

CONCERT SELECTION

FROM

A Princess of Kensington.

WRITTEN BY

BASIL HOOD.

COMPOSED BY

EDWARD GERMAN.

PRICE 4/- NET.

CHORUSES ONLY, PRICE 1/6 NET.

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CONCERT SELECTION

FROM

A Princess of Kensington.

CHARACTERS:

KENNA *Soprano.*

BROOK *Tenor.*

THREE FAIRIES (*Ladies of the Chorus*).

FOUR SAILORMEN (*Gentlemen of the Chorus*).

Chorus of Fairies, Fishermen and Gipsies.

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FROM
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ORCHESTRAL INTRODUCTION.—BRIDAL MARCH.

No. I.—CHORUS OF FAIRIES (WITH SOLO, PEASBLOSSOM.)

MIDSUMMER DAY. EARLY MORNING.

KENNA (*as Peasblossom.*)

Come, Fairies!
From the East and the West,
From the South and the North,
At Oberon's summons
Come, Fairies! Come forth!

CHORUS (*heard off.*)

We come!

PEASBLOSSOM.

Come, Fairies!
To the Court of King Oberon!
Come, Fairies!
To the Gardens of Kensington!

CHORUS.

We come!

(*They enter.*)

'Tis Midsummer Day
When every Fay
Doth make a meeting
To give a greeting:
We bid good-day
And then away
Hither, thither,
Everywhither,
To where we dwell
In leafy dell
Or rocky grotto,
And this our motto—
“Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough air, thorough fire!”

II.—DUET.

(**OBERON & TITANIA**) & CHORUS.

CHORUS. Hail, Oberon! Hail, Titania!

Enter **OBERON** and **TITANIA**, with **COBWEB**,
MOTH, and **MUSTARDSEED**.

BROOK (*as Oberon.*)

Mortal King may ride a-horseback,
Lords and ladies in his train:
I do ride upon a swallow
Bridled with a silken rein!
Who will follow, follow, follow,
Where I guide my steed?

THREE FAIRIES.

We will follow, follow, follow—
Cobweb, Moth, and Mustardseed.

OBERON.

Thorough bush and thorough briar,
Over hill and over dale!
Thorough air and thorough fire,
Over park and over pale!
Who will follow, follow, follow,
Where I guide my steed?

THREE FAIRIES.

We will follow, follow, follow,
Cobweb, Moth, and Mustardseed!

KENNA (*as Titania.*)

Mortal Queen may dance in ball-room
Under glaring chandelier:
I do choose a moss-grown hollow
When the moonlight doth appear!
Who will follow, follow, follow,
When the dance I lead?

THREE FAIRIES.

We will follow, follow, follow—
Cobweb, Moth, and Mustardseed!

ALL.

We will follow, follow, follow
When the dance you lead.

III.—SONG.

BROOK.

A blue sky and a blue sea,
Tho' others called them gray;

For love shone down on you and me,
 And made a summer's day!
 Then I was yours and you were mine,
 And all the world was ours,
 And our hearts were gay as the fields in May,
 For all our thoughts were flowers!

Then gather them while you may,
 And bind them for your maid;
 And let a sprig of rosemarie
 Be in the garland laid!
 For flowers, alas! do fade and pass,
 And men and maids do part,
 Then gather a sprig of rosemarie
 To grace your lady's heart!

A gray sky and a gray sea,
 Tho' others count them blue;
 For you have gone away from me,
 And summer goes with you!
 And no more garlands I do twine
 To crown your dainty head:
 For my heart is bare as a garden fair
 When all the flowers lie dead!
 Then gather them while you may,
 And bind them with a vow;
 And set a sprig of rosemarie
 Within the garland now!
 For flowers, alas! do fade and pass,
 And men and maids do part,
 Oh, spare me the sprig of rosemarie
 I set upon your heart!

IV.—DUET.

(KENNA AND BROOK.)

KENNA.

Seven o'clock in the morning,
 Upon a day in June!
 A thousand throats
 Do pipe glad notes,
 And I will join their tune
 And greet my love,
 My sweet, my love,
 And sing my love a lay,
 At seven o'clock in the morning,
 Upon a summer's day!

BROOK.

Seven o'clock in the morning,
 And I am out betimes,
 For who'll be said
 To lie abed
 And listen to the chimes?
 We'll meet, my love,
 And greet, my love,
 And join the roundelay
 All Nature sings in the morning
 Upon a summer's day.

V.—PART SONG.

Who that knows how I love you, love,
 True love can deny?
 Who will say the course of true love
 Ever goes awry?
 Write him down a fool, fa la!
 Send him back to school, fa, la!
 To learn "Exceptions prove the rule,"
 And so do you and I!

VI.—SONG.

KENNA.

Twin butterflies
 That fitfully fall and rise
 Are a fairy's feet!
 Then lightly spread
 A carpet of woven song,
 The gossamer bed
 Her feet may float along!
 Music as gay
 As the laugh of a girl at play,
 And soft and sweet!
 The gossamer thread
 That fairies float along,
 Oh, lightly spread
 A carpet of woven song!
 Tra, la, la.

"BY THE SEA."

VII. {*a.* ORCHESTRAL INTERLUDE.
b. CHORUS OF FISHERMEN
 and FAIRIES (*disguised as Fishergirls.*)

FISHERMEN.

High and dry
 Let her lie,
 Heave Ho!
 On her side
 Let her bide,
 Heave Ho!
 And the tide may ebb, and the tide may flow,
 And the wind may blow-ow-ow-ow!
 Yeo ho! Heave ho! Yeo ho!

ENTER FAIRIES (*disguised as Fishergirls.*)

FAIRIES.

You're no longer bakers,
 Or candlestick makers,
 Or members of ev'ry trade!
 You're no longer able
 Our calling to label
 As that of a waiting-maid!

Yet nobody guesses
 (Because of our dresses)
 That we are a Faërie Choir!
 Oh, no one aware is
 We're nothing but fairies
 Parading in fishers' attire!

VIII.—QUARTET.

(JELF and three others) AND MALE CHORUS.

QUAR. We're four jolly sailormen
 Come up from the sea
 JELF. (There's Bill Blake, Will Weatnerly,
 Jem Johnson, and me);
 QUAR. Enjoyin' our liberty
 In fairly good heal—
 JELF. (Meanin' Bill Blake, Will Weatherly,
 Jem Johnson, and self).
 QUAR. We ain't like them Jolly Tars
 You sees in a play,
 A-rescuin' 'eroines
 And shoutin' "Belay!"
 Which them there's burlesquesses
 Of what sailors be
 JELF. (Like Bill Blake, Will Weatherly,
 Jem Johnson, and me).
 QUAR. Our ship ain't no saucy bird
 What "flies o'er the foam,"
 But a top-heavy battle-ship
 What's rolled her way 'ome;
 What's rolled her way 'ome agin
 From the South Chiney Sea
 JELF. (With Bill Blake, Will Weatherley,
 Jem Johnson, and me).
 FULL MALE CHORUS.

And maybe $\left\{ \begin{array}{l} \text{we're} \\ \text{they're} \end{array} \right.$ Handy Men,

And may be $\left\{ \begin{array}{l} \text{we} \\ \text{they} \end{array} \right.$ aint;

But this here's $\left\{ \begin{array}{l} \text{our} \\ \text{their} \end{array} \right.$ characters

Without any paint:—
 Just four plain bluejackets as
 Is rated A.B.

JELF. (Meanin' Bill Blake, Will Weatherly,
 Jem Johnson, and me).

IX.—SONG.

KENNA.

A Mountain stood like a stern outpost
 The sentinel for a giant host;
 In sun and storm, by night and day,
 A tireless veteran grim and grey!

A soft white Cloud was the Mountain's bride—
 She nestled close to her husband's side:
 For though the Mountain was grey and grim,
 That pretty white Cloud felt drawn to him!

But the Mountain stared to his front,
 For his manners were bold and blunt!
 And by mountain laws it is not allow'd
 That a crag should speak to a passing
 cloud,

Never, never, never!

He stared to his front and he spake no word
 (Which the Cloud, his bride, considered
 absurd),

By night and day he silent stood,
 As a soldier bold (or a boulder) should!
 So she thought it due to her self-respect
 To show contempt for his rude neglect;
 And she sailed away with an air of "pooh"
 (The very first breeze between those two!)

And the Mountain bore the affront
 Like a soldier bold and blunt,
 But he said to himself (tho' not aloud),
 "I'll never forgive that faithless Cloud,
 Never, never, never!"

X.—DUET.

(KENNA & BROOK) and GIPSY CHORUS.

(This number is sung to an imaginary character
 —WILLIAM JELF.)

KENNA. If you will spare the time,
 I'll give you a recital
 Of how you came
 To lose your name,
 Your property, and title!

BROOK. The dreadful tale of crime
 Proceeding from her lips is
 Entirely true,
 And tells how you
 Were carried off by gipsies.

KENNA. By gipsies!

BROOK. By gipsies,
 By interfering gipsies!

KENNA and BROOK.

When you were a child of less than two
 A terrible wrong was done to you!
 For you lived in a palace extremely grand
 Till carried away by a gipsy band!

CHORUS.

And we're that very identical band!
 Luckily lurking near at hand!

Ready to swear the tale is true—
The terrible tale they're telling you!

KENNA. Life entrancing,
Singing, dancing!
Steal a child or two!
That's the kind
Of life you'll find
Is led by a gipsy crew!

KNNEA. One morning, having fed
On bottled milk and water,
You soundly slept;
And up I crept—
A gipsy's little daughter!

BROOK. The nursemaid turned her head
Towards a guardsman strapping;
And as she did
That gipsy kid
Came up and caught you napping!

KENNA. Kidnapping!

BROOK. Kidnapping!
A gipsy kid, kidnapping!

KENNA and BROOK.

And { I } was that gipsy child (or kid),
By rascally instinct bad (or bid);
I } carried you off to { my } gipsy band,
She } who were luckily lurking near at hand!

CHORUS.

And we're that very identjcal band!
Luckily lurking near at hand;
Ready to swear the tale is true—
The terrible tale they've told to you!

XI.—SONG.

BROOK.

My heart a ship at anchor lies
Upon the azure of thine eyes,
Where rippling glances come and go
To toss my heart from weal to woe.
Ah! if one tear would rise for me,
'Twould be a pearl from that fair sea!
And such a jewel I would prize
Beyond the hope of Paradise!

Then drive my heart, all tempest-toss'd
On that dark shore where souls are lost;
If I may win that merchandise—
One little tear from thy sweet eyes!

Yet, if my heart lie broken there,
Wreck'd by the maelstrom of despair,
The favouring zephyr of thy sighs
May guide it where a haven lies!

XII.—FINALE. BRIDAL MARCH

CHORUS AND PRINCIPALS.

CHORUS.

See a rainbow arch
Joineth sun and snade!
'Tis the bridge where Oberon
Leads his cavalcade.
Sound a Bridal March,
Love hath come again
For Kenna and Azuriel,
And Joy hath conquered Pain!

MALE CHORUS.

Nature, sound thy diapason,
Let thy thousand thousand voices
Join in praise of Love Triumphant—
Love hath come again!

SOLO (KENNA.)

Ye silver chimes of fall and fountain,
Ring out from mountain unto mountain
O west wind, spread thy rushing wings,
To bear the anthem Nature sings!
Ye birds, o'er field and forest flying,
Show'r golden song upon him hieing,
To counterpoise the thunder note
That rolls from Ocean's mighty throat!

CHORUS.

Sound a Bridal March,
Love hath come again
To Kenna and Azuriel,
And Joy hath conquered Pain!

NOTE.

In this Selection the Operatic form of the work has been disregarded, and the Finales have been omitted.

Only such numbers as were considered to be well contrasted and appropriate for Concert use have been chosen; their sequence, therefore, has no dramatic significance.

CONCERT SELECTION from A Princess of Kensington.



ORCHESTRAL INTRODUCTION. BRIDAL MARCH.

Allegro alla Marcia. ♩ = 126.

PIANO.

ff *mf marcato.*

f

rall.

Alla Marcia.

ff a tempo

mf

First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamics include *f*. Performance markings include *rit.* and ** rit.*

Second system of musical notation, starting with a section marked **A**. Treble and bass staves. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamics include *cresc.* and *ff*. Performance markings include ** rit.*

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamics include *sf*. Performance markings include *rit.* and ** rit.*

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamics include *rall.* and *p dolce.*. Performance markings include *Cantabile. a tempo* and ** rit.*

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two flats (Bb). Bass clef, key signature of two flats (Bb).

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 3/4. The system contains six measures. The first measure has the instruction *accel.* and the final measure has the instruction *f*. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. The system contains six measures. The second measure has the instruction *dim.*. The music continues with melodic and rhythmic development.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. The system contains six measures. The first measure has the instruction *pp* and the fifth measure has the instruction *cresc.*. A section marker **B** is placed above the first measure. The music features block chords in the treble and a rhythmic accompaniment in the bass.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. The system contains six measures. The music continues with melodic and rhythmic development.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. The system contains six measures. The first measure has the instruction *Animato.*. The music features a more active melodic line in the treble and a rhythmic accompaniment in the bass. There are some markings below the bass staff, possibly indicating fingerings or ornaments.

sf *sempre* *cresc.* *cresc.*

Red. * Red. * Red. *

This system contains the first five measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic markings are *sf*, *sempre*, *cresc.*, and *cresc.*. Below the staff, there are three pairs of markings: *Red.* followed by an asterisk.

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

This system contains measures 6 through 10. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *f* appears in the right hand at measure 8. Below the staff, there are ten pairs of markings: *Red.* followed by an asterisk.

rall. *ff a tempo*

This system contains measures 11 through 15. The right hand has a melodic line with a long slur. The left hand has a melodic line with accents. The dynamic markings are *rall.* and *ff a tempo*. Below the staff, there are several pairs of markings: *Red.* followed by an asterisk.

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

This system contains measures 16 through 20. The right hand has a melodic line with slurs and accents. The left hand has a harmonic accompaniment. Below the staff, there are four pairs of markings: *Red.* followed by an asterisk.

stringendo

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

This system contains measures 21 through 25. The right hand has a melodic line with slurs and accents. The left hand has a harmonic accompaniment. The dynamic marking is *stringendo*. Below the staff, there are four pairs of markings: *Red.* followed by an asterisk.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. There are two instances of a double bar line with a star and the word "rit." below it, indicating a ritardando.

Second system of musical notation. The right hand continues with chords and eighth notes, and the left hand has a more melodic line with some slurs. The dynamics remain consistent with the first system.

Third system of musical notation. The right hand has a more active melodic line with eighth notes. The left hand continues with a rhythmic accompaniment. A *rit.* marking is placed above the right hand. There are seven instances of a double bar line with a star and the word "rit." below it, indicating a ritardando.

Andantino. ♩. 80.

Fourth system of musical notation. The tempo is marked *Andantino* with a quarter note equal to 80 beats per minute. The right hand has a long melodic line with a slur, and the left hand has a rhythmic accompaniment of eighth notes. The dynamic is marked *p* (piano).

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. A *rall.* marking is placed above the right hand. There are seven instances of a double bar line with a star and the word "rit." below it, indicating a ritardando.

No 1. CHORUS OF FAIRIES. (with Solo, Peasblossom.)

MIDSUMMER DAY (EARLY MORNING) .

Andantino semplice. ♩ = 80.

PIANO.

pp

The piano accompaniment consists of three systems of two staves each. The first system includes a *pp* dynamic marking. The second system has a *dim.* marking. The third system also includes a *dim.* marking. There are several fermatas and repeat signs throughout the piece.

A KENNA (as Peasblossom.)

Fair-ies, Fair-ies, come forth, _____

The vocal line is in 4/4 time and features a simple melody. The piano accompaniment is in 12/8 time and features a supporting bass line. The piano part includes a *pp* dynamic marking.

*

K. — come forth! From the East and the West, From the South and the

K. North, At O-ber-on's summons, come Fair-ies, come forth, come

K. forth, _____

SOPRANOS(as in the distance.) *pp*

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

ALTOS. *p* *pp*

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

*

B

K. Come, Fair - - ies, To the Court of King

CHO. come.

come.

* *Ad.*

K. *rit.* O - ber-on, *a tempo* To the gardens of Ken - sing-ton!

HO. We come, — we come, — *mf*

We come, — we come, — *mf*

rit. *mf a tempo*

* *Ad.*

K. *cresc.* (They enter) They come. — *f*

CHO. we come, — we come. — *cresc.* *f* *rall.*

we come, — we come. — *cresc.* *f* *rall.*

cresc. *f* *rall.*

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

'Tis Mid-sum-mer
'Tis Mid-sum-mer

The first system of the score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Brightly' with a quarter note equal to 126 beats per minute. The vocal lines begin with a melodic phrase, and the piano accompaniment provides a rhythmic and harmonic foundation. The lyrics 'Tis Mid-sum-mer' are written below the vocal lines.

OP Day, — When ev-'ry Fay — Doth make a meet - ing To give a
AI TO Day, — When ev-'ry Fay — Doth make a meet - ing To give a

The second system continues the musical score. It features two vocal parts: Soprano (OP) and Alto (AI TO). The piano accompaniment continues with a steady rhythm. The lyrics for both parts are 'Day, — When ev-'ry Fay — Doth make a meet - ing To give a'. The music is marked with a forte (f) dynamic.

SOP greet - ing, 'Tis Mid-sum-mer
AI TO greet - ing, To give a greet - ing,

The third system continues the musical score. It features two vocal parts: Soprano (SOP) and Alto (AI TO). The piano accompaniment continues with a steady rhythm. The lyrics for the Soprano part are 'greet - ing, 'Tis Mid-sum-mer', and for the Alto part are 'greet - ing, To give a greet - ing,'. The music is marked with a piano (p) dynamic.

CHO. Day. _____ We

Doth make a meet - ing To give a greet - ing. _____ We

C

CHO. bid good day, and then a-way, hi-ther, thi-ther, Ev-'ry whi-ther, To

bid good day, and then a-way, hi-ther, thi-ther, Ev-'ry whi-ther, To

p *pp*

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

where we dwell In leaf - y dell, _____ In leaf - y dell, or rock - y

CHO. grot-to. We bid good-day, and then a-way To where we dwell In

grot-to.

CHO. leaf - y dell. Ah! D In

We bid good-day, and then a-way To where we dwell In

CHO. leaf - y dell or rock - - y grot-to.

leaf - y dell or rock - - y grot-to. We

* Ad. *

CHO. Ah! _____ We

bid good-day, and then a-way, hi-ther, thi-ther, Ev'-ry whi-ther,

p

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

CHO. bid good-day, and then a-way, hi-ther, thi-ther, Ev'-ry whi-ther.

Ah! _____

*And. * And. **

E

CHO. We bid, _____ We

We bid, _____ We

f

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

CHO. *sf pp*
 bid good-day, And then a-way To where we dwell In
sf pp
 bid good-day, And then a-way To where we dwell In

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

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

FAllegro di Valse. $\text{♩} = 69.$ *con grazia.**p*

CHO.

mot-to:-

"O-ver hill, o-ver dale, Thorough

mot-to:-

"O-ver hill, o-ver dale, Thorough

Allegro di Valse. $\text{♩} = 69.$ *con grazia.**pp*

CHO.

bush, Thorough briar?"

"O-ver-

bush, Thorough briar?"

(We bid-good-day) "O-ver

CHO.

park, o-ver pale, Thorough air, thorough fire." (And

park, o-ver pale, Thorough air, thorough fire."

G

CHO. then a - way,) "O-ver hill o-ver dale, Thorough bush, - thorough

"O-ver hill o-ver dale, Thorough bush, - thorough

CHO. briar!" "O-ver

briar!" (We bid good - day) "O-ver

CHO. park, o-ver pale, Thorough air, - thorough fire, - O-ver

park, o-ver pale, Thorough air, thorough fire, O-ver

H

CHO. hill, o-ver dale;'

hill, o-ver dale;'

We bid good-day, And

CHO. To where

then a - way to where we dwell, To where

CHO. we dwell, To where we dwell In rock - y

we dwell, To where we dwell In rock - y

cresc.

CHO. *sf* grot - to. *mf* "O - ver hill, *p* o-ver dale, _____

grot - to. *mf* "O - ver hill, *p* o-ver dale, _____

CHO. *rall.* *molto pp* *a tempo* O-ver hill, o-ver dale, Thorough

O-ver hill, o-ver dale, Thorough

CHO. bush, thorough briar!' _____ "Over

bush, thorough briar!' _____ (We bid good-day) "Over

CHO. park, o-ver pale, Thorough air, thorough fire.— O-ver hill, o-ver
 park, o-ver pale, Thorough air, thorough fire. O-ver hill, o-ver

K

CHO. dale,' To where we dwell In
 dale,' o-ver hill, o-ver dale, O-ver

CHO. leaf - - y dell. Ah! *rit.*
 park, o-ver pale'' Ah! *rit.*

L Allegro con spirito.

CHO. — 'Tis midsummer day, — When ev - 'ry Fay — Doth make a

— 'Tis midsummer day, — When ev - 'ry Fay — Doth make a

Allegro con spirito.

CHO. meet - ing, To give a greet - ing, — Ah!

meet - ing, To give a greet - ing, — Doth make a

CHO. — To give a greet - - - ing.

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

No 2. Duet-(Oberon and Titania) and CHORUS.

Maestoso.

Piano introduction for the first system, featuring treble and bass staves with chords and a piano accompaniment.

CHO. *ff*
Hail! O - ber-on! Hail! Ti - ta - ni-a!

Hail! O - ber-on! Hail! Ti - ta - ni-a!

Piano accompaniment for the second system, including treble and bass staves with chords and a piano accompaniment.

CHO. *molto rall.* Hail! Hail! *ff* *allargando* Hail!

Hail! Hail! Hail!

molto rall. *ff* *allargando*

Piano accompaniment for the third system, including treble and bass staves with chords and a piano accompaniment.

A

CHO.

A Allegro vivace. ♩ = 132

BROOK (as Oberon.)

p

Mor-tal King may ride a-horse-back, Lords and La-dies in his train,
 Thor-ough bush and thor-ough bri-ar, Ov-ver hill and ov-ver dale,

p *sempre staccato*

B.

I do ride up-on a swal-low, Brid-led with a silk-en rein }
 Thor-ough air and thor-ough fi-re, Ov-ver park and ov-ver pale }

B

B. 

Who will fol-low, Who will fol-low, Fol-low where I guide my steed?

(Three Fairies.)
 COBWEB, MOTH & MUSTARDSEED.



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

B. 

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.



f *p*

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

B. I do ride up - on a swal-low Brid-led with a silk - en

C

B. 1. rein. — 2. rein. —

CHO. *p* We will

C

CHO. fol - low, fol - low, fol - low, We will fol - - - low

CHO. *cresc.* fol - low, fol - low, fol - low, We will fol - - - low

pp *cresc.*

KENNA (as Titania.)

K

Ah! Mor - tal Queen may dance in ball-room

CHORUS

thee.

pp

K.

Un - der glar - ing chan - de - lier, I do choose a moss - grown hol - low

K.

When the moon - light doth ap - pear. Who will fol - low,

K.

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

D THREE FAIRIES.

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

KENNA.

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

f *p* *f* *p* *f* *p*

fol - low me? I do choose a moss-grown hol-low. Who will fol - low,
 fol - low thee!

K.

when the dance I lead?

E DANCE.

CHO. **F**

Ah!

F

Ah!

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

CHO.
 We will fol-low, We will fol-low, fol-low when the dance, will
 We will fol-low, We will fol-low, fol-low when the dance, the

CHO.
 fol-low when the dance you lead.
 dance you lead.

rall. *a tempo*

No. 3.

SONG— (Brook.)

"A SPRIG OF ROSEMARIE."

Andantino. $\text{♩} = 78.$

Piano introduction in 6/8 time, key of B-flat major. The music features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The piece begins with a whole rest in the right hand, followed by a series of eighth and sixteenth notes. A first ending bracket is marked with a double bar line and a repeat sign. A second ending bracket is marked with an asterisk (*). The piece concludes with a final cadence.

B. BROOK. (*not too slow.*)

Un poco più moto

A blue sky, and a

p

Vocal line in 4/4 time, key of B-flat major. The melody is simple and lyrical. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo is marked 'Un poco più moto' and the dynamics are 'p' (piano).

B. blue sea, — Tho' o-thers called them gray; For

Vocal line in 4/4 time, key of B-flat major. The melody continues from the previous line. The piano accompaniment maintains the same rhythmic pattern. The lyrics are 'blue sea, — Tho' o-thers called them gray; For'.

B. love shone down on — you and me, — on you and

Vocal line in 4/4 time, key of B-flat major. The melody concludes with a long note on 'me'. The piano accompaniment features a more active bass line. The lyrics are 'love shone down on — you and me, — on you and'.

B. *p*

me, And made a sum - mer's day! Then

A *animato*

B. *animato*

I was yours and you were mine, And all the world was

B. *f*

ours, And our hearts were gay as the fields in May, For

f colla voce.

B. *p* *f* *rall.*

all our thoughts, our thoughts were flow'rs! Then

p *f* *rall.*

Allegretto leggiero.

B. *pp*

ga-ther them, ga-ther them while you may, And bind them for your

pp

B.

maid; — And let a sprig of rose - ma - rie Be

B. **B** *p*

in the gar - land laid! — For flow'rs a - las! do —

p

B.

fade and pass, And men and maids do part, — Then

B.

ga-ther a sprig of rose - ma - rie_ To grace your la -

f largamente

(Encore.)

B.

- dy's heart!

f

B.

A gray sky, and a gray sea,

p

Tempo I.

B.

- Tho' o-thers count them blue; For you have gone a -

p

B. *f* *p*
 - way from me, a - way from me, And

B. *Animato.*
 sum - mer goes with you! And no more gar - lands I do twine To
animato.

B. *f*
 crown your dain - ty head; For my heart is bare as a
f colla voce.

B. *p*
 gar - - den fair When all the flow'rs, — the flow'rs lie,

Allegretto leggiero.

B. *rall.* *pp*

dead! ——— Then gather them, gather them while you may, And

B. *rall.* *pp*

bind them with a vow; — And set a sprig of rose-marie With-

B *p*

B. *p*

- in the gar-land now! — For flow'rs a-las! do —

B. *p*

fade and pass, And men and maids do part, — Oh!

largamente *accel. molto*

B. spare me the sprig of rose - ma - rie, - I set - up - on your

f largamente *accel. molto*

B. *ff* heart, I set - up - on your heart, up -

ff colla voce

B. - on, up - on your heart!

20. *

B. *accel.*

No 4.

DUET.— (Kenna and Brook.)

Allegro con moto. ♩ = 96.

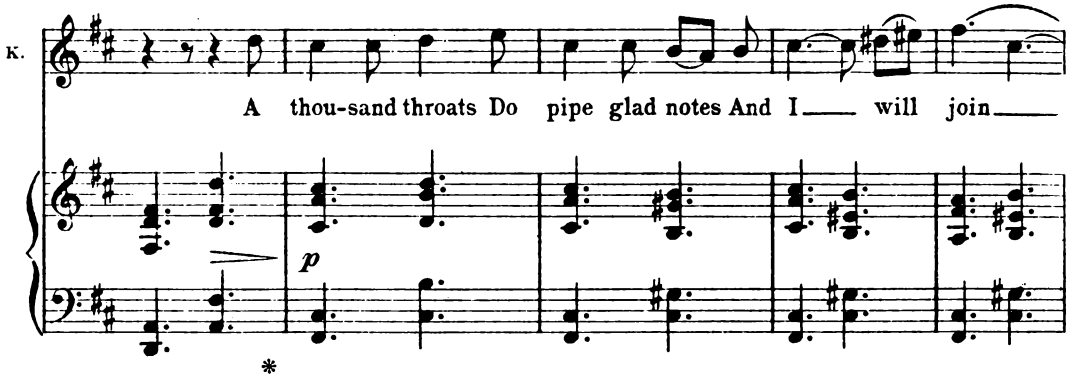
The piano introduction consists of three measures. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with quarter notes. The music is in G major and 6/8 time.

KENNA (with spirit.)

Kenna's first vocal entry begins with the word "Ah!" on a long note. The piano accompaniment features a steady eighth-note pattern in the right hand and quarter notes in the left hand. The piano part includes dynamic markings *mf* and *p*, and a *rit.* marking at the end of the first measure.

Kenna's second vocal entry also begins with "Ah!". The piano accompaniment continues with the same rhythmic pattern. A *rit.* marking is present above the vocal line. The piano part includes a *rit.* marking and a *Red.* (ritardando) marking at the end of the second measure.

Brook's vocal entry begins with the lyrics "Seven o'clock in the morn-ing Up-on a day in June, Ah!". The piano accompaniment features a more complex texture with chords and moving lines in both hands. Dynamic markings include *p* and *f*. The piano part concludes with a *Red.* marking.

K.  *p*

A thou-sand throats Do pipe glad notes And I — will join —

*

K.  *p*

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

And. *

B

K.  *f*

And greet my love, My sweet, my love, And sing my love a lay, a

And. *

K.  *f* *dim.*

lay. — At seven o'-clock in the morn-ing Up-

f *dim.*

K. **C**

- on a summer's day. —
BROOK.

Ah! — Ah! — Ah! —

B. **C**

Seven o'clock in the morn - ing, And I am out be - times, Ah! —

B. **D**

For who'll be said to lie a-bed And lis-ten to the

B. **D**

chimes? Ah! — We'll meet my love, and greet my love, And

B. join the round-e - lay, _____ All na-ture sings in the morn-ing Up-

B. - on a sum-mer's day, _____ All na - ture sings in the

E
f

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

Animato.
KENNA.

a tempo

K. morn - ing, All na - - - - -

B. BROOK.

All na - ture sings in the

F (ENCORE)
p a tempo

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

B. *rall.*
morn - - - - - ing. Seven o'clock in the

F *a tempo*
rall.
p arpeggio sempre

K. morn - ing Up - on a day in June, Ah! _____

B. morn - ing Up - on a day in June, Ah! _____

K. *p*
— A thou-sand throats do pipe glad notes, And I will join —

B. — A thou-sand throats do pipe glad notes, And

K. — their tune, And greet my love, my sweet, my

B. I will join will join their tune, I

G

K. love, my love, And sing my love a lay. Ah! —

B. — will join their tune, — And greet my love, My

G

K. — And greet my love, My

B. sweet. my love, And sing my love a lay, a lay,

K. sweet, my love, _____ At seven o'clock in the morn - ing Up-

B. _____ At seven o'clock in the morn - ing Up-

K. **H**
-on a summer's day, At seven _____ o'clock in the morn - - -

B. -on a summer's day, I'll greet my

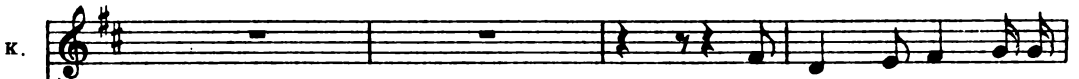
H


pp


K. *Animato.*
-ing.


B. love at seven _____ o'clock in the morn - ing, _____ We'll


Animato.

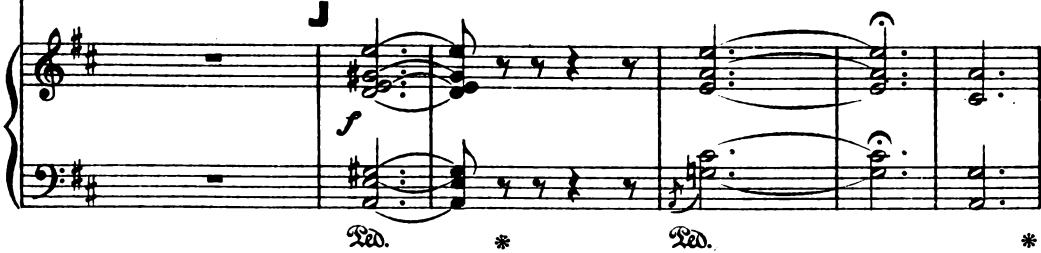
K.  At seven o'clock in the

B.  meet my love, and greet my love, _____ At seven o'clock in the



K.  morn - ing Up - on _____ a day _____ in

B.  morn - ing Up - on _____ a day _____ in



* * * *

K.  June. _____

B.  June. _____



* *

No. 5.

PART SONG.

"WHO THAT KNOWS HOW I LOVE YOU."

(Sung by Chorus.)

Allegro moderato. ♩ = 116.

mf

♩ = 116

1st SOP.

p

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

2nd SOP.

p

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

ALTO.

p

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

TEN.

p

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

1st BASS.

p

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

2nd BASS.

p

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

p

A

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

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

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

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

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

B. Who will say the course of true love Ev - er, Ev -

S. - er goes a - wry? Write him down a fool, Fa la la la la,

S. - er goes a - wry? Write him down a fool, Fa la la la la,

A. - er goes a - wry? Write him down a fool, Fa la la,

T. - er goes a - wry? Write him down a fool, Fa la la la la,

B. - er goes a - wry? Write him down a fool, Fa la la la la,

B. - er goes a - wry, a-wry? Write him down a fool, Fa la la,

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

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

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

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

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

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

S. la la la la la la la, Send him back to school.

S. la la la la la la, Send him back to school. To learn—

A. la la la la la la, Send him back to school. To learn—

T. la la la la la la la, Send him back to school. To

B. la la la la la la, Send him back to school.

B. la la la la la la, Send him back to school. To

B

S. *p* To learn,

A. *p*

T. learn "Ex-cep-tions prove the_ rule," And so do you and

B. learn "Ex-cep-tions prove the_ rule," And so do you and

B

S. To learn "Ex - cep-tions prove the rule,"

S. To learn "Ex - cep-tions prove the rule, the rule,"

A. "Ex-cep-tions prove the rule" "Ex -

T. I, To learn "Ex - cep-tions prove the_

B. To learn "Ex - cep-tions prove the

B. I. learn "Ex - cep-tions prove the

S. *f* And so do you and I. *pp* Write him down a

S. *f* And so do you and I. *pp* Write him down a

A. *f* rule; And so do you and I *pp* Write him down a

T. *f* rule; And so do you and I. O, write him, *pp* write him down a

B. *f* rule; And so do you and I. *pp* Write him down a

B. *f* rule; And so do you and I. *pp* Write him down a

S. fool. _____

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

A. fool. _____ Fal la la la la la. _____

T. fool, Fal la la la la Send him back to school, Fal la la la la. _____

B. fool. _____

B. fool. Send him back to school,

S. Send him back to school, Send him back to school. *mf*

S. Send him back to school, Send him back to school. *mf* To

A. Send him, Send him back to school. *mf* To

T. Send him, Send him back to school.

B. Send him back to school, Send him back to school.

B. Send him back to school.

S. And so do you and I,

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

A. learn To learn "Ex-ceptions

T. And so do you and I,

B. *mf* To learn "Ex - cep - tions prove the rule." *mf*

B. "Ex-ceptions

D *pp* *f cresc.* *Allargando.*

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

S. So do you and I, To learn, to learn

A. prove the rule," To learn, to learn

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

B. *pp* *f cresc.*

B. prove the rule," And so do you and I,

D *pp* *f* *Allargando.*

dim. *e* *rall.*

S. Add so do you and I.

S. "Ex-ceptions prove the rule;" prove the rule!"

A. "Ex-ceptions prove the rule!"

T. do you and I.

B. *dim.* *e* *rall.*

B. do you and I.

dim. *e* *rall.*

a tempo

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

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

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

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

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

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

p a tempo

E *cresc.* *mf*

S. ny? Ah! Who will say the

S. ny? Who will say the course of true love, Ah!

A. ny? Who will say the course of true love, Who will say the

f. ny? Who will say the course of true love, Who will say the

B. ny? Who will say the course of true love, Ah!

B. ny? Who will say the course of true love, E - - ver

E

S. course of true love, 0, Who will say the course of true love

S. 0, Who will say the course of true love

A. course of true love, 0, Who will say the course of true love

T. course of true love, 0, Who will say the course of true love

B. 0, Who will say the course of true love

B. goes a - wry, 0, Who will say the course of true love

F ff

S. Ev-er goes a - wry, - Ev-er goes a - wry? Who that

S. Ev-er goes a - wry, - Ev-er goes a - wry?

A. Ev-er goes a-wry, Ev-er goes a - wry? Who that

T. Ev-er goes a - wry, Ev-er goes a - wry?

B. Ev - er, Ev - er goes a - wry? Who that knows how

B. Ev - er, Ev - er goes a - wry? Who that

p

rall. *pp*

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

S. True love, true love can de -

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

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

B. I love — you, love, — True love, true love can de -

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

rall. *pp*

S. - ny?

S. - ny?

A. - ny?

T. - ny?

B. - ny?

B. - ny?

pp a tempo

rit. * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

Segue No. 6.

No 6.

SONG.— (Kenna.)

"TWIN BUTTERFLIES"

Allegretto grazioso. ♩.84.

Piano introduction in 6/8 time, marked *mf marcato*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic change to *p* occurs in the final measure.

K. KENNA

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

Vocal line (K.) and piano accompaniment for the first line of the song. The vocal line is in treble clef, and the piano accompaniment is in bass and treble clefs. The lyrics are: "Twin but-ter-flies, — that fit-ful-ly fall and".

K. rise — Are a fai - ry's feet — a fai - - ry's

Vocal line (K.) and piano accompaniment for the second line of the song. The vocal line is in treble clef, and the piano accompaniment is in bass and treble clefs. The lyrics are: "rise — Are a fai - ry's feet — a fai - - ry's". A small asterisk (*) is placed below the piano accompaniment in the third measure.

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

Vocal line (K.) and piano accompaniment for the third line of the song. The vocal line is in treble clef, and the piano accompaniment is in bass and treble clefs. The lyrics are: "feet, Twin — but-ter-flies, Twin but-ter-flies, — That".

K. *rall.*
 fit-ful-ly fall — and rise. Ah! —
rall.

K. *A tempo*
 — Then light-ly spread — a car-pet of wo - ven
p a tempo

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

K. *faccel.*
 - long — May float, — May
faccel.

K.

float a - long. Then light - ly spread

p

Allegro leggiero.

K.

a car-pet of wo - - - ven song

p

K.

Ahl

p

K.

Tra la la la la la la la la la la

rit. atempo C

pp

K.

la — la 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 la —

D

K.

— la la la la la la la la la, la —

f animato

E

K.

cresc.

ff

K.

The first system consists of a vocal line (K.) and a piano accompaniment. The vocal line has a few notes followed by rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

(ENCORE.)

Andante.

F Allegretto. Tempo I.

K.

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

molto rall.

pp

The second system includes the vocal line with lyrics and piano accompaniment. The tempo marking changes from Andante to Allegretto. The piano part includes markings for *molto rall.* and *pp*. The key signature changes to B-flat major.

K.

play, — But soft and sweet, — but soft — and

The third system continues the vocal line and piano accompaniment. The piano part features a consistent rhythmic accompaniment of eighth notes.

K.

sweet, gay, — as the laugh of a maid — at

The fourth system concludes the vocal line and piano accompaniment. The piano part features a consistent rhythmic accompaniment of eighth notes.

Allegro leggiero.

K. *tr.*

play. Ah!

K. *Ossia.* *rall.* Ah! *f* Tra *a tempo* *p*

Tra la la la la

K. **G**

la la la la la la la la la la la la la la la la

K. *f*

la la la la la la la la la la la la la la la

K.

la la la la la la la la la, Ah! _____ Then

H *f*

Molto allegro. $\text{♩} = 86$.

K.

light - - - - ly spread a car -

fp *stringendo* *f*

K.

- pet of wo - - - - ven -

p *f*

K.

song, - A car - - - -

p *accel. molto e cresc.*

accel. molto.

x.

- pet, a car -

x.

- pet of wo - ven song - Ah!

x.

of wo - -

x.

Presto.

- ven song.

No. 7.

a) ORCHESTRAL INTERLUDE. "BY THE SEA!"
b) CHORUS OF FISHERMEN & FAIRIES.

Allegro. ♩. = 96.

First system of musical notation, measures 1-4. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *f*, *p*. Rehearsal marks: *

Second system of musical notation, measures 5-8. Treble clef, key signature of one sharp (F#). Bass clef. Rehearsal marks: *

Third system of musical notation, measures 9-12. Treble clef, key signature of one sharp (F#). Bass clef.

Fourth system of musical notation, measures 13-16. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *f*. Section marker: **A**

Fifth system of musical notation, measures 17-20. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *p*, *f*, *p*

Sixth system of musical notation, measures 21-24. Treble clef, key signature of one sharp (F#). Bass clef. Rehearsal marks: *

First system of musical notation. Treble staff: quarter note G4, quarter note A4, quarter note B4, eighth note C5, eighth note B4, quarter note A4, quarter note G4. Bass staff: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamic markings: *p* and *f*. A fermata is placed over the final notes of both staves.

Second system of musical notation. Treble staff: quarter note G4, quarter note A4, quarter note B4, eighth note C5, eighth note B4, quarter note A4, quarter note G4. Bass staff: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamic marking: *p*. A fermata is placed over the final notes of both staves.

Third system of musical notation. Treble staff: quarter note G4, quarter note A4, quarter note B4, eighth note C5, eighth note B4, quarter note A4, quarter note G4. Bass staff: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamic markings: *f* and *p*. Section marker **C** is placed above the treble staff. A fermata is placed over the final notes of both staves.

Fourth system of musical notation. Treble staff: quarter note G4, quarter note A4, quarter note B4, eighth note C5, eighth note B4, quarter note A4, quarter note G4. Bass staff: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamic markings: *f* and *p*. A fermata is placed over the final notes of both staves.

Fifth system of musical notation. Treble staff: quarter note G4, quarter note A4, quarter note B4, eighth note C5, eighth note B4, quarter note A4, quarter note G4. Bass staff: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamic marking: *f*. Section marker **D** is placed above the treble staff. The text *Più vivo.* is written below the treble staff. A fermata is placed over the final notes of both staves.

Sixth system of musical notation. Treble staff: quarter note G4, quarter note A4, quarter note B4, eighth note C5, eighth note B4, quarter note A4, quarter note G4. Bass staff: quarter note G2, quarter note F2, quarter note E2, quarter note D2. A fermata is placed over the final notes of both staves.

First system of musical notation. Treble clef: quarter notes G4, A4, B4, C5, quarter rest, quarter notes B4, A4, G4, quarter rest. Bass clef: dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest. Dynamics: *ff*. Performance markings: *rit.*, ** rit.*

Second system of musical notation. Treble clef: quarter notes G4, A4, B4, C5, quarter rest, quarter notes B4, A4, G4, quarter rest. Bass clef: dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest. Dynamics: *ff*. Performance markings: ** rit.*

E (*broader.*)

Third system of musical notation, marked **E** (*broader.*). Treble clef: quarter notes G4, A4, B4, C5, quarter rest, quarter notes B4, A4, G4, quarter rest. Bass clef: dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest. Dynamics: *ff*. Performance markings: ** rit.*

Fourth system of musical notation. Treble clef: quarter notes G4, A4, B4, C5, quarter rest, quarter notes B4, A4, G4, quarter rest. Bass clef: dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest. Dynamics: *ff*. Performance markings: ** rit.*

Fifth system of musical notation. Treble clef: quarter notes G4, A4, B4, C5, quarter rest, quarter notes B4, A4, G4, quarter rest. Bass clef: dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest. Dynamics: *ff*. Performance markings: ** rit.*

F *Pesante.*

Sixth system of musical notation, marked **F** *Pesante.* Treble clef: quarter notes G4, A4, B4, C5, quarter rest, quarter notes B4, A4, G4, quarter rest. Bass clef: dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest, dotted quarter notes G3, A3, B3, quarter rest. Dynamics: *ff*. Performance markings: ** rit.*

FISHERMEN.
TENORS & BASSES.

MEN.

Yo ho! Heave - ho! Yo

MEN.

ho! Heave - ho! Yo

MEN.

ho! Heave - ho! Yo ho!

MEN.

Heave - ho! Heave - ho!

G Con spirito.

EN. 

High and dry, Let her lie, Haul O!

Red. *

EN. 

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

Red. *

Unis. EN. 

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

EN. 

- ow - ow-ow, Heave - ho! Heave - ho! Heave - - ho!

ten.



MEN. Heave - ho! Heave - ho! Heave - - ho!

Musical score for Men's chorus. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are "Heave - ho! Heave - ho! Heave - - ho!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

MEN. Yo ho! Yo ho! Heave -

Musical score for Men's chorus. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are "Yo ho! Yo ho! Heave -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

FAIRIES. (disguised as Fishergirls.)

GIRLS. Ah!

MEN. - ho!

Musical score for Fairies and Men's chorus. The vocal line for GIRLS is in treble clef with a key signature of one sharp (F#) and the lyrics "Ah!". The vocal line for MEN is in bass clef with a key signature of one sharp (F#) and the lyrics "- ho!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

GIRLS. Unis. You're no longer Bakers, or Candle-stick makers, Or members of ev - 'ry

Musical score for Girls' chorus. The vocal line is in treble clef with a key signature of one sharp (F#) and the lyrics "You're no longer Bakers, or Candle-stick makers, Or members of ev - 'ry". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

GIRLS

trade, You're no longer a-ble our call-ing to la-bel as that of a wait-ing

Rdo. * Rdo. * Rdo. * Rdo. *

GIRLS

maid. — Yet no-bo-dy guess-es, Be - cause of our dress-es, That

High and dry, Let her

Rdo. *

CHOR.

we are a Fai - ry Choir! — Oh! no one a-ware is We're

lie Haul O! On her

CHOR.

no-thing but fair-ies, Pa - rad-ing in fish-ers' at - tire, Oh!

side, Let her lie, Haul O!

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

High and dry, Let her — lie,

CHO. -rad-ing in fishers' at - tire, Pa - rad-ing in

On her side, O! on — her side,

K *p*

CHO. fish-ers' at - tire. You're no long-er Ba-kers, or

Let her bide, Hol — Heave

f *Unis.*

CHO. Can-dle-stick ma-kers, Or mem-bers of ev - 'ry trade, You're
 ho! _____ Heave ho! _____

CHO. no long-er a-ble our call-ing to la-bel, As that of a wait - ing-
 Heave ho! _____ Heave

CHO. -maid. Yet no-bo-dy guess-es, Be-cause of our dress-es, That
 Ah! _____
 ho! _____ High and dry, _____

CHO. we are a Fai - ry Choir! Oh! no one a-ware is We're

Let her lie O! on her

CHO. nothing but fair-ies Pa - rad - ing in fish - ers' at-

side, Let her bide, Let her

*Ad. * Ad. **

CHO. -tire.

bide.

Allegro molto.

ff

*Ad. **

No. 8. QUARTET.—(Jelf and Three Sailors) and MALE CHORUS.

(Sung by four Members of the Chorus.)

Allegro marcato. (beat quick three in bar.) ♩ = 72.

Pesante.
ff

♩. * ♩. * ♩. * ♩. *

QUAR. **A** JELF.

We're four jol-ly Sai-lor-men come up from the sea, (There's

mf *p*

JELF. QUAR.

Bill Blake, Will Wea-ther-ley, Jem John-son, and me,) En-joy-in' our

QUAR. JELF.

lib-er-ty, In fair-ly good healf _____ (Meanin'

f *p*

JELF.  Bill Blake, Will Weather-ley, Jem John-son, and self.)

(Musical notation for piano accompaniment)

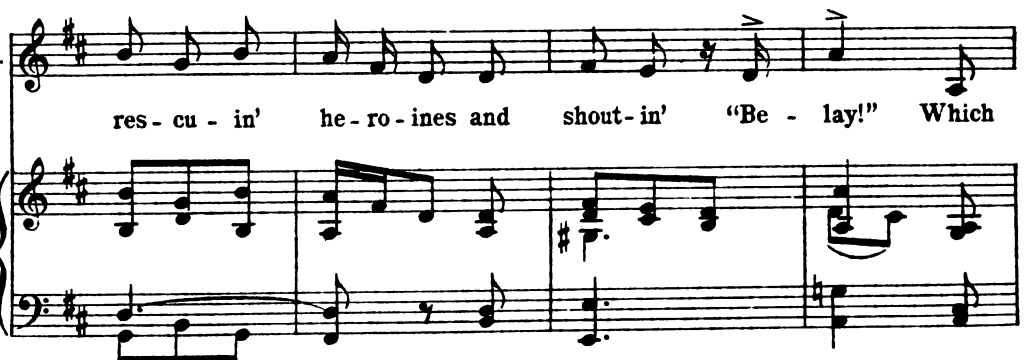
B QUAR.  We

(Musical notation for piano accompaniment)

*(Performance markings: * and decorative flourishes)*

QUAR.  ain't like them Jol-ly Tars you sees in a play, A

(Musical notation for piano accompaniment)

QUAR.  res-cu-in' he-ro-ines and shout-in' "Be-lay!" Which

(Musical notation for piano accompaniment)

QUAR.

them there's bur - les-ques-ses of what sail - ors be _____

JELF.

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

C

QUAR.

Our

QUAR.

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

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

QUAR. roll'd her way 'ome a-gain From the South Chi-ny Sea, _____

JELF. **D (Encore.)**
 (With Bill Blake, Will Weather-ley, Jem John-son, and me.) _____

QUAR. *rit.* *a tempo* *pp*
 And may-be we're Han-dy men and

CHO. FULL MALE CHORUS. *pp*
 And may-be they're Han-dy men and

AR.
 may - be we ain't; But this here's our char-ac-ters with -

HO.
 may - be they ain't; But this here's their char-ac-ters with -

The first system of the score features three staves. The top staff is for the Alto (AR.) voice, the middle for the Tenor (HO.) voice, and the bottom for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "may - be we ain't; But this here's our char-ac-ters with -" for the Alto and "may - be they ain't; But this here's their char-ac-ters with -" for the Tenor. The piano accompaniment consists of chords and moving lines in both hands.

QUAR.
 - out a - ny paint:- Just four plain Blue - jack-ets as is

CHO.
 - out a - ny paint:- Just four plain Blue - jack-ets as is

The second system of the score features three staves. The top staff is for the Quartet (QUAR.) voice, the middle for the Chorus (CHO.) voice, and the bottom for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "- out a - ny paint:- Just four plain Blue - jack-ets as is" for both the Quartet and Chorus. The piano accompaniment continues with chords and moving lines.

QUAR.
 ra - ted A. B. _____ *p* JELF. (Mean - in' Bill Blake, Will

CHO.
 ra - ted A. B. _____

The third system of the score features three staves. The top staff is for the Quartet (QUAR.) voice, the middle for the Chorus (CHO.) voice, and the bottom for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ra - ted A. B. _____" for both the Quartet and Chorus. The Quartet part includes a dynamic marking of *p* and the instruction "JELF." above the staff. The piano accompaniment includes a dynamic marking of *p* and continues with chords and moving lines.

QUAR. *f* **E** *Animato.*

JELF. *f*
 Wea-ther-ley, Jem John-son, and me.) We're four jol - ly

CHO. *f*
 They're four jol - ly

QUAR. *p*
 sai-lor-men come up from the sea, (There's Bill Blake, Will

CHO. *p*
 sai-lor-men come up from the sea,

pp

JELF. *f*
 Wea-ther-ley, Jem John-son, and me.) We're four jol - ly

CHO. *f*
 They're four jol - ly

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

HO. sai - lor - men, four jol - ly sai - lor - men, four jol - ly sai - lor - men, they

Allargando

SAR. *ff* are ——— *rall.* We're four jol - ly sai - lor - men, come

HO. *ff* are ——— They're four jol - ly sai - lor - men, come

are ——— They're four jol - ly sai - lor - men, come

SAR. up from the sea. ———

HO. up from the sea. ———

up from the sea. ———

a tempo

* Pause here if desired. In case of encore repeat from letter D. Then segue (without pause) to HORNPIPE. 23798

HORNPIPE.

Presto.

f *sf* *p* *f* *F* *ten.* *ten.*

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns, slurs, and accents. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note chords, starting with a forte (*f*) dynamic.

Second system of musical notation. The right hand continues the melodic line with eighth-note patterns and slurs. The left hand accompaniment consists of eighth-note chords.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment features chords with slurs and accents. A fermata is placed over the final chord of the system.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment features chords. A dynamic marking of *sf p* (sforzando piano) is present in the right hand.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment features chords. A dynamic marking of *cresc.* (crescendo) is present in the right hand.

ALL. *f* **H**
 Heave ho, Heave ho, Heave

CHO. *f*
 Heave ho, Heave ho, Heave

ALL. *accel. poco a poco*
 ho, Heave ho, Heave ho, Heave ho, Heave ho.

CHO. *accel. poco a poco*
 ho, Heave ho, Heave ho, Heave ho, Heave ho.

ALL.

CHO.

ff marcato

lunga pausa.

No. 9.

SONG.-(Kenna.)

Andantino. $\text{♩} = 72$. (Not too fast.)

(Encore 2nd. verse.)
semplice

p

K.

A Moun-tain stood like a stern out-post, The
stared to his front and he spake no word, (Which the

pp

K.

sen-ti-nel for a gi-ant host, — In sun and storm, by —
Cloud, his bride, con-sid-er'd ab-surd,) — By night and day he —

A

K.

night and day, A tire-less vet-e-ran grim and grey. — A
si-lent stood, As a sol-dier bold, (Or a boul-der,) should. — So she

mf

K. 

soft white Cloud was the Moun-tain's bride, She nes-tled close to her
 thought it due to her self-res-pect To show con-tempt for his

p

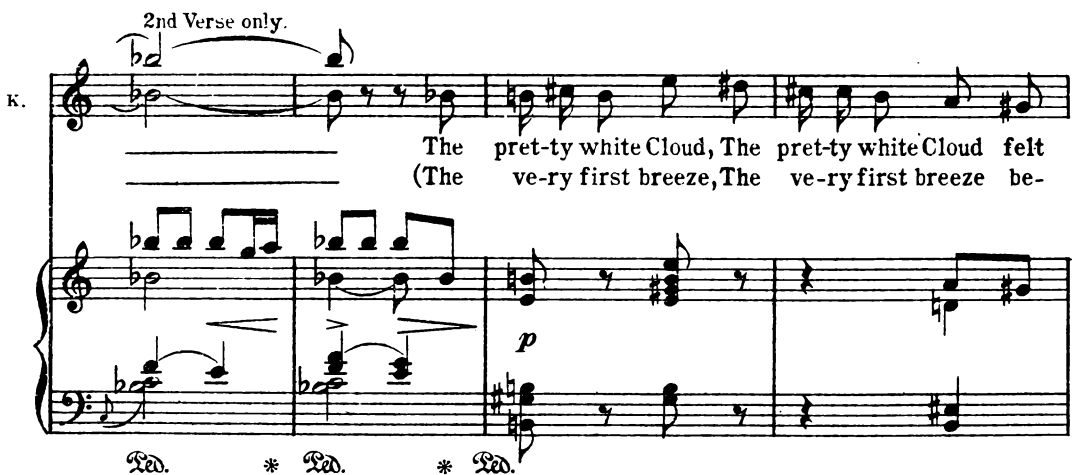
Ad. * *Ad.* *

K. 

hus-band's side, For though the Moun-tain was grey and grim,
 rude neg-lect; And she sailed a-way with an air of "Pooh"

f

2nd Verse only.

K. 

The pret-ty white Cloud, The pret-ty white Cloud felt
 (The ve-ry first breeze, The ve-ry first breeze be-

p

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

K. 

drawn to him,
 -tween those two.)

animato *f* *accel.*

rit. **C** *a tempo.*

K. 

But the Moun-tain stared to his
And the Moun-tain bore the af-

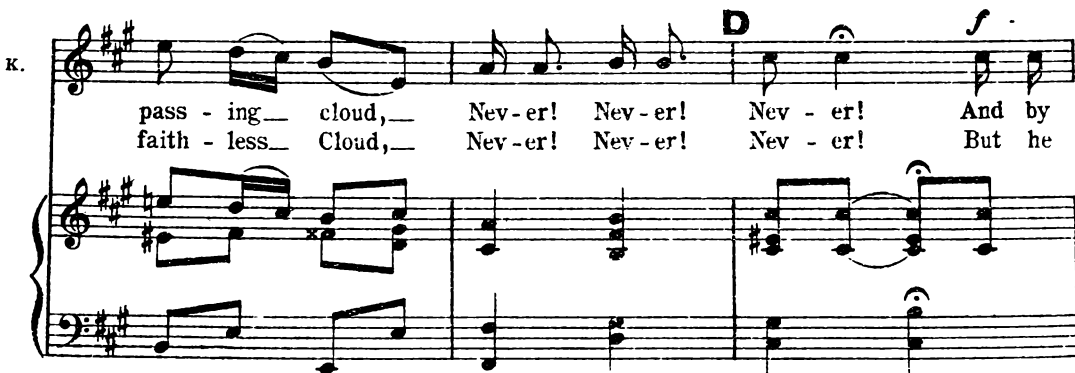
rit. *pp a tempo*

K. 

front, For his manners were bold and blunt; And by
-front, Like a sol-dier, bold and blunt; But he

K. 

moun-tain laws, it is not al-lowed, That a crag should speak to a
said to himself, (tho' not a-loud,) I'll nev-er for-give that

K. 

pass-ing cloud,— Nev-er! Nev-er! Nev-er! And by
faith-less Cloud,— Nev-er! Nev-er! Nev-er! But he

D *f*

K. *f*
 moun-tain laws, it is not al-lowed That a crag should speak to a
 said to himself (tho' not a-loud) I'll nev-er for-give that

p colla voce.

K. *rall. molto* **E**
 pass - - - ing cloud.
 faith - - - less Cloud.

rall. molto *mf a tempo*

K. 1. 2.
 He That faith-less

p *rit. molto*

K. *p*
 Cloud.

p a tempo *rit.* *pp*

Nº 10. DUET.-(Kenna and Brook) and GIPSY CHORUS.

(This Number is sung to an imaginary Character—William Jelf.)

Allegro con fuoco. ♩ = 144.

KENNA.

If

p

A

K.

you will spare the time, I'll give you a re - ci - tal, Of

pp

K. 

how you came to lose your name, Your pro - per - ty, and

K. 

BROOK.
ti - tle! The dread-ful tale of crime Pro - ceed - ing from her

B. 

lips is En - tire - ly true, And tells how you Were

B. 

KENNA. B **BROOK.**
car - ried off by gip - sies. By gip - sies! By

B.

gip - sies, By in - ter - fer - ing gip - sies! En -

B.

- tire - ly true, And tells how you Were car - ried off by

B.

gip-sies!

K.

When you were a child of less than two, A

B.

When you were a child of less than two, A

K. ter - ri - ble wrong was done to you! For you

B. ter - ri - ble wrong was done to you!

C K. lived in a pal - ace ex - treme - ly grand! Ex - treme - ly grand! Ex -


BROOK. KENNA.


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


BROOK.

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

B. gip - sy band! Till car - ried a - way by a

K.  **D**
 gip - sy _____ band! _____

B.  **D**
 gip - sy _____ band! _____


And. *


accel. *molto*

C. 110. 
mf Ah! *ff* *And*


mf Ah! *And* *marcato* *ff*

ff

CHORUS
 we're that ve-ry i-den-ti-cal gip - sy band, Lurk - ing,
 we're that ve-ry i-den-ti-cal gip - sy band, Lurk - ing,

CHORUS
 luck-i-ly, pluck-i-ly near at hand! Rea-dy to swear the
 luck-i-ly, pluck-i-ly near at hand! Rea-dy to swear the

E p

CHORUS
 tale is true, The ter-ri-ble tale they're tell-ing you — The
 tale is true, The ter-ri-ble tale they're tell-ing you — The

CHO. ter-ri-ble, ter-ri-ble, ter-ri-ble tale, The terri-ble tale they're tell-ing you!

ter-ri-ble, ter-ri-ble, ter-ri-ble tale, The terri-ble tale they're tell-ing you!

F

K. They're that ve-ry i - den - ti - cal gip - sy band! —

B. They're that ve-ry i - den - ti - cal gip - sy band! —

CHO. The tale they're tell - - - ing

F

K. *Life en-tranc-ing, Sing-ing, danc-ing, Steal a child or two!*

B.

CHO. *pp* you! *pp* A child or
A child or

K. *Oh! That's the kind Of*

B.

CHO. two, a child or two, a child or two!
two, a child or two, a child or two!

K. life you'll find Is led by a gip - sy crew!

CHO. Life en-tranc-ing,
Life en-tranc-ing,

The first system of the musical score features a vocal line (K.) and a choral line (CHO.) with piano accompaniment. The vocal line begins with the lyrics "life you'll find Is led by a gip - sy crew!". The choral line enters with the lyrics "Life en-tranc-ing,". The piano accompaniment provides harmonic support, with a grand staff showing both treble and bass clefs. A dynamic marking of *p* (piano) is present in the piano part. A section marker **G** is located at the end of the system.

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

The second system continues the choral and piano parts. The choral line (CHO.) sings "Sing-ing, danc-ing, Steal a child or two; — That's the kind of". The piano accompaniment continues with a steady rhythm. A dynamic marking of *p* is visible in the piano part.

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

The third system concludes the choral and piano parts. The choral line (CHO.) sings "life - you'll find Is led by a gip - sy crew! Oh!". The piano accompaniment provides a final harmonic resolution. A dynamic marking of *p* is visible in the piano part.

CHO. That's the kind Of life you'll find Is led by a gip - - sy

That's the kind Of life you'll find Is led by a gip - - sy

f *rit.* *

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

B. Ah! _____ Is led by a gip-sy crew!

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

crew! _____ Ah! _____

H

f

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

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

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

_____ Is led by a gip - sy crew! _____

ff

sf

*

K. _____

sf

sf

f

K. _____

KENNA. **J**

One morn-ing, hav-ing fed On

p

pp

K. 

bot-tled milk and wa-ter, You sound-ly slept; And up I crept- A

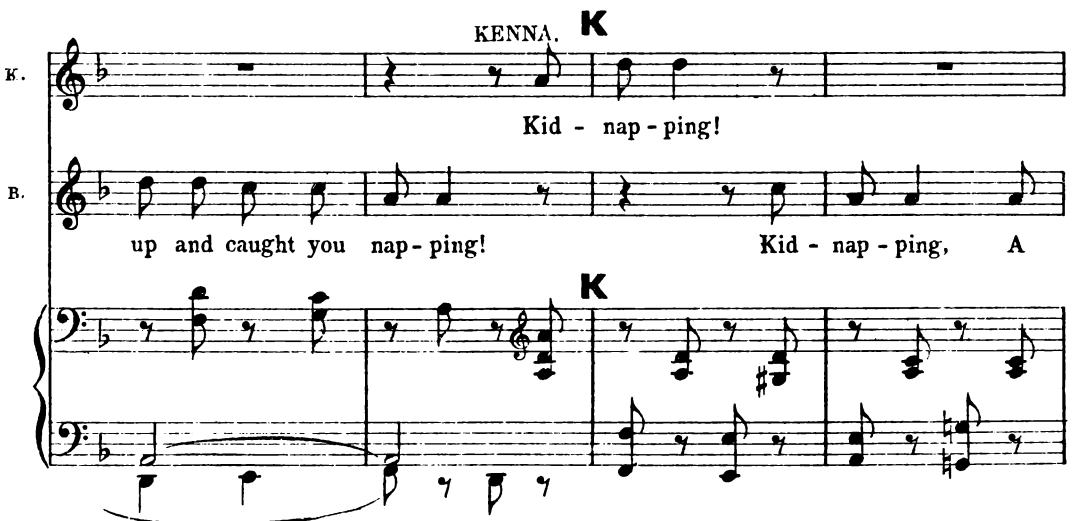
K. 

gip-sy's lit-tle daugh-ter! The nurse-maid turned her head

BROOK.


B. 

Towards a guardsman strapping; And as she did, That gip-sy kid Came

K. 

KIDNAPING. **K**

Kid - nap - ping!

B. 

up and caught you nap - ping! Kid - nap - ping, A

K

B.

gip - sy kid, kid - nap - ping! And as she did, That gip - sy kid Came

F.

up and caught you napping!

KENNA.

K.

And I was that gip - sy child (or kid,) By

B.

And she was that gip - sy child (or kid,) By

K.

ras - cal - ly in - stinct bad (or bid;) For I

B.

ras - cal - ly in - stinct bad (or bid;)

L
 K. *car-ried you off to my gip - sy band, My*

B. *Her gip - sy band!*

L
pp

K. *gip - sy band, Who were luck - i - ly lurk - ing near at hand.*

B. *Near at hand!*

pp

M
 K. *Near at hand, Who were luck - i - ly lurk - ing near at — hand!*

B. *Who were luck - i - ly lurk - ing near at — hand!*

M
mf

accel. *molto*

CHO. Ah! And We're that

Ah! And We're that

pp *pp* *pp* *pp*

CHO. ve-ry i-den-ti-cal gip-sy band, Lurk - ing luck-i-ly, pluck-i-ly

ve-ry i-den-ti-cal gip-sy band, Lurk - ing luck-i-ly, pluck-i-ly

CHO. near at hand. Rea - dy to swear the tale is true, The

near at hand. Rea - dy to swear the tale is true, The

cresc. *cresc.*

sempre

CHO. ter-ri-ble tale they've told to you — The ter-ri-ble, ter-ri-ble
 ter-ri-ble tale they've told to you — The ter-ri-ble, ter-ri-ble

sempre

B. **N** *ff* BROOK. They're that i -

CHO. ter-ri-ble tale, The ter-ri-ble tale they've told to you. *ff*
 ter-ri-ble tale, The ter-ri-ble tale they've told to you. We're that i -

ff pesante

K. *ff* They're that i - den-ti-cal gip-sy

B. -den-ti-cal gip-sy band, *ff*

CHO. We're that i - den-ti-cal gip-sy
 -den-ti-cal gip-sy band, We're that i - den-ti-cal gip-sy

K. band! That gip - - - sy,

B. That gip - - - sy,

CHO. band! Ah! Ah! That gip - - - sy,

band! That gip - - - sy,

K. *ff* gip - - sy band! _____

B. *ff* gip - - sy band! _____

CHO. *ff* gip - - sy band! _____

ff gip - - sy band! _____

No 11.

SONG— (Brook.)

Andantino. ♩ = 84.

musical score for piano introduction, featuring treble and bass staves with dynamics *sostenuto*, *p*, and *dim.*

B.

p **A** (♩ = ♩)

My heart a ship at an-chor lies Up-on the

musical score for the first line of the song, including vocal line and piano accompaniment.

B.

Piu vivo.

a - zure of thine eyes, Where rippling glances come and go To toss my

musical score for the second line of the song, including vocal line and piano accompaniment.

B.

heart from weal to woe. Oh! if one tear would

pp

B.

rise for me, 'Twould be a pearl — from that fair sea! — And

f

B.

such a jew-el I would prize Be-yond the hope of Pa - ra -

f

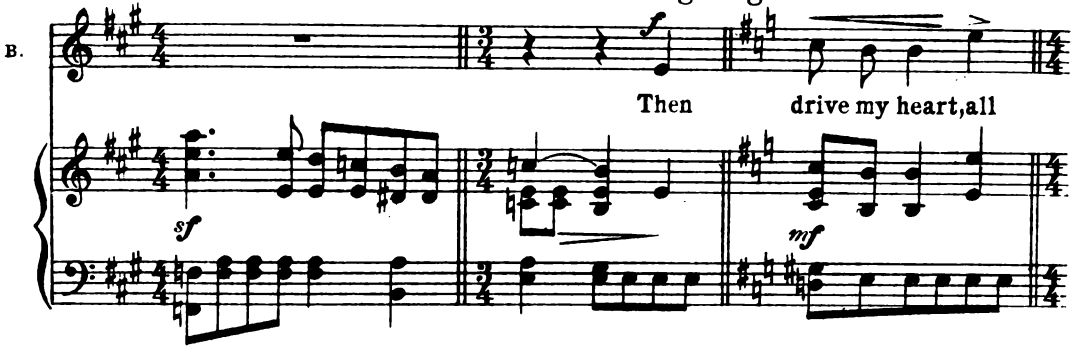
B.

- disel

B

f animato

Allegro agitato.

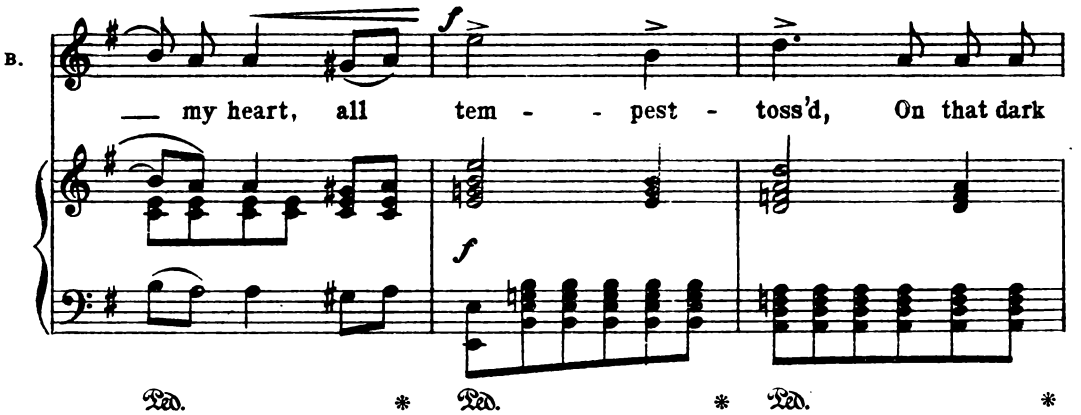
B.  *f* *mf*

Then drive my heart, all

B.  *f*

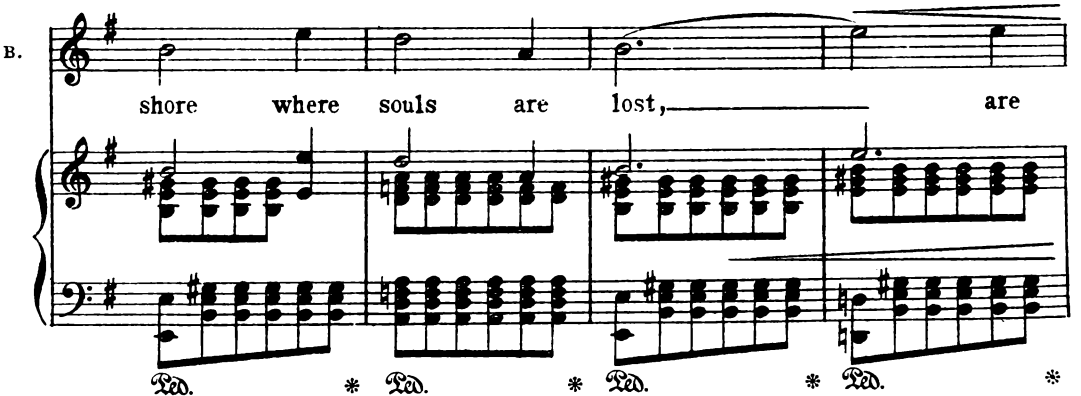
tempest-toss'd, On that dark shore, where souls are lost;— drive—

mf * *mf* *

B.  *f*

— my heart, all tem - - pest - toss'd, On that dark

f * *f* * *f* *

B.  *f*

shore where souls are lost, — are

f * *f* * *f* * *f* *

B. *ff* *ad lib.*
 lost; _____ If I may win that

molto accel. sf colla voce

B. *p*
 mer - chan-dise _____ One lit-tle tear, one lit-tle tear from

mf p

B. (ENCORE.) *pp*
 thy sweet eyes! Yet,

rall. pp

B. **Tempo I.**
 if my heart lie bro-ken there, Wreck'd by the mael - strom of des -

f

D *accel.*

B. -pair, The fav'ring ze-phyr of thy sighs Mayguide it where a ha - ven

B. lies, Mayguide it where a

cresc. e accel.

E

B. ha - - - ven, a ha-ven lies! Mayguide it where a

ff *sf colla voce p*

B. ha - ven lies!

pp *pp*

Nº 12.

FINALE. (Chorus and Principals.)

BRIDAL MARCH.

Allegro alla marcia. ♩ = 126.

SOPRANOS & ALTOS.

See! A rain-bow

TENORS & BASSES.

CHO.

arch! See! A rain-bow arch! See!

CHO.

A rain-bow arch!

A rain-bow arch!

CHO.

f (With animation.) *p*
See! See! A rain-bow arch Join-eth sun and shade!

See! See! A rain-bow arch Join-eth sun and shade!

(With animation.)
f *p*

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—

B

mf

(Solo voice) Ah! -

lead his

CHO. — the bridge where O - be - ron Leads, 'Tis the bridge where O - be -

— the bridge where O - be - ron Leads, — 'Tis the bridge where O - be -

ca - - val - cade.

CHO. Leads his ca-val-cade. Sound a bri-dal march, Love — hath come a -

Leads his ca-val-cade. Sound — 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, And Joy hath con - quered

- gain, hath come a - gain, And Joy hath con - quered

CHO. Pain! See! See! See, a rain-bow
 Pain! See! See, a rain-bow

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

D. A - zu - ri - el!

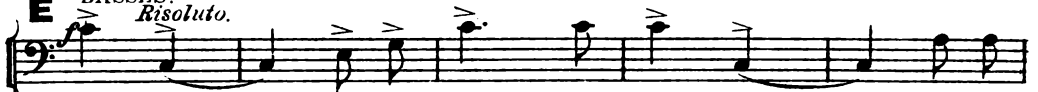
CHO. Ken-na, to Ken-na, to Ken-na and A - zu - ri - el To Ken-na To
Ken - na and A - zu - ri - el, To Ken - na

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 -

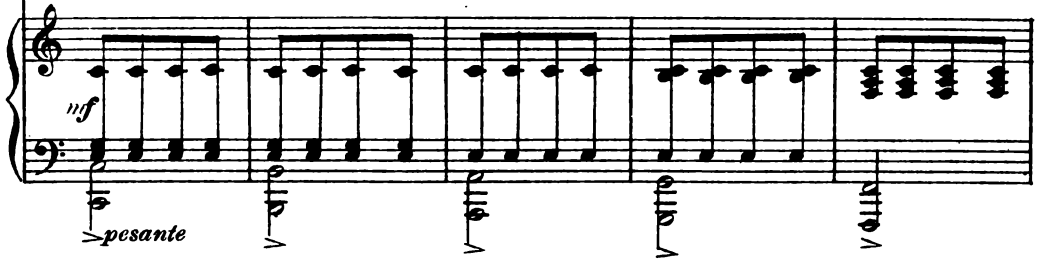
CHO. Joy hath con - quered Pain!
- quered, con - quered Pain!
- quered, con - quered Pain!

dim.

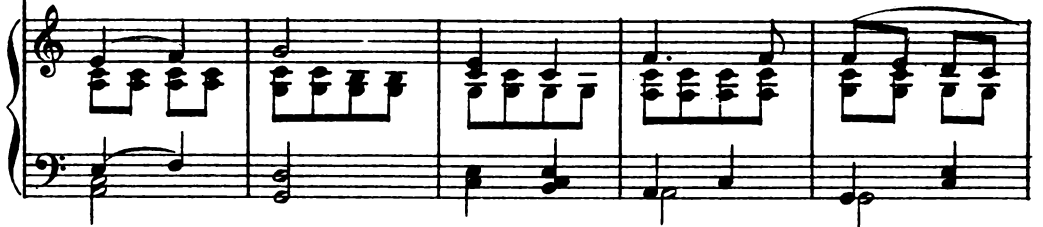
* *mf* * *mf* *

E BASSES.
Risolto.


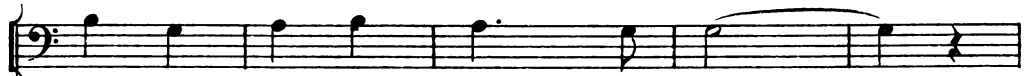
Na - ture! — sound thy di - a - pa - son! — Let thy



thou - sand, thou - sand voi - ces Join in praise of —



Love Tri - umph - ant, Join in praise of Love Tri -



- umph - ant, Love hath come a - gain! —



F TENORS. (*risoluto.*)

CHO. Na - ture! — sound thy di - a - pa - son! Let thy thou - sand,

BASSES.

Na - ture! — sound thy di - a - pa - son! Let thy thou - sand,

F

CHO. thou - sand voi - ces, Join in praise of — Love —

thou - sand voi - ces, Join in praise of — Love —

ff

ff

CHO. Tri - umph - ant! Love hath come a - gain! —

Tri - umph - ant! Love hath come a - gain! —

G KENNA. (*dolce.*)
Animato.

K. *p*

Ye sil-ver chimes of fall and foun-tain, Ring out from

pp

K. *accel.*

moun-tain un-to moun-tain, O west-wind

accel.

K.

spread thy rush-ing wings, To bear the an-them

K. *rit.*

'Na-ture sings, the an-them Na-ture sings!_

a tempo
KENNA.

K
Ah! _____ Ring out from mountain

B
mf
BROOK.
Ye sil-ver chimes of fall and foun-tain, Ring out from mountain
Ye sil-ver chimes of fall and foun-tain, Ring out from mountain

CHO.
pp
Ye sil-ver chimes of fall and
pp
Ye sil-ver chimes of fall and

p a tempo

K
un - to moun-tain, O westwind spread thy wings, _____ To

B
un - to moun-tain, O westwind spread thy wings, _____ To
un - to moun-tain, O westwind spread thy wings, _____ To

CHO
foun - tain, O westwind spread thy wings, _____ To
foun - tain, O west-wind spread thy rush - ing wings, To

K.
 bear the an-them Na - ture sings! —

B.
 bear the an-them Na - ture sings! —
 bear the an-them Na - ture sings! —

CHO.
 bear the an-them Na - 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, _____

Sound, Sound, Sound a bri - dal march, _____

K

K. *ff* Na - - - - ture — sound thy

B. *ff* Na - - - - ture — sound thy

CHO. *ff* Na - - - - ture — sound thy

ff Na - - ture, Na - - ture,

K

rall. *ff a tempo*

K. di - a - pa - son! — Let thy thou - sand, thou - sand voi - ces,

B. di - a - pa - son! — Let thy thou - sand, thou - sand voi - ces,

CHIO. di - a - pa - son! — Let thy thou - sand, thou - sand voi - ces,
Na - - ture sound, — sound thy di - a - pa - son,

stringendo
K. Join in praise of — Love Tri - um - phant, — For Love *ff*

B. Join in praise of — Love Tri - um - phant, — For Love *ff*

stringendo
CHIO. Join in praise of — Love Tri - um - phant, — For Love, — *ff*
Join in praise of Love, of Love Tri - um - phant, Love, —

stringendo
ff

Red. * *Red.*

K. For Love hath come, hath come a -

B. For Love hath come, hath come a -
come

CHO. Love, For Love hath come a - gain, For Love hath come a
Love, For Love hath come a - gain, For Love hath come a -

K. -gain! hath

B. -gain! hath

CHO. -gain! For Love hath come, hath
-gain! For Love hath come, hath

rall. - - *molto* *a tempo*

K. come _____ a - gain! _____

B. come, _____ come _____ a - gain! _____

CHO. come _____ a - gain! _____

come, _____ come _____ a - gain! _____

rall. - - *molto* *ff* *a tempo*

* *Ad.* * *Ad.*

K. _____

B. _____

CHO. _____

Lunga pausa.

sf sf sf sf sf sf sf sf sf sf

sf sf sf sf sf sf sf sf sf sf

* *Ad.* *

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