:* (ritardando) above the bass line. The *ff a tempo* marking is also present in the bass line.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation, concluding the page. It includes dynamic markings *p* and *f*, and ends with a double bar line and a 2/4 time signature.

HORNPIPE.

Presto

The first system of music features a treble and bass clef. The treble clef part begins with a dynamic marking of *sf p* and contains a series of eighth-note runs with slurs and accents. The bass clef part provides a steady accompaniment of eighth notes.

The second system continues the melodic lines in both staves, maintaining the eighth-note texture and dynamic intensity.

The third system shows further development of the eighth-note patterns, with some notes marked with accents.

The fourth system introduces a dynamic shift to *f* in the bass clef part, which now features a more active eighth-note accompaniment.

The fifth system continues the piece with consistent eighth-note accompaniment in the bass clef and melodic runs in the treble clef.

The sixth system concludes the piece, ending with a final chord in the bass clef and a melodic flourish in the treble clef.

Segue

No 1.

OPENING CHORUS-(Girls.)

(EARLY MORNING)

Allegretto semplice

Piano

PEASBLOSSOM.

P.B. come forth! From the East and the West, From the South and the

P.B. North, At O . ber . on's sum . mons, Land Fair - ies, come forth, come

P.B. forth, — (Chorus off.)

CHO. We come, we come, we come. We come, we

P.B. Come, Fair . . . ies, To the Court of King .

CHO. come. —

P.B. O - ber - on, To the gardens of Ken - sing - ton! *cres:*

CHO. We come, we come, we come

** Led. Led. cres:*

P.B. They come. *Brightly.*

CHO. we come. we come.

f rall: f

*And. * And. * And. * And. **

CHO. 'Tis Mid.sum.mer Day, when Ev - 'ry Fay Doth make a

'Tis Mid.sum.mer Day, when Ev - 'ry Fay Doth make a

p

CHO. meet - ing and give a greet - ing,
 meet - ing and give a greet - ing, And give a

CHO. 'Tis Mid - sum - mer Day.
 greet - ing, Doth make a meet - ing and give a

CHO. We bid good day, and then a - way, hi - ther, thi - ther,
 greet - ing. We bid good day, and then a - way, hi - ther, thi - ther,

CHO.

Ev'ry whi-ther, To where we dwell In leaf - y dell, In leaf - y

Ev'ry whi-ther, To where we dwell In leaf - y dell, In leaf - y

CHO.

dell, or rock - y grot-to. We bid good-day, and then a - way To

dell, or rock - y grot-to.

CHO.

where we dwell In leaf - y dell. ah!

We bid good-day, and then a - way To

CHO. In leaf - y dell, or rock - - - y
 where we dwell In leaf - y dell, or rock - - - y

Red. * Red. *

CHO. grot - to. Ah!
 grot - to. We bid good - day, And then a - way,

Red. * Red. *

CHO. We bid good - day, And then a - way,
 hi - ther, thi - ther, Ev - ry whi - ther, Ah!

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



CHO. hi.ther, thi.ther, Ev.'ry whi.ther. We bid,

We bid,

f

CHO. We bid good-day, And then a-way To

We bid good-day, And then a-way To

sf *pp*

pp

pp

pp

pp

ped. * *ped.* * *ped.* *

Fornum

CHO. where we dwell In leaf-y dell, To where we dwell In leaf-y dell, To

where we dwell In leaf-y dell, To where we dwell In leaf-y dell, To

CHO. *f* where we dwell, And this, and this our *rall.*

where we dwell, And this, and this our

f *rall.*

Ed. *

CHO. *p* mot - to:- "O - ver hill, o - ver dale, Thor - ough

mot - to:- "O - ver hill, o - ver dale, Thor - ough

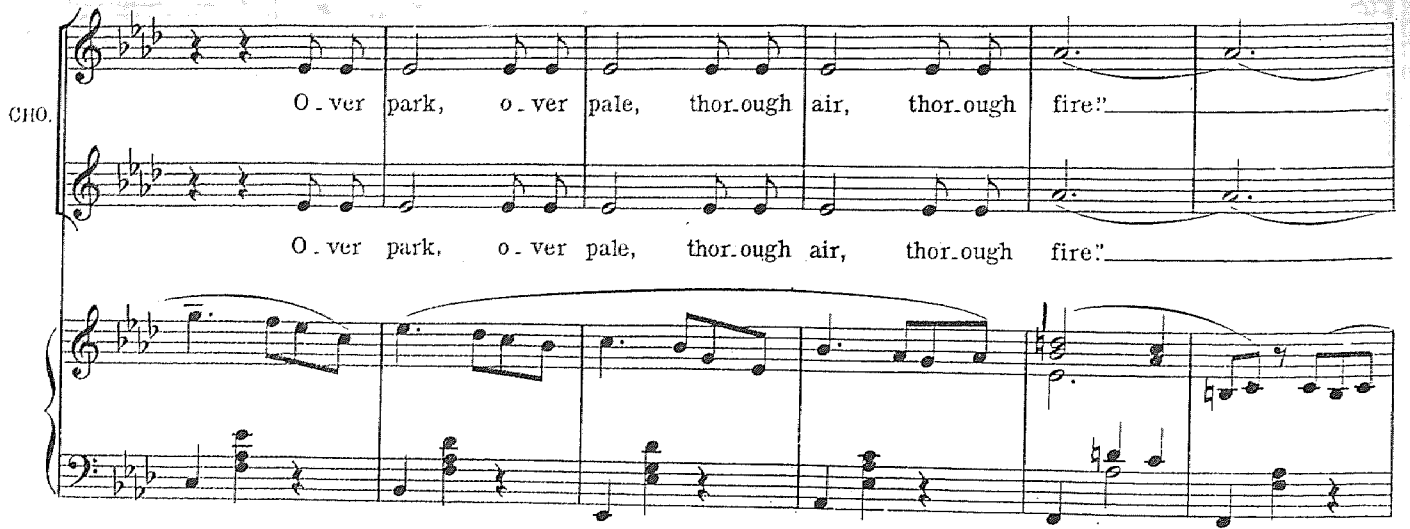
pp

CHO. bush, thor. ough briar;

bush, thor. ough briar.

CHIO. O - ver park, o - ver pale, thor.ough air, thor.ough fire."

O - ver park. o - ver pale, thor.ough air, thor.ough fire."



CHIO. "O - ver hill, o - ver dale, thor. ough

"O - ver hill, o - ver dale, thor. ough



CHIO. bush, — thor. ough briar, —

bush, — thor. ough briar, —



CHO.

O . ver park, o . ver pale, thor. ough air, thor. ough fire.

O . ver park, o . ver pale, thor. ough air, thor. ough fire.

CHO.

O . ver hill, o . ver dale,"

O . ver hill, o . ver dale,"

We

CHO.

bid good - day, And then a - way to

CHO.

To where we dwell,

where we dwell, To where we dwell,

CHO.

To where we dwell — In rock - y grot - to.

To where we dwell In rock - y grot - to.

CHO.

"O - ver hill, o - ver dale,

"O - ver hill, o - ver dale,

CHO.

p
O . ver hill, o . ver dale, Thor . ough bush, thor . ough

p
O . ver hill, o . ver dale, Thor . ough bush, thor . ough

rall: *a tempo*

CHO.

briar; O . ver

briar; O . ver

CHO.

park, — . o . ver pale, — thor . ough air, — thor . ough fire. —

park, o . ver pale, thor . ough air, thor . ough fire.

H.)

To
O - ver hill, o - ver dale, o ver
O - ver hill, o - ver dale, o ver

P. B.

CHO.

where we dwell In leaf
hill, o - ver dale;
hill, o - ver dale; To where

P. B.

CHO.

- y dell. Ah!
we dwell In leaf - - - y

P. B.

CHO.

'Tis mid-summer day, when ev-'ry Fay Doth make a
 dell. 'Tis mid-summer day, when ev-'ry Fay Doth make a

P. B.

CHO.

Doth make a meet-ing, And give a
 meet-ing, And give a greet-ing, Ah
 meet-ing, And give a greet-ing. Doth make a

P. B.

CHO.

greet-ing.
 And give a greet-ing.
 meet-ing, And give a greet-ing.

No. 2.

CHORUS and DUET.— (Oberon and Titania.)

Allegro vivace.

Piano.

f
Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. *

Ped. * Ped. *

CHO.

Ah! From
Ah! From

rall.

Allegro moderato.

CHO. where the Scotch mountains Like chief-tains at bay, Stand look - ing at Eng-land in

where the Scotch mountains Like chief-tains at bay, Stand look - ing at Eng-land in

CHO. man - tles of gray, Or show - ing their tar-tan In which they're ar - rayed

man - tles of gray, Or show - ing their tar-tan In which they're ar-rayed In

CHO. Where the pur - ple of hea-ther meets green of the glade,

which they're ar-rayed Where the pur - ple of hea-ther meets green of the glade,

CHO. meets green of the glade.

meets green of the glade.

CHO.

DANCE.
Animato.

CHO.

mf

From where the sweet

p

ped. * *ped.* *

CHO.

foun-tains Down De-von-shire way Run laugh-ing and

ped. * *ped.* * *ped.* * *ped.* *

CHO.

Run laugh-ing and tumb-ling, like chil-dren at

tumb-ling, Like chil-dren at play, Or

ped.

CHO. play.

as - pen leaves trem - ble From sun - shine to shade, Like the

ped. * *ped.* * *ped.* * *ped.* *

CHO.

thoughts of a lo - ver Who doubt - eth his maid;

ped. * *ped.* * *ped.* *

CHO. *pp*

We have flown thro' the moon - beams, un - seen and un - known, Like the sha - dows of

pp

We have flown un - seen, un -

pp

CHO. *cresc.*

kiss - es a mai - den hath blown, Like the

known, un - seen, un - known, Like the

CHO.

sha - dows of kiss - es a mai - den hath blown.

sha - dows of kiss - es a mai - den hath blown.

CHO.

Un -

Un - seen, un - known,

Red.

CHO. - seen. un - known, Ah! From

Ah! From

And. a tempo * *And.* *

ff

CHO. where the Scotch moun.tains Like chief - tains at bay, Stand look - ing at Eng - land In

where the Scotch moun.tains Like chief - tains at bay, Stand look - ing at Eng - land In

CHO. man - tles of gray, Or show - ing their tar - tan In which they're ar - rayed,

man - tles of gray, Or show - ing their tar - tan In which they're ar - rayed, In

CH

CHO.

Where the pur - ple of hea - ther meets green of the glade, —
 which they're ar - rayed, Where the pur - ple of hea - ther meets green of the glade, —

CI

CHO.

meets green of the glade, — We have
 — meets green of the glade, — We have

ff ² $\frac{2}{4}$

ff $\frac{2}{4}$

ff $\frac{2}{4}$

Red.

* *Red.*

*

C

CHO.

flown through the moon - beams, un - seen and un - known, Like the
 flown through the moon - beams, un - seen and un - known, Like the

$\frac{2}{4}$ $\frac{6}{8}$

CHO.

p

sha.dows of kiss.es a mai.den hath blown, a mai.den hath

sha.dows of kiss.es a mai.den hath blown, a mai.den hath

CHO.

blown.

blown.

Vivace.

Enter OBERON & TITANIA with THREE FAIRIES.

10.

Hail!

O - ber.on!

Maestoso.

Hail!

O - ber.on!

CHO. *rall:* *ff*

Hail! Ti . ta . ni . a! Hail! Hail! Hail! *ff*

Hail! Ti . ta . ni . a! Hail! — Hail! — Hail! —

Ad. * *Ad.* * *Ad.*

CHO.

Allegro vivace.

p

OBERON.

Mor . tal King may ride on horse-back, Lords and La . dies in his train,
 Thor . ough bush and Thor . ough bri . er, Ov . er park and ov . er pale,

OB. I do ride up - on a swal - low, Brid - led with a silk - en rein
 Thor - ough air and thor - ough fi - re Ov - er hill and ov - er dale

OB. Who will fol - low, fol - low, fol - low, Who will fol - low in my train?

(Three Fairies.)
 COBWEB, MOTH & MUSTARDSEED.

We will fol - low, fol - low, fol - low, Cob - web, Moth and Mus - tard - seed,

OB. Ah! Who will fol - low, fol - low me?

FAI. Ah! We will fol - low, fol - low thee.

CHO. We will fol - low fol - low thee.

We will fol - low fol - low thee.

OB. 1.

I do ride up - on a swal-low brid-led with a silk - en rein. —

OB. 2. CHORUS.

rein. — We will fol - low, fol - low, fol - low, We will

CLIO. TITANIA.

fol - low thee. — Ah!

TITANIA.

Mor - tal Queen may dance in ball - room Un - der glar , ing chan - de - lier.

TIT. I do choose a moss - grown hol - low When the moon - light doth ap - pear.

TIT. Who will fol - low, Who will fol - low, fol - low, When the dance I lead?

THREE FAIRIES.

We will fol - low, We will fol - low, fol - low, When the dance you lead.

TIT. *f* Ah! Who will fol - low, fol - low me? *p* I do choose a

FAL. *f* Ah! We will fol - low, fol - low thee? *p*

CHO. *f* We will fol - low, fol - low thee. *p*

We will fol - low, fol - low thee.

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

TIT. moss-grown hol - low. Who will fol - low, when the dance, the dance I

TIT. lead? _____ **DANCE.**

pp

TUTTI.

f

Ah!

Ah!

TIT.
& 3
FAL.

Fol - low, We will fol - low, fol - low, fol - low, Cob - web, Moth and Mus - tard - seed.

OB.

Ah! fol - low, fol - low, fol - low me.

CHO.

We will fol - low, We will fol - low, fol - low when the dance you lead.

We will fol - low, We will fol - low, fol - low when the dance you lead.

TIT. & 3 FAI.

Fol . low. fol . low, fol . low, fol . low, fol . low when the dance, will fol . low when the

We will

the dance

OB.

I do ride up on a swal . low brid . led with a silk en rein with a

the dance

CHO.

We will fol . low, we will fol . low, fol . low when the dance, will fol . low when the

We will fol . low, we will fol . low, fol . low when the dance the dance

TIT. & 3 FAI.

I lead.

dance you lead.

OB.

silk en rein.

CHO.

dance you lead.

you lead.

rit.

No. 3.

SONG.—(Puck.) with CHORUS.

Puck. *Allegro.*

Piano. *f*

PUCK. *pp*

If we pass be - yond the port - als, That di -
world of ad - ver - tis - ing, It is

PUCK.

- vide us from the mor - tals, You will come up - on the cus - tom of the
not at all sur - pris - ing That a man who's not a gull should be a

PUCK.

"claquè" And the du - ties of a chor - us, Will be con - stant - ly be - fore us, The ad -
quack. But you need not be so bla - tant, In the push - ing of a pa - tent, If you

PUCK.

van.tage of a chor.us at your back! A pri.vate lit.tle chor.us at your
u.til.ize a chor.us at your back! The friendly lit.tle chor.us at your

Back

PUCK.

back! A friend.ly lit.tle chor.us at your back! And the
back! The chor.us of ap.prov.al at your back! You should

PUCK.

Brit-ish peo-ple, bless 'em, You'll be cer-tain to im-press 'em, If you
buy a drum and thump it, But let oth-ers blow your trum-pet, That's the

PUCK.

tra-vel with a chor.us, If you tra-vel with a chor.us at your
du-ty of the chor.us, That's the du-ty of the chor.us at your

CHOR.

With a
Of the
With a
Of the

PUCK. back!
back!

CHO. priv.ate lit.tle chor.us at your back! A friend.ly lit.tle chor.us at your
friend.ly lit.tle chor.us at your back! The chor.us of ap.prov.al at your

priv.ate lit.tle chor.us at your back! A friend.ly lit.tle chor.us at your
friend.ly lit.tle chor.us at your back! The chor.us of ap.prov.al at your

PUCK. If you
That's the

CHO. back! And the British peo.ple, bless 'em, You'll be cer.tain to im.press'em, If you
back! You should buy a drum and thump it, But let oth.ers blow your trumpet, That's the

back! And the British peo.ple, bless 'em, You'll be cer.tain to im.press'em, If you
back! You should buy a drum and thump it, But let oth.ers blow your trumpet, That's the

PUCK. trav.el with a chor.us, If you
du.ty of the chor.us, That's the

CHO. trav.el with a chor.us, With a priv.ate lit.tle chor.us If you
du.ty of the chor.us, Of the priv.ate lit.tle chor.us That's the

trav.el with a chor.us, With a priv.ate lit.tle chor.us If you
du.ty of the chor.us, Of the priv.ate lit.tle chor.us That's the

PUCK

1. *f*

trav - el with a chor - us at your back. — 2. In a
 du - ty of the chor - us at your

CHO

trav - el with a chor - us at your back. —
 du - ty of the chor - us at your

CHO

f *last time*
 back! A chor - us at your back. — (March round)
 back! A chor - us at your back. —

No 4.

DUET.-(Joy and Brook.)

Allegro con moto.

Brook.

Piano.

The first system of the musical score features a vocal line for the Brook and a piano accompaniment. The Brook's part is written in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Allegro con moto'. The piano part begins with a dynamic marking of *p* (piano).

BROOK. (with great spirit.)

Ah! Ah! Ah! Ah!

Red.

*

Red.

II.

Ah! Ah!

*

Red.

* *Red.*

* *Red.*

*

III.

Seven o'clock in the morn - ing Up - on a day in June, Ah!

p a tempo

f

Red.

BR. A thou sand throats Do pipe glad notes And I will join — their

BR. tune, ————— I ——— will — join — their

BR. tune. And gnet my love, My sweet, my love, And sing — my love a

BR. lay. a lay. ————— At seven o'clock in the

BR. *dim:* morn ing Up on a sum mers day

JOY, (entering.)

Ah! ————— Ah! ————— Ah!

JOY.

Seven o'clock in the morn - - ing, And

JOY.

I am out be - times, Ah! _____ For who'll be said to

JOY.

lie a - bed And lis - ten to the chimes? Ah! _____ We'll

JOY.

meet my love, we'll greet my love, And join the round - e - ly, _____ All

JOY.

na - ture sings in the morn - ing Up - on a sum - mer's day, _____ All

Animato.
BROOK.

JOY. *f* na - ture sings in the morn - ing Up - on a sum - mer's day. All na - ture

f *rit.* *a tempo*

JOY
BR. All na - ture

sings in the morn - ing, All na -

Ped.

JOY. *con anima.* *rall.* sings in the morn - ing. Seven o'clock in the

BR. *rall.* ture sings in the morn - ing. Seven o'clock in the

con anima. *rall.* *arpeggio sempre*

JOY. *f* morn - ing Up - on a day in June, Ah!

BR. *f* morn - ing Up - on a day in June, Ah!

f

S. — A thou . sand throats do pipe glad notes, And I — will join —
 A thou . sand throats do pipe glad notes, And

— their tune, And greet my love, my sweet, my
 I will join — their tune, I —

love, — my love, — And sing my love a lay. Ah!
 — will — join — their tune, — And greet my love, My

JOY. And greet my love, My sweet, my
BR. sweet, my love, And sing - my love a lay, a lay,

JOY. love, At seven o'clock in the morn - ing Up - on a sum - mer's
BR. At seven o'clock in the morn - ing Up - on a sum - mer's

JOY. day. At seven o'clock in the morn - - - ing,
BR. day. I'll greet my love at seven

JOY.

BR.

o'clock in the morn - ing, We'll meet my love, and greet my love.

Animato

JOY.

BR.

At seven o'clock in the morn - ing, Up - on a

At seven o'clock in the morn - ing, Up - on a

Red.

JOY.

BR.

day in June.

day in June.

Red. *

Nº 5. SEXTET.—(Kenna Lady Jelico, Joy, Brook, Puck and Azuriel)

Allegro.

Piano. *mf*

With spirit.
KENNA.
Who that knows how I love you, love, True love can de . . ny?

LADY JELICO.
Who that knows how I love you, love, True love can de . . ny?

JOY.
Who that knows how I love you, love, True love can de . . ny?

BROOK.
Who that knows how I love you, love, True love can de . . ny?

PUCK.
Who that knows how I love you, love, True love can de . . ny?

AZURIEL.
Who that knows how I love you, love, True love can de . . ny?

p

accompaniment ad lib.

K. Who will say the course of true love Ne - ver goes a - wry, Ne - - ver goes a -

Lady J. Who will say the course of true love Ev - er goes a - wry, Ev - - er goes a -

JOY. Who will say the course of true love Ev - er goes a - wry, Ev - - er goes a -

BR. Who will say the course of true love Ev - er goes a - wry, Ev - - er - goes a -

P'CK. Who will say the course of true love Ev - er goes a - wry, Ev - - er goes a -

A. Who will say the course of true love Ne - ver, Ne - ver goes a -

K. - wry? — Write him down a fool, Fal la la la la, Send him back to

Lady J. - wry? — Write him down a fool, Fal la la la la, Send him back to

JOY. - wry? — Write him down a fool, Fal la la la la, Send him back to

BR. - wry? — Write him down a fool, Fal la la la la, Send him back to

P'CK. - wry? — Write him down a fool, Fal la la la la, Send him back to

A. - wry, a - wry? — Write him down a fool, Fal la la la, Send him back to

K. school, Fal, la la la la la la la la la la la la la la la, Send him back to school.

Lady J. school, Fal, la la la la la la la la la la la la, Send him back to school. To learn,

JOY. school, Fal, la la la la la la la la la la la. Send him back to school. To learn,

BR. school, Fal, la la la la la la la la la la la la la la, Send him back to school. To

PUCK. school, Fal, la la la la la la la la la la la la, Send him back to school.

A. school, Fal, la la la la la la la la la la la la, Send him back to school. To

K. To learn, To learn "Ex - cep - tions

Lady J. To learn "Ex - cep - tions prove the

JOY. "Ex - cep - tions prove the rule," "Ex -

BR. learn "Ex - cep - tions prove the rule," And so do you and I. To learn "Ex -

PUCK. To learn "Ex - cep - tions

A. learn "Ex - cep - tions prove the rule," And so do you and I. learn "Ex - cep - tions

K. prove the rule," And so do you and I. Write him down a

Lady J. rule, the rule," And so do you and I. Write him down a

JOY. ceptions prove the rule," And so do you and I. Write him down a

BR. ceptions prove the rule," And so do you and I. O, write him, Write him down a

PUCK. prove the rule," And so do you and I. Write him down a

A. prove the rule," And so do you and I. Write him down a

K. fool. Send him back to school, Send him

Lady J. fool, Fal la la la la Send him back to school, Fal la la la la. Send him back to school, Send him

JOY. fool, Fal la la la la la. Send him Send him

BR. fool, Fal la la la la Send him back to school, Fal la la la la. Send him Send him

PUCK. fool. Send him back to school, Send him

A. fool. Let him go to school, Send him

K. back to school. And so do you and

Lady J. back to school. To learn "Ex - cep - tions prove the rule;" And so do you and

JOY. back to school. To learn, To learn

BR. back to school. And so do you and

PUCK. back to school. To learn "Ex - cep - tions prove the rule"

A. back to school.

K. I, So do you and I, And so do you and I,

Lady J. I, So do you and I, To learn, to learn

JOY. Ex - cep - tions prove the rule, To learn, to learn

BR. I, So do you and I, And so And so do you and I,

PUCK.

A. And so do you and I, And so do you and I,

ff

K. Who will say the course of true love, O, Who will say the

Lady J. Ah! O, Who will say the

JOY. Who will say the course of true love, O, Who will say the

BR. Who will say the course of true love, O, Who will say the

PUCK. Ah! O, Who will say the

A. Ne - ver goes a - wry, O, Who will say the

K. course of true love Ne - ver goes a - wry, - Ne - ver goes a - wry? Who that

Lady J. course of true love Ev - er goes a - wry, - Ev - er goes a - wry?

JOY. course of true love Ev - er goes a - wry, Ev - er goes a - wry? Who that

BR. course of true love Ev - er goes a - wry, - Ev - er goes a - wry?

PUCK. course of true love Ev - er, Ev - er goes a - wry, Who that knows how

A. course of true love Ne - ver. Ne - ver goes a - wry? Who that

p

K. knows how I love you, love, True love, true love can de -

Lady J. True love, true love can de -

JOY. knows how I love you, love, True love, true love can de -

BR. Who that knows how I love you, love, True love, true love can de -

PUCK. I love you, love, True love, true love can de -

A. knows how I love you, love, True love, true love can de -

rall. *pp*

K. - ny?

Lady J. - ny?

JOY. - ny?

BR. - ny?

PUCK. - ny?

A. - ny?

pp a tempo

No 6.

QUARTET.— (Jelf and Three Sailors.)

Allegro marcato.

Piano.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'Allegro marcato'. The music features a rhythmic pattern of eighth notes and chords, with dynamic markings including *ff* and *mf*. There are six asterisks (*) placed below the piano part, each preceded by the word 'Led.'.

ALL.

JELF.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in treble clef with lyrics: "We're four jol - ly Sai - lor - men come up from the sea, (There's". The piano accompaniment is in bass clef with lyrics: "We're four jol - ly Sai - lor - men come up from the sea,". The piano part includes a dynamic marking of *mf*.

JELF

ALL

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in treble clef with lyrics: "Bill Blake, Will Wea - ther - ley. Jem John - son, and me;) En - joy - in' our". The piano accompaniment is in bass clef with lyrics: "En - joy - in' our". The piano part includes a dynamic marking of *mf*.

ALL lib. er - ty. In fair - ly good healf

JELF (Meanin'

JELF Bill Blake, Will Wea.ther.ley, Jem John.son, and self.)

JELF We ain't like them

led. *

JELF Jol - ly Tars you sees in a play, A res - cu - in' he - ro - ines and

JELF

shout in' "Be - lay!" Which them there's bur - les - ques - ses of what sail - ors

JELF

be _____ (Like Bill Blake, Will Wea - ther - ley, Jem

JELF

John - son, and me.)

BLAKE

Our ship ain't no sau - cy bird as "flies o'er the foam," But a

BLA.

top hea - vy bat - tle - ship what's roll'd her way home; What's roll'd her way

JELF. (With BLAKE)

BLA. home a gain From the South Chi. ney Sea.

(With

JELF. Bill Blake, Will Wea- ther- ley, Jem John- son, and me.)

BLA. Bill Blake, Will Wea- ther- ley, Jem John- son, and he.)

ALL. And may - be we're Han - dy men and may - be we

And may - be we're Han - dy men and may - be we

p a tempo

ALL. ain't: But this here's our char. ac - ters with out an - y paint: Just

ain't: But this here's our char. ac - ters with out an - y paint: Just

ALL. four plain Blue - jack ets as is ra - ted A. B.

four plain Blue - jack ets as is ra - ted A. B.

JELF. (Mean in' Bill Blake, Will Wea - ther - ley, Jem John - son, and me.) We're We're

We're

Animato. ALL. four jol - ly sai - lor - men come up from the sea, There's

four jol - ly sai - lor - men come up from the sea,

WEATHERLEY. JOHNSON. JELF. ALL. Bill Blake, Will Wea - ther - ley, Jem John - son, and me. We're We're

We're

ALL. four jol - ly sai - lor-men, four jol - ly sai - lor-men, four jol - ly sai - lor-men, we
 four jol - ly sai - lor-men, four jol - ly sai - lor-men, four jol - ly sai - lor-men, we

ALL. *f* are. We're four jol - ly sai - lor-men, come up from the
 are. We're four jol - ly sai - lor-men, come up from the

Allargando.

rall:

ALL. sea. sea.

Allegro.

HORNPIPE.

Presto.

f *p*

The first system of the musical score for 'Hornpipe' consists of four measures. The tempo is marked 'Presto.' The key signature has two sharps (F# and C#), and the time signature is 2/4. The right-hand part (treble clef) begins with a quarter rest, followed by eighth-note patterns with accents. The left-hand part (bass clef) plays a steady eighth-note accompaniment. Dynamics of *f* and *p* are indicated.

The second system contains measures 5 through 8. The right-hand part continues with eighth-note patterns and accents. The left-hand part maintains the eighth-note accompaniment.

The third system contains measures 9 through 12. The right-hand part features eighth-note patterns with accents. The left-hand part has a long note in the final two measures, marked 'ten.' (ritardando).

The fourth system contains measures 13 through 16. The right-hand part continues with eighth-note patterns and accents. The left-hand part has a long note in the final two measures, marked 'ten.' (ritardando).

The fifth system contains measures 17 through 20. The right-hand part continues with eighth-note patterns and accents. The left-hand part has a long note in the final two measures, marked 'ten.' (ritardando).

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords and eighth-note accompaniment. Dynamic markings include accents (>) and a *mf* marking.

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active bass line. A *rall* (rallentando) marking is present in the second measure. Dynamic markings include accents (>) and a *mf* marking.

Allegro

Third system of musical notation. The right hand has a more rhythmic eighth-note pattern. The left hand features chords and a bass line. Dynamic markings include accents (>) and a *mf* marking.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords. A *sf* (sforzando) marking is present in the third measure. Dynamic markings include accents (>) and a *mf* marking.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords. A *p* (piano) marking is present in the second measure. Dynamic markings include accents (>) and a *mf* marking.

ALL.

Heave - ho, Heave - ho, Heave

Heave - ho, Heave - ho, Heave

ff

ALL.

accel. poco a poco

ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho.

ho, Heave - ho, Heave - ho, Heave - ho, Heave - ho.

accel. poco a poco

ALL.

ff marcato

ff

sf

sf

No 7.

SONG.—(Nell.)

Nell. *Andantino.*

Piano *mf sostenuto*

NELL.

Oh! what is wo - man's du - ty? It
 Shall wo - man waste her light on An

NELL.

is to use her beau - ty. To fill the place Of
 ad - mir - a - ble Crich - ton? Oh! bet - ter far To

NELL.

soft - ning grace In wise cre - a - tion's plan. As
 be the star Some wand - ring soul may scan. If

NELL.

sun - shine melts the snow, — And makes the flow - ers
 she her love be - stow, — Up - on the base and

NELL.

- grow — Doth wo - man kind her grace be - stow, Doth
 low? — As bak - ing pow - der is to dough, As

NELL.

wo - man kind her grace be - stow, Doth wo - man kind her grace be - stow On
 bak - ing pow - der is to dough, As bak - ing pow - der is to dough may

NELL.

sto - ny heart - ed man.
 wo - man be to man.

No 8. CHORUS. with DANCE (Butterfly) and SONG (Peaseblossom.)

Piano. *Allegro spiritoso.*

f

Red.

Detailed description: This block contains the first system of the piano introduction. It features a grand staff with a treble and bass clef. The tempo is marked 'Allegro spiritoso.' and the dynamic is 'Piano.' with a forte 'f' marking. The music is in 6/8 time and consists of four measures. The bass line has a 'Red.' marking below it.

tr

Detailed description: This block contains the second system of the piano accompaniment. It features a grand staff with a treble and bass clef. The music continues from the previous system. A 'tr' marking is present above the treble staff in the fourth measure. A '*' marking is located below the bass staff in the second measure.

tr

Red.

Detailed description: This block contains the third system of the piano accompaniment. It features a grand staff with a treble and bass clef. A 'tr' marking is present above the treble staff in the second measure. A 'Red.' marking is located below the bass staff in the fourth measure.

CHO.

f GIRLS.

Ahl

f MEN.

We're Butchers and Bakers and

Detailed description: This block contains the vocal entry for the chorus. It features a grand staff with a treble and bass clef. The vocal parts are marked 'f GIRLS.' and 'f MEN.'. The lyrics 'We're Butchers and Bakers and' are written below the vocal staves. The word 'Ahl' is written above the treble staff in the second measure.

Red.

Detailed description: This block contains the fourth system of the piano accompaniment. It features a grand staff with a treble and bass clef. A '*' marking is located below the bass staff in the second measure. A 'Red.' marking is located below the bass staff in the fourth measure.

CHO. No doubt you are a - ble our
 Can - die - stick Ma - kers, and mem - bers of ev' - ry trade, Ah!

* *Ad.* * *Red.*

CHO. call - ing to la - bel As that of a nur - sery maid. — And no - bo - dy guesses, (Be -
 And no - bo - dy guesses, (Be -

* *Ad.* *

CHO. - cause of our dress - es Which we have ob - tained up - on hire,) — Oh!
 - cause of our dress - es Which we have ob - tained up - on hire,) — Oh!

CHO. no one a . ware is We're all of us fair . ies, Pa - ra . ding in mor . tal at .

CHO. - tire - Oh! no one a . ware is We're all of us

CHO. Fair . ies, Pa - ra . ding in mor . tal at - tire, Pa -

CHO. ra - ding in mor - tal at tire. Ah!

DANCE.

CHO. Ah!

CHO. Ah!

CHO. Ah!

CHO.

MEN.
But though we doff ar - tis - tic and po -

CHO.

GIRLS.
We don't take off our na - tures with our pet - ti - coats,
et - ic coats And

CHO.

In
if per - chance you o - ver - rate our den - si - ties, In

CHO.

song and dance We'll show you what non - sense it is.
song and dance We'll show you what non - sense it is.

CHO.

No doubt you are a.ble our call-ing to la.bel As

We're But - chers and Ba - kers and

Animato.

CHO.

that of a nur - se - ry maid. They're But - chers and

Can - dle - stick - - - ma - kers, We're But - chers and Ba - kers and

CHO

Ba - kers and Can - dle - stick - - - ma - kers, And

Can - dle - stick - ma - kers, and mem - bers of ev - e - ry trade, And

CHO.

mem. bers of ev - 'ry trade.

mem. bers of ev - 'ry trade.

CHO.

Ah!

Ah!

CHO.

Ad.

* Ad.

CHO.

No doubt you are a . ble our call . ing to la . bel As that of a nurs . 'ry

Ah!

Were But . chers Ba . kers Can . dle . stick

* Ped. Ped.

CHO.

maid. They're But . chers and Ba . kers and Can . dle . stick ma . kers, and mem . bers of v . 'ry

Ah

ma . kers, mem . bers of ev . 'ry, ev . 'ry

Ped. *

CHO.

trade. And no . bo . dy gues . ses, (Be . cause of our dres . ses which

trade. And no . bo . dy gues . ses, (Be . cause of our dres . ses which

pp

CHO. we have ob - tained up - on hire) Oh! no one a - ware is we're

we have ob - tained up - on hire) Oh! no one a - ware is we're

CHO. all of us Fair - ies, Pa - rad - ing in mor - tal at - tire, Oh!

all of us Fair - ies, Pa - rad - ing in mor - tal at - tire, Oh!

CHO. no one a - ware is we're all of us Fair - ies, Pa -

no one a - ware is we're all of us Fair - ies, Pa -

CHO. trade. And no one a - ware is We're all of us Fair - ies, Pa -

CHO. - rad - ing in mor - tal at

Ad. Ad. * Ad.

CHO. tire.

Ad. * Ad. * Ad. rall:

TARANTELLE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *pp* is present in the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with eighth notes and chords.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with accents (>) over some notes. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking of *pp* is present in the lower staff.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking of *pp* is present in the lower staff.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic. The melody in the treble clef consists of eighth notes with accents. The bass clef accompaniment features chords and eighth notes. A fortissimo (*sf*) dynamic marking appears in the second measure.

Second system of musical notation. Continuation of the piece. The melody and accompaniment continue with similar rhythmic patterns. A fortissimo (*sf*) dynamic marking is present in the second measure.

Third system of musical notation. The melody continues. A fortissimo (*sf*) dynamic marking is in the first measure, and a fortissimo (*ff*) dynamic marking appears in the fifth measure. The bass clef accompaniment includes some chordal textures.

Fourth system of musical notation. The melody continues. A fortissimo (*sf*) dynamic marking is in the second measure, followed by a piano (*pp*) dynamic marking in the third measure. The bass clef accompaniment features a melodic line in the right hand.

Fifth system of musical notation. The melody continues. A fortissimo (*sf*) dynamic marking is in the first measure, and another fortissimo (*sf*) dynamic marking is in the fifth measure. The bass clef accompaniment continues with chords and eighth notes.

Sixth system of musical notation. The melody continues. A fortissimo (*f*) dynamic marking is in the second measure. The bass clef accompaniment includes some chordal textures.

Seventh system of musical notation. The treble clef staff is mostly empty, with a few notes at the end. The bass clef staff has a few notes. The text "Ah!" is written in the treble clef staff, and "Ah!" is written in the bass clef staff.

Eighth system of musical notation. The melody continues. A fortissimo (*sf*) dynamic marking is in the second measure. The bass clef accompaniment features a melodic line in the right hand.

CHO.

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The lower staff is a piano accompaniment in G major, featuring a bass line with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally quarter notes A2 and G2. The piano part has a steady eighth-note accompaniment in the right hand.

CHO.

The second system of music features two vocal lines and a piano accompaniment. The upper vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The lower vocal line has a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally quarter notes A3 and G3. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally quarter notes A2 and G2.

Ah!

Ah!

CHO.

The third system of music features two vocal lines and a piano accompaniment. The upper vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The lower vocal line has a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally quarter notes A3 and G3. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally quarter notes A2 and G2.

CHO.

Ah! Ah!

Ah! Ah!

CHO.

accel

Ah!

Ah!

CHO.

al

CHO.

CHO.

CHO.

KENNA. *triumph*

Ah!

Andante.

SONG-(Kenna.)

Allegretto grazioso.

Twin but-ter - flies, _____ that - fit - ful - ly fall and

K. rise _____ Are a fai - ry's feet, _____ a fai - ry's

K. feet, Twin _____ but - ter - flies, Twin but - ter - flies, _____ That

K. fil - ful - ly fall _____ and . rise. ah! _____ *rall:*

Red. *

K. *a tempo*
 Then light-ly spread a car-pet of wov-en

K. song, The gos-sam-er thread Her feet may float a

K. *f accel:*
 long, May float, May

K. float a long. Then

K. light-ly spread a car-pet of wov-en

Allegro leggiero.

K. *song.* *Ah!*

K. *Tra la la la la* *Cadenza* *pp*

K. *la la la la la la la la la la la la la la*

K. *la la la la la la la la la la la la la la la* *f*

K. *la la la la la la la la la la la la la la* *f*

K. *la la la, la.*

animato *cres.*

K.

ff

K.

Andante. *rall:*

Allegretto Tempo I.

K. *Mu - sic as gay — As the laugh of a maid at*

pp

K. *play,* _____ *But soft and sweet,* _____ *but soft* _____ *and*

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has a melodic line with lyrics: "play, But soft and sweet, but soft and". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

K. *sweet, gay,* _____ *as the laugh of a maid* _____ *at*

The second system continues the vocal line with lyrics: "sweet, gay, as the laugh of a maid at". The piano accompaniment continues with similar rhythmic patterns, including some chords with accidentals (sharps) in the right hand.

Allegro leggiero.

K. *play.* _____

The third system begins with the tempo marking "Allegro leggiero." and a vocal line with the lyric "play.". The piano accompaniment is more active, featuring a series of eighth-note chords in the right hand and a steady bass line in the left hand.

K. *tr.* _____ *rall:* _____ *Tra*

rall: _____ *Cadenza*

The fourth system features a vocal line with lyrics "Ah!" and "Tra". It includes performance markings such as "tr." (trill) and "rall:" (rallentando). The piano accompaniment has a "Cadenza" section. The system concludes with a fermata over the final note of the vocal line.

K. *f* " *la la*

K. *f* *la la la la la la la la la la la la la la la la la*

K. *tr* *la la la la la la la, Ah! Then*

Molto allegro.
K. *f p* *light ly spread a car*

K. *p* *-pet of wov - en*

K. *p* *accel molto e cres:*
 song. — A car —

K. *ff*
 pet, — a car — pet — of

K. *tr*
 wov — en song. — Ah!

K. *tr*
 wov — en

Presto.
 K. song. —

No. 9.

SONG.— (Brook.) and CHORUS.

Allegro con spirito.

Brook.

Now

BR.

here's ——— to the 'prenti-ces Who lived in old London, When Hampstead and Highgate lay
whence ——— did the cud-gels come? It sprang from an a-corn, It grew on an oak tree of
what ——— of the Lon-don-er Who now lives in London, Who car-ries a ri- fle and

f *p*

BR.

out side the town. ——— When the wrong and the right of it, Could
good green and brown. ——— Eng-lish the stock of it, And
camps on the down? ——— Eng-lish the seed of him, And

CHO.

p
lay out side the town
of good green and brown
and camps on the down.

p
lay out side the town
of good green and brown
and camps on the down.

p *f*

BR. make a fair fight of it. And no one made light of it When
 hear - ty the knock of it. And who would not mock of it When
 Lon - don the breed of him. When his coun - try has need of him He'll

BR. cud - gel met crown, Ah!
 cud - gel came down, Ah!
 fight for the crown, Ah!

animato

BR. 'Twas up with your cud - gels ye Lon - don ap - pren - tic - est!
 'Twas up with your cud - gels ye Lon - don ap - pren - tic - est!
 And it's up with your ri - fles you Vol - un - teer Ri - fle - ment

BR. Up with your cud - gels And lay them not down, Till good work be well done, And
 Up with your cud - gels And lay them not down, Till good work be well done, And
 Up with your ri - fles And lay them not down, Till good work be well done, And

BR. ill work be un . done — By the lads of old Lon . don who work in the town
 ill work be un . done — By the lads of old Lon . don who work in the town
 ill work be un . done — By the lads of old Lon . don who trade in the town

BR. — 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 — 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 — 'Twas up with your ri - fles, you Vol - un . tear Ri - fle - men!

CHO. 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 'Twas up with your ri - fles, you Vol - un . tear Ri - fle - men!

'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 'Twas up with your cud . gels, ye Lon - don ap . pren . tic - es!
 'Twas up with your ri - fles, you Vol - un . tear Ri - fle - men!

crs.

BR. Up with your cud . gels, And lay them not down
 Up with your cud . gels, And lay them not down
 Up with your ri . fles, And lay them not down

CHO. Up with your cud . gels, And lay them not down Till good work be well done, And
 Up with your cud . gels, And lay them not down Till good work be well done, And
 Up with your ri . fles, And lay them not down Till good work be well done, And

Up with your cud . gels, And lay them not down Till good work be
 Up with your cud . gels, And lay them not down Till good work be
 Up with your ri . fles, And lay them not down Till good work be

3. *Andante.* *Allegro.*

BR. lads of old Lon - don who trade in the town.

CHO. lads of old Lon - don who trade in the town.

lads of old Lon - don who trade in the town.

Quick step

marcato

No. 10.

SONG.- (Jelf.)

Jelf. *Allegro giocoso.* JELF.

Piano.

JELF.

Sail - or man's the sort of man As knows it is — the — wi - sest plan To
 when you see him on — his ship, A smile a cur - lin' — of — his lip, He
 when I'm stran - ded for — a hulk, Done all my work, or — else the bulk, I

JELF.

take his — com - fort how he — can, And strike a hap - py mean. When
 aint a - think - ing of the — trip, But of some patch of green. A
 don't in - tend to sit and sulk And say what might have been. But

JELF.

he's a set - tin' down to - dine He does - n't want Cham -
patch of green up - on - dry - earth, E - nough of it to
when my doo - ty's fin - ished, Why, I'll just sa - lute and

JELF.

- pag - ny - wine, Nor yet a pail of Ad - am's ale, But
make a - berth, To live his life, Him and his wife, With -
say - "aye! aye!" And then I'll go A - - loft be - low. or

JELF.

some thing just be - tween. And it's
- out the sea be - tween. For it's
some where else be - tween. For it's

pp *animato*

JELF.

growl a bit, And grouse a bit, A ship aint like a
grin a bit, And bear a bit, And lark a bit, and
work a bit, And sleep a bit, And sow a bit, and

f *p*

JELF.

house a bit. And a ham - mock ain't no four - post bed, Nor
 swear a bit. And a sail - or ain't no Sun - day school A -
 reap a bit, And take the world for what it is. And

JELF.

don't be - have as such. And it swings e - nough When it's
 float, nor yet a shore. And he sins e - nough, And he's
 not - for what it ain't. And it's smooth e - nough If you're

JELF.

rough e - nough, And it's read - y e - nough to be cold e - nough, — But it's
 rough e - nough, But he's read - y e - nough to fight e - nough, — So he's
 tough e - nough, And it's read - y e - nough to be found e - nough, — And there's

JELF.

big e - nough for to hold e - nough If you don't ex - pect,
 wrong e - nough, and he's right e - nough If you don't ex - pect,
 sea e - nough, and there's ground e - nough, And —

1st & 2nd.

JELF.

If you don't ex - pect too much. ———
If you don't ex - pect no more. ———

p *f*

JELF.

And I've got no com -
And I've got no com -

3rd

JELF.

- plaint, ———

And I've got no com -

rall:

f colla voce

JELF.

- plaint. ———

Allegro molto.

No. 11.

TRIO. (Joy, Brook and Puck.)

Allegretto.

Brook.

Piano.

Musical notation for the introduction of Brook and Piano. The Brook part is a single melodic line in treble clef. The Piano part consists of two staves (treble and bass clefs) with a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegretto'. The piano part ends with a 'dim.' (diminuendo) marking.

BROOK.

If Love in a cot-tage be all that they tell, Why
din-ner our course will be: Stick to a stock Of

Musical notation for Brook's first vocal line. It includes a vocal staff with lyrics and a piano accompaniment with two staves. The piano part begins with a 'p' (piano) dynamic marking. The key signature remains three sharps and the time signature is 6/8.

PUCK.

lov-ers need not — com-plain! — With a cou-ple of maids to
kis-ses and bread — and cheese! — But for break-fast and din-ner you

Musical notation for Puck's first vocal line. It includes a vocal staff with lyrics and a piano accompaniment with two staves. The key signature is three sharps and the time signature is 6/8.

JOY.

an-swer the bell And a cook that is good, tho' plain! — So I'll
must wear a frock, Tho' as sim-ple and cheap as you please! — If I

Musical notation for Puck's second vocal line. It includes a vocal staff with lyrics and a piano accompaniment with two staves. The key signature is three sharps and the time signature is 6/8.

JOY.

turn up my nose at your Wil - liam Jelf, And mar - ry my own Brook
 turn up my nose at your Wil - liam Jelf, And mar - ry my own Brook

PUCK.

JOY.

Green! ——— But you'll have to cook your din - ner your -
 Green! ——— But you'll have to make your dres - ses your -

animato

PUCK.

. self, Do you know what that will mean?
 . self, Do you know what that will mean?

PUCK.

It will mean that you find you some - how fail With the
 It will mean that you sud.den.ly hear the gong, And the

f *p* *pp*

PUCK.

soup, which you meant to be thick ox-tail. For it comes out thin, and ex-
dress you have made has all gone wrong! For the skirt's too short, and the

pp.

PUCK.

-treme-ly pale; And you give the po-ta-toes a hope-less prod,
sleeves too long! And the bod-dice too big, And o-ver-laps,

sf.

PUCK.

— But they wont get soft; And the fish, a cod, May
— Or else it is far too small, per-haps; And

PUCK.

taste ve-ry nice, but it looks so odd, Since (be-ing a slip-pery
tug it to ge-ther, and some-thing snaps! And there is-nt a hook that will

PUCK.

sort of fish) It fell on the fender from off the dish, _____ Not
meet an eye, And if ever they did, they'd be sure to fly, _____ If you

PUCK.

quite what a first-rate cook would wish! And it's boiled too little, or
happened to sneeze, or laugh, or sigh; And you can't put your hand on a

PUCK.

else too long, You're not sure which but there's some thing wrong; _____ And the
single pin, And as soon as you do, the point goes in, _____ And you

PUCK.

joint has acquired the usual sin Of a burnt outside and a
have to wait till the bleeding stops, And just as it does so

PUCK.

raw with in, And as for the pud - ding, You're free from doubt How
 some - thing pops, And you look in the glass, and are shocked to see The

PUCK.

"that will turn out," for it won't "turn out," Your fin - gers fum - ble the
 neck you de - signed as a harm - less "V," For though you de - signed a

PUCK.

steam - ing string, And when you un - do it, the cloth will cling, And
 "V," the dread - ful thing looks more like an X Y Z, or

PUCK.

makes it look like a shape - less mass That's been out in the rain all
 a - ny - thing else in the al - pha - bet; So you fill in the "V" with a

PUCK.

night on the grass! And you say "What" a meal this meal might be If it
 chem - i - sette Which you has - ti - ly try to im - pro - vise From a

JOY.
 And
 And
 BROOK.
 And
 And

PUCK.

hadn't been cooked by a cook like me!"
 cou - ple of hand - ker - chiefs, (la - dy's size.)

JOY.

BR.

PUCK.

that is the kind of din - ner you mean. - Will be swal - lowed by Mis - ter and
 that is the dow - dy dress you mean. - I shall

that is the kind of din - ner you mean. - Will be swal - lowed by Mis - ter and
 that is the dow - dy dress you mean. - You will

that is the kind of din - ner I mean. - Will be swal - lowed by you and your
 that is the dow - dy dress I mean. - You will

JOY.
Mis . ses Green.

BR.
Mis . ses Green.

PUCK.
Mis . ter Green.

JOY.
wear if I care to be

BR.
Then for wear if you care to be

PUCK.
wear if you care to be

JOY.
Mis . ses Green.

BR.
Mis . ses Green.

PUCK.
Mis . ses Green.

No 12.

FINALE.- ACT I.

(Kenna, Joy, Brook, Jelf, Reddish, Puck & Chorus.)

Allegro con spirito.

Joy.

Piano.

Till the

JOY.

days Of my ma - jor - i - ty I'll o - bey Pa - pa's au - thor - i - ty! Oh,

pp

JOY.

how can I face my fa - ther's wrath In the days of my mi - nor - i - ty! To o -

KENNA.

K.

.bey Those in au - thor - i - ty, Is the way of the ma - jor - i - ty; And

pp

K. *JELF.*
 how can you brave pa - ren - tal wrath in the days of your mi - nor - i - ty To o -

JELF.
 - bey Pa - pa's au - thor - i - ty Is the way of the ma - jor - i - ty, But

K. *f*
 Oh,

JOY. *f*
 Oh,

BR. *f*
 Oh,

JELF.
 she will in - cur her fa - ther's wrath If she join the mad ma - jor - i - ty, Oh,

CHO. *f*
 To o -
 To o -

K. how can you brave pa - ren - tal wrath In the

JOY. how can I face my fa - ther's wrath In the

BR. too ma - ny cooks do spoil the broth so a

JELF. she will in - cur her fa - ther's wrath If she

CHO. .bey those in - au - thor.i - ty is the way of the ma - jor.i - ty, And
 .bey those in - au - thor.i - ty is the way of the ma - jor.i - ty, And

K. days of meek mi - nor - i - ty!

JOY. days of my mi - nor - i - ty!

BR. fig for your au - thor - i - ty!

JELF. join the mad ma - jor - i - ty!

CHO. how can you brave pa - ren - tal wrath Oh, how can you brave pa - ren - tal wrath
 how can you brave pa - ren - tal wrath Oh, how can you brave pa - ren - tal wrath

PEASEBLOSSOM & TITANIA.

Soprano part with lyrics: In the days _____ of meek min.or.i.ty! Ah! _____

Alto part with lyrics: Ah! _____

Tenor part with lyrics: In the days of my min . . .

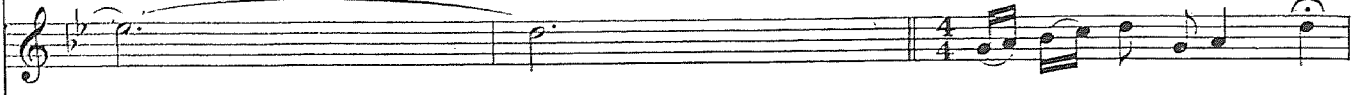
Bass part with lyrics: Oh! a pin for his au.thor.i.ty

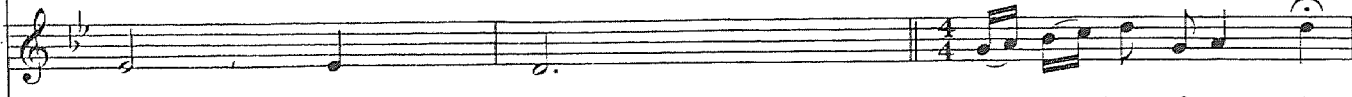
Left part with lyrics: If she join _____ the mad _____ ma . . .
In the days _____ of meek min.or.i.ty. Ah! _____ In the


Harmony part with lyrics: In the days of meek mi . . .
In the days, _____ In the days of meek min.or.i.ty
In the days, the days of


Piano accompaniment with two staves (treble and bass clef)

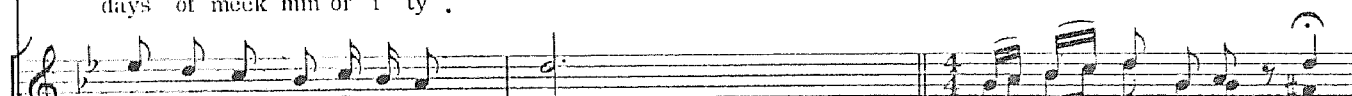
P. B. & TIT.  In_ the days of meek min .

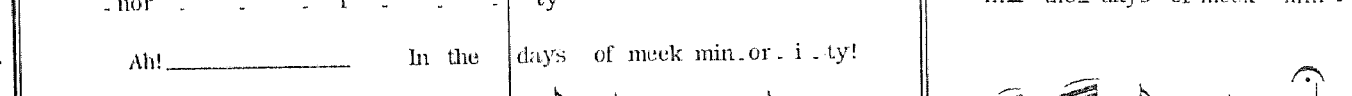
K.  In_ the days of meek min .

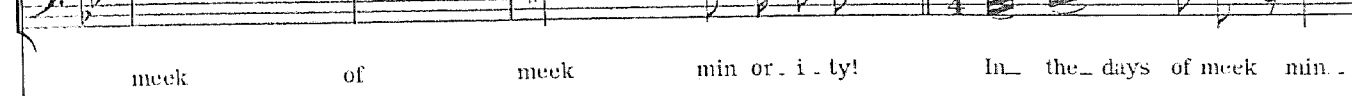
JØY.  nor . . . i . . . ty . . . In_ the days of my min .

BR.  Tho' I'm in a small min . or . i . ty! So a fig for your au .

JELF.  . or . . . i . . . ty . . . If_ she join the mad ma .

 days of meek min or i ty . In_ the_ days of meek min .

CHO.  Ah! . . . In the days of meek min . or . i . ty!

 meek of meek min or . i . ty! In_ the_ days of meek min .



P.B.
&
TIT.

K.

JOY.

BR.

JFLF.

CHO.

acccl.

JELF. *Moderato.* Cost what it may I'll help her to o - bey! I'll swear I

JELF. love her. tho' it be a bang - er! It must be right, be - cause it is po -

JELF. lite To save a la - dy from her fa - ther's an - ger!

CHORUS.
It must be
It must be

JELF. it must be right Be - cause it is po - lite it is po - lite.

CHORUS.
right Be - cause it is po - lite To save a la - dy from her fa - ther's an - ger!

Li-stes-so tempo

KENNA.

K. *p*

ac-cept your for-tune, come what will Al-tho' it prove a bit-ter

And. * *And.* *And.* *

K.

pill. Think of your fa-ther, think — not of your-self, And

And. * *And.* * *And.* * *And.* *

K. mar-ry, mar-ry Wil-liam Jelf!

SOPRANO

And mar-ry Wil-liam Jelf!

ALTO

And mar-ry Wil-liam Jelf! Wil-liam Jelf! *p* Ac-

TENOR & BASS. *f*

And mar-ry Wil-liam Jelf! Ac-

K. Ac - cept your for - tune, come what will, Al - tho' it prove a bit - ter

JOY. Ac - cept my for - tune, if you will, The ta - kings of my fa - thers

BR. Ac - cept her for - tune, if you will, The ta - kings of her fa - thers

JELF. Ac - cept my for - tune, that I will! For ev - 'ry Jack must have a

P.B. TIT. & SOP. Ac - cept his for - tune, that he will! For ev - 'ry Jack must have a

ALTO *mf* Ac - cept her for - tune that he

TEN. BASS *p* Ac - cept her for - tune that he

Ped. * *Ped.* * *Ped.* *

K. pill! Think of your fa - ther think not of your

JOY. till! For all the ta - kings, then take your self a

BR. till! Take all the ta - kings, then take your self a

JELF. Jill And I'll not leave a la - dy on the

P.B. TIT. & SOP. Jill! And he'll not leave a la - dy on the

ALTO will, For ev - 'ry Jack must have a Jill, And he'll not leave a a

TEN. BASS will, For ev - 'ry Jack must have a Jill, And he'll not leave a

Ped. * *Ped.* * *Ped.* *

K. self, And mar - ry Wil - liam Jelf! Ac - cept your for - tune

JOY. way. Ac - -

BR. way. Ac - cept her for - tune

JELF. shelf, That is - nt Wil - liam Jelf! Ac -

P. B. TIT. & SOP. shelf, That is - nt Wil - liam Jelf! Ac - cept his for - tune

ALTO. la - dy on the shelf, That is - nt Wil - liam Jelf! Ac -

TEN. BASS la - dy on the shelf, That is - nt Wil - liam Jelf! Ac -

Ad. * Ad. *

K. come what will, Al - tho' it prove a bit - -

JOY. - cept my for - tune if you will - - the ta - - kings

BR. if you will, the ta - kings of her fa - -

JELF. - cept my for - tune that I will For - - for ev - 'ry Jack must

P. B. TIT. & SOP. that he will For ev - 'ry Jack must have - -

ALTO. - cept her for - tune that he will, For ev - ac - cept her for - tune

TEN. BASS. - cept his for - cept - - tune, That, - -

K. ter pill, Al - tho' it prove a bit - ter

JOY. of my fa - ther's till, the ta - kings of my fa - ther's

BR. ther's till, the ta - kings of her fa - ther's

JELF. have a Jill, for ev - 'ry Jack must have a

P. B. TIT. & SOP. a Jill, for ev - 'ry Jack must have a

ALTO. Jack must have a Jill, for ev - 'ry Jack must have a
That he will, for ev - 'ry Jack must have a

TEN. BASS. that he will, For ev - 'ry Jack must have a

Allegro giocoso.

K. pill!

JOY. till!

BR. till!

JELF. Jill! I'll mar-ry you!

P. B. TIT. & SOP. Jill!

ALTO. Jill!

TEN. BASS. Jill!

Allegro giocoso.

lunga pausa

TUTTI.

K. Hell mar - ry her!

JOY. He'll mar - ry me!

BR. Un - grate - ful cur!

JELF. mar - ry you! What - e'er my fate, I'll face it;

CHO. Hell mar - ry her!

JELF. This is my op - por - tu - ni - tee, And thus do I em - brace it.

CHO. He'll

JELF. I'll mar - ry you! What - ever his fate, I'll face it;

CHO. mar - ry her! Hell mar - ry her! What - ever his fate, hell face it;

mar - ry her! Hell mar - ry her! What - ever his fate, hell face it; This is

JELF. This is my op - por - tu - ni - tee. And now do I em - brace it! I'll

CHO. his is his op - por - tu - ni - tee, And now will he em - brace it!

his op - por - tu - ni - tee, And now will he em - brace it!

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

JELF. mar - ry you!

DANCE.

p *ff* *p*

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

JELF. *Ill mar - ry you! This is my op - por -*

CHO. *mar - ry her! What - ever his fate, he'll face it; This is his op - por -*

mar - ry her! What - ever his fate, he'll face it; This is his op - por -

JELF. *- tu - ni - tee! This is my op - por - tu - ni - tee. And thus,*

CHO. *- tu - ni - tee! This is his op - por - tu - ni - tee, And thus,*

- tu - ni - tee! This is his op - por - tu - ni - tee, And thus,

JELF. *do I em - brace it. Un - clasp her, ruffian, or*

CHO. *- does he em - brace it.*

- does he em - brace it.

BROOK.

BR. JOY.

die! Nay, 'tis my father's wish! Good -

ff *mf* *p* *MENO MOSSO*

JOY. BROOK.

Andante meno mosso. *Allegretto con espress.*

- bye! — good - bye! Good - - bye, good - bye, — A lit.tle word, And

p *molto rall.* *pp*

BR.

light.ly said, But love lies dead, Love lies dead, — When — it is

And. * *And.* * *And.* *

BR.

heard! And An . gel Hope her wings doth spread, Each wing a flut'tring sigh, — To

BR. bear the soul of What lies dead To some pure star on high! *p*

CHO. *p* And *p* And

BR. Ah! doth speed each wing a flut-tring sigh,— To *f*

CHO. An-gel Hope her wings doth spread, Each wing a flut-tring sigh,— To *f*

An-gel Hope her wings doth spread, Each wing a flut-tring sigh,— To

Red. * *Red.* *

BR. bear the soul of what lies dead, *pp*

CHO. bear the soul of what lies dead To some pure star on *pp*

bear the soul of what lies dead To some pure star on

Red. * *Red.*

BR. — of what lies dead To some pure star on high. I

CHO. high, To some pure star on high.
high, on high, to some pure star on high.

pp

ped. * *ped.* *ped.*

BR. go! But no one knows whither or where. I — fly! —

Allegro

f

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

BR. But no one knows Whether to live to — live — or

ped. * *ped.* * *ped.* *

BR. die, — or — die, Whether to live or

ff *colla voce*

ped. * *ped.* * *ped.* *

BR. die! Ah!

CH. He goes! But no one knows whether to live or die. And

p *pp*

a tempo *pp*

BR. To

CH. An - gel Hope her wings doth spread, Each wing a fluttering sigh, To

mf *mf*

BR. bear the soul of what lies dead,

CH. bear the soul of what lies dead To some pure star on

pp *pp*

pp

Red. * *Red.* *

BR. — of what lies dead To some pure star on high. Good - bye! I

CHO. high, To some pure star on high. He goes But
 high, To high to some pure star on high. He goes But

* *red.* * *red.* * *red.* *

BR. go! Good - bye! Good - bye!

CHO. no one knows whether to live, or die!
 no one knows whether to live, or die!

dim. e rall. *pp*
red. * *red.* * *red.* * *red.* *

BR. **Allegro.** What's this? Can I my senses doubt!

ff

RED.

Why bless me! What's the man a . bout! What's the man a . bout?

Allegro leggiero.

KENNA.

His arms a . bout a slen . der waist, His


K.

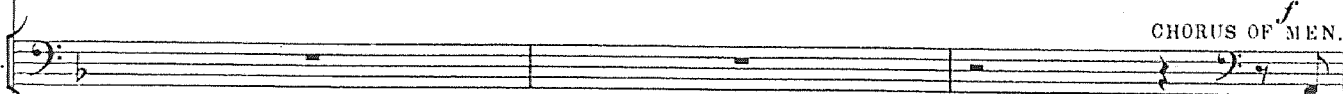
lips a . bout her lips to taste, And he's _____ a . bout this maid to

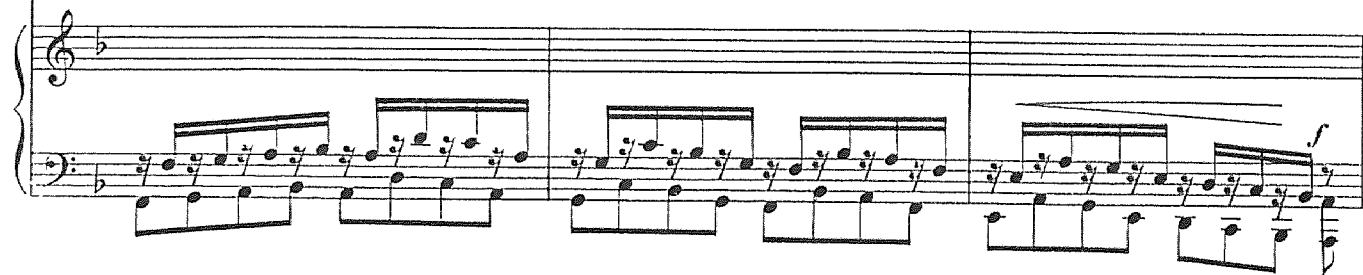
Molto allegro.

REDDISH.

wed. Con - tra - ri - wise!

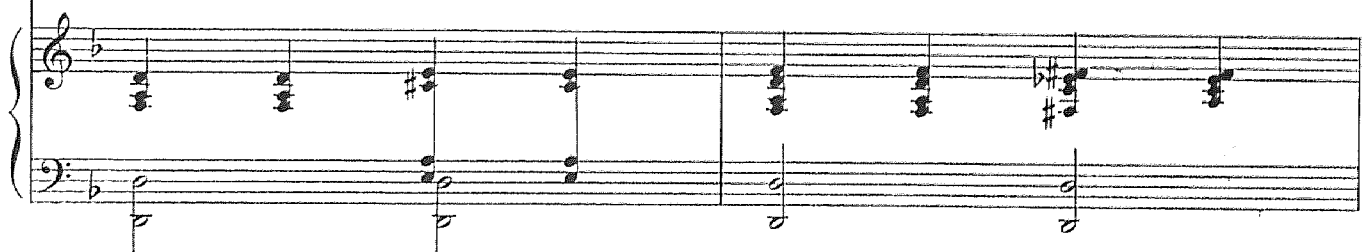
RED. 
 A . live or dead He'll wed my Nell, For so he said!


MEN. 
 CHORUS OF MEN.
 To




RED. 
 He'll wed my Nell a . live or dead!

MEN. 
 mar . ry Nell he prom . is . ed. To



RED. 
 He'll mar . ry Nell a . live or dead!

MEN. 
 mar . ry Nell he prom . is . ed. To mar . ry Nell He



cresc.

RED. To

SOP. To mar - ry, mar - ry, mar - ry Nell, To

ALTO. To mar - ry Nell, To mar - ry, ma - ry, mar - ry Nell, To
 mar - ry Nell he prom - is - ed! To mar - ry, mar - ry, mar - ry Nell, To

MEN. prom - is - ed, he prom - is - ed! To mar - ry, mar - ry, mar - ry Nell, To

RED. mar - ry Nell he prom - is -

SOP. mar - ry Nell he prom - is -

ALTO. mar - ry Nell he prom - is -
 mar - ry Nell he prom - is -

MEN. mar - ry Nell he prom - is -

RED. *ed!* And if an - y - bo - dy hurts her pride, He'll

SOP. *ed!*

ALTO. *ed!*
ed!

MEN. *ed!*

rall. *a tempo* *pp*

RED. find he's sud - den - ly died Of bul - lets in his in - side; He can

start a ring - in' his fun - ral bell, He can start a ring - in' his fun - ral bell, If he

RED. means for to jilt my Nell. And if

SOPRANO & ALTO. And if

TENOR. And if

BASS. And if

RED. an . y . bo . dy hurts her pride, He'll find he's sud . den . ly died Of

an . y . bo . dy hurts her pride, He'll find he's sud . den . ly died Of

CHO. an . y . bo . dy hurts her pride, He'll find he's sud . den . ly died Of

an . y . bo . dy hurts her pride, He'll find he's sud . den . ly died Of

RED. *f>*
 bul . lets in his in . side; He can start a - ring . in' his fun . ral bell, He can

CHD. *f>*
 bul . lets in his in . side; He can start a - ring . in' his fun . ral bell, He can

f>
 bul . lets in his in . side; He can start a - ring . in' his fun . ral bell, He can

RED. *f>*
 start a - ring . in' his fun . ral bell, If he means If he means _____ for to jilt my

CHD. *f>*
 start a - ring . in' his fun . ral bell, If he means If he means _____ for to jilt his

f>
 start a - ring . in' his fun . ral bell, If he means If he means _____ for to jilt his

Red.

*

Red.

RED. Nell! 'Tis true! too true!

CHO. Nell!

Nell!

ped.

p

JELF. I've promised two! Can I to two be true!— What shall I

rall.

Allegro giocoso.

JELF. do?

p

f

p

JELF.

When I was told This maid was mine Whose heart is gold In hu. man shrine, I

The first system of the musical score for JELF. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are: "When I was told This maid was mine Whose heart is gold In hu. man shrine, I". The piano accompaniment is in grand staff (treble and bass clefs) and includes a *pp* (pianissimo) dynamic marking.

JELF.

felt that struck With my good luck I stam. mer'd like a dumb thing! My

The second system of the musical score for JELF. It continues the vocal line and piano accompaniment. The lyrics are: "felt that struck With my good luck I stam. mer'd like a dumb thing! My". The piano accompaniment continues with various chords and melodic lines.

JELF.

tongue re. fused It's us. ual work, Al. tho' not used A job to shirk; And

The third system of the musical score for JELF. It continues the vocal line and piano accompaniment. The lyrics are: "tongue re. fused It's us. ual work, Al. tho' not used A job to shirk; And". The piano accompaniment features a steady rhythmic pattern.

JELF.

though they knew what they should do My lips ne. glect. ed some. thing!

CHO.

His

His

The fourth system of the musical score, featuring both JELF. and a Chorus (CHO.). The JELF. vocal line continues with the lyrics: "though they knew what they should do My lips ne. glect. ed some. thing!". The piano accompaniment continues. The Chorus part consists of two staves (treble and bass clefs) with the lyrics "His" and "His" on the two staves respectively. There are *pp* dynamic markings for the Chorus. The piano accompaniment includes a *pp* marking.

JELF. *f*
 My lips ne.glect.ed some . thing! And

CHO.
 lips ne.glect.ed some . thing!


lips ne.glect.ed some . thing!

JELF. *p*
 this is what they should have said, Ah! _____ And

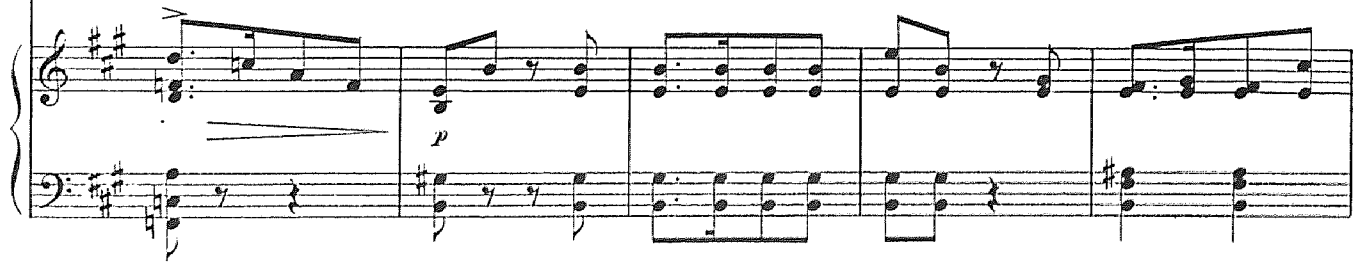
JELF.
 this is what they should have said-That I have got To go and wed An . o . ther gell Whose

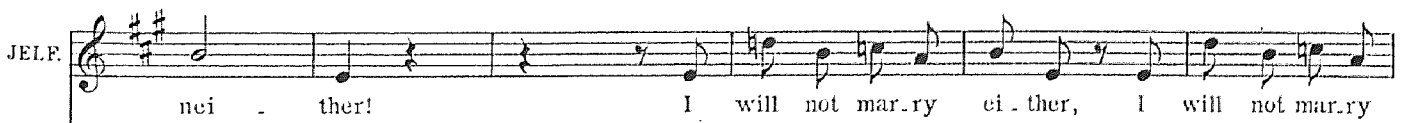
JELF.
 name is Nell, So I'm en . gaged to ei . ther! And I'm a . ware They

JELF.  both love me, But I'll be fair As fair can be; And as I'm loth To mar-ry both, I'll

JELF.  up and mar-ry nei-ther! I'll up and mar-ry

CHO.  He will not mar-ry ei-ther!
He will not mar-ry ei-ther!



JELF.  nei-ther! I will not mar-ry ei-ther, I will not mar-ry

CHO.  He will not mar-ry ei-ther He will not mar-ry ei-ther, He
He will not mar-ry ei-ther, He will not mar-ry



JELF. ei - ther, will not mar - ry, mar - ry, mar - ry, mar - ry ei - ther! Ah! _____

CHO. will not mar ry, mar - ry, mar - ry, mar - ry ei - ther! Ah! _____

ei - ther, will not mar - ry, mar - ry, ma - ry, mar - ry ei - ther!

JELF. For e - ver more A bat - che - lor, I'll be As I have

CHO.

JELF. *rall.* been be - fore, For e - ver more a bat - che - lor, I will not mar - ry, mar - ry

agitato KENNA.

ei - ther! He will not mar - ry ei - ther! He will not mar - ry

K. ei - ther ——— Our plot ———

And.

K. ——— Our plot has

CHO ——— Our

Our

K. *failed!*

CHO. *f agitato*
 plot has mis-car-ried, If he is - n't mar-ried, By se-ven o'-clock to -

f agitato
 plot has mis-car-ried, If he is - n't mar-ried, By se-ven o'-clock to -

Allegro ma non troppo

K. Our plot has mis-car-ried, If he is - n't mar-ried by

JOY. If Brook had but tar-ried, We might have been mar-ried, Oh!

JELP. A man till he's mar-ried, Is ham-pered and har-ried In

CHO. - night, Our plot has mis-car-ried, If he is - n't mar-ried by

- night, by se-ven to - night, If he is - n't mar-ried by

cresc.

K. se - ven o' - clock to - night, And what shall we tell, A -

JOY. where has he ta'en his flight, If he hadn't been jeal - ous, And

JELF. do - ing the thing that's right, And I can't mar - ry Nell, And

CHO. se - ven o' - clock to - night, And what shall we tell, A -

se - ven o' - clock to - night, And what shall we tell. A -

cresc.

K. - zu - ri - el He'll pun - ish then with a life - long spell, a life -

JOY. mad as well we might have been ringing our mar - riage bell, our mar -

JELF. her as well For they'd pun - ish you then with a five year spell, a five

CHO. - zu - ri - el? He'll pun - ish you then with a life - long spell, a life -

- zu - ri - el? He'll pun - ish you then with a life - long spell, a life -

sempre

K. long spell Oh,

JOY. riage bell, Oh,

JELF. year spell For

CHO. long spell Oh,

K. pi - ty a Fai - ry's plight! a Fai - ry's

JOY. pi - ty a maid - en's plight! a maid - en's

JELF. try - ing to be po - lite! to be po - lite! to be Fai - ry's

CHO. pi - ty a Fai - ry's plight! A Fai - ry's

pi - ty a Fai - ry's plight! A Fai - ry's

Allegro giocoso.

K. plight!

JOY. plight!

JELF. lite!

CHO. plight!

PUCK.

PUCK. Al . low me, if con . ve . nient, to in . tro . duce my . self;

recit:

a tempo

PUCK. I am Sir Ro . bin Good . fel . low: Sir Rob . in! MI! Jelf:

Ed.

PUCK

I am a judge of Admiralty, Probate and Divorce, And I fancy I can show you how to steer a proper course. Your

* Ped. *

PUCK

delicate dilemma must appeal with tragic force To any Judge of Admiralty - let alone Divorce!

trem. trem. *

PUCK

Allegro giocoso.

f V V

PUCK

1. A

V V V V V

PUCK.

Bach - e - lor of na - val cut De - ter - mines What with no bait Will he be hooked in
 Pro - bate now I light - ly skip (Tho' you'll not catch me trip - ping) To show my close ac -

PUCK.

mar - riage, but, He meets a Judge of Pro - bate! That judge re - marks "If that's your will I
 - quaintance - ship With mar - ria - ges and skip - ping, A per - son of the sai - lor sort (And

PUCK.

ve - ry much re - gret it, For Cu - pid is a Co - di - cil, Which will I think up -
 you I fan - cy are one) Should have a wife in ev - 'ry port, Un - less a sing - u -

PUCK.

- set it, Ah! For
 - lar one: Ah! It

PUCK.

Cu - pid's com - pre - hen - sive claws Will catch you, bait or no - bait - (I know that I am
is, I think, a us - ual course And not con - si - dered fault - y, (If judg'd ac - cord - ing

PUCK.

right, be - cause I am a judge of Pro - bate!)
to Di - vorce, As well as Ad - mir - al - ty)

CHO.

1. For Cu - pid's com - pre -
2. It is, he thinks, a

1. For Cu - pid's com - pre -
2. It is, he thinks, a

CHO.

hen - sive claws Will catch you, bait or no bait (He knows that he is right be - cause he
u - sual course And not con - sid - ered fault - ty (If judged ac - cord - ing to Di - vorce As

hen - sive claws Will catch you, bait or no bait (He knows that he is right be - cause he
u - sual course And not con - sid - ered fault - ty (If judged ac - cord - ing to Di - vorce As

CHO.

is a judge of Pro . bate!)
well as Ad . mir al . ty)

is a judge of Pro . bate!)
well as Ad . mir al . ty)

PUCK.

2. From
3. But if you mar . ry twice, the chance is one wife is the

PUCK.

prior; And that's the on . ly cir . cum . stance in big . a . my to sigh o'er! So

PUCK.

it is clear to an . y dunc (Or will be when I've said it) You've got to mar . ry

PUCK.

both at once. To mar-ry, Sir, with credit! Ah! That

PUCK.

is, I think, the on-ly plan And you will ne-ver rue it, If you can find a

PUCK.

Cler-gy-man Who's will-ing for to do it

CHO.

That is, he thinks, the
That is, he thinks, the

CHO.

on-ly plan And you will ne-ver rue it If you can find a Cler-gy-man Who's
on-ly plan And you will ne-ver rue it If you can find a Cler-gy-man Who's

K. To mar - ry both At

JOY. That

JELF. That

RED. That

PUCK. That

CHO. will - ing for to do it, Who's will - ing for to do it Who's
 will - ing for to do it, Who's will - ing for to do it Who's

Red.

K. once. Ah!

JOY. is, he thinks, the on - ly plan It is, he thinks, the on - ly plan!

JELF. is, he thinks, the on - ly plan That is, he thinks, the on - ly plan I've

RED. is, he thinks, the on - ly plan That is, he thinks, the on - ly plan

PUCK. is, I think, the on - ly plan That is, I think, the on - ly plan you've

CHO. will - ing Who's will - ing Who's
 will - ing Who's will - ing Who's

Red. *

K. to mar-ry both at once, Ah!

JOY. Ah! to mar-ry both at once, Ah!

JELF. got to mar-ry both at once, Ah!

RED. Ah! to ma-ry both at once, Ah!

PUCK. got to mar-ry both at once, Ah!

CHO. will-ing for to do it. So now as quick-ly as we can The
will-ing for to do it. So now as quick-ly

pp

pp

*

K. Ah!

JOY.

JELF.

RED.

PUCK.

CHO. time To make a start is To try and find a Cler-gy-man Who'll mar-ry all the
as we can The time to make To make a

K.

JOY.

JELF.

RED.

PUCK.

CHO.

Ah!

Ah!

K.

JOY.

JELF.

RED.

PUCK.

CHO.

Ah!

Ah!

I've

Red. *

PEASEBLOSSOM.

TITANIA.

P. B.

Ah!

Ah!

K.

JOY.

JELF.

got to mar ry both at once, It is, he thinks, the on - ly plan to mar - ry —

RED.

They'll ne - ver find a cler - gy man Wholl mar - ry —

PUCK.

par - ties! So now as quick - ly as we can As quick - ly —

SOP.

now as quick - ly, quick -

TEN. & BASS.

now as quick - ly, quick -

The piano accompaniment consists of two staves. The right hand (treble clef) plays a rhythmic melody with eighth and sixteenth notes, often in pairs. The left hand (bass clef) provides harmonic support with chords and single notes. The key signature is one sharp (F#), and the time signature is 4/4.

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

P. B. & TIT. To try and find a

K. To try and find a

JOY. They'll ne - ver find a

JELF. — To mar - ry both at once, I've got to mar - ry

RED. — Who'll mar - ry, mar ry all. They'll ne - ver find a

PUCK. — As quick - ly as we can. You've got to mar - ry

SOP. - - - ly as we can, To try and find a

TEN. & BASS. - - - ly as we can, To try and find a

Maestoso.

Ped.

*

sempre marcato

P. B. & TIT. cler - gy - man, They'll ne - ver find a cler - gy - man Who'll

K. cler - gy - man, They'll ne - ver find a cler - gy - man Who'll

JOY. cler - gy - man, They'll ne - ver find a cler - gy - man Who'll

JELF. both at once I've got to mar ry both at once, To

RED. cler - gy - man, They'll ne - ver find a cler - gy - man Who'll

PUCK. both at once, You've got to mar ry both at once, To

CHO. cler - gy - man, To try and find a cler - gy - man Who'll

cler - gy - man, To try and find a cler - gy - man Who'll

sempre marcato

P. B. & TIT. *pp* *molto accel.*
 mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

K. *pp* *molto accel.*
 mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

JOY. *pp* *molto accel.*
 mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

JELF. *pp* *molto accel.*
 mar - ry me with cre - dit, To mar - ry me with cre - dit, To mar -

RED. *pp* *molto accel.*
 mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

PUCK. *pp* *molto accel.*
 mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

CHO. *pp* *molto accel.*
 mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

mar - ry all the par - ties, Who'll mar - ry all the par - ties, Who'll mar -

Animato

pp *molto accel.*

Red. *

lunga pausa

P. B. & TIT. *cres.* *ff* ry all, all the par.ties.

K. *cres.* *ff* ry all, all the par.ties.

JOY *cres.* *ff* ry all, all the par.ties.

JELF *cres.* *ff* ry me with with cre.dit.

RED. *cres.* *ff* ry all, all the par.ties.

PUCK *cres.* *ff* ry all, all the par.ties.

CHOR. *cres.* *ff* ry all, all the par.ties.

lunga pausa

cres. *ff* *accel.*

Red.

Presto.

ff

Red.

** Red.*

** Red.*

** Red.*

Act II.

No. 13.

OPENING CHORUS.

Allegro molto.

Piano.

f
p
f
p
f
p

Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, including a second-measure slur. The left hand provides a rhythmic accompaniment. Dynamics include *p* and *f*. A *Ped.* marking is present at the end of the system.

Second system of musical notation. Continuation of the first system. Dynamics include *p*. A *Ped.* marking is present at the end of the system.

Third system of musical notation. The right hand has a more active melodic line. Dynamics include *f* and *p*. A *Ped.* marking is present at the end of the system.

Fourth system of musical notation. The right hand continues with a melodic line. Dynamics include *f*. A *Ped.* marking is present at the end of the system.

Fifth system of musical notation. The right hand has a melodic line. Dynamics include *f*. The instruction *Più vivo.* is written above the staff. A *Ped.* marking is present at the end of the system.

Sixth system of musical notation. The right hand has a melodic line. Dynamics include *f*. A *Ped.* marking is present at the end of the system.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes and half notes. Pedal markings are present: "Ped." under the first measure and "* Ped." under the third measure. A fermata is placed over the eighth measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand continues the melodic line. The left hand has a bass line with quarter notes and half notes. Pedal markings include "* Ped." under the first measure and a "*" at the end of the system.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand features a melodic line with slurs and accents. The left hand has a bass line with quarter notes and half notes. Pedal markings include "Ped." under the first measure and "* Ped." under the fifth measure. A fermata is placed over the eighth measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a bass line with quarter notes and half notes. Pedal markings include "* Ped." under the third measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a bass line with quarter notes and half notes. Pedal markings include "* Ped." under the first measure, "* Ped." under the fifth measure, and a "*" at the end of the system. The word "Curtain" is written above the right hand in the fifth measure.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a bass line with quarter notes and half notes. A piano dynamic marking "p" is placed above the right hand in the third measure.

FISHERMEN. (heard off.)
TENOR & BASS.

MEN.

Yo ho! Heave ho!

MEN.

Yo ho! Heave ho!

MEN.

Yo ho! Heave

MEN.

ho! Yo ho! Heave

Ped.

MEN.

ho!

Ped.

MEN.

High and dry Let her lie, Haul O!

Ad. *

MEN.

On her side Let her bide, Haul O! And the

Ad. *

MEN.

tide may ebb. And the tide may flow, And the wind may blow

MEN.

ow ow ow, Heave ho! Heave ho! Heave

len.

MEN. *ho! Heave ho! Heave ho! Heave*

The first system of music includes a male vocal line in bass clef and piano accompaniment in treble and bass clefs. The vocal line has lyrics: "ho! Heave ho! Heave ho! Heave". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand.

MEN. *ho! Yo ho! Yo ho!*

The second system continues the male vocal line with lyrics: "ho! Yo ho! Yo ho!". The piano accompaniment includes a section marked with an '8' (octave) in the right hand, indicating a change in register.

GIRLS. *Ah!*

MEN. *Heave ho!*

The third system features a girls' vocal line in treble clef with the lyric "Ah!" and a male vocal line in bass clef with the lyric "Heave ho!". The piano accompaniment continues with a complex rhythmic pattern.

GIRLS. *They're*

MEN.

The fourth system features a girls' vocal line in treble clef with the lyric "They're" and a male vocal line in bass clef. The piano accompaniment concludes the piece with sustained chords in the right hand and a simple bass line in the left hand.

GIRLS

no lon . ger Ba . kers, or Can . dle . stick ma . kers, Or mem . bers of ev . 'ry

* Ped. * Ped. *

GIRLS

trade, You're no lon . ger a . ble our call . ing to la . bel as that of a nurs . ry

Ped. * Ped. * Ped. *

CHO.

maid. ————— Yet no . bo . dy gues . ses, Be . cause of our dres . ses, That

High and dry, Let — her

Ped. *

CHO.

we are a < fai . ry choir! ————— Oh! no one a . ware is We're

lie Haul O! on her

CHO. all of us fair - ies, Pa - rad - ing in fai - ry at - tire, Oh!

side, Let — her lie Haul O!

CHO. no one a - ware is, We're all of us fair - ies Pa - rad - ing in fai - ry at -

High and dry, Let her lie, On her

CHO. - tire, Pa - rad - ing in fai - ry at -

side O! on — her side, Let her

CHO. *fire.* They're no lon-ger Ba.kers, or Can.dle.stick ma.kers, Or
 bide. Ho! Heave ho!

CHO. mem.bers of ev-ry trade, You're no lon-ger a-ble our cal.ling to la-bel, As
 Heave ho! Heave ho!

CHO. that of a nurs-ry maid. Yet no-bod-y gues.ses, Be-cause of our dresses, That
 Ah! High and dry

CHO. we are a fai - ry choir! Oh! no one a - ware is We're all of us fair - ies Pa -

Let her lie O! on her side,

CHO. - rad - ing in fai - ry at - tire.

Let her bide Let her bide.

Allegro molto.

ff

* Ped. * Ped. *

CHO.

Ped.

No. 14.

SONG:- (Kenna.)

Allegretto.

Kenna.

Piano.

Musical score for the introduction. The Kenna part is a single treble clef staff with a 2/4 time signature and a fermata. The Piano part consists of two staves (treble and bass clefs) with a 2/4 time signature. The piano part begins with a piano (*p*) dynamic marking and features a melodic line in the right hand and a bass line in the left hand.

K.

A moun . tain stood like a
stood stock still, And he

Musical score for the first vocal line. The Kenna part is a single treble clef staff. The Piano part consists of two staves (treble and bass clefs). The piano part features a piano (*p*) dynamic marking and a *pp* dynamic marking. The lyrics are: "A moun . tain stood like a / stood stock still, And he".

K.

grim out . post, The sen . ti . nel Of a migh . ty host, _____ In
spake no word, Which the cloud, his bride, Con . sid . erd ab . surd, _____ Oh!

Musical score for the second vocal line. The Kenna part is a single treble clef staff. The Piano part consists of two staves (treble and bass clefs). The lyrics are: "grim out . post, The sen . ti . nel Of a migh . ty host, _____ In / spake no word, Which the cloud, his bride, Con . sid . erd ab . surd, _____ Oh!".

K. sun or storm, By— night or day. A tire-less vet-e-ran, Grim and
grim and gray Like a rock he stood. As a sol-dier bold, (Or a boul-der)

K. gray. _____ A soft white cloud was the moun-tain's bride, She—
should. _____ And she felt it due to her self-res-pect To—

K. nest- led close to her hus-band's side. For though the moun-tain was gray and grim, _____
show con-tempt for his rude neg-lect; So she sailed a-way with an air of "Pooh" _____

2nd Verse only.

K. The pret-ty white cloud, The pret-ty white cloud was
(The ve-ry first breeze, The ve-ry first breeze be-

K. drawn _____ to him. Ah! _____
 . tween _____ these two.) Ah! _____

animato

K. _____ But the mountain stood to his front Like a sol-dier, bold and
 _____ But the mountain bore the af-front Like a sol-dier, bold and

ppp

K. blunt; For by moun-tain laws, It is not al- lowed For a peak to speak To a
 blunt; But he said to him-self, Tho' not al- lowed, I'll nev-er for-give That

K. pass-ing cloud, Nev-er! Nev-er! Nev-er! For by moun-tain laws, It is
 faith-less cloud, Nev-er! Nev-er! Nev-er! But he said to him-self, Tho'

rall: molto

K. *not al - lowed For a peak to speak To a pass - - - - ing*
not al - lowed, I'll nev - er for - give that faith - - - - less

p colla voce

rall: molto

K. *cloud. _____*
cloud. _____

mf a tempo

K. *He That faith - less*

p

rit molto

ced.

K. *cloud. _____*

a tempo

pp

No 15.

SONG.—(Puck.)

Allegro.

Puck.

Piano.

1. By a

PUCK.

Pic - ca - dil - ly cab - stand At the cor - ner of a street, I
 said, "oh, Mis - ter Spar - row, Have you a - ny - thing to say On

PUCK.

heard a Lon - don spar - row sing - ing Tweet tweet tweet; And I
 cer - tain burn - ing ques - tions which are to - pics of the day Can you

PUCK.

lis - ten'd wil - ly nil - ly, While that lit - tle spar - row sang, His
 tell me if our na - vy Has its com - ple - ment of guns? Or

PUCK.

song of Pic - ca - dil - ly With a lit - tle Cock - ney twang! ———
 must we ery "Pec - ca - vi" To the tune of ma - ny tons? ———

PUCK.

For the bird sang "Tweet" Have you heard the news? I could
 And the bird said "Tweet" you hav - n't heard the news? We

PUCK.

tell you such a se - cret. Half a doz - en if I choose! For I
 have the ships, and mo - ney to But hav - n't a - ny crews. And I

PUCK.

pick up in . for . ma . tion From the cab . men in the street, And some
heard a cab . man say . ing That to un . der man the fleet Was

PUCK.

time a . mong this . chaff you'll find a grain or two of
like a din . ner par . ty when there's no . thing there to

PUCK.

wheat. to eat. Tweed!
eat to eat, Tweed!

PUCK.

1.
 2. So I

TRIO.

No 16. (Kenna, Puck and Jelf.) with CHORUS and DANCE.

Allegro con fuoco.

Kenna.

K.

KENNA.

If you will spare the time, I'll

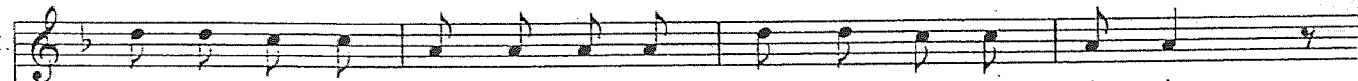
K.


give you a re-cital, Of how you came to lose your name, Your pro-per-ty, and

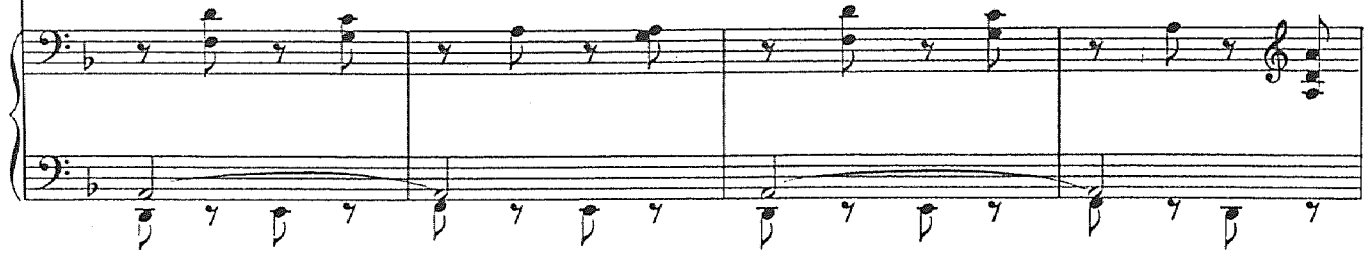
K.

PUCK.

ti-tle! The dread-ful tale of crime Pro-ceed-ing from her lips is, En-


PUCK.  . tire - ly true, And tells how you were car - ried off by gip - sies.

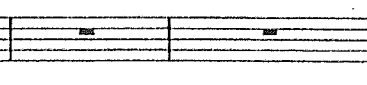
JELF.  By

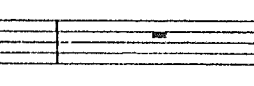


K.  KENNA. En - tire - ly true, And

JELF.  PUCK. gip - sies? By gip - sies, By in - ter - fer - ing gip sies! En - tire - ly true, And



K.  tells how you were car.ried off by gip.sies!

PUCK.  tells how you were car.ried off by gip.sies!



K. *pp*
When you were a child of less than two, A ter-ri-ble wrong was

PUCK. *pp*
When you were a child of less than two, A ter-ri-ble wrong was

K. done to you! ——— For you lived in a pa-lace ex-treme-ly grand!

PUCK. done to you! ——— For you lived in a pa-lace ex-treme-ly grand! Ex-

JELF.

K. Ex-treme-ly grand Till car-ried a-way by a gip-sy band!

JELF. PUCK. JELF.
treme-ly grand? Ex-treme-ly grand Till car-ried a-way by a gip-sy band! A

K. A gip - sy band, Till car.ried a . way By a gip - sy —

JELF. PUCK. PUCK & JELF.
gip - sy band A gip - sy band, Till car.ried a . way By a gip - sy —

K. band!

PUCK. JELF. band!

K. Ah! —

PUCK. JELF. Ah! —

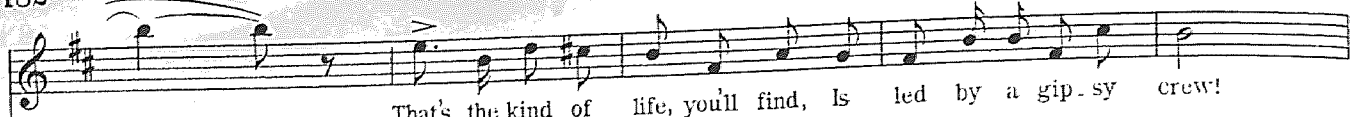
CHO. And we're that

And we're that

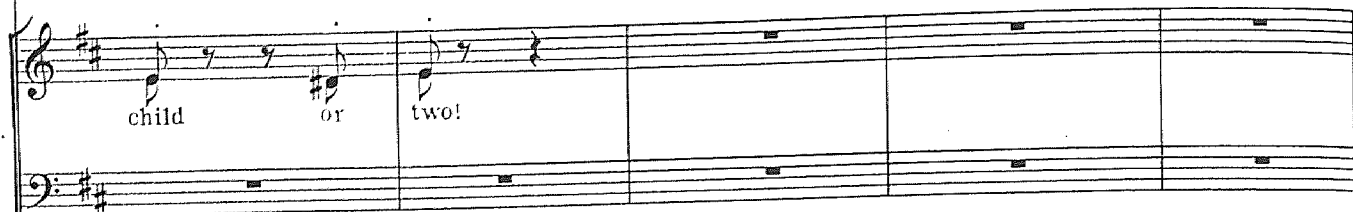
CHO. *ve - ry i - den - ti - cal gip - sy band, Lurk - ing, Luck - i - ly, pluck - i - ly, near at*

CHO. *hand! Rea - dy to swear the tale is true, The ter - ri - ble tale she's tell - ing you —*


CHO. *— The ter - ri - ble, ter - ri - ble, ter - ri - ble tale, The ter - ri - ble tale she's tell - ing you!*

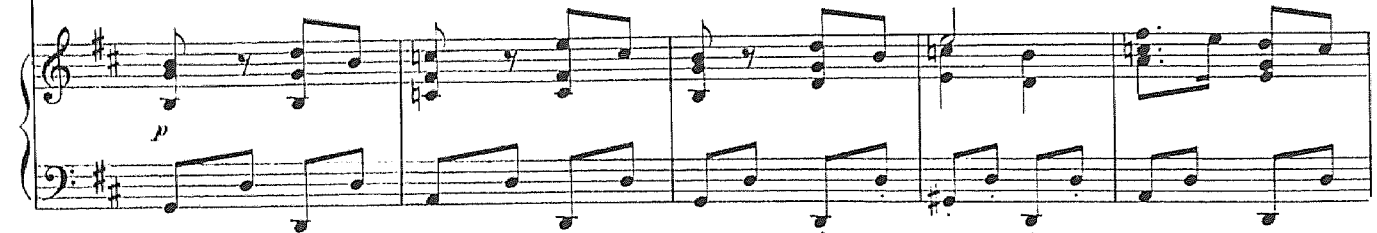
K.  That's the kind of life, you'll find, Is led by a gip-sy crew!

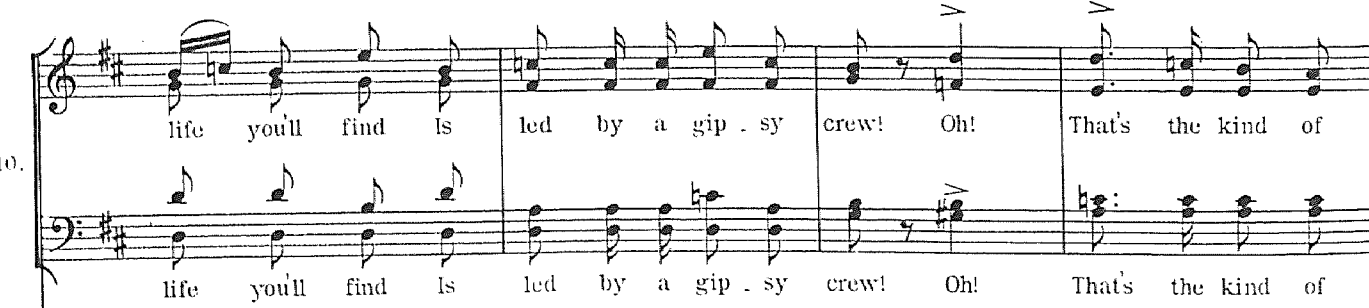
PUCK. 


CHO.  child or two!

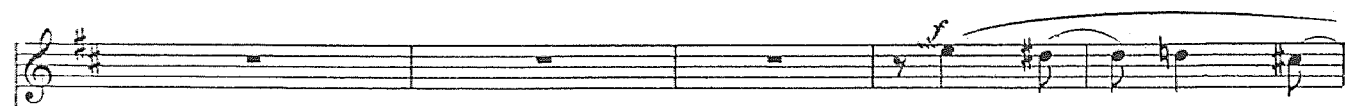


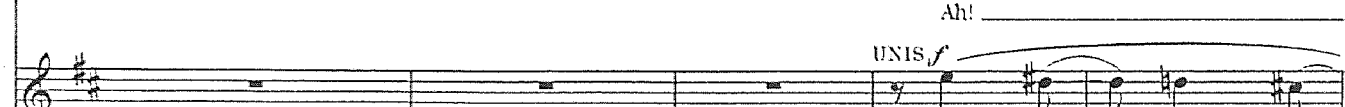
CHO.  Life en-tranc-ing, Sing-ing, danc-ing, Steal a child or two; — That's the kind of
Life en-tranc-ing, Sing-ing, danc-ing, Steal a child or two; That's the kind of

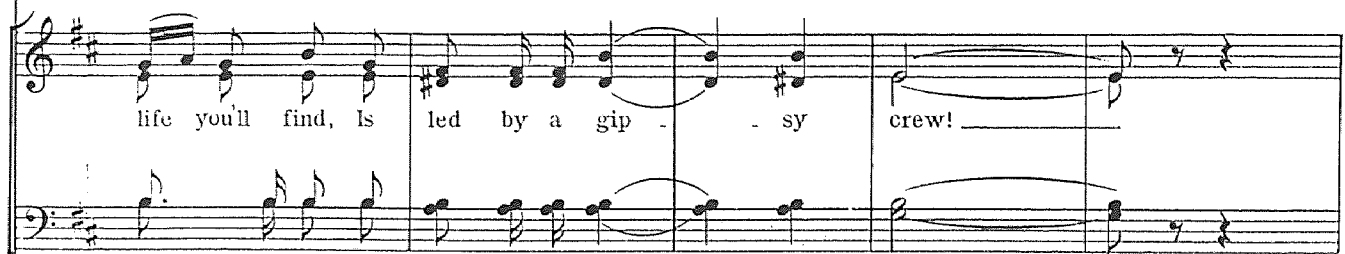



CHO.  life you'll find Is led by a gip-sy crew! Oh! That's the kind of
life you'll find Is led by a gip-sy crew! Oh! That's the kind of

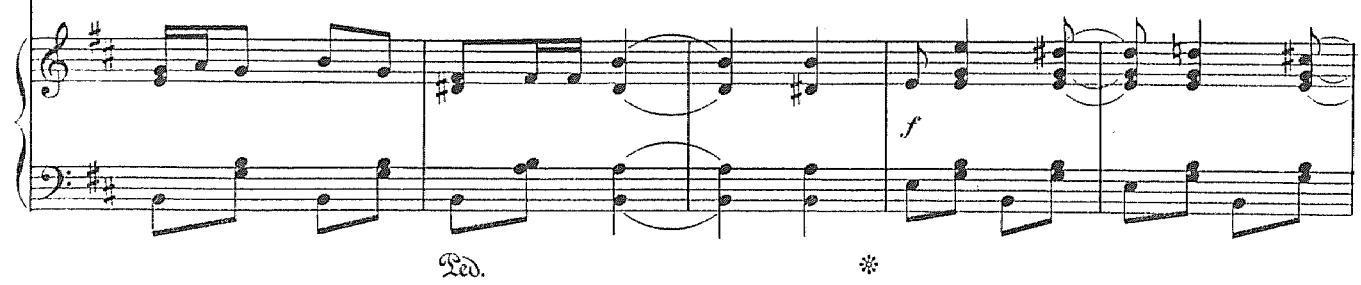


K.  Ah! _____


PUCK & JELF.  UNIS, *f* Ah! _____


CHO.  life you'll find, Is led by a gip - - sy crew! _____

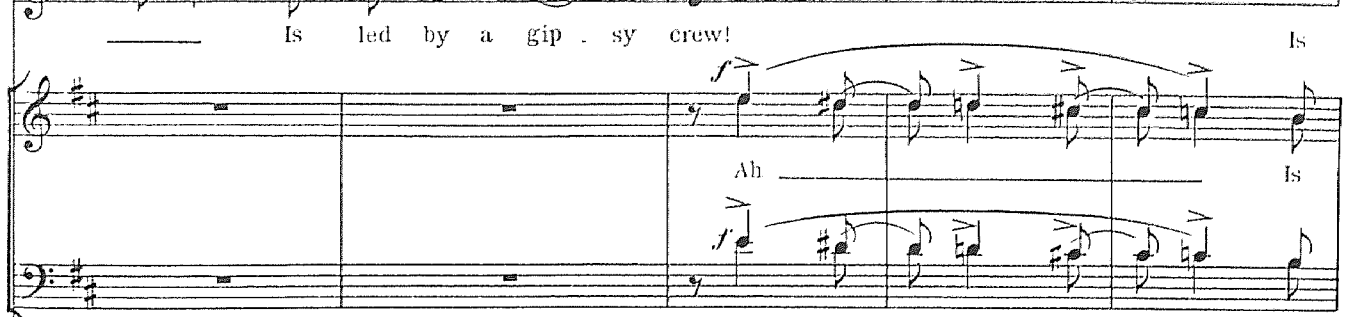
 life you'll find, Is led by a gip - - sy crew! _____




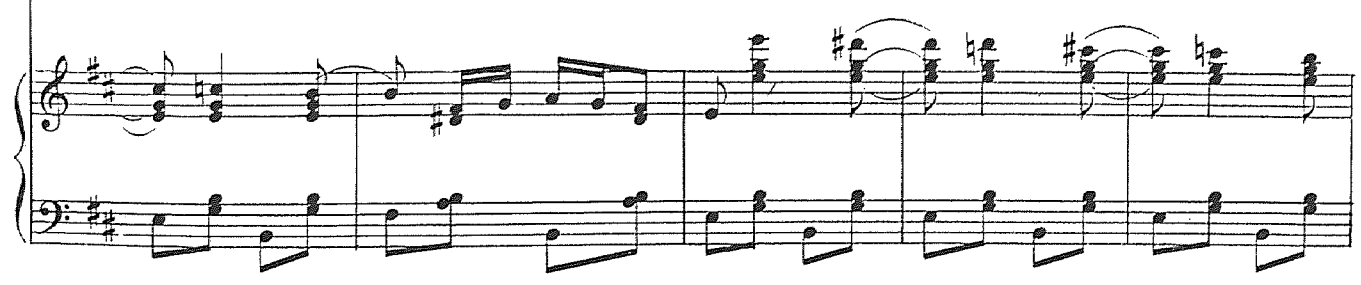
led. * *f*

K.  _____ Is led by a gip - sy crew! _____ Is

PUCK & JELF.  _____ Is led by a gip - sy crew! _____ Is

CHO.  Ah _____ Is

 Ah _____ Is



K. led by a gip - - sy crew! _____

PUCK & JELE led by a gip - - sy crew! _____

CHO. led by a gip - - sy crew! _____

And. *

K. _____

KENNA.

K. One morn - ing, hav - ing fed On bot - tled milk and

PUCK.

K
wa - ter, You sound - ly slept, And up I crept, A gip - sy's lit - tle daugh - ter. The

PUCK.
nurse - maid turned her head — To view a sol - dier strapping; And as she did, That

PUCK.
gip - sy kid Came up and caught you nap - ping! Kid - nap - ping, A

JELF.
Kid - nap - ping?

BR.
And as she did, This gip - sy kid Came up and caught you

PUCK.
gip - sy kid kid - nap - ping! And as she did, That gip - sy kid Came up and caught you

PUCK. nap - ping!

JELF. nap - ping!


KENNA.
Oh! I was that gip - sy child (or kid) By ras - cal - ly in - stincts bad (or bid); —

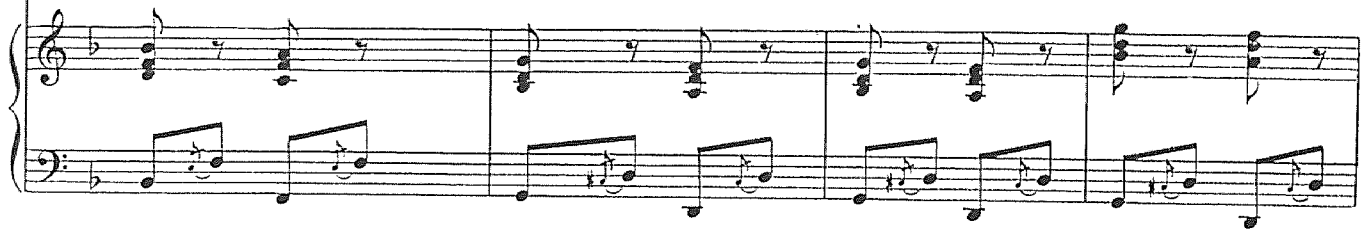
PUCK.
Oh! she was that gip - sy child (or kid) By ras - cal - ly in - stincts bad (or bid); —


K. — I car - ried you off to my gip - sy band, My

PUCK. — She car - ried you off to her gip - sy band, Your gip - sy band? Her

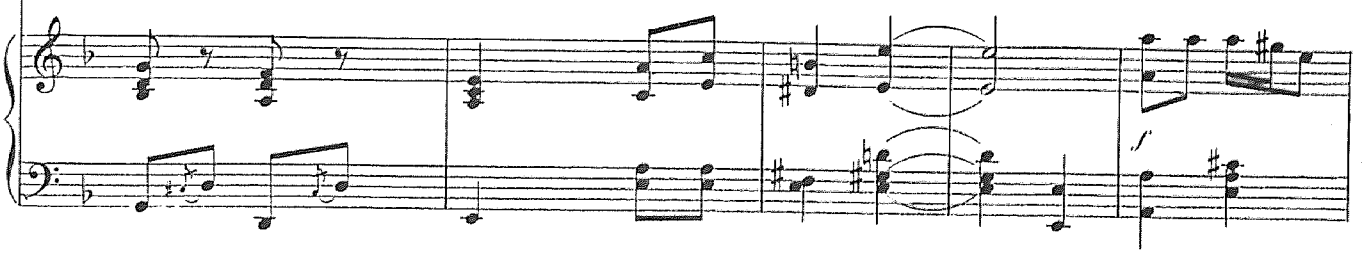
K. 
 gip - sy band, Who were luck - i - ly lurk - ing near at hand.

PUCK. 
 gip - sy band, Who were luck - i - ly lurk - ing near at hand. near at hand? JELF. PUCK.

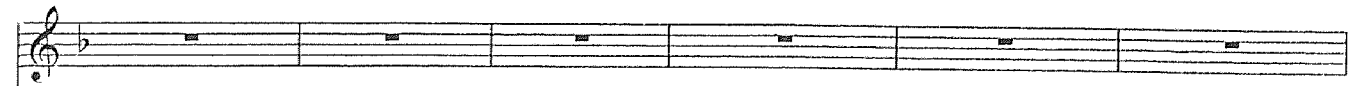
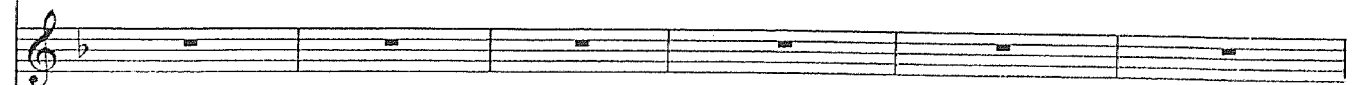


K. 
 Near at hand, Who were luck - i - ly lurk - ing near at _____ hand! _____

PUCK & JELF. 
 Near at hand, Who were luck - i - ly lurk - ing near at _____ hand! _____



mf *


K. Ah!

CK. Ah!

LF. Ah!

CHO. And

K.

PUCK. & JELP.

CHO. We're that ve-ry i-den-ti-cal gip-sy band, Lurk-ing luck-i-ly, pluck-i-ly

We're that ve-ry i-den-ti-cal gip-sy band, Lurk-ing luck-i-ly, pluck-i-ly

IO. near at hand. Rea-dy to swear the tale is true, The ter-ri-ble tale she's

near at hand. Rea-dy to swear the tale is true, The ter-ri-ble tale she's

CHO. tell . ing you The ter . ri . ble, ter . ri . ble, ter . ri . ble tale, The ter . ri . ble tale she's

tell . ing you The ter . ri . ble, ter . ri . ble, ter . ri . ble tale, The ter . ri . ble tale she's

CHO. They're

They're that i - den . ti . cal gip - sy band,

tell . ing you! We're

tell . ing you! We're that i - den . ti . cal gip - sy band, We're

K. that i - den . ti . cal gip - sy band! That

PICK. & JELE. That

CHO. that i - den . ti . cal gip - sy band! Ah! Ah! That

that i - den . ti . cal gip - sy band! That

159

K. *gip - - - sy, gip - - - sy band!*

PUCK & JELF. *gip - - - sy, gip - - - sy band!*

CHO. *gip - - - sy, gip - - - sy band!*

*And. * And. **

K.

PUCK & JELF.

CHO.

No 17.

GIPSY DANCE.

Presto.

Piano.

ff

The first system of the piano score for 'Gipsy Dance'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked 'Presto.' and the dynamic is 'ff'. The music begins with a short melodic flourish in the treble staff, followed by a series of eighth-note patterns in both staves. The bass staff features a steady eighth-note accompaniment.

The second system of the piano score. It continues the eighth-note accompaniment in the bass staff and the melodic line in the treble staff. The treble staff has several slurs and accents over the notes.

The third system of the piano score. The treble staff features a more complex melodic line with many slurs and accents. The bass staff continues with the eighth-note accompaniment.

The fourth system of the piano score. It includes a repeat sign in the treble staff. The bass staff has some chords and rests. The tempo marking 'Prest.' and an asterisk '*' are located at the bottom right of this system.

The fifth system of the piano score. It begins with a piano (*p*) dynamic marking. The treble staff has a melodic line with slurs and accents. The bass staff has chords and eighth notes. The system ends with a first ending bracket labeled '1.' and a repeat sign.

First system of musical notation. The treble clef staff begins with a second ending bracket labeled '2.'. The bass clef staff contains a sequence of chords and moving lines. The key signature has one flat.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues with harmonic support.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff includes dynamic markings *sf* (sforzando) and rests.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff includes dynamic markings *p* (piano) and rests.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff includes dynamic markings *sf* and *p*, and a key signature change to two flats.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The melody in the treble clef consists of eighth and quarter notes, some beamed together. The bass clef accompaniment features chords and single notes, with dynamic markings *b* and *bb*.

Second system of musical notation. The treble clef continues with a melodic line, and the bass clef provides harmonic support. Dynamic markings include *cres:* and *sempre*.

Third system of musical notation. The treble clef features a more complex melodic line with some triplets. The bass clef accompaniment includes chords and moving lines. Dynamic markings include *f*, *c*, and *accol.* An *8va* marking is present above the treble clef.

Fourth system of musical notation. The treble clef has a melodic line with some slurs. The bass clef accompaniment is more active. Dynamic markings include *ff*. An *8va* marking is present above the treble clef.

Fifth system of musical notation. The treble clef features a dense, rapid melodic passage. The bass clef accompaniment consists of chords and single notes. Dynamic markings include *ff ff*.

Bridal March.

No. 18.

CHORUS, DUET and ENSEMBLE.

Allegro alla marcia.

Piano.

Musical notation for the piano introduction. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music starts with a series of chords in the bass, followed by a melody in the treble. Dynamics include *f* (forte) and *p* (piano). There are triplets in the treble part.

Musical notation for the first vocal line. It features a treble clef and a key signature of one sharp. The lyrics "See! A rain . bow" are written below the notes. The melody is simple and rhythmic.

Piano accompaniment for the first vocal line. It features a grand staff with treble and bass clefs. The music provides harmonic support for the vocal line with chords and a steady bass line.

Musical notation for the second vocal line, labeled "CHO." on the left. It features a grand staff with treble and bass clefs. The lyrics "arch! See! A rain . bow arch! See!" are written below the notes. The melody is more complex than the first line.

Piano accompaniment for the second vocal line. It features a grand staff with treble and bass clefs. The music continues the accompaniment from the first section, with some melodic flourishes in the treble.

CHO.

A rain - bow arch!

A rain - bow arch!

CHO.

See! See! A rain - bow arch join - eth sun and shade.

See! See! A rain - bow arch join - eth sun and shade.

CHO.

'Tis the bridge where O - be - ron Leads his ca - val - cade. 'Tis

'Tis the bridge where O - be - ron Leads his ca - val - cade. 'Tis

CHO. — the bridge where O - be - ron Leads, 'Tis the bridge where O - be - ron

— the bridge where O - be - ron Leads, — 'Tis the bridge where O - be - ron

ca - - val - cade.
 Leads his ca - val - cade. Sound a bri - dal march, Love hath come a -
 Leads his ca - val - cade. Sound a bri - dal march, a bri - dal march, Love hath come a -

CHO. - gain. To Ken - na and A - zu - ri - el, And Joy hath con - quered
 Love hath come a - gain,
 gain, hath come a - gain, And Joy hath con - quered

CHO. Pain! See! See! See, a rain-bow

Pain! See! See, a rain-bow

Ad. * *Ad.* *f* *Ad.*

CHO. arch! Join-eth sun and shade! 'Tis the bridge where O-be-ron

arch! Join-eth sun and shade! 'Tis the bridge where O-be-ron

CHO. Leads his ca-val-cade, Ah! Ah! To Ah!

Leads his ca-val-cade, A bri-dal march, A bri-dal march To

ff

A - zu - ri - el!

CHO.

Ken - na, to Ken - na, to Ken - na and A - zu - ri - el! To Ken - na, To
 Ken - na and A - zu - ri - el, To Ken - na

CHO.

Ken - na, To Ken - na and A - zu - ri - el, And Joy, And Joy hath con -
 and A - zu - ri - el, And Joy hath con -

Red. * *Red.*

CHO.

Joy hath con - quered Pain! -
 - quered con - quered Pain! -
 - quered, con - quered Pain! -

dim.

* *Red.* * *Red.* *

AZURIEL.

fz

Na - ture! ——— Sound thy di - a - pa - son! ——— Let thy

mf

pesante

V

A. thou - sand, thou - sand voi - ces Join in praise of —

A. Love tri - umph - ant, join in praise of Love tri -

A. umph - ant, Love hath come a - gain! ———

f unison.

A.
3
CHO.

Na - ture, sound thy di - a - pa - son! Let thy thou - sand,

f unison.

Na - ture, sound thy di - a - pa - son! Let thy thou - sand,

A.
&
CHO.

thou - sand voi - ces Join in praise of Love

thou - sand voi - ces Join in praise of Love

ff

ff

A.
&
CHO.

Tri - um - phant! Love hath come a - gain!

Tri - um - phant! Love hath come a - gain!

KENNA.
Animato.

K. *p*

Ye sil - ver chimes of fall and foun - tain, Ring out from

K. *pp*

moun - tain un - to moun - tain, O west - wind

K.

spread thy rush - ing wings. To bear the an - them

K.

Na - ture sings, the an - them Na - ture sings!

K. *Ah!* _____ Ring out from

p Ye sil - ver chimes of fall and foun - tain, Ring out from

CHO. *p*
 Ye sil - ver chimes of fall
 Ye sil - ver chimes of fall

K. moun - tain un - to moun tain, O west-wind spread thy

A. O wind, spread, — O spread thy
 moun - tain un - to moun - tain.

CHO. and foun - tain, O west-wind spread thy
 and foun - tain, O west - wind spread thy

K. wings, To bear the an - them Na -

A. wings, To bear the an - them Na - - ture Na -

CHO. wings, To bear the an - them Na -

rush - ing wings, To bear the an - them Na -

K. - ture sings!

A. - ture sings!

CHO. - ture sings!

SOP.
ALTO

Sound a bri - dal march, Love hath come a - gain!

p *cresc.*

TEN.
BASS

Sound Sound a bri - dal march, Love hath come a - gain,

mf

CHO.

Sound, Sound, Sound a bri - dal march,

f

CHO.

Na Na

ff *null.* *ff a tempo*

K. & PRIN. *ff*
 Na - ture Sound thy di - a - pa - son! Let thy thou - sand,

A. *ff*
 Na - - - ture Na - - - ture Sound, Sound thy

CHO.
 - - - ture Sound thy di - a - pa - son! Let thy thou - sand,
 Na - - - ture, Na - - - ture Sound, Sound thy

K. & PRIN.
 thou - sand voi - ces, Join in praise of - Love tri - um - phant,

A.
 di - a - pa - son, Join in praise of Love tri - um - phant,

CHO.
 thou - sand voi - ces, Join in praise of - Love tri - um - phant,
 di - a - pa - son, Join in praise of - Love tri - um - phant,

Ed.

K. & PRIN.

For Love, For Love

A.

For Love, For Love, For come

CHO.

For Love, Love, For Love hath come a -

For Love, Love, For Love hath come a -

For Love, Love, For Love hath come a -

For Love, Love, For Love hath come a -

* *Ad.* *

K. & PRIN.

hath come hath come a - gain! For Love

A.

Love hath come hath come a - gain! For Love

CHO.

- gain - For - Love hath come a - gain! For Love

- gain - For - Love hath come a - gain! For Love

- gain - For - Love hath come a - gain! For Love

- gain - For - Love hath come a - gain! For Love

ff
Ad.

K. & PRIN. *hath come,*

A. *hath come, hath come, come*

CHO. *hath come, hath come, come*

* Ped. * Ped. * Ped. *

K. & PRIN. *a - gain!*

A. *a - gain!*

CHO. *a - gain!*

*

Nº 19.

SONG.— Brook.

Allegro moderato.

Brook.

Piano.

The introduction features a Brook part with a treble clef, a key signature of two flats, and a 3/4 time signature. The Piano accompaniment is in the same key and time, with a dynamic marking of *p* and a hairpin crescendo.

BR.

p con moto

My heart a ship at anchor lies up - on the

The first line of the song includes a vocal line with lyrics and piano accompaniment. The piano part has a dynamic marking of *p* and a hairpin crescendo.

BR.

a - zure of thine eyes, Whose ripp. ling glances come and go To toss my

The second line of the song continues the vocal and piano parts.

BR.

heart from weal to woe. Oh! if one tear would

The third line of the song concludes the vocal and piano parts. The piano part has a dynamic marking of *pp* and a hairpin crescendo.

BR. *f*
 rise for me, 'Twould be a pearl — from that fair sea! — And such a jewel I would

BR. *f*
 prize Beyond the hope of Pa - ra - dise!

BR. *Allegro agitato.*
 Then drive my heart, all tem-pest-toss'd On that dark

BR. *f*
 shore where souls are lost; — drive — my heart all — tem - pest -

BR. *And.* *And.* *And.* *And.*

toss'd On that dark shore where souls are lost;

BR. *ff*

are lost;

ff *molto* *accel:*

And. *And.* *And.* *And.*

BR. *p*

But grudge me not that merchan- dise, One lit- tle tear, — one lit- tle

f *mf* *p*

BR. *pp*

tear from thy sweet eyes! Yet

rall: *pp*

BR. *Tempo I.*
 if my heart lie bro.ken there, Wreck'd by the mael - strom of des .

BR. -pair, — The favouring ze . phyr of thy sighs may guide it back where ha . ven

accel:

BR. lies, May guide it back Where

cres: e accel:

BR. ha - ven, where ha - ven lies! May guide it back where

colla voce p

BR. ha - ven lies!

a tempo

No. 20.

TRIO. (Nell, Puck and Jelf.)

Allegro vivace.

Nell.

Piano. *mf*

NELL. *mf*

A Ger - man Prince May wed me, since a sin - gle wo - man

PUCK.

NELL.

still I am! Then La - ger beer Will dis - ap - pear, From the realms of Kai - ser

PUCK & JELF.

NELL. *mf*

Wil - li - am! From the realms of Kai - ser Wil - li - am! For - drink - ing I con -

NELL.
 . demn, And a la - ger - lov - ing Ger - man I would not brook un -

NELL.
 - til he took To wa - ter, like a Mer - man! To wa - ter -

NELL.
 like a Merman! For

NELL.
 I con - si - der la - ger wrong. And Ger - mans drink it all day long! A

NELL.
state of things that would not be If the 'country had to deal — with me. —

NELL.
Ah!

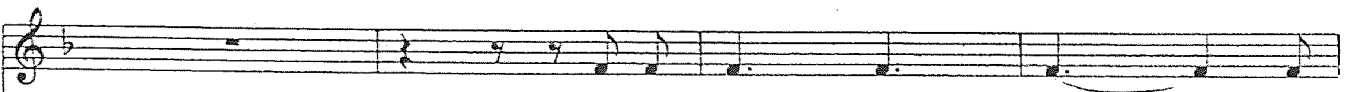
JELF.
For she con . si - ders la - ger wrong, And Ger - mans drink it


PUCK.
For she con . si - ders la - ger wrong, And Ger - mans drink it


NELL.
rall: *a tempo*

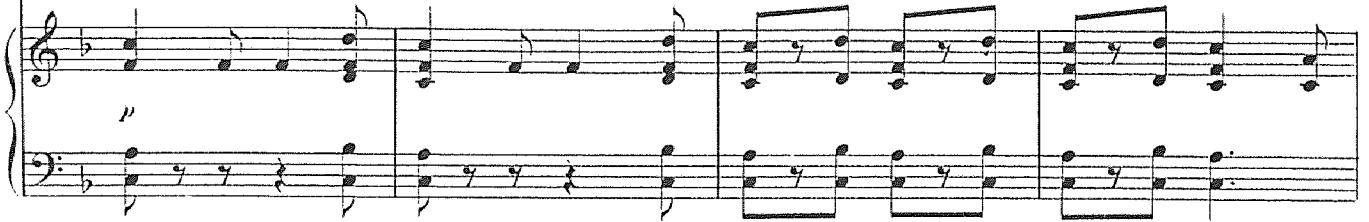
JELF.
all day long, A thing per.haps that would . nt oc . cur, If they


PUCK.
all day long, A thing per.haps that would . nt oc . cur, If they


NELL.  If the coun - try had _____ to


JELF. *p*  had to sit, and drink with her, To sit, and drink, and drink, and drink, to

PUCK.  had to sit, and drink with her, To sit, and drink, and drink, and drink, to



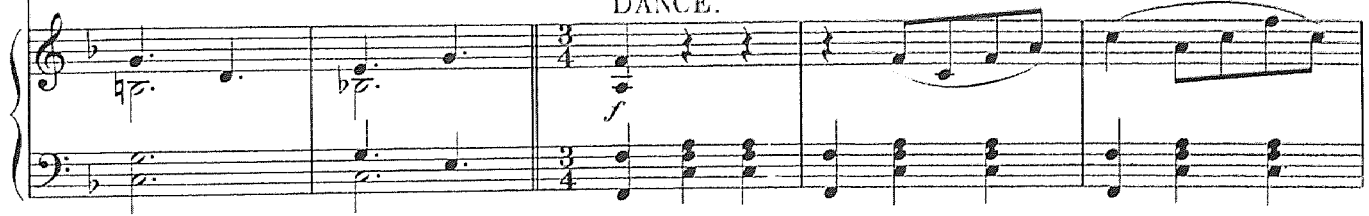
NELL.  deal with me.

JELF.  sit and drink with her.

PUCK.  sit and drink with her.

Beethoven

DANCE.




Allegro.

NELL.

Give

NELL.

me a chance of sav - ing, France By mar - ry - ing the Pre - si - dent! In

PUCK.

PUCK.

Gay Pa - ree You'd have to be, A most un - wil - ling res - i - dent! A

PUCK & JELF.

PUCK & JELF.

NELL.

most un - wil - ling res - i - dent! No — more mad Can - can Should

NELL. French men find en - tranc - ing, For I would make the coun - try wake To a

NELL. whole - some dread of danc - ing, To a whole - some dread

NELL. — of danc - ing! For I have heard that all day long, All

NELL. French - men dance the mad cong - cong! A state of things that would not be, If

NELL. French-men had to deal with me, Ah!

JELF. For

PUCK. For

NELL. we have heard that all day long All French-men dance the mad cong-cog, A

JELF. we have heard that all day long, All French-men dance the mad cong-cog, A

PUCK. we have heard that all day long, All French-men dance the mad cong-cog, A

NELL. *rall: a tempo* If the

JELF. state of things that would n't occur If they had to do the dance with her, They

PUCK. state of things that would n't occur If they had to do the dance with her, They

NELL. French - - men had _____ to deal with

JELF. had to do the dance with her, to do the dance with

PUCK. had to do the dance with her, to do the dance with

DANCE.

NELL. me.

JELF. her.

PUCK. her.

Presto.

NELL. And

NELL. PUCK.

if a - gain The King of Spain Should send his high am - bas - sa - dors, To

PUCK. PUCK & JELF

say "Tra - la" To my Pa - pa, "Our King your lit - tle lass a - dores" "Our

PUCK. JELF. NELL.

King your lit - tle lass a - dores!" No — more the gay gui - tar Through

NELL.

Spain should tin - kle - tan - kle, Or a flirt - ing fan at - tract a man To a

NELL. skirt that shows an an - kle, To a skirt that shows _____

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "skirt that shows an an - kle, To a skirt that shows _____". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The music is in 4/4 time and features a steady accompaniment with some melodic lines in the right hand.

NELL. _____ an an.kle! For Spain's a land of

The second system of music continues the vocal line and piano accompaniment. The lyrics are "_____ an an.kle! For Spain's a land of". The piano accompaniment includes a change in time signature from 4/4 to 6/8, indicated by a double bar line and the number 6 over an 8. The music continues with a similar accompaniment style.

NELL. Sun and Song, Whose peo - ple flirt the whole day long! A state of things that

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Sun and Song, Whose peo - ple flirt the whole day long! A state of things that". The piano accompaniment remains in 6/8 time and provides a consistent harmonic and rhythmic support for the vocal line.

NELL. would not be, If the coun - try had to deal _____ with me, _____

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "would not be, If the coun - try had to deal _____ with me, _____". The piano accompaniment continues in 6/8 time, ending with a final chord.

NELL. Ah!

JELF. For Spain's a land of sun and song, Where peo - ple flirt the

PUCK. For Spain's a land of sun and song, Where peo - ple flirt the

NELL. *rall:* *a tempo*

JELF. whole day long, A state of things that would . n't oc - cur If the Span - iards had to

PUCK. whole day long, A state of things that would . n't oc - cur If the Span - iards had to

NELL. If the coun - try had to

JELF. flirt with her, the Span - iards had to flirt with her, to

PUCK. flirt with her, the Span - iards had to flirt with her, to

(EXIT NELL.)

NELL.
deal with me.

JELF.
flirt. to flirt with her.

PUCK.
flirt. to flirt with her.

Allegro brillante.

DANCE.

ff

sf

dim.

Piu Mosso.

f/p

cres. e accel.

poco

poco

No 21.

SONG.- (Joy.)

Allegretto semplice.

Joy.

Piano.

mf

pp

1. He

1. was a sim - ple - sai - lor man, And she a serv - ing - maid; She
 2. was the sort of sum - mer sale, That la - dies all pre - fer, She
 3. when she made that mus - lin up In caps ex - tremely smart, She

wore a dress of hum - ble print, Ac - cord - ing to her grade. And
 said she want - ed mus - lin, but He could not muz - zle her. And
 set them all at some - one else, Which broke that sai - lor's heart! And

JOY.

on her head ser- vant's cap, Of mus- lin, (with a spot) But
 when he paid the bill said he, "I feel that put a- bout That
 to his mates he loud- ly swore In lan- guage un- re- fined, "Al-

JOY.

though at- tract- ed by a beau, She loved a sai- lor not! So
 I'll put out to sea, or she Will see that I'm put out!" So
 though I felt al- right be- fore, I now feel left be- hind!" And

JOY.

when he hired a— plea- sure boat, To take her for— a— sail, She
 Jack went on his— ship a- gain, More wa- ges for— to— earn; And
 ere he died he— gave a hint, To o- ther sai- lor— chaps; "Don't

JOY.

would not leave the dock be- cause, He could not find the bail! And
 though he was a kind- ly chap, He now did look a- stern. "Give
 trust a sin- gle thing in print, Un- less set up in caps!" For

JOY.

as she could not swim, she said She'd stick to port (and
me a lock of hair" he cried "Choose what you will" said
girls may say that han - dy - men, Are sweet as su - gar

JOY.

buns,) And take her for a sale in - stead At
she, She knew he could not pick that lock While
can - dy, But that is their o - pin - ion when No

JOY.

Pe - ter Rob - in - son's.
she stood on the quay!
o - ther man is han - dy!

JOY.

1 & 2. last time.

2. It
3. Now

N^o 22.

SONG.- ENSEMBLE and CHORUS.

Allegro marziale.
(Orchestra.)

Piano.

(Brass Band heard off.)

(Band Enters.)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. It includes dynamic markings such as *p* and *f*.

Second system of musical notation, continuing the piece with various note values and rests.

Third system of musical notation, featuring a *ff* dynamic marking in the bass clef.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, including various articulation marks like accents and slurs.

Sixth system of musical notation, featuring a vocal line in the treble clef with the lyrics "(SERGT)" and "It's a".

Seventh system of musical notation, concluding the page with dynamic markings *f* and *p*.

SER. pres. sing in - vi - ta - tion that I bring! To the British pop - u - la - tion, from the
want to look par - tic - u - lar - ly spruce, For or - na - ment ad - di - tion - al to
a - ny hes - i - ta - tion in your mind? Is there a - ny com - bin - a - tion you can

SER. King! Will you serve him on the dry - land, Will you serve him on the sea? or a
use? With a waist of eighteen inches, And a chest of for - ty three, With
find? Like a dash of Tom - my At - kins With a spice of Jol - ly Tar, When you

SER. bit of both to ge - ther, Like the likes of me? Have you a - ny in - cli - na - tion for to
med - als hung up - on it Like the likes of me? Have you a - ny pre - par - a - tions for to
roll 'em both to - ge - ther, Which is what we are! Do you want to be a Duke of Well - ing.

YAPP.

YAPP. roam? Do you want to be a stick - y stay - at - home? Do you
make? A - ny fem - in - ine re - la - tions to for - sake? Is there
- ton? And a Ber - es - ford and Kitchen - er in one? A

ALL THREE.

YAPP.

al - ways want to tra - vel In a Tube or on a 'Bus? or a
a - ny pret - ty bag - gage you will leave up - on the quay. Who can
mod - ern Al - ex - an - der, (Not to men - tion MI - Tree) Or

PUCK.

ALL.

Bat - tle - ship or Cruis - er Like the likes of us? Then
like you a - ny bet - ter Than my own likes me? Then
a - ny o - ther he - ro Like the likes of me? Then

PUCK.

who'll stand dumb, When the drum says "Come" If he knows what the drum - beat
don't stand dumb, When the drum says "Come" Now you know what the drum beat
don't stand dumb, When the drum says "Come" And you know what mu - sic

PUCK.

means! Don't be a mol - ly - col - ly, Say - "Good - bye Pol - ly," And -
means! Don't be a mol - ly - col - ly, Say - "Good - bye Pol - ly," And -
means! Don't be a mol - ly - col - ly, Say - "Good - bye Pol - ly," And -

CHORUS & ENSEMBLE.

PUCK.

join, and join the Red Ma - rines. And join the Red Ma - rines. Then
 join, and join the Red Ma - rines. And join the Red Ma - rines. Then
 join, and join the Red Ma - rines, And join the Red Ma - rines. Then

ALL.

who'll stand dumb when the drum says "Come" If he knows what the drum beat means? Don't
 don't stand dumb when the drum says "Come" Now you know what the drum beat means? Don't
 don't stand dumb when the drum says "Come" And you know what mu - sic means? Don't

ALL.

be a mol - ly - col - ly, say "Good - bye, Pol - ly." And join and join the Red Ma - rines, And
 be a mol - ly - col - ly, say "Good - bye, Pol - ly." And join and join the Red Ma - rines, And
 be a mol - ly - col - ly, say "Good - bye, Pol - ly." And join and join the Red Ma - rines, And

ALL.

1 & 2.

join the Red Ma - rines! Do you
 join the Red Ma - rines! Have you
 join the Red Ma -

CHO.

- rines, And join the Red Ma - rines, the Red Ma -

- rines, And join the Red Ma - rines, the Red Ma -

CHLO.

- rines.

- rines.

No 23.

DUET:- (Puck and Butterfly.) with CHORUS.

Allegro.

Piano.

First system of piano introduction. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *f*.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *f*.

PUCK.

First system of Puck's vocal line. Treble clef, 6/8 time signature. Key signature: two flats.

- 1. Oh! if I were a barn door fowl, _____ And
- 2. .pose I were a lit tle sheep, _____ And
- 3. would I were a lit tle rook, _____ And

Piano accompaniment for Puck's first system. Treble clef, bass clef, 6/8 time signature. Key signature: two flats. Dynamics: *ppp*.

PUCK.

Second system of Puck's vocal line. Treble clef, 6/8 time signature. Key signature: two flats.

you a barn door hen, _____ Do you sup pose that you would scowl, On
 you a lamb kin too, _____ We'd run a way from our Bo Peep, A
 you a rook like me, _____ I'd ask you then to come and look, At

Piano accompaniment for Puck's second system. Treble clef, bass clef, 6/8 time signature. Key signature: two flats.

PUCK.

my_ pro - po - sal then? — And when I ser - en - ad - ed you Ac -
lit - tle ram and ewe; — For if I bold - ly said "Oh, dam" (Ad -
our_ old fam - 'ly tree, — And you and I on mar - riage bent Would

PUCK.

- cord - ing to my wont, — If I sang "Cock - a - doo - dle - doo," Would
- dress - ing your Ma - ma) — "Will you give me your lit - tle lamb?" I
clasp each o - thers claws, — For there'd be no im - ped - i - ment, (Al -

PUCK.

you say "Doo - dle don't?" Ah! —
think she'd an - swer "Bah" Ah! —
though per - haps some caws,) Ah!

PUCK.

— Or would you care to fly, — With such a fowl as —
But would you care to fly, — With such a sheep as —
But would you care to fly, — With such a bird as

PUCK.

I? _____ Such a worn - to - a - Phan - to - my, love - sick young Ban - tam - y,
 I? _____ Such a skip - pe - ty - hop - per - ty, run - thro' his - pro - per - ty,
 I? _____ Such a ve - ry coal black - e - ty, rick - et - ty rack - et - ty

PUCK.

game lit - tle fowl As I? Such a worn - to - a - Phan - tom - y,
 black lit - tle sheep As I? Such a skip - pe - ty hop - per - ty,
 ras - cal - ly rook As I? Such a ve - ry coal black - et - y,

BUT.

Such a worn to a Phan - tom - y,
 Such a skip - pe - ty hop - per - ty,
 Such a ve - ry coal black - et - y,

PUCK.

love - sick young Ban - tam - y game lit - tle fowl _____ as 1. _____
 run thro' his pro - per - ty black lit - tle sheep _____ as 1. _____
 rick - et - ty rack - et - ty ras - cal - ly rook _____ as _____

BUT.

love - sick young Ban - tam - y game lit - tle fowl _____ as he. _____
 run thro' his pro - per - ty black lit - tle sheep _____ as he. _____
 rick - et - ty rack - et - ty ras - cal - ly rook _____ as _____

1. & 2.

PUCK.

PUCK.

2. Sup.
3. I

PUCK.

3.

1.

BUT.

he.

No 24.

FINALE.

Allegro moderato.

Joy.

Brook.

Piano.

Sev'n o' clock in the
Sev'n o' clock in the

Ad.

JOY.

BR.

ev' - ning up - on a sum - mer's day. Ah! A thou - sand
ev' - ning up - on a sum - mer's day. Ah!

JOY.

BR.

throats do pipe glad notes, — And sing my love a lay, — And
I'll meet my love and greet my love, — And sing my love a

JOY. *f* sing my love a lay. At sev'n o'clock in the ev'ning up.

BR. *f* lay. At sev'n o'clock in the ev'ning up.

JOY. *Allegro.* on a sum-mer's day. Now may be we're

BR. *Allegro.* on a sum-mer's day. Now may be we're

FOUR SAILORS.

MEN. mar-ried men, And may be we ain't, But this here's our char.ac.ters With.

MEN. - out a - ny paint: Just four plain blue - jack.ets as is fond of a spree,

JELF.
MEN. That's Bill Blake, Will Weather - ley, Jim John - son and

JELF. Allegro marziale.
me.

PUCK.
Now who'll stand dumb, When the drum says "come," If he

PUCK.

knows what the drum-beat means. Don't be a mol-ly ool-ly. Say "good-bye Pol-ly." And

PUCK.

join and join the Red Ma-rines, And join the Red Ma-rines—— Then

TUTTI.

Then

CHO.

whó'll stand dumb when the drum says "come" If he knows what the drum beat

whó'll stand dumb when the drum says "come" If he knows what the drum beat

CHO. means! Don't be a mol - ly - col - ly, Say "good - bye Pol - ly," And

CHO. join and join the Red Mar - ines, and join the Red Mar - ines, — And

CHO. join the Red Mar - ines, the Red Mar - ines. —

CHO. *f*
 Sound, sound a Bri-dal March, Love hath come a - gain,
 Sound, sound a Bri-dal March, Love hath come a - gain,

ff * *ff*

CHO.
 Sound, sound, sound a Bri - dal March.
 Sound, sound, sound a Bri - dal March.

KEN. & PRIN.
 Na - - - - - ture, —

A.
 Na - - - - -

fff *fff*

CHO.
 Na - - - - - ture, —
 Na - - - - -

fff *fff* *fff*

KEN. & PRIN.
 — Sound thy di - a - pa - son, — Let thy thou - sand, thou - sand

A.
 - ture, Na - - ture, Sound, — sound thy di - a -

CHO.
 — Sound thy di - a - pa - son, Let thy thou - sand, thou - sand

CHO.
 - ture, Na - - - ture Sound — sound thy di - a -

KEN. & PRIN.
 voi - ces Join in praise of — Love tri - um - phant. — For

A.
 - pa - son, Join in praise of Love tri - um - phant. — For

CHO.
 - voi - ces Join in praise of — Love tri - um - phant. — For

CHO.
 - pa - son, Join in praise of — Love tri - um - phant. — For

KEN. & PRIN. Love, For Love

A. Love, For Love, For

CHO. Love, Love, For Love hath come a - -

Love, Love, For Love hath come a - -

KEN. & PRIN. - - - hath come, hath come a - gain. For Love

A. Love hath come, hath come a - gain. For Love

CHO. - gain, - For - Love hath come a - gain. For Love

- gain, - For - Love hath come a - gain. For Love

KEN.
&
PRIN.

hath come

A.

hath come, hath come

CHO.

hath come, hath come,

KEN.
&
PRIN.

a gain!

A.

a gain!

CHO.

come a gain!

sff
Ped.

*

END OF OPERA.

SONG. (Brook.)

"A SPRIG OF ROSEMARIE"

Allegro moderato

Piano.

The piano introduction is in 6/8 time, marked *Allegro moderato*. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bass line starts with a quarter note G3, a quarter note F3, and a quarter note E3. The piece concludes with a double bar line and a fermata over the final notes.

B

A blue sky, and a

(not too slow)

p

The first system of the song features a vocal line (Soprano clef) and piano accompaniment (Grand staff). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment starts with a quarter note G3, a quarter note F3, and a quarter note E3. The piece concludes with a double bar line and a fermata over the final notes.

B

blue sea, Tho' others called them gray; For

The second system of the song features a vocal line (Soprano clef) and piano accompaniment (Grand staff). The vocal line begins with a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment starts with a quarter note G3, a quarter note F3, and a quarter note E3. The piece concludes with a double bar line and a fermata over the final notes.

B

love shone down on you and me, on you and

f

f

The third system of the song features a vocal line (Soprano clef) and piano accompaniment (Grand staff). The vocal line begins with a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment starts with a quarter note G3, a quarter note F3, and a quarter note E3. The piece concludes with a double bar line and a fermata over the final notes.

B

me, And made a summer's day! The

p

B

I was yours And you were mine, And all the world was

animato

animato

B

ours, And our hearts were gay as the fields in May, For

f

f colla voce

B

all our thoughts, our thoughts were flow'rs!

p

f

Allegro leggiero.

rall. *pp*

B — Then ga - ther them, ga - ther them while you may, And

B bind them for your maid; — And let a sprig of

B rose - ma - rio Be in the gar - land laid! — For

B *p* flow'rs, a - las! — do fade and pass, And men and maids do

B

part, ——— Then ga - ther a sprig - of rose - ma - rie — To

f largamente

B

grace your la - - dy's heart! ———

animato

f

B

A gray sky, and a

p

B

gray sea, ——— Tho' o - thers count them blue; For

B

you have gone a - way from me, a - way from

f

f

And. *

B

me, And sum - mer - goes with you! And

p

pp

B

animato

no more gar - lands I do twine To crown your dain - ty

animato

B

head; For my heart is bare as a gar - - den fair When

f

f colla voce

B

all the flow'rs, ——— the flow'rs lie dead! ——— Then

p

rall:

Allegretto leggiero.

B

pp

ga - ther them, ga - ther them while you may, And bind them with a vow; ——— And

pp

Ad. *

B

set a sprig of rose - ma - rie With - in the gar - land now! ——— For

B

p

flow'rs, a - las! do fade and pass, And men and maids do part, ——— Oh!

largamente *accl: molto*

B spare me the sprig of rose - ma - rie, I set up - on your

f largamente *accl: molto*

B heart, I set up - on your heart, up -

ff *colla voce*

B - on, up - on your heart!

ff *colla voce*

B

accl: