

No. 7.

Entrance of Lord Lieutenant, Countess and Chaplain.

Arthur Sullivan.

Allegro maestoso.

Piano.

The first system of the piano accompaniment consists of two staves (treble and bass clef) with a grand staff brace. The music is in 6/8 time and features a series of chords and melodic lines. The bass line has several notes marked with a 'Ped.' (pedal) and asterisks indicating specific rhythmic or dynamic markings.

The second system continues the piano accompaniment with similar chordal and melodic structures. It includes 'Ped.' markings and asterisks in the bass line.

The third system of the piano accompaniment concludes with a 'dim:' (diminuendo) marking in the final measure of the treble staff. The bass line continues with 'Ped.' markings and asterisks.

LORD LIEUTENANT.

I am the Lord Lieu - ten - ant, and It's well that you should

This section shows the vocal line for the Lord Lieutenant and the piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on a grand staff. The piano part includes a 'p ten:' (piano tenuto) marking in the bass line.

LORD L.

un - der - stand I am the high - est in the land, - The

The first system of the musical score for Lord L. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "un - der - stand I am the high - est in the land, - The". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady rhythmic accompaniment with chords and moving lines.

LORD L.

Lord Lieu - ten - ant of Ire - - land.

The second system of the musical score for Lord L. continues the vocal line and piano accompaniment. The lyrics are "Lord Lieu - ten - ant of Ire - - land.". The vocal line ends with a long note. The piano accompaniment continues with the same rhythmic pattern.

COUNTESS.

And I, his wife, of high de - gree, En - hance my hus - band's

The musical score for the Countess consists of a vocal line and a piano accompaniment. The lyrics are "And I, his wife, of high de - gree, En - hance my hus - band's". The piano accompaniment includes a *ten:* marking and a *ped.* (pedal) marking. The score is written in a single system with a treble clef for the vocal line and two staves for the piano accompaniment.

CHAPLAIN.

COUN. dig - ni - tee! And I'm his pri - vate chap - lain, who To

The musical score for the Chaplain consists of a vocal line and a piano accompaniment. The lyrics are "dig - ni - tee! And I'm his pri - vate chap - lain, who To". The piano accompaniment features a *ten:* marking and a *ped.* marking. The score is written in a single system with a treble clef for the vocal line and two staves for the piano accompaniment.

COUNTRESS. *mf*
For

CHA. *mf*
some ex - tent en - hance it too!

LORD LIEUTENANT. *mf*
For

Ped.

COUN. *mf*
we three (I and he And the Re - ver - end Doc - tor Fid - dle D, D,)

CHA. *mf*
we three (I and he And the Re - ver - end Doc - tor Fid - dle D, D,)

LORD L. *mf*
we three (I and he And the Re - ver - end Doc - tor Fid - dle D, D,)

COUN. *mf*
Re - pre - sent the dig - ni - tee And the se - ri - ous side of Ire - land!

CHA. *mf*
Re - pre - sent the dig - ni - tee And the se - ri - ous side of Ire - land!

LORD L. *mf*
Re - pre - sent the dig - ni - tee And the se - ri - ous side of Ire - land!

COUN. In Court dress, More or less, The coun - try folk we

CHA. In Court dress, More or less, The coun - try folk we

LORD L. In Court dress, More or less, The coun - try folk we

COUN. try to impress With a pro - per sense of the se - rious.ness Of the Lord Lieu - ten - ant of

CHA. try to impress With a pro - per sense of the se - rious.ness Of the Lord Lieu - ten - ant of

LORD L. try to impress With a pro - per sense of the se - rious.ness Of the Lord Lieu - ten - ant of

COUN. Ire - land.

CHA. Ire - land.

LORD L. Ire - land.

meno mosso.

No 8. SONG.— Lord Lieutenant, (with Rosie, Countess and Chaplain.)

Arthur Sullivan.

Lord Lieutenant. *Allegretto à la Gavotte.*

Piano.

1. At an

*Red. **

LORD L.

ear - ly stage of life I — said I'll choose a wife, But
wait - ed years to find A — la - dy to my mind, Till I

p

LORD L.

where shall I find the par - tic - u - lar girl Who is fit to be knit to a
came to the age of — for - ty and three, When a cer - tain par - tic - u - lar

LORD L.

no - ble - earl, Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as
 girl found me, And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was

ROS.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

COUN.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

CHA.

Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he!
 And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she!

LORD L.

I? Such a ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble Earl as he! I
 she! And that ve - ry par - ticu - lar Per - pen - dic - u - lar No - ble girl was she! You

p

LORD L.

cant be too par - tic - u - lar! Tho' few such girls there prob.ab.ly are, I in -
cant be too par - tic - u - lar At for - ty - three, who - e'er you - are, So I

LORD L.

tend to - wait un - til I - find A la - dy of that par - tic - u - lar
set my - teeth and shut my - eyes And swal - low'd that ma - tri - mo - ni - al

ROS.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble Earl was he!
Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she!

COUN.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl as I.
Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was I.

CHA.

Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble Earl was he!
Such a ve - ry par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she!

LORD L.

kind, _____ par - tic - u - lar Per - pen - dic - u - lar No - ble girl she'll be! Oh,
prize! _____ par - tic - u - lar Per - pen - dic - u - lar No - ble girl was she! The

LORD
L.

that par - tic - u - lar girl may share My ve - ry par - tic - u - lar
sort of girl you would not care To call "my darl - - ing,"

LORD
L.

co - ro - net! Who al - ways moves with a
"love," or "pet,"— But she walks through life with a

LORD
L.

state - - - ly air As though her life, though
state - - - ly air As though her life, though

LORD
L.

— her life were a min - u - et, life were a min - u -
— her life were a min - u - et, life were a min - u -

colla voce *pp*

1.

ROS. She al - ways moves as though her life

COUN. She al - ways moves as though her life

CHA. She al - ways moves as though her life

LORD L. et. et.



ROS. — were a min - u - et!

COUN. — were a min - u - et!

CHA. — were a min - u - et!

LORD L. So I



2.

ROS. She walks through life As though it all were a min.u . .

COUN. She walks through life As though it all were a min.u . .

CHA. She walks through life As though it all were a min.u . .

LORD L. et. As though it were a min . . . u . .

ROS. et! Ay, she walks through life, she walks through life with

COUN. et! Ay, she walks through life, she walks through life with

CHA. et! Ay, she walks through life, she walks through life with

LORD L. et! Ay, she walks through life with

ROS.
state - ly, state - - - - - ly air!

COUN.
state - ly, state - - - - - ly air!

CHA.
state - ly, state - - - - - ly air!

LORD
L.
state - ly, state - - - - - ly air!

or:
state - ly, state - - - - - ly air!

pp
Ped. *

rall.
Ped. * Ped. * Ped. *

No. 9.

SONG.- (Countess.)

Edward German.

Allegro moderato.

Countess.

Piano.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of chords and moving lines, while the left hand (bass clef) provides a steady accompaniment. Dynamics include *mf* and *p*.

COU.

1. When Al - fred's friends their King for - sook, His pride did
 2. Dame His - to - ry I now in - voke Of Se - cond

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Dynamics include *p*.

COU.

he for sake! 'Twas in the year eight - se - ven - eight, That
 Charles to tell! King Charles, in six - teen - fif - ty one, His

The vocal line continues with lyrics. The piano accompaniment continues with chords and moving lines.

COU.

Al - fred who is called "the Great" For - got his pride, _____ and un - der -
 Par - lia - men - tary foes to shun, Climbed up an oak, _____ A gnarled and

The vocal line concludes with lyrics. The piano accompaniment continues with chords and moving lines.

COU. took To cook, to cook the oat-meal cake! To cook the oat-meal
nob - bly, oak in sha - dy Bos - co - bel, In sha - dy Bos - co -

COU. cake! A thing it can not be de - nied, A king should not have e - ver
bel! A thing it can not be de - nied, A king should feel un - dig - ni

molto accel.

pp molto accel.

COU. tried, A king should not have e - ver tried! I pro - fit by my
fied A king should feel un - dig - ni - fied! So I have ne - ver

rall. *p a tempo*

COU. hist - 'ry book, And oat - meal cakes I ne - ver cook, Be - cause I
climbed an oak (A task be - yond some Roy - al folk,) And al - so,

COU. know that it would look Un - dig - ni - fied to bake, Be - cause I know that it
if the bran - ches broke, Un - dig - ni - fied as well! And al - so, if the bran -

COU. 1. would look Un - dig - ni - fied to bake! 2. dig - ni - fied as well,
- ches broke, Un -

D.C.

COU. un - dig - ni - fied, un - dig - ni - fied as

Red. *

COU. well!

mf ten: p

Red. *

Nº 10.

SONG. (Rosie.)

Edward German.

Andante con moto.

Rosie.

Piano.

p

Ad. * *Ad.* * *ad lib. sempre.*

ROS.

O set - ting sun, _____ You bid the world good - bye! Your

simile

ROS.

course is near - ly run, And soon the day will die!

pp

pp

ROS. Night, _____ with gen - tle sigh, _____

Ad. * *Ad.* *

Detailed description: This system contains the first two lines of music. The top line is the vocal line for ROS., starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Night, _____ with gen - tle sigh, _____". The bottom two lines are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *Ad.* (Ad libitum) and includes two asterisks with *Ad.* markings. The music features a mix of chords and moving lines in both hands.

ROS. _____ with gen - tle sigh, Will spread her pall, _____ Will spread her

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "_____ with gen - tle sigh, Will spread her pall, _____ Will spread her". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the *Ad.* dynamic.

ROS. pall! _____

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes the phrase with "pall! _____". The piano accompaniment features a more active bass line and sustained chords in the right hand, with some fermatas over the piano part.

ROS. Hope was my sun, _____ That cross'd a sum - mer sky! My

p

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with "Hope was my sun, _____ That cross'd a sum - mer sky! My". The piano accompaniment starts with a dynamic marking of *p* (piano) and continues with a steady accompaniment pattern.

ROS. *pp*
day is near - ly done The night al - rea - dy nigh:
pp

ROS. Love's _____ a laugh- a sigh, _____
And. * *And.* *

ROS. _____ a laugh- a sigh- And that is all, _____ And that is

ROS. all. _____ *accel.*

Allegro molto.

ROS. *f* Not so, not

f *fp ten.*

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

ROS. so, My doubt-ing heart! Al - tho' The sun de - part,

ROS. Al - tho' The sun de - part And leave the earth in

ROS. sor - - row; Not so, not so, My doubt - ing

ROS. *so.* *animato* Ah! My

Red. * *Red.* *

ROS. doubt - ing heart, my

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

ROS. doubt - - - - - ing heart, not so,

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

ROS. *p* *dim.* not so!

pp *ppp*

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

No 11.

QUINTET (Rosie, Susan, Molly, Terence & Bunn.)

Arthur Sullivan.

Allegretto con leggerezza.

sempre stacc.

Bunn.

Their cour-age high You may de - fy, For

Piano.

sempre stacc.

Ad.

** Ad.*

BUN.

by and by, By means of my Be - ha - viour sly, I'll ter - ri - fy The

BUN.

sol - dier - y, And make them shy Of go - ing nigh The caves of Car - rig

sempre stacc.

ROSIE. If you and I Our - selves al - ly, And

SUSAN. If you and I Our - selves al - ly, And

MOLLY. If you and I Our - selves al - ly, And

TERENCE. If you and I Our - selves al - ly, And

BUN. Clec - - - na. If you and I Our - selves al - ly, And

ROS. by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I

SUS. by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I

MOL. by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I

TER. by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I

BUN. by and by To - ge - ther try To mys - ti - fy The sol - dier - y, I

ROS. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

SUS. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

MOL. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

TER. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

BUN. don't see why They should - n't fly And mu - tin - y And ra - ther die Than

ROS. go to Car - rig - Clee - na! If all of us care to dare re - tail A

SUS. go to Car - rig - Clee - na! If all of us care to dare re - tail A

MOL. go to Car - rig - Clee - na! If all of us care to dare re - tail A

TER. go to Car - rig - Clee - na. If all of us care to dare re - tail A

BUN. go to Car - rig - Clee - na! If all of us care to dare re - tail A

ROS. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

SUS. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

MOL. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

TER. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

BUN. si - mi - lar wa - ry fai - ry tale, They'll turn a mi - lit - a - ry tail On the

ROS. caves of Car - rig - Clee - na! They'll turn a lit - a - ry tail On the

SUS. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

MOL. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

TER. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

BUN. caves of Car - rig - Clee - na! They'll turn a mi - lit - a - ry tail On the

ROS. caves of Car - rig - Clee - na! The caves _____ of Car - rig -

SUS. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

MOL. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

TER. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

BUN. caves of Car - rig - Clee - na! If you and I Our - selves al - ly To

ROS. - Clee - na, The caves, _____ the

SUS. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

MOL. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

TER. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

BUN. mys - ti - fy The sol - dier - y, I don't see why They should - n't ra - ther

ROS. caves of Car - rig - Clee -
SUS. die than go to Clee -
MOL. die than go to Clee -
TER. die than go to Clee -
BUN. die than go to Clee -

dim. *p*

ROS. - na!
SUS. - na!
MOL. - na!
TER. - na!
BUN. - na!

pp *Ped.*

No. 12.

Entrance of Soldiers.

Arthur Sullivan.

Alla Marcia.

Piano.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with eighth notes and rests.

The second system continues the piece. It features a prominent melodic line in the upper staff with slurs and ties. The lower staff continues with a rhythmic accompaniment. A forte (*f*) dynamic marking is present in the lower staff. The system concludes with a *Ped.* (pedal) marking.

The third system shows the continuation of the musical theme. The upper staff has a series of chords and moving lines. The lower staff maintains the accompaniment. There are four *Ped.* markings with asterisks (*) placed below the bass staff, indicating specific points where the pedal should be used.

The fourth system continues the musical development. The upper staff features a melodic line with some chromatic movement. The lower staff provides a consistent accompaniment. There are two *Ped.* markings with asterisks (*) placed below the bass staff.

The fifth and final system on this page concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff provides a steady accompaniment. The system ends with a double bar line and a key signature change to one flat (B-flat).

SOLDIERS.

CHO. Tenor. Bass.

That we're Sol.diers no doubt you will guess, you will guess, From our

That we're Sol.diers no doubt you will guess, you will guess, From our

SOL.

march . in' to fi - fin' and drum . min', As well as the form of our

march . in' to fi - fin' and drum . min', As well as the form of our

SOL.

dress, of our dress, Which we fan . cy is ra . ther be . com . in'. By

dress, of our dress, Which we fan . cy is ra . ther be . com . in'. By

SOL. look - ing a - gain you will see, you will see, That our re - gi - ment's num - ber e -

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "look - ing a - gain you will see, you will see, That our re - gi - ment's num - ber e -". The middle staff is a bass line in bass clef with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support for the vocal lines.

SOL. - lev - en; From that you will ga - ther, will ga - ther, may - be, That we

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- lev - en; From that you will ga - ther, will ga - ther, may - be, That we". The middle staff is a bass line in bass clef with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support for the vocal lines.

SOL. come from the coun - ty of Dev. on. Come _____ the

GIRLS. *mf* Come _____ the

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "come from the coun - ty of Dev. on. Come _____ the". The middle staff is a bass line in bass clef with the same lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, providing harmonic support for the vocal lines. A dynamic marking of *mf* is present in the piano part. The system concludes with a double bar line and the word "Ed." written below the piano part.

GIR. Sax - on raid - ers! And when they come Shall we be

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

GIR. dumb? Hark! ye red in .

Ped. *

GIR. - va - ders, - 'Tis not us you'll drown with fife and drum!

Ped. *

SOLDIERS.

SOL. We should be, if in De - von - shire now, (As it .

We should be, if in De - von - shire now, (As it

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a treble and bass staff with lyrics. The piano accompaniment is written for a grand piano with treble and bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part includes dynamic markings of *f* (forte) and *p* (piano).

SOL. may be a mu - sin' to men - tion) All cow - erds who're at - tend - in' a cow, In -

may be a mu - sin' to men - tion) All cow - erds who're at - tend - in' a cow, In -

The second system continues the vocal line and piano accompaniment. The lyrics are: "may be a mu - sin' to men - tion) All cow - erds who're at - tend - in' a cow, In -". The piano accompaniment continues with similar rhythmic patterns.

SOL. - stead of brave men at "at - ten - tion?" But work be - in' o - ver to -

- stead of brave men at "at - ten - tion?" But work be - in' o - ver to -

The third system concludes the vocal line and piano accompaniment. The lyrics are: "- stead of brave men at 'at - ten - tion?' But work be - in' o - ver to -". The piano accompaniment continues with similar rhythmic patterns.

SOL. - day, may - be, As it now is a quar - ter to sev - en, - Sir

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- day, may - be, As it now is a quar - ter to sev - en, - Sir". The middle staff is a vocal line in bass clef with lyrics: "- day, may - be, As it now is a quar - ter to sev - en, - Sir". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

SOL. Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in". The middle staff is a vocal line in bass clef with lyrics: "Ro - ger de Co - ver - ly, we Would be mer - ri - ly danc - in' with some - one in". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 6/8.

SOL. De - von! That we're

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "De - von! That we're". The middle staff is a vocal line in bass clef with lyrics: "De - von! That we're". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 6/8. The piano part includes a *cres:* marking and a *rit.* marking. There are also asterisks and *rit.* markings below the piano part.

GIR. Come the Sax on

SOL. sol.diers no doubt you will guess, you will guess, By our march . in' to fif . in' and

f

Red. * *Red.*

GIR. raid . ers! And when they come -

SOL. drum . min', and drum . min', As well as the form of our dress, of our dress, Which we

f

* *Red.* * *Red.* *

GIR. Shall we be dumb? Hark!

SOL. fan . cy is ra . ther be - com - in'. By look . in' a - gain you will

Red. *

GIR. — ye red in .

SOL. see, you will see, That our reg - i - ment's num - ber e -

GIR. - va - ders, - 'Tis not us you'll drown with
- va - ders, - 'Tis not us you'll drown with

SOL. - le - ven, e - le - ven, From that you will ga - ther, will ga - ther, may - be, That we
- le - ven, e - le - ven, From that you will ga - ther, will ga - ther, may - be, That we



GIR. fife _____ and drum! —
fife _____ and drum! —

SOL. come from the Coun - ty of De - von. From De - von, hap - py
come from the Coun - ty of De - von. From De - von, hap - py



GIR. From De - von, Sax - on De - von, have ye come

SOL. De - von, have we come, _____ A - march - in' to the

De - von, have we come, _____ A - march - in' to the

Detailed description: This system contains the first four measures of the piece. It features two vocal staves (GIRL and SOLOIST) and a piano accompaniment. The GIRL part has a melody with lyrics 'From De - von, Sax - on De - von, have ye come'. The SOLOIST part has a melody with lyrics 'De - von, have we come, _____ A - march - in' to the'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

GIR. To drown us with the rat - tle of a drum, to *cres:*

SOL. rat - tle of the drum, _____ a - march - in', *cres:*

rat - tle of the drum, _____ a - march - in', *cres:*

Detailed description: This system contains the next four measures of the piece. The GIRL part continues with the lyrics 'To drown us with the rat - tle of a drum, to' and includes a crescendo marking '*cres:*' above the final measure. The SOLOIST part has lyrics 'rat - tle of the drum, _____ a - march - in', *cres:*' and also includes a crescendo marking '*cres:*' above the final measure. The piano accompaniment continues with chords and a bass line, with a crescendo marking '*cres:*' above the final measure. The key signature remains two flats, and the time signature is 6/8.

GIR. drown us, to drown

drown us, to drown

SOL. march in; From De

march in; From De

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

Detailed description: This system contains the first four staves of music. The first two staves are for the GIRL (GIR.), with lyrics 'drown us, to drown'. The next two staves are for the SOLOIST (SOL.), with lyrics 'march in; From De'. Below these are two staves of piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system concludes with a series of six dynamic markings: 'Red.', '*', 'Red.', '*', 'Red.', '*', 'Red.', and '*'.

GIR. us - with a drum,

us - with a drum,

SOL. von have we come,

von have we come,

Red. * Red. *

Detailed description: This system contains the next four staves of music. The first two staves are for the GIRL (GIR.), with lyrics 'us - with a drum,'. The next two staves are for the SOLOIST (SOL.), with lyrics 'von have we come,'. Below these are two staves of piano accompaniment. The piano part continues with a similar rhythmic pattern. The system concludes with a series of four dynamic markings: 'Red.', '*', 'Red.', and '*'.

GIR. Have ye come, Have ye come.
Have ye come, Have ye come.
SOL. Have we come, Have we come.
Have we come, Have we come.

4 4 4 4

Ped.

* sf sf

No 13.

SONG.- Sergeant with Chorus.

Edward German.

Allegro con spirito.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a series of six chords marked with a 'Ped.' symbol and an asterisk.

SERGEANT.

The Sergeant's vocal line is written on a single staff in treble clef. It begins with a rest, followed by the lyrics: "Now, this _____ is the song of the De_von-shire men _____". The melody is simple and follows the natural inflection of the words.

The chorus line for the first section is a single staff in bass clef, which remains empty throughout this section.

The piano accompaniment for the first section consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady rhythmic accompaniment with eighth notes. The piece ends with a 'Ped.' symbol.

The Sergeant's vocal line continues with the lyrics: "And the". The melody is simple and follows the natural inflection of the words.

The chorus line for the second section is written in bass clef and begins with the instruction **TUTTI.** followed by the lyrics: "With a bim-ble and a bum-ble and the best of 'em!". The chorus part consists of a series of chords.

The piano accompaniment for the second section consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady rhythmic accompaniment with eighth notes. The piece ends with a 'mf' dynamic marking.

*

SER. maids they have left on the moor and the fen

CHO. *TUTTI.* With a

Red. *

SER. There was Ma - ry Hoo - per, and

CHO. bim.ble and a bum.ble and the best of 'em!

Red. *

SER. Ma - ry Coo - per, and Jane Tuc - ker, and E - mi - ly Snugg, and Su - san Wickens, and

CHO.

SER. Hep - zi - bah Lugg, and pret - ty Pol - ly Pot - ter, and the rest of 'em

CHO. *GIRLS.* And *MEN.* And

CHO. Su - san Wic - kens, and Hep - zi - bah Lugg, And
 Su - san Wic - kens, and Hep - zi - bah Lugg, And

CHO. pret - ty Pol - ly Pot - ter and the rest of 'em! The Ser -
 pret - ty Pol - ly Pot - ter and the rest of 'em!

SERGEANT.

SER. - geant he came a - re - cruit - ing one day!

CHO. TUTTI. With a

SER. And the maids cried a - lack! When the
 CHO. bim.ble and a bum.ble for the best of 'em:

SER. *men went a . way* *There*

CHO. *TUTTI.*
With a bim.ble and a bum.ble for the best of 'em.

Ad. *

SER. *was Thom . as Per . ry, and Thom . as Mer . ry, and Jan Had . ley, and*

CHO.

Ad. *

SER. *Ti . mo . thy Mudd, and Har . ry Budg . en, and O . liv . er Rudd, and*

CHO.

SER. *E . be . nez . er Pinch . er, and the rest of 'em!* *GIRLS.*

CHO. *MEN.* *And Har . ry Budg . en, and*
And Har . ry Budg . en, and

SERGEANT.

CHO. O - liv - er Rudd and E - be - nez - er Pinch - er, and the rest of 'em! So the

O - liv - er Rudd and E - be - nez - er Pinch - er, and the rest of 'em!

Red. *

SER. men march'd a - way in their bright scar - let coats

CHO. *TUTTI.* With a

mf *Red.* *

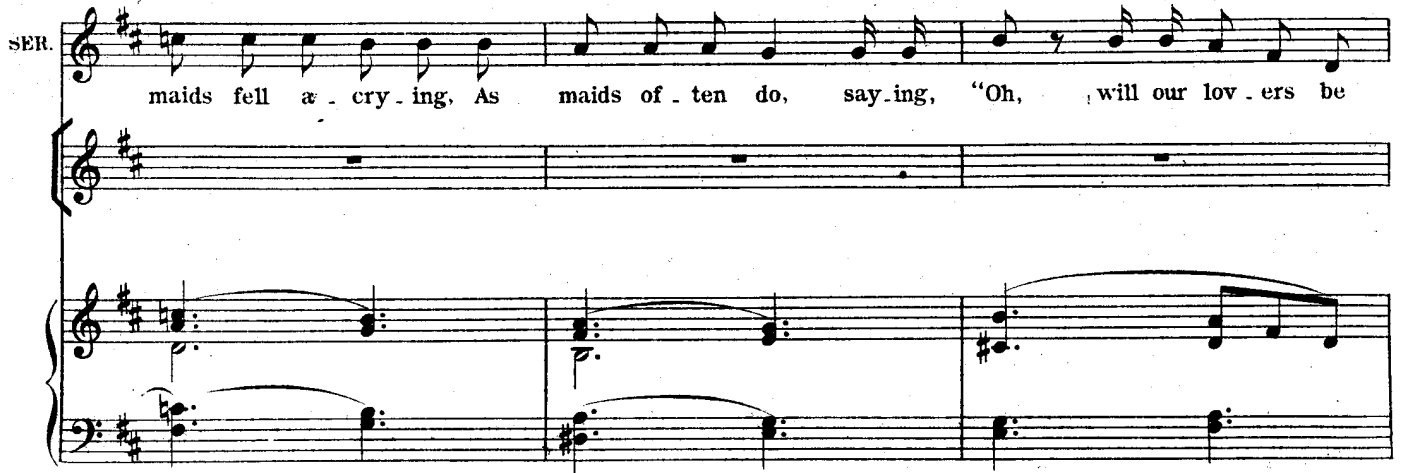
SER. Tho' they shout - ed "Hoo - ray" they had

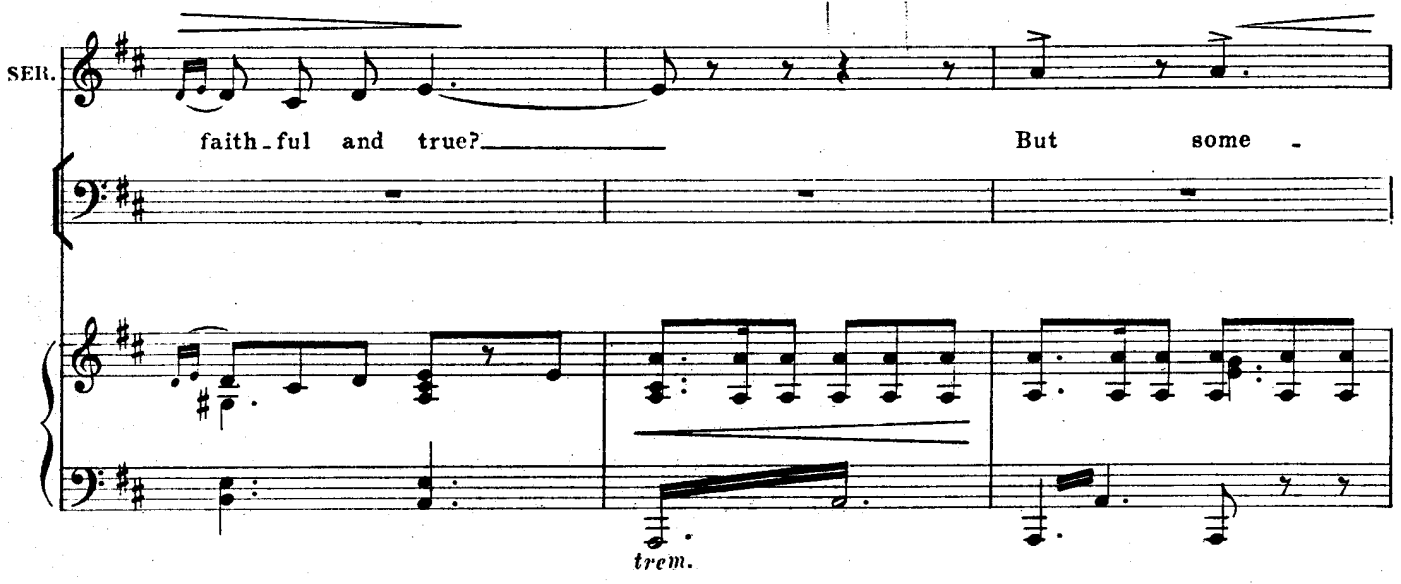
CHO. bim - ble and a bum - ble and the best of 'em!

SER. lumps in their throats And the

CHO. *TUTTI.* With a bim - ble and a bumble and the best of 'em!

Red. *

SER.  maids fell a - cry - ing, As maids of - ten do, say - ing, "Oh, will our lov - ers be

SER.  faith - ful and true? But some -

trem.

SER.  . day they will march in - to Dev. on and then, All the maids will be tak.ing the

animato
mf animato
p

Ed. *

SER. *dim.*
names of the men — the names of the men — There'll

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with the lyrics "names of the men" followed by a long note, then "the names of the men" followed by another long note, and finally "There'll" followed by a long note. A dynamic marking of *dim.* is placed above the second measure. The piano accompaniment is in bass clef and consists of chords and single notes. A second *dim.* marking is placed above the piano part in the second measure.

SER. *p*
— be Ma - ry Per-ry, and Ma - ry Mer-ry, and Jane Had-ley, and

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a long note, then "be" followed by a long note, "Ma - ry Per-ry, and" followed by a long note, "Ma - ry Mer-ry, and" followed by a long note, and "Jane Had-ley, and" followed by a long note. A dynamic marking of *p* is placed above the second measure. The piano accompaniment continues with chords and single notes. A dynamic marking of *p* is placed above the piano part in the second measure.

SER.
E - mi - ly Mudd, and Su - zan Budgen, and Hep - zi - bah Rudd, and

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a long note, then "E - mi - ly Mudd, and" followed by a long note, "Su - zan Budgen, and" followed by a long note, and "Hep - zi - bah Rudd, and" followed by a long note. The piano accompaniment continues with chords and single notes.

SER. pret . ty Pol . ly Pinch . er, and the rest of 'em!

GIRLS. There'll be Su - zan Bud . gen, and

MEN. There'll be Su - zan Bud . gen, and

CHO. Hep . zi . bah Rudd — and pret . ty Pol . ly Pinch . er, and the rest of 'em! The

Hep . zi . bah Rudd . — and pret . ty Pol . ly Pinch . er, and the rest of 'em!

SERGEANT.

SER. ser - - geant he may come re - cruit . ing once more

TUTTI. With a

SERGEANT.

There will al-ways be De-von-shire
 bim-ble and a bum-ble for the best of 'em!

SER.

men for the war. ———

TUTTI.

With a bim-ble and a bum-ble and the

rit. * *pp*

SER.

There'll be, young Tom Per-ry, and young Tom Mer-ry, and
 best of 'em!

pp

ALL. young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and Ju.ve.nile Rudd, And a

ALL. SERGEANT. *pp* lit.tle E.be.ne.zer, and the rest of 'em! There'll be young Tom Per.ry, and

CHO. *pp* There'll be young Tom Per.ry, and Ah!

pp There'll be young Tom

SER. *cresc.* young Tom Mer.ry, and young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and

CHO. *cresc.* young Tom Mer.ry, and young Jan Had.ley, and lit.tle Tim Mudd, and young Hal Bud.gen, and

cresc. Per.ry, Young Tom Mer.ry, young Jan

SER. Ju - ve - nile Rudd!

CHO. Ju - ve - nile Rudd! *mf* And young Tom Per - ry, and young Tom Mer - ry, and

Had - - ley, lit - tle Tim Mudd, and

SER. *accel.* And the rest of 'em! *cresc.* And the

CHO. young Jan Had.ley and lit - tle Tim Mudd, and young Hal Bud.gen, and

young Tom Per - - - ry, young Tom

SER. *sempre* rest of 'em! And young Tom Per - ry, and Mer - ry. *ff*

CHO. Ju - ve - nile Rudd, And young Tom Per - ry, and Mer - ry. *ff* And a

Mer - - - ry, young Tom Per - ry and Mer - ry.

