

MARJORIE

Comic Opera,

WRITTEN BY

LEWIS CLIFTON AND JOSEPH J. DILLEY.

MUSIC BY

WALTER SLAUGHTER

The Pianoforte Accompaniments arranged from the Orchestral Score by

ROWLAND WOOD.

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PAUL JONES.

Opera Comique.

WRITTEN BY

H. B. FARNIE.

COMPOSED BY

R. PLANQUETTE.

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MARJORIE.

A New English Comic Opera in 3 Acts.

WRITTEN BY

LEWIS CLIFTON  JOSEPH J. DILLEY.

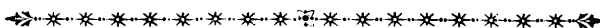
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PERFORMED AT THE PRINCE OF WALES' THEATRE, LONDON.

.....

MARJORIE.

DRAMATIS PERSONÆ:

| | | | | | | | | | |
|---------------------------|-----|-----|-----|-----|--|-----|-------------------------|--|--------------------|
| WILFRID | ... | ... | ... | ... | (Gosric's Son) | ... | ... | ... | Mr. JOSEPH TAPLEY. |
| CICELY | ... | ... | ... | ... | (Gosric's Niece) | ... | ... | Miss PHYLLIS BROUGHTON. | |
| THE LADY ALICIA | ... | ... | ... | ... | (The Earl's Sister) | ... | ... | Madame AMADL (Mrs. GEORGE LOVEDAY.) | |
| MARJORIE | ... | ... | ... | ... | (Sir Simon's Daughter) | ... | Miss CAMILLE D'ARVILLE. | | |
| RALF, EARL OF CHESTERMERE | ... | ... | ... | ... | (Lord of the Manor) | ... | Mr. C. HAYDEN COFFIN. | | |
| SIR SIMON STRIVELING | ... | ... | ... | ... | (An Impoverished Knight) | ... | Mr. HENRY ASHLEY. | | |
| NICHOLAS OF CHESTERMERE | ... | ... | ... | ... | (The Earl's Chaplain) | ... | Mr. FREDERICK WOOD. | | |
| WITGILLS | ... | ... | ... | ... | (Gosric's Cook and Jester) | ... | Mr. ALBERT JAMES. | | |
| THE CAPTAIN OF THE GUARD | ... | ... | ... | ... | ... | ... | Mr. T. A. SHALE. | | |
| HERALD... | ... | ... | ... | ... | ... | ... | Mr. A. T. HENDON. | | |
| GOSRIC | ... | ... | ... | ... | (a Wealthy Farmer, but the Earl of Chestermere's Serf) | ... | Mr. HARRY MONKHOUSE. | | |

Villagers, Soldiers, Dancers, Taborers, and Chorus of over 70 Voices.

Act I.

EXTERIOR OF GOSRIC'S FARM.

Act II.

EXTERIOR OF SIR SIMON'S RUINED CASTLE.

Act III.

HALL IN THE EARL OF CHESTERMERE'S CASTLE.

CONTENTS.

ACT I.

| | PAGE |
|--|------|
| No. 1. OPENING CHORUS "Hail, all hail!" | 1 |
| „ 2. CHILDREN'S CHORUS ... "Youthful maids with faces chubby" | 19 |
| „ 3. TRIO "King of the rout" | 24 |
| „ 4. AIR... .. "Dear little maid" | 30 |
| „ 5. DUET "Softly whisper" | 33 |
| „ 6. RECIT. AND CHORUS ... "Fling wide the gates" | 39 |
| „ 7. DRINKING SONG | 41 |
| „ 8. LAUGHING QUARTET "You free, ha! ha!" | 46 |
| „ 9. FINALE "The Earl of Pembroke" | 54 |

ACT II.

| | |
|---|-----|
| No. 10. CURTAIN MUSIC | 70 |
| „ 11. DUET "The swing" | 72 |
| „ 12. DUET "Pit-a-pat" | 79 |
| „ 12½. SONG... .. "For love of thee" | 81 |
| „ 13. DUET "Then he kissed me" | 85 |
| „ 14. QUINTET "Cut and thrust" | 88 |
| „ 15. SONG "Land of happy dreams" | 99 |
| „ 16. SONG "Will you forget?" | 102 |
| „ 17. CHORUS "Like this path" | 107 |
| „ 18. FINALE "Shame on the sword" | 112 |

ACT III.

| | |
|---|-----|
| No. 19. CHORUS "Spin swift, ye threads" | 123 |
| „ 20. SONG "In the still, silent night" | 133 |
| „ 21. DANCE | 138 |
| „ 22. CHORUS "On the hills" | 140 |
| „ 23. SONG... .. "The Fair of Lincoln Town" | 146 |
| „ 24. DUET "Do not believe it" | 153 |
| „ 25. FINALE "Brave little heart" | 159 |

MARJORIE.

COMIC OPERA IN THREE ACTS.

Libretto by
LEWIS CLIFTON & J. J. DILLY.

Music by
WALTER SLAUGHTER

N^o 1. — OPENING CHORUS.

Allegretto.

PIANO:

Handwritten notes on the left margin: *14/12*

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a *cres:* marking. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a *f* marking. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a *f* marking. Both staves feature dense, rapid sixteenth-note passages with slurs.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a *f* marking. Both staves feature dense, rapid sixteenth-note passages with slurs.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a *p* marking. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

SOPRANOS.

mf Hail!... all Hail!... with a joy - ous shout,

TENORS & BASS. *mf* Hail!... all Hail!... with a joy - ous shout,

S. Join we in dance, and re - - - vel, and rout,

T. B. Join we in dance, and re - - - vel, and rout,

S. Look our bra - vest, and sing our... best, And a

T. B. Look our bra - vest, and sing our... best, And a

S. wel - - come give to our Mas - - ter's guest.... So

T.B. wel - - come give to our Mas - - ter's guest.... So

S. hip, hip, hip, hur - rah! With a one, two, three!....

T.B. hip, hip, hip, hur - rah! With a one, two, three!....

S. For the no - ble Earl We are soon to see,....

T.B. For the no - ble Earl We are soon to see,.... He's

S. He on the lass - es doats, ... He

T. B. gen' - rous to the lads, boys!

S. al - ways wears a man - ly smile, Hoo -

T. B. And the sweet - est thing in coats...

S. - ray! ... Hoo - ray! ... Hoo - ray! ...

T. B. Hoo -

S.  So

T. B. ray! Hoo - ray! Hoo - - ray! So



S. hip, hip, hip, hoo - ray! And a one, two, three!

T. B. hip, hip, hip, hoo - ray! And a one, two, three!



sf *sf* *sf* *sf*

S. For the no - ble Earl, We are soon to see A

T. B. For the no - ble Earl, We are soon to see A



sf *sf*

S. cheer for the Earl who has - tens here, to - day; A

T.B. cheer for the Earl who has - tens here, to - day; A

The first system of the score features a Soprano (S.) and Tenor/Bass (T.B.) vocal line. The lyrics are "cheer for the Earl who has - tens here, to - day; A". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with quarter and eighth notes.

SOP 1^o

SOP 2^o & 3^o Ah!

TEN: & BASS. singing, singing wel - - come, hoo - ray! hoo - - ray!

singing, singing wel - - come, hoo - ray! hoo - - ray! A

The second system introduces three vocal parts: Soprano 1 (SOP 1^o), Soprano 2 & 3 (SOP 2^o & 3^o), and Tenor/Bass (TEN: & BASS.). The lyrics include "Ah!", "singing, singing wel - - come, hoo - ray! hoo - - ray!", and "singing, singing wel - - come, hoo - ray! hoo - - ray! A". The piano accompaniment continues with similar rhythmic patterns.

S. Ah! Ah!

S. Tra, la, la, la! Tra, la, la, la! Tra, la, la, la! Tra, la, la, la!

T.B. cheer.. for the Earl who has - tens here to - day, A

The third system features two Soprano (S.) and Tenor/Bass (T.B.) vocal lines. The lyrics include "Ah! Ah!", "Tra, la, la, la! Tra, la, la, la! Tra, la, la, la! Tra, la, la, la!", and "cheer.. for the Earl who has - tens here to - day, A". The piano accompaniment continues with similar rhythmic patterns.

S. Ah! Ah!

S. Tra, la, la, la! Tra, la, la, la! Tra, la, la, la! Tra, la, la, la!

T.B. sing - ing, sing - ing, wel - - - come, hoo - ray! hoo - - ray!

S.S. Sing tra, la,

T.B. Sing tra, la,

S.S. Sing tra, la,

T.B. Sing tra, la,

S.S. Sing - - ing wel - - come, wel - - - - come,

T.B. Sing - - ing wel - - come, wel - - - - come,

S.S. Sing - - - - ing,

T.B. Ah! ah! ah!

S.S. sing - - - - ing,

T.B. ah! ah!

BALLET.

PIANO.

ff

mf

sf > p
p sost.

p

p

p

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. The right hand continues the melodic development with slurs and ties. The left hand maintains a steady accompaniment.

Third system of musical notation. The right hand has a long slur over several measures. A dynamic marking of *p* is indicated in the fourth measure. The left hand has a few notes with a *>* accent.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment consists of chords and single notes.

Fifth system of musical notation. The right hand has a melodic line starting with a *p* dynamic marking. The left hand accompaniment is primarily chordal.

Sixth system of musical notation. The right hand has a melodic line. The left hand features a *ff* dynamic marking and a dense texture of sixteenth notes. The system concludes with a double bar line and a common time signature 'C'.

FEMALE CHORUS UNISONO. ♩ = ♩.

mf

Churlish win-ter flies, ... We bring the sum-mer home, summer home;

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *mf*. The lyrics are "Churlish win-ter flies, ... We bring the sum-mer home, summer home;". The bottom two lines are piano accompaniment in treble and bass clefs, also in common time, with a dynamic marking of *mf*.

Earth in fair - est guise, .. We bring the summer, the sum-mer home.

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "Earth in fair - est guise, .. We bring the summer, the sum-mer home.". The piano accompaniment continues with chords and moving lines in both hands.

Hush of noon - tide ease, We bring the sum-mer home, the summer home;

Detailed description: This system contains the third two lines of music. The vocal line continues with the lyrics "Hush of noon - tide ease, We bring the sum-mer home, the summer home;". The piano accompaniment continues with chords and moving lines in both hands.

Breath of wood - land breeze, We bring the sum-mer home....

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "Breath of wood - land breeze, We bring the sum-mer home....". The piano accompaniment concludes with chords and moving lines in both hands.

Churlish win-ter flies, . . . We bring the sum-mer home, summer home;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "Churlish win-ter flies, . . . We bring the sum-mer home, summer home;". The piano accompaniment is in a grand staff with a key signature of two sharps. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

Earth in fair-est guise, . . . We bring the sum-mer, the sum-mer home.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "Earth in fair-est guise, . . . We bring the sum-mer, the sum-mer home.". The piano accompaniment continues with similar harmonic support, ending with a double bar line.

p

The third system is a piano solo section. It begins with a piano (*p*) dynamic marking. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic accompaniment with chords and moving lines.

p

The fourth system continues the piano solo section. It features a piano (*p*) dynamic marking. The right hand has a melodic line with slurs, and the left hand provides harmonic accompaniment.

The fifth system is the final system on the page, continuing the piano solo section. It features a melodic line in the right hand and harmonic accompaniment in the left hand, concluding with a double bar line.

Churl - ish win - ter flies, We bring the sum - mer

home, sum - mer home; .. Earth in fair - est guise, We

bring the sum - mer, the sum - mer home. Hush of

noon - tide ease, We bring the sum - mer home, the summer home; ..

Breath of wood - land breeze, We bring the sum - mer

home Churl-ish win-ter flies, We

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a long note for the word 'home', followed by 'Churl-ish win-ter flies, We'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) and a hairpin crescendo.

bring the sum-mer home, summer home;.. Earth in fair-est

The second system continues the vocal line with 'bring the sum-mer home, summer home;.. Earth in fair-est'. The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand, with a dynamic marking of *p*.

guise, We bring the sum-mer, the

The third system shows the vocal line with 'guise, We bring the sum-mer, the'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

sum-mer home. We bring the sum-mer home.

rall:

The fourth system concludes the vocal line with 'sum-mer home. We bring the sum-mer home.' The piano accompaniment features a final melodic phrase in the right hand and a bass line in the left hand, with a dynamic marking of *rall:* (rallentando) and a hairpin decrescendo.

AFTER BALLET.

SOPRANI.

TENORI & BASSI.

Tempo primo.

mf

All

mf

All

f

S. hail! all hail! With a joy - ous shout,

T. hail! all hail! With a joy - ous shout,

mf

S. Join we in dance and re - - vel and rout,

T. Join we in dance and re - - vel and rout,

S. Look our bra - vest and sing our best, And a

T. Look our bra - vest and sing our best, And a

S. *f* wel - come give to our Mas - ter's guest, A wel - come give to our

T. *f* wel - come give to our Mas - ter's guest, A wel - come give to our

S. Mas - ter's guest, A wel - - come give our Mas - - ter's

T. Mas - ter's guest, A wel - - come give our Mas - - ter's

19 20

S. guest And a guest All hail! all hail! Earl..

T. guest And a guest All hail! all hail! Earl..

B. guest And a guest All hail! all hail! Earl..

S. Ches - ter - mere, Who sets good Gos - ric tree. All hail! all hail! . all

T. Ches - ter - mere, All hail! all hail! All hail! all hail! all

B. Ches - ter - mere, All hail! all hail! All hail! all hail! all

a tempo.

S. hail!

T. hail!

B. hail!


f a tempo.

N^o 2. — CHILDREN'S CHORUS.


GOSRIC. 

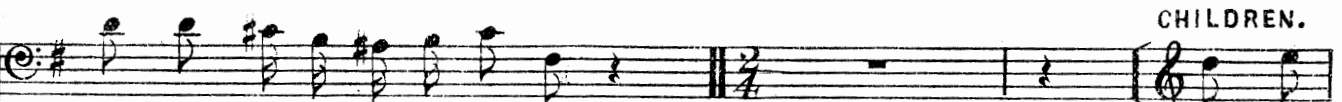
Youthful maids with fa - ces chubby, Ug - - ly

PIANO. 

C 


boys with no - ses snub - by, Whence this air of dis - si - - pa - tion;



C. 

What's your lit - tle cel - e - bra - tion? CHILDREN.

We have



C 

grace and we have beau - ty, And the Earl he has our du - ty, Lord of



C. SOP.
all his vas - sals he, . . . Comes to set our Mas - ter free. Comes to
MEN.
Comes to

mf

S.
set Gos - ric free, Comes to set Gos - ric free.
M.
set Gos - ric free, Comes to set Gos - ric free.

mf

S.
M.

p

CHILDREN.

c. *mf*

Joy - ous ea - rols we will sing him, Brightest po - sies we will

This system contains a vocal line for children and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The lyrics are "Joy - ous ea - rols we will sing him, Brightest po - sies we will". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key signature.

c.

bring him, Lord of all his vas - sals he Comes to set our Mas - ter

This system continues the vocal line and piano accompaniment from the first system. The vocal line continues with the lyrics "bring him, Lord of all his vas - sals he Comes to set our Mas - ter". The piano accompaniment continues with the same two-staff structure.

c.

free.

SOP: *mf*

Comes to set our Mas - ter free, Comes to set our Master free.

MEN. *mf*

Comes to set our Mas - ter free, Comes to set our Master free.

mf

This system introduces two vocal parts: Soprano (SOP) and Men (MEN). The Soprano part is in a treble clef and the Men part is in a bass clef, both with a dynamic marking of *mf*. The lyrics for both parts are "Comes to set our Mas - ter free, Comes to set our Master free." The piano accompaniment continues with the same two-staff structure, starting with a dynamic marking of *mf*.

mf *p*

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and sustained notes.

CHILDREN.

Hearts of youth and hearts of maiden, All with gra-ti-tude are

stacc.

Children's vocal line and piano accompaniment. The vocal line is simple and melodic. The piano accompaniment consists of chords and moving lines, with a staccato marking in the left hand.

la-den, Lord of all his vas-sals he,.. Comes to set our Mas-ter

Soprano vocal line and piano accompaniment. The vocal line continues the melody. The piano accompaniment provides harmonic support.

SOP.

CHILDREN.

free. Comes to set our Master free, Comes to set our Master free. Comes to

MEN.

Comes to set our Master free, Comes to set our Master free.

Vocal lines for Soprano and Children. The soprano line is more melodic, while the children's line is simpler. The men's line is a simple harmonic accompaniment.

mf

Piano accompaniment for the final section, featuring chords and moving lines in both hands.

set our Mas - ter free, Comes to set our Mas - ter

mf *p*

CHILDREN. *f* *rall:* *a tempo.*

free. SOP. *f* *rall:* *a tempo.*

MEN. *f* *rall:* *a tempo.*

Comes to set our Mas - ter free.

Comes to set our Mas - ter free.

Comes to set our Mas - ter free.

f *rall:* - - - - - do.

mf

N^o 3. TRIO. "KING OF THE ROUT."

Vivace. *mf*

GOSRIC.

King of our rout the Earl will be, Give him a mer-ry hur-

PIANO: *f* *mf*

G.

-rah!... His hand this day will set me free, I'll be merry, hur - rah!...

WILFRID.

What's your pre-cious lord to me? A fig for fol-ly ha, ha!....

W.

Though he's lord of high de-gree, I scorn his ways, ha, ha!....

CICELY.

What's this precious lord to me, A fig for fol-ly ha, ha!....

WILFRID.

What's this precious lord to me, A fig for fol-ly ha, ha!....

GOSRIC.

What's this precious lord to me, A fig for fol-ly ha, ha!....

mf

C.

Though he's lord of high de-gee, I scorn his ways ha, ha!....

W.

Though he's lord of high de-gee, I scorn his ways ha, ha!....

G.

Though he's lord of high de-gee, I scorn his ways ha, ha!....

C.

King of the rout the Earl may be, He's too bold by far,.... He

W.

G.

C. courts us all, he is court-ing me, And Marj'rie too, ha, ha!..... He's

W. He's

C. He's

stacc:

C. courting them all, He's courting them all, And Mar - - jo - - - rie..... He's

W. courting them all, He's courting them all, And Mar - - jo - - - rie..... He's

C. courting them all, He's courting them all, And Mar - - jo - - - rie..... He's

f

C. courting them all, He's courting them all, And Mar - jo - - rie.....

W. courting them all, He's courting them all, And Mar - jo - - rie.....

C. courting them all, He's courting them all, And Mar - jo - - rie.....


f *mf*

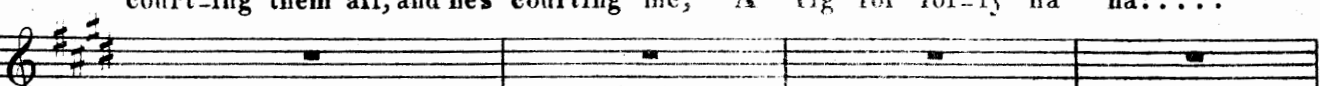
C.  He's


W.  A fig for fol-ly ha ha!....


C.  King of the rout that Earl will be,



C.  court-ing them all, and he's courting me, A fig for fol-ly ha ha!....

W. 

C. 



C.  King of the rout that Earl will be, Give him a mer-ry hur-rah!.... His

W.  King of the rout that Earl will be, Give him a mer-ry hur-rah!.... His

C.  King of the rout that Earl will be, Give him a mer-ry hur-rah!.... His



C. hand this day will set him free, I'll mer-ry be, hur - rah!.... He's

W. hand this day will set him free, I'll be merry, hur - rah!.... He's

C. hand this day will set free, I'll be merry, hur - rah!.... He's

C. court - - ing them all, and he's court - - ing me,.... He's

W. court - - ing them all, and he's court - - ing she,.... He's

C. court - - ing them all, and he's court - - ing she,.... He's

C. courting them all, al-so Mar-jo - rie. Shameful fol - ly, Ha ha ha!

W. courting them all, al-so Mar-jo - rie. Shameful fol - ly, Ha ha ha!

C. courting them all, al-so Mar-jo - rie. I'm for fol - ly, Ha ha ha!

C. Shame - ful fol - - ly, Ha, ha, ha! Shame - ful fol - - ly,
W. Shame - ful fol - - ly, Ha, ha, ha! Shame - ful fol - - ly,
C. I'm for fol - - ly, Ha, ha, ha! I'm for fol - - ly,

C. Ha, ha, ha! Ha, ha!
W. Ha, ha, ha! Ha, ha!
C. Ha, ha, ha! Ha, ha!

N^o 4. AIR. "DEAR LITTLE MAID."

Andante moderato.

PIANO.

The piano introduction is in G major, 6/8 time, and marked 'Andante moderato'. It features a melody in the right hand with a dynamic of *mf* and a supporting accompaniment in the left hand. The piece concludes with a *p* (piano) dynamic.

WILFRID.

V.1. Dear lit-tle maid I love so well, Mine to the end to be, . . .
 V.2. Hope's bright star for the winter of life, Light for the dull grey days . . .

The vocal line is in G major, 6/8 time. The piano accompaniment continues with a steady accompaniment pattern.

W.

How can I ev - er hope to tell All that you are to me?
 Solace thro' all the world's fierce strife, Guide thro' the rug - ged ways . . .

The vocal line continues with the same melody. The piano accompaniment provides harmonic support.

W.

Laugh - ing eyes whose love peeps out, With a message for me a - lone, . . .
 Friend when the glory of life has fled, And the swift years glide and flow; . . .

The vocal line concludes the piece. The piano accompaniment ends with a final chord.

W. Lips that can tempt with a ro-guish pout, And a heart that's all mine
Bear-ing a-way the days that are dead, and the dreams of long a-

W. *rall:*
own..... Dear lit-tle maid I love so well,
go.....

dolce.

rall:

W. Mine to the end to be, How can I ev-er

W. hope to tell All that you are to me.....

W. Link'd to - ge - ther thro' life to dwell, With ne - ver a sigh to be



W. free; Dear lit - tle maid can I ev - - er tell,



W. All that you are to me? 19 me?.. 20 Dear lit - tle maid can I



D.C.

W. ev - er tell, All that you are to me?



rall:

N^o 5. DUET. "SOFTLY WHISPER."

Andante.

MARJORIE. 

WILFRED. 

PIANO. 

V:2. Ah the

V:1. Soft_ly

M. 
 message love is bring-ing, Fills my pul - ses thro' and thro', Had this

W. 
 whis - per love's o'er - flow - ing, All fair things speak low and sweet, Si - lent -

PIANO. 

M. 
 life no sweeter end - ing, Love would make it heav'n with you. Sweeter

W. 
 -ly the flow'rs are grow - ing, Gen - tly brook and stream - let meet. Faint the

PIANO. 

M. things than lips can ut - ter, Mirrow'd in these eyes I see, In their
 W. songs of birds at day-break, Soft the coo - ing of the dove, I shall

M. ten - der light is resting, All the world has left for me; In their
 W. hear your softest whisper, If it on - ly breathes of love; I shall


Andante.

M. ten - der light is resting, All the world has left for me.
 W. hear your soft - est whisper, If it on - ly breathes of love.

1^o

M. 

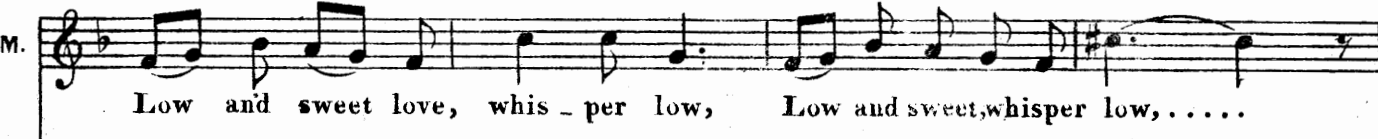
W. 

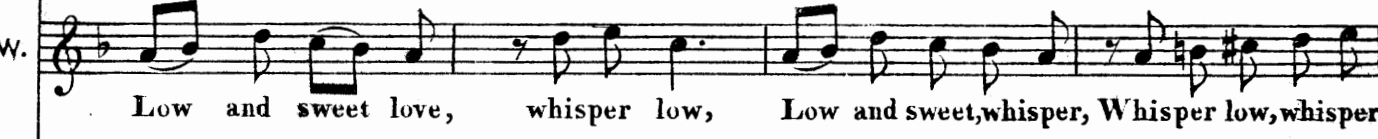
Harp. 


M. 

W. 



M. 

W. 



M. *f*
None shall know love, whisper low love, whis - per low.

W. *f*
low love, . . . love, whis - per low.

mf D.C.

2^o

M. Low and sweet love, whis - per low, Low.. and sweet, whisper

W. Low and sweet love, whisper low, Low.. and sweet, whisper

M. low, Eyes shall meet, . . . hearts shall beat,

W. whisper low, whis - - - per. . . . low. . . . love,

M. None shall know, none shall know; Low and sweet love,

W. None shall know. . . . love, . . . Low and sweet love,

M. whis - - per low, Low and sweet, whisper low;

W. whisper low, Low and sweet, whisper, Whisper low, whisper

M. None shall know love, whis - per low love, whis - - - per

W. low love, love, whis - - - per

M. *low.* Eyes shall meet, ... hearts shall beat, *accel:*

W. *low.* Eyes shall meet, ... hearts shall beat, *accel:*

M. *f* None shall know, *p* Whis - - per

W. *f* None shall know, none shall know, *p* Whis - - per

M. *low* love, *low*

W. *low* love, *low*

N^o 6. — RECIT: & CHORUS. "FLING WIDE THE GATES."

Maestoso.

PIANO.

PIANO. *mf*

The piano introduction consists of two staves in G major, 3/4 time. The right hand features a series of chords and dyads, while the left hand provides a steady accompaniment. The tempo is marked 'Maestoso' and the dynamic is 'mf'.

EARL. *ad lib:*

EARL. *ad lib:*

The Earl's vocal line is written on a single staff in G major, 3/4 time. It begins with a melodic phrase and includes a triplet of eighth notes. The tempo is 'ad lib'.

Fling wide the gates, his ways are clear; Let him have free lance and spear.

SOPRANO. *f*

BASSES.

He's

accel:

Piano accompaniment for the Earl's vocal line, consisting of two staves in G major, 3/4 time. The right hand has a simple harmonic accompaniment, and the left hand has a bass line. The dynamic is 'f'.

S.

Soprano vocal line, written on a single staff in G major, 3/4 time. It begins with a melodic phrase and includes a triplet of eighth notes. The dynamic is 'f'.

free, the wor- thy Gosric's free! Long live the Earl! our Master's free!

B.

Bass vocal line, written on a single staff in G major, 3/4 time. It begins with a melodic phrase and includes a triplet of eighth notes. The dynamic is 'f'.

free, the wor- thy Gosric's free! Long live the Earl! our Master's free!

Piano accompaniment for the chorus, consisting of two staves in G major, 3/4 time. The right hand has a simple harmonic accompaniment, and the left hand has a bass line. The dynamic is 'f'.

a tempo.

EARL.

Free man is he by word and hand, Quit and saeless of the

E. SOPRANO.
land. He's free, the wor- thy Gosrie's free! Long live the Earl!

BASSES.
He's free, the wor- thy Gosrie's free! Long live the Earl!

accel:

S. Long live the Earl! Long live the Earl! Our Mas- ter's free!

B. Long live the Earl! Long live the Earl! Our Mas- ter's free!

N^o 7. DRINKING SONG.

Andante moderato.

PIANO. *mf*

EARL CHESTERMERE.

V:1. Pour with no niggard hand, Drink with no, niggard
V:2. Both make the old grow young, Both make the wise to

mf

E. throat, While bubbles ro-sy hued in cup and fla-gon float, Thy
fool, Both make the prude a flirt and set at nought all rule, Both

E. praises grape crown'd King, God of the purple vine, With those of Cyprian
make the poor man rich, Both make the mi-ser give, Both make of earth a

E.

Queen great Ve-nus we com - - bine, I drink to Bac - chus
 heav'n and life a thing to live, I drink to Bac - - chus

E.

God of wine, I drink to Ve - - nus Queen di - -
 God of wine, I drink to Ve - - nus Queen di - -

E.

- vine.... MARJORIE with Sop 1^o
 - vine.... CICELY with Sop 2^o

SOPRANOS. *mf*

TENORS. *mf*

We drink to Bac - chus God of wine, We drink to
 We drink to Bac - chus God of wine, We drink to

WILFRID, CHAPLAIN and WITGILS with Tenors.
 SIR SIMON and GOSRIC with Basses.

T. Ve - - nus Queen di - - vine. Then let... us to

B. Ve - - nus Queen di - - vine. Then let... us to

Vivace.

ff

T. Ve - - nus drink, drink, drink, To Bacchus God of wine, To

B. Ve - - nus drink, drink, drink, To Bacchus God of wine, To

T. Ve - nus Queen di - vine, Our Gob - - lets clank, clank, clank, clink,

B. Ve - nus Queen di - vine, Our Gob - - lets clank, clank, clank, clink,

T. clink, To beau-ty, love and wine, To beauty, love and wine.

B. clink, To beau-ty, love and wine, To beauty, love and wine.

D.C.

MARJORIE.

f I drink to Bac - chus, God of... wine,

CICELY & LADY ALICIA.

f I drink to Bac - chus, God of... wine,

WILFRID & WITGILS.

f I drink to Bac - chus, God of... wine,

NICHOLAS & SIR SIMON.

f I drink to Bac - chus, God of... wine,

MARJORIE.

Queen di - - vine.

CIGELY & LADY ALICIA.

Queen di - - vine.

WILFRID & WITGILS.

Queen di - - vine.

NICHOLAS & SIR SIMON.

Queen di - - vine.

SOPRANO 1^o

pp I drink to Ve - nus, Queen di - - vine.

SOPRANO 2^o

pp I drink to Ve - nus, Queen di - - vine.

TENORS.

pp I drink to Ve - nus, Queen di - - vine.

BASSES.

pp I drink to Ve - nus, Queen di - - vine.

f *mf*

N^o 8. — LAUGHING QUARTETT.

EARL. EARL. You

PIANO. *f*

E. free ha! ha! You free ha! ha! ha! That is a joke it seems to me, My

W. MARJORIE. EARL. Lord the Earl you go too far, 'Tis I who must make peace I see... He

E. free ha! ha! the strip-ling free, The joke could not more per-fect be.

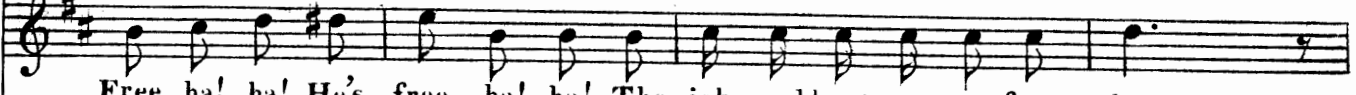
Detailed description of the musical score: The score is for a quartet in G major, 2/4 time. It features four vocal parts and a piano accompaniment. The piano part starts with a forte (*f*) dynamic and includes trills (*tr*) in the right hand. The vocal parts are: Earl (top), Marjorie (middle), Wilfrid (bottom), and Earl (bottom). The lyrics are: Earl: "You"; Marjorie: "Lord the Earl you go too far, 'Tis I who must make peace I see... He"; Wilfrid: "free ha! ha! You free ha! ha! ha! That is a joke it seems to me, My"; Earl: "free ha! ha! the strip-ling free, The joke could not more per-fect be." The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

MARJ:



Free ha! ha! He's free ha! ha! The joke could not more perfect be.

WILF:



Free ha! ha! He's free ha! ha! The joke could not more perfect be.

NICH:



Free ha! ha! He's free ha! ha! The joke could not more perfect be.

EARL:

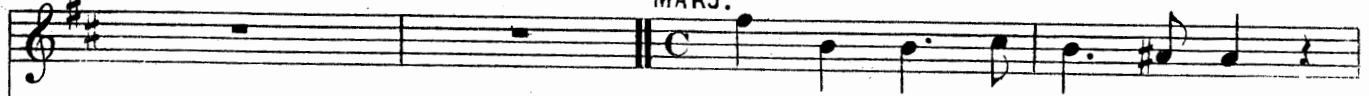


Free ha! ha! He's free ha! ha! The joke could not more perfect be.



Agitato.

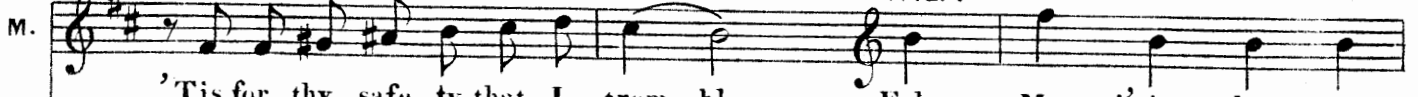
MARJ:



Wil - fred whom I love so well,



WILF:



'Tis for thy safe - ty that I trem - ble, False Mar - j'rie whom I



lov'd so well, Be - fore thy tortur'd lo - ver trem - ble, Dear

MARJ: Dear Wil - fred whom I love so
 WILF: Dear Wil - fred whom I love so
 NICH: False Mar - jrie whom I lov'd so
 EARL: False Mar - jrie whom he lov'd so
 E. Mar - jrie whom I love so well. Dear Mar - jrie whom I love so

M. well, 'Tis for thy safe - ty that I trem - - ble, thy
 W. well, false Mar - jrie, Be - fore thy tor - tur'd lo - ver trem - - ble, thy
 V. well, Be - - - fore thy tor - tur'd lo - ver trem - - ble, de -
 T. well, so well, Thy lo - ver brave I make to trem - - ble, I'll

f *dim.*

M. safe - ty that I trem - ble. Ah!

W. tor - tur'd lo - ver trem - ble. Ah!

N. - ceiv - ed lo - ver trem - ble. Ah!

E. make thy lo - ver trem - ble. Her lover brave I'll make to trem - - ble Ah!

mf

M. Cu - - pid bid these eyes to tell, The love for him which I dis - sem - ble, Oh

W. Cu - - pid bid these eyes to tell, The rage no lon - ger I'll dis - sem - ble, Oh

N. Cu - - pid bid these eyes to tell, The rage no lon - ger he'll dis - sem - ble, Oh

E. Cu - - pid bid these eyes to tell, The love no lon - ger I'll dis - sem - ble, Oh

p

p/p stacc.

M. 
 Cu-pid bid these eyes to tell, The love for him which I dis - - sem - - ble, Ah

W. 
 Cu-pid bid these eyes to tell, The rage no lon-ger I'll dis - - sem - - ble, Ah

N. 
 Cu-pid bid these eyes to tell, The rage no lon-ger he'll dis - - sem - - ble, Ah

E. 
 Cu-pid bid these eyes to tell, The love no lon-ger I'll dis - - sem - - ble, Ah


p *pp stacc.*

M. 
 Wil - fred whom I love so well 'Tis for thy safe-ty that I

W. 
 Mar - j'rie whom I lov'd so well Be - fore deceiv - ed hus - band

N. 
 Mar - j'rie whom I lov'd so well Be - fore deceiv - ed hus - band

E. 
 Mar - j'rie whom I love so well Thy lo - - - - -


p

M. trem - - - ble Dear Wilfred whom I love so well, I love so well.

W. trem - - - ble Dear Marj'rie whom I love so well, I love so well.

N. trem - - - ble Dear Marj'rie whom he loves so well, he loves so well.

E. - - - ver I'll make to tremble Marj'rie whom I love so well, I love so well.

EARL.

You

Tempo primo.

f

E. free ha! ha! you free ha! ha! ha! That is a joke it seems to me, My

WILF:

MARJ:

EARL.

W. Lord the Earl you go too far, 'Tis I who must make peace I see.... He

E. free ha! ha! the strip-ling free, The joke could not more perfect be.

MARJ:

Ha! ha! ha! ha! ha! ha! ha! ha!

WILF:

NICH:

Free he free ha! ha! ha! ha!

Free he free ha!

EARL:

Free he free ha! ha! ha! ha!

Free he free ha!

tutti.

M.  Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

W.  Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

N.  ha! ha! ha! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

E.  ha! ha! ha! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!



M.  Ha! ha! ha! ha! Ha! ha! ha! ha!

W.  Ha! ha! ha! ha! Ha! ha! ha! ha!

N.  Ha! ha! ha! ha! Ha! ha! ha! ha!

E.  Ha! ha! ha! ha! Ha! ha! ha! ha!



N^o 9. FINALE. ACT. I.

PIANO.

f *p* *cres.*

ff

EARL.

The Earl of Pembroke Our Lord Pro-ector, to me sends greet-ings,

p/p

E.

The French King's forces led by the Dauphin Who claims the sceptre of young King

p/p

E. Henry Ravage the homesteads of En - - gland with the

E. sword. The Earl of Pembroke calls on the faithful Barons and their re-

E. -tain-ers To march to Lin - coln To scourge these Frenchmen who

Tempo di Marcia.

E. dare to menace our coun-try's King, our coun-try's King. To

SOP:
MEN:
To

S. EARL.
scourge these Frenchmen who dare to menace our country's King, our country's King. Sir

M.
scourge these Frenchmen who dare to menace our country's King, our country's King.

E. SIR SIM:
Knight of your deeds the minstrels sing, Do you cry as of old for England's King! No

S. *Andante.*
Squire have I my arms to bear Nor friend to shield my child from

Andante.

S. *a tempo.*
snare But my sword's still bright, and my heart is light, And my

a tempo.

SOP:

S. arm would smite for England's King! But his swords' still bright, and
MEN. But his swords' still bright, and

S. heart is light, And his arm would smite for England's King! You
EARL.
M. heart is light, And his arm would smite for England's King!

E. need not fear for your daughter's care, A home at my Pa-lace she shall

Tempo di Valse.

E. **MARJ:**
 share! Ah! no! no! no! ah! no! no! no! I...

M. **WILF:**
 can... not... go!... She shall... not... go!

MARJ: **EARL.**
 I can - - - not... go!... Sir Knight... is it

E. **MARJ:**
 so? Do you an - - swer no I

M.
 can - - - not go! I can - - not go!... I can - - not

M. *Slow.* SIM: go Earl I ac-cept, in peace I shall go, My child is safe 'neath thy

S. *a tempo.* MARJ: WILF: roof I know! Ah! no! no! no! Ah! no! no! no! She

a tempo.

W. EARL. shall.. not... go! A friend's true care for her I'll

E. show!

MARJ: WILF:

I can - - - not . . . go! She shall

W. EARL. WILF:

not go! Who dares say no? 'Tis I who dare! 'Tis

W. *f*

I who dare! your words are fair! But your deeds, my lord, belie you. To your

mf

W. SOP. MEN. Ah!

face I do de - - fy you, there is my gage Ah!

f

WIFE: ³

Accel.

S. There is my
fruit-less rage, Ah! fa-tal gage, Ah! fruitless rage, Ah! fa-tal gage.

M. fruit-less rage, Ah! fa-tal gage, Ah! fruitless rage, Ah! fa-tal gage.

f Accel. *sf >*

EARL.

W. gage. Your rashness on-ly moves my mirth, My foes are

S. Ah! fa-tal gage!

M. Ah! fa-tal gage!

E. all of no - - ble birth And you're my slave! Yet

mf

E. *rall.*
 one more boon Sir Knight is yours, Sole lord am I of all these

E. boors Take thou this knave. In the pre - sence of these peo - - - ple I

Stacc.

E. war - - rant him your henchman *Accel.*

S. *(shriek.)*
 Ah! fruitless rage! Ah! fa - tal gage! Ah!

M. *(shriek.)*
 Ah! fruitless rage! Ah! fa - tal gage! Ah!

Accel. f

MARJ:

S. Fruitless rage, Ah! fa - - tal gage! Ah fa-tal
fruitless rage, Ah! fatal gage, Ah! fruitless rage, Ah! fa - - tal gage!

M. fruitless rage, Ah! fatal gage, Ah! fruitless rage, Ah! fa - - tal gage!

Andantino. WILF:

M. gage Tell me love that you'll be true? Fate shall bring me

S.

M.

Andantino. (Harp)

MARJ:

W. back to you. Do not grieve, but still be- lieve, I'll be true to

M. thee . . . Do not fear love I'll be true, Do not fear love

WILF:
Do not fear love I'll be true, Do not fear love

SOP.
Grieve not, grieve

MEN.
Grieve not, grieve

M. true Do not grieve still believe love I'll be true . . .

W. then, do not fear love still be - - - lieve . . . love I'll be true . . .

S. not, grieve not, grieve not . . .

M. not, grieve not, grieve not . . .

WILF:

Brave lit-tle heart that beats so high,

W. Thine I shall e - - ver be Nothing but death can

W. break the tie That binds my soul to thee

CHORUS.

S. Brave lit-tle heart that beats so high, Thine to the end to

M. Brave lit-tle heart that beats so high, Thine to the end to

S. be Nothing but death can break the tie That binds his

M. be Nothing but death can break the tie That binds his

S. soul to thee

M. soul to thee

S. All hail all hail . . . to the no_ble

M. All hail all hail . . . to the no_ble

CHILDREN.

All

S. Earl Sole mas - ter he of hind of churl . . . Tho'

M. Earl Sole mas - ter he of hind of churl . . . Tho'

C. hail! . . . all hail! . . . all hail! all hail! . . . all hail! . . . all

S. hind and churl may have their say . . . The no - ble

M. hind and churl may have their say . . . The no - ble

C. hail! . . . all hail! all hail! . . . Tho' hind and churl may have their say The

S. Earl will have his way . . . Tho' hind and churl may have their say The

M. Earl will have his way . . . Tho' hind and churl may have their say The

C. no - ble Earl will have his way All hail! all hail! all hail! hail!

C. no - ble Earl will have his way All hail! all hail! all hail! hail!

S. no - ble Earl will have his way All hail! all hail! all hail! hail!

M. no - ble Earl will have his way All hail! all hail! all hail! hail!

tr

S. Brave little heart that beats so high, Thine he will e - - ver be

M. Brave little heart that beats so high, Thine he will e - - ver be

f

S. No - thing but death can break the tie, That binds his soul to thee

M. No - thing but death can break the tie, That binds his soul to thee

S. Brave lit-tle heart that beats so high, Thine he will e - ver be

M. Brave lit-tle heart that beats so high, Thine he will e - ver be

S. No-thing but death can break the tie, That binds his soul to thee.

M. No-thing but death can break the tie, That binds his soul to thee.

end of Act I.

ACT. II.

Nº 10. — CURTAIN MUSIC.

Andante moderato.

PIANO. *mf*

The first system of the piano score consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with similar note values. The music is marked with a dynamic of *mf* and a tempo of *Andante moderato*.

rall. *a tempo.*

The second system continues the piano accompaniment. It features a *rall.* (rallentando) marking over the first few measures, followed by a return to the *a tempo.* (allegretto) tempo. The notation includes various note values and rests, with some notes marked with accents.

The third system of the piano score shows a continuation of the musical themes. The treble staff has a more chordal texture, while the bass staff continues with a steady accompaniment. The key signature remains one sharp (F#).

The fourth system includes a trill in the treble staff, indicated by a wavy line above a note. The rest of the system continues with the established piano accompaniment patterns.

mf

The fifth and final system of the piano score concludes the piece. It features a dynamic of *mf* and ends with a double bar line. The notation includes a variety of note values and rests, typical of a curtain music piece.

SOP: CHORUS. (behind stage.)

TEN: Ma - - - - ria pi - - - - a te O - - - -

BASS. Ma - - - - ria pi - - - - a te O - - - -

Ma - - - - ria pi - - - - a te O - - - -

S. - ra - - - - mus, Ma - - - - ria pi - - - - a te

T. - ra - - - - mus, Ma - - - - ria pi - - - - a

B. - ra - - - - mus, Ma - - - - ria Ma - ri - a pi - - - - a

S. Vir - - - - go Sanc - - ta te lau - - da - - mus!

T. te te Sanc - - ta te lau - - da - - mus!

B. te Ma - ria te lau - - da - - mus!

N^o 11. — SWING DUET.

Andante moderato.

PIANO

MARJ:

Gloom and shine dear one . . . We will share to - ge - - ther

WILF:

Ah! then I will pray For life's gold-en wea - - ther,

MARJ:

Tho' your for-tune fall, With you I'll de-scend,

WILF:

And be-neath fate's cloud We'll un-com-plain-ing bend

MARJ:

But young hope shall soar Up-ward to the skies

WILF:

Ah! with tri-umph then To- - ge-ther we will rise

MARJ:
Swing - ing, swing - ing, Life is sure - ly so, . . . Bring - ing,

WILF:
Swing - ing, swing - ing, Life is sure - ly so, . . . Bring - ing,

p a tempo.

M.
bring - ing Joy as well as woe, . . . Swing - ing, swing - ing,

W.
bring - ing Joy as well as woe, . . . Swing - ing, swing - ing,

M.
Life was sure ly so Bringing, bringing joys, yes joys as well as woe.

W.
Life was sure ly so . . . Bringing, bringing joys, yes joys as well as woe.

The musical score is written in G major and 2/4 time. It features four vocal parts: MARJ and WILF (duet), M. (Male), and W. (Female). The piano accompaniment is in the left hand, with a dynamic marking of *p a tempo.* The lyrics are: "Swing - ing, swing - ing, Life is sure - ly so, . . . Bring - ing, bring - ing Joy as well as woe, . . . Swing - ing, swing - ing, Life was sure ly so Bringing, bringing joys, yes joys as well as woe." The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

MARJ:

We'll to - ge - - ther share Ev' - ry joy and trou - - ble

WILF:

Thus will halve each care And each joy will dou - - ble

MARJ:

Hearts by love thus plight - - ed None a - part can tear.

WILF:

Hands by Heav'n u - ni - - ted Who to se - - ver, dare ?

MARJ:

Fate so in - - ter - wo - - - ven Sure - ly must be bright

WILF:

Night gave place to morn - ing, Dark - ness un - - to light

rall.

MARJ:

Swing - ing, swing - ing, Life is sure - - ly so

WILF:

Swing - ing, swing - ing, Life is sure - - ly so

SOP.

Ma - - - - - ria pi - - - - - a

TEN.

Ma - - - - - ria pi - - - - - a

BASS.

Ma - - - - - ria pi - - - - - a

pp

M. Bring - - - ing, bring - - - ing Joy as well as

W. Bring - - - ing, bring ing Joy as well as

S. te O - - - ra - - -

T. te O - - - ra - - -

B. te O - - - ra - - -

M. woe Swing - - - ing, swing - - - ing

W. woe Swing - - - ing, swing - - - ing

S. - - - - mus Ma - - - ria

T. - - - - mus Ma - - - ria

B. - - - - mus Ma - - - ria

M. Life is sure - ly so Bringing, bring - ing joy yes joy as

W. Life is sure - ly so Bringing, bring - ing joy yes joy as

S. pi - - - - a te Vir - - go sanc - - ta te

T. pi - - - - a te te sanc - - ta te

B. Ma - - ri - a pi - - a te Ma - ria te

M. well as woe.

W. well as woe.

S. lau - - da - - mus.

T. lau - - da - - mus.

B. lau - - da - - mus.

N^o 12. DUET. "PIT-A-PAT."

♩ Tempo di Minuetto.

VOICE.

(LADY A.) 1. Like a lit - - tle prisoned bird,
(SIR S.) 2. Calm your ar - - dour I implore -

PIANO.

My fond heart is mov - ing! Pit - a - pat! it flut - ters, stirred
Some - one may be peep - ing! (LADY A.) Nay, I can be calm no more -

By thy looks so lov - ing! Lis - ten, you may hear it beat!
High my heart is leap - ing! Place thy hand, dear Si - mon, here!

Pit - a - pat! so low and sweet, Love's soft song re - peat - - ing.
Feel it flutt' - ring full of fear, While our eyes are meet - - ing!

(S.S.) Pit - a - pat! (L.A.) Pit - a - pat! (BOTH) Pit - a - pat - a - pit - a - pat!

mf *ten.* *ten.*

(S.S.) Bless my soul what is she at? Fain I'd be re - treat - ing!
 (S.S.) Marry me she will that's flat! Now there's no re - treat - ing!

(L.A.) Pit - a - pat! (S.S.) Pit - a - pat! (BOTH) Pit - a - pat - a - pit - a - pat!

ten. *ten.*

(L.A.) Naugh - ty man, 'tis tit for tat - Both our hearts are beat - ing!
 Heart 'gainst heart is beat - ing!

mf D.C.

N^o 12¹/₂ — SONG. "FOR LOVE OF THEE."

Allegro ma non troppo.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a mezzo-forte (*mf*) dynamic. The left hand plays a rhythmic accompaniment in bass clef with a piano (*p*) dynamic. The tempo is marked 'Allegro ma non troppo'. The piece concludes with a 'rall.' (ritardando) marking. A 'Ped.' (pedal) marking is present in the left hand.

E. EARL.

A maid-en likes a lov-er bold, For flouts and frowns un-

The first system of the vocal and piano accompaniment. The vocal line (E. EARL.) is in treble clef. The piano accompaniment is in two staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic is piano (*p*).

E. - car - - ing, While he's 'n fire she's on - - ly cold, That he may grow more

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note accompaniment in the left hand and chords in the right hand. The dynamic remains piano (*p*).

E. dar - - ing. She flies 'tis true but hopes that you, Her wil - ling form may

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with the eighth-note accompaniment in the left hand and chords in the right hand. The dynamic remains piano (*p*).

E. cap - - ture, She's coy that you a - - fresh may sue, And taste a sweeter

E. rap - - ture. My heart is light to - - night, O sweet! Is light for love of

con espress:

E. thee, To song of joy my pul - ses beat, And

E. all for love of thee, O sweet! And all for love of thee.

rall: *colla voce.*

rall: *a tempo.*

mf *rall:*

Ped.

E. A maid-en laughs when Cu - pid sighs, And leaves him in his du - - rance, To

E. win a smile from wo - man's eyes, But needs a bold as - - su - - rance. A

E. hand to hold, a tongue de - mure, Yet not a - bove in - - vent - - ing, A

E. lip to kiss, an eye to lure, She's yours be - yond re - pent - - ing. My

con espress:
E. heart is light to - night, O sweet! Is light for love of

E. *thee, To song of joy my pul - ses beat, And*



E. *rall:* *colla voce.*
all for love of thee, O sweet! And all for love of



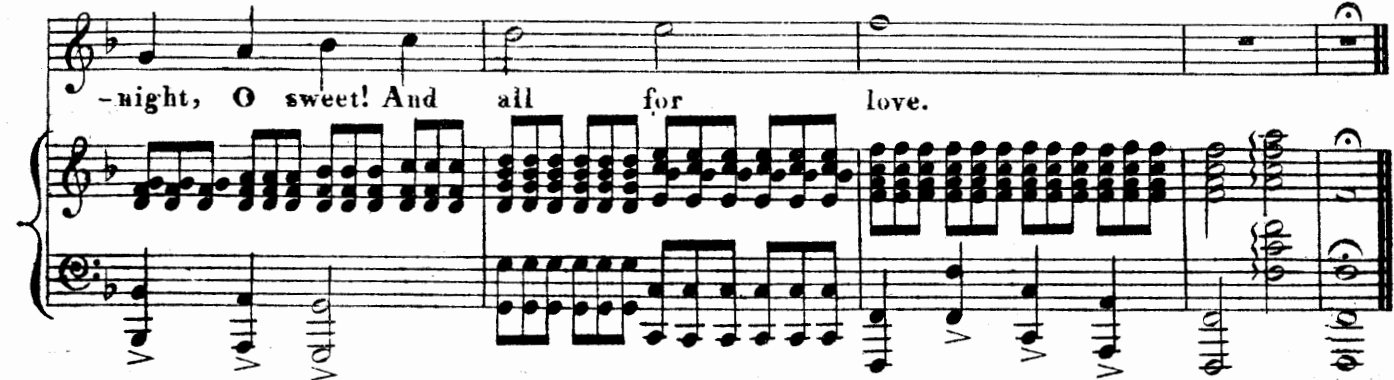
E. *thee. My heart is light to - night, O sweet! Is*



E. *light for love of thee; My heart is light to -*



-night, O sweet! And all for love.



N^o 13. — DUET. THEN HE KISSED ME.

VOICE. 

Moderato. (EARL.) My
(CICELY.) A-

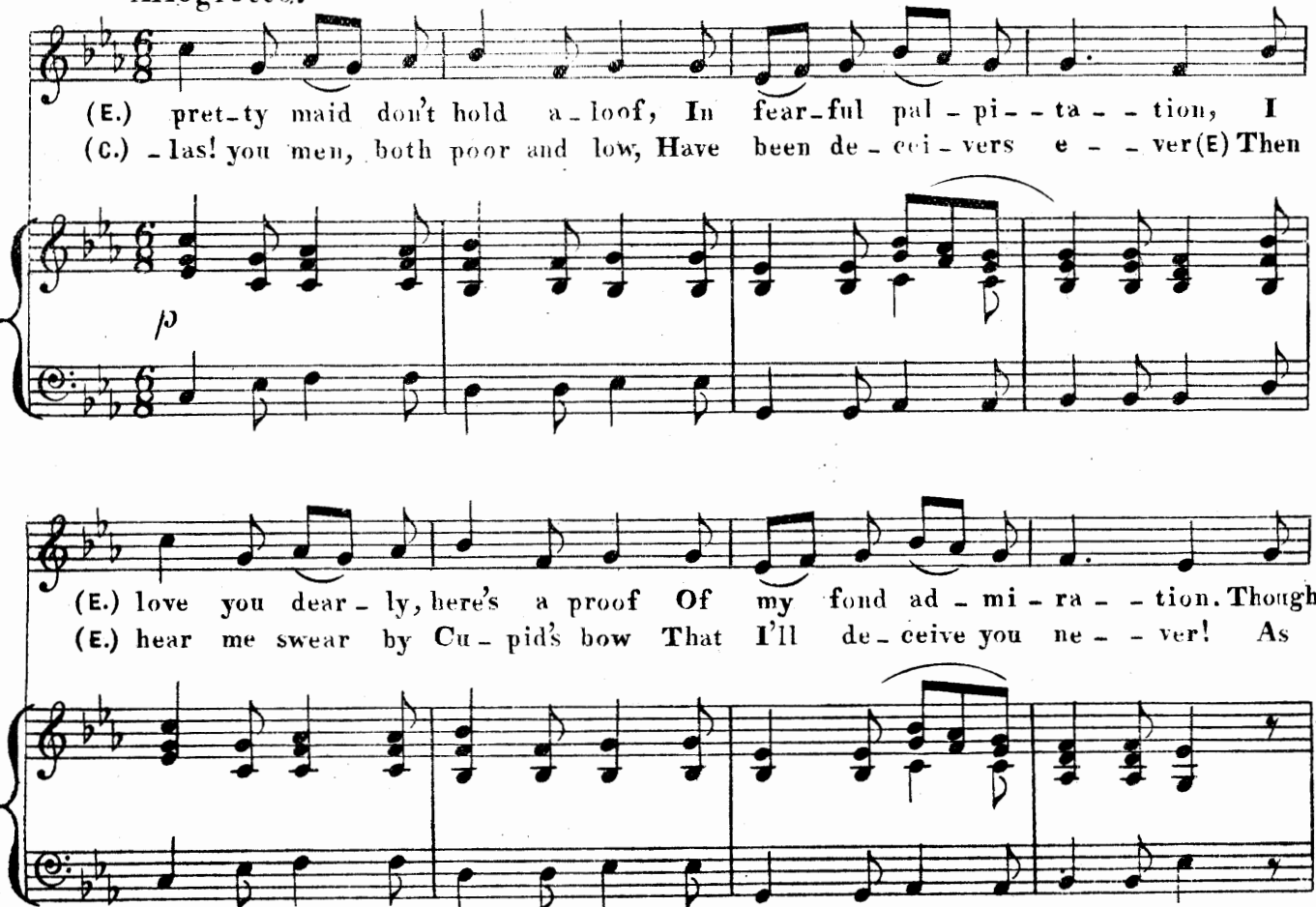
PIANO. 

f

Allegretto.

(E.) pret-ty maid don't hold a-loof, In fear-ful pal-pi-ta-tion, I
(C.) -las! you men, both poor and low, Have been de-cei-vers e-ver(E) Then

(E.) love you dear-ly, here's a proof Of my fond ad-mi-ra-tion. Though
(E.) hear me swear by Cu-pid's bow That I'll de-ceive you ne-ver! As



(E.) I'm a lord of high de-gree And you of low-ly sta-tion.(C/C:)“I
 (E.) long as these sweet ro-ses blow, No fate our lives shall se-ver.(C/C:)“Then

(C.) love you here's a proof,"tee hee!"“Of my fond ad-mi--ra-tion.” And then he
 (C.) hear me swear by Cu-pid's bow, That I'll deceive you ne-ver.”

ten.

c. kiss'd me!

EARL.

You dar-ling girl! . . . None can re-sist me, . . . For I'm an

C. And then he kiss'd me! . . . "my darling girl None can re-

E. Earl You dar - - ling girl!

C. - sist me . . . For I'm an Earl, None can re - sist me, for

E. You dar - - ling girl! None can re - sist me, for

1st time. 2nd time.

C. I'm an Earl!" I'm an Earl!"

E. I'm an Earl! I'm an Earl!

N^o 14. — QUINTET. CUT AND THRUST.

Vivace. **EARL.**

EARL. We must dissemble at

PIANO: *f* *p*

E. **CHAP:** **MARJ:**

times you know, Of course you must! In some people's eyes it's

mf *ff* *p*

M.

ea - - sy to throw a lit - - tle dust, a lit - - tle dust.

COSR: **CHAP:**

I've got a game of my own to play. It's cut and thrust, it's cut and thrust.

p *pp*

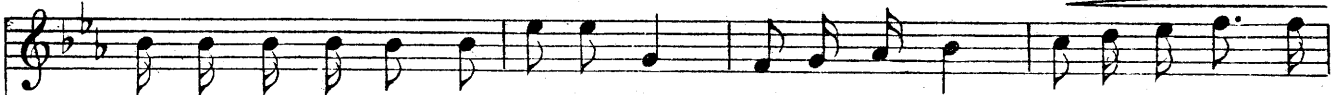
CICELY.



I'll lead them such a dance to-day Oh won't I just, oh won't I just!



MARJORIE.



Yes of course we must It's cut and thrust, it's cut and thrust, it's cut and thrust, The

CICELY.



Yes of course we must It's cut and thrust, it's cut and thrust, it's cut and thrust, The

CHAPLAIN.



Yes of course we must It's cut and thrust, it's cut and thrust, it's cut and thrust, The

EARL.



Yes of course we must It's cut and thrust, it's cut and thrust, it's cut and thrust, The

GOSRIC.



I have a game to play a



M. world is slow, And it's ea-sy to throw A lit-tle dust, a lit-tle

C. world is slow, And it's ea-sy to throw A lit-tle dust, a lit-tle

G. world is slow, And it's ea-sy to throw A lit-tle dust, a lit-tle

E. world is slow, And it's ea-sy to throw A lit-tle dust, a lit-tle

C. game . . . to play.

M. dust a lit-tle dust.

C. dust a lit-tle dust.

C. dust a lit-tle dust.

E. dust a lit-tle dust.

C. *f* dust a lit-tle dust.

I'll throw some dust, I'll throw some dust, lit-tle dust. *gva*

M. *mf* Yes of course we must, It's

C. *mf* Yes of course we must, It's

C. *mf* Cut and

E. *mf* Cut and

G. *mf* I'll throw

gva

M. cut and thrust, Yes of course we must, It's cut and thrust, Just to throw a

C. cut and thrust, Yes of course we must, It's cut and thrust, Ah!

C. thrust, Ha! ha! cut, And the Earl Ha! Ah!

E. thrust, Ha! ha! cut, And the Earl Ha! Just to know a

G. dust, I'll throw dust, Ha! ha! ha! ha! ha! ha! ha!

M. lit - - tle dust. Ha! ha! ha! ha! ha! ha! ha! ha!

C. eut and thrust. Ha! ha! ha! ha! ha! ha! ha! ha!

C. eut and thrust. Yes of course we must It's eut and thrust

E. lit - - tle dust. Yes of course we must It's eut and thrust

G. Ha! ha! ha! ha! ha! ha! ha! Cut and thrust Ha ha

M. ha! ha! ha! ha! ha! ha! ha! Just to throw a lit - - tle

C. ha! ha! ha! ha! ha! ha! ha! Ah! Cut and

C. Yes of course we must It's eut and thrust Ah! Cut and

E. Yes of course we must It's eut and thrust Just to throw a lit - - tle

G. eut and thrust Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

1st time.

M. *dust.* It's cut and thrust,

C. thrust. It's cut and thrust, It's cut and thrust,

C. thrust. You must dis-

E. *dust.* You must dis-

C. ha!

cres.

2nd time.

M. I have a game to play I'll lead them such a

C. -sem-ble at times you know.

C. -sem-ble at times you know.

E. -sem-ble at times you know.

C.

p

Andante.

M. Trust us both to cut the knot He thinks so

C. dance to-day. Trust us to cut the knot He thinks so

C. We have a game, a game to play, we have a

E. We have a game, a game to play, we have a

G.

Andante.

mf

M. ve - - ry sure If we can spoil his lit - tle

C. ve - - ry sure, so ve - - ry sure, His plot so

C. game to play, Yes it's cut, yes it's cut, thrust, A

E. game to play, I have a game to play, it's a game to

G.

a tempo primo.

M. plot Our vic - to - ry, our vic - to - - ry is sure.

C. ve - - ry sure Our vic - - - to - - - ry is sure.

C. game to play Our vic - - - to - - - ry is sure.

E. play... yes Our vic - - - to - - - ry is sure. I have a

G.

a tempo primo.

a tempo.

M. *rall.* Yes of course we must It's cut and thrust

C. *rall.* Yes of course we must It's cut and thrust

C. *rall.* Yes of course we must It's cut and thrust

E. *rall.* game, a game to play. *rall.* Yes of course we must It's cut and thrust

G. It's cut and thrust, it's cut and thrust, I have a

rall.

a tempo.

M. it's cut and thrust, it's cut and thrust, The world is slow And it's easy to throw A lit - tle

C. it's cut and thrust, it's cut and thrust, The world is slow And it's easy to throw A lit - tle

C. it's cut and thrust, it's cut and thrust, The world is slow And it's easy to throw A lit - tle

E. it's cut and thrust, it's cut and thrust, The world is slow And it's easy to throw A lit - tle

G. it's cut and thrust, it's cut and thrust, The world is slow And it's easy to throw A lit - tle

game to play, a game... to play

M. dust, a lit - tle dust a lit - tle dust.

C. dust, a lit - tle dust a lit - tle dust.

C. dust, a lit - tle dust a lit - tle dust.

E. dust, a lit - tle dust a lit - tle dust.

G. dust, a lit - tle dust a lit - tle dust.

I'll throw some dust, I'll throw some dust, lit - tle dust.

M. Thrust, cut, cut and thrust.

C. Thrust, cut, cut and thrust.

C. Thrust, cut, cut and thrust.

E. Thrust, cut, cut and thrust. Thrust and cut,

C. Thrust, cut, cut and thrust.



M. cut and thrust, thrust, cut, cut and

C. cut and thrust, thrust, cut, cut and

C. cut and thrust, thrust, cut, cut and

E. cut and thrust, thrust, cut, cut and

C. cut and thrust, cut, thrust, cut and



M. thrust, thrust and cut, thrust, cut, thrust, cut, yes, cut and

C. thrust, cut, thrust, cut, yes, cut and

C. thrust, cut, thrust, cut, yes, cut and

E. thrust, thrust and cut, cut, thrust, cut, yes, cut and

G. thrust, cut, thrust, cut, yes, cut and



M. thrust!

C. thrust!

C. thrust!

E. thrust!

G. thrust!



N^o. 15 — SONG. LAND OF HAPPY DREAMS.

Andante moderato.

VOICE.

PIANO.

mf

MARJORIE.

V:1. Ne - - ver a cloud sails
V:2. Glimpses of childhood's

rall.

p

M.

o - - ver the sky, In the land of our hap - py dreams, The
ear - - ly days Come back in our hap - py dreams, The

M.

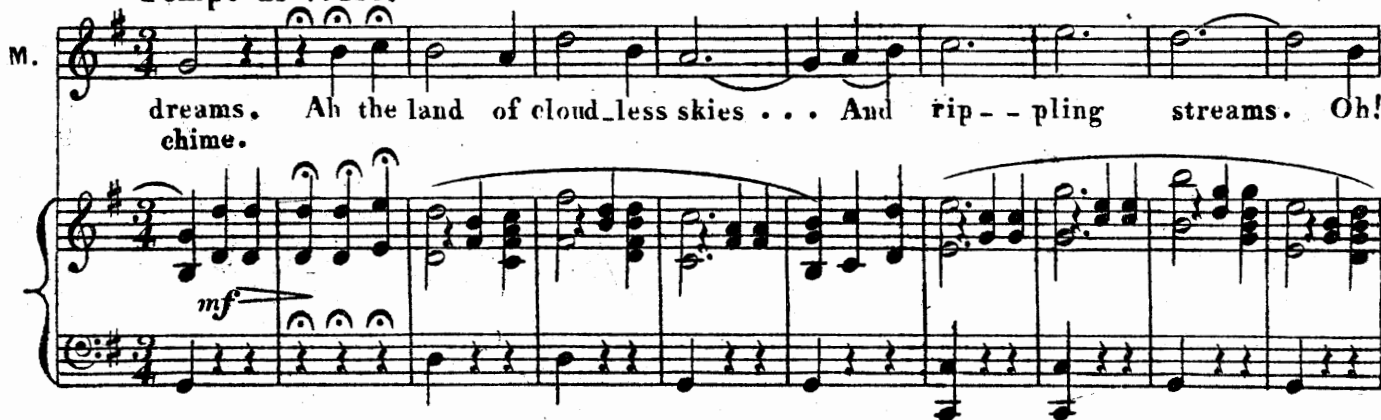
flow'rs we love ne - ver fade and die, Fair is the world as it
ten - der smile on our mo - ther's face, That now but in mem - o - ry

M.  *seems, beams. Friends are al- - ways constant and bold And the Snatches of song that we used... to sing In the*

M.  *love of for e - - ver gleams, In the eyes that ne - - ver grow old for - got - ten time, The pipe of birds in the*

M.  *dim and old, In the land of our hap - py dreams, The land of our hap - py ear - ly spring, And the Sabbath's peaceful chime, The Sabbath's peaceful*

Tempo di Valse.

M.  *dreams. Ah the land of cloud - less skies . . . And rip - - pling streams. Oh! chime.*

M. heart that ne-ver, ne-ver sighs In the land of our hap-py dreams...

M. Ah! rip - - - pling streams Ah!

M. heart that ne-ver, ne-ver sighs, In the land of our hap-py dreams.

1st time.

M. Andante moderato.

2nd time.

hap-py dreams.

N^o 16. — SONG. "WILL YOU FORGET?"

Andante. WILFRID.

VOICE. 

PIANO. 

W. 



W. 



W. 



w. Will you for - get? Too swift the moments speeding, Bear me from

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Will you for - get? Too swift the moments speeding, Bear me from". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

w. haunts, I nev - er more may see, Yet still a - mid the bat - - tle's

The second system continues the vocal line and piano accompaniment. The lyrics are: "haunts, I nev - er more may see, Yet still a - mid the bat - - tle's". The piano accompaniment continues with similar rhythmic patterns, including some rests in the right hand.

w. din... un - - heed - ing, A - - cross the Vales my soul shall fly to

The third system continues the vocal line and piano accompaniment. The lyrics are: "din... un - - heed - ing, A - - cross the Vales my soul shall fly to". The piano accompaniment becomes more active, with a dense texture of chords and moving lines in both hands.

w. thee!.. No sad - der hour, O! love than this,

dolce.

pp

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "thee!.. No sad - der hour, O! love than this,". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The system ends with a dynamic marking of *pp* (pianissimo).

w. Hearts link'd in one... can e--ver know, The last... fare-

w. -well, the part - - - ing kiss,. Will you for--get?.. Ah!

ad lib:

w. no, Ah! no.

w. Will you for--get? when night's black wing is fall-ing, And thy true...

w. Knight to lone - ly watch shall fare,, Up - - on.... thy name a -

w. - mid.. the darkness call - ing, Though all in vain - will you his vi - - gil

w. share? When you 'mid bright - er scenes are idly straying,

w. Left for one mo - ment with thy thoughts a - lone, Will love grown

w. strong - - er for this long de - lay - ing, Bid you re - mem - ber I am

w. still thine own? No sad - - der hour, O! love than

dolce.
pp

w. this, Hearts link'd in one... can e - - ver

w. know... The last... fare - well, the part - - - ing..

w. kiss, ... Will you for - - get? ... Ah! no.....

w. Will you for-get? Ah! no.

rall.
pp

N^o 17— CHORUS. LIKE THIS PATH.

PIANO. *mf*

S. *mf*
Like this path may hers thro' life, With flow'rets be for e-ver la - den,

S. *mf*
Like this path may hers thro' life, With flow'rets be for e-ver la - den,

T. *mf*
Like this path may hers thro' life, With flow'rets be for e-ver la - den,

B. *mf*
Like this path may hers thro' life, With flow'rets be for e-ver la - den,

mf

S. May the vir - tues of the wife, E - qual virtues of the maid - en,

S. May the vir - tues of the wife, E - qual virtues of the maid - en,

T. May the vir - tues of the wife, E - qual virtues of the maid - en,

B. May the vir - tues of the wife, E - qual virtues of the maid - en,

S. Like these gar - lands wreath'd around, Be her future bright and fair;

S. Like these gar - lands wreath'd around, Be her future bright and fair;

T. Like these gar - lands wreath'd around, Be her future bright and fair;

B. Like these gar - lands wreath'd around, Be her future bright and fair;

S. Like these gar-lands wreath'd a-round, Be her future bright and fair.

S. Like these gar-lands wreath'd a-round, Be her future bright and fair.

T. Like these gar-lands wreath'd a-round, Be her future bright and fair.

B. Like these gar-lands wreath'd a-round, Be her future bright and fair.

f

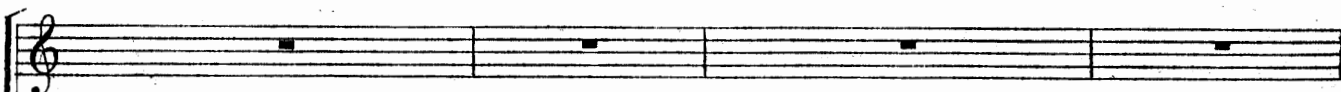
S. [Rest]

S. [Rest]

T. *mf* Hap-py man to whom she giv-eth, Wealth and pu-ri-ty and grace,

B. *mf* Hap-py man to whom she giv-eth, Wealth and pu-ri-ty and grace,

mf

S. 

S. 

T. 
Thro' what - e - ver years she liv - eth, May no sorrows cloud her face.

B. 
Thro' what - e - ver years she liv - eth, May no sorrows cloud her face.



S. 
Long live our May Queen! Long may she reign! Ah!

S. 
Long may she reign! Ah!

T. 
Happy man to whom she giveth,

B. 
Happy man to whom she giveth,



S. Ah! *f* May her brow with roses crown'd, Know naught of

S. Ah! *f* May her brow with roses crown'd, Know naught of

T. Wealth and pu-ri-ty and grace. *f* May her brow with roses crown'd, Know naught of

B. Wealth and pu-ri-ty and grace. *f* May her brow with roses crown'd, Know naught of

S. pain or care, Long live, long live, Long live our May Queen! *rall:* - - - -

S. pain or care, Long live, long live, Long live our May Queen! *rall:* - - - -

T. pain or care, Long live, long live, Long live our May Queen! *rall:* - - - -

B. pain or care, Long live, long live, Long live our May Queen! *rall:* - - - -

N^o 18 — FINALE. ACT II. SHAME ON THE SWORD.

WILFRID.

PIANO. *mf*

Shame on the

W.

sword that rusts at home, Or droops in cow-ard hand, While

p

W.

Frenchmen, swarming o'er the foam, Threaten our Eng-lish land! On,

W.

comrades, to the bat-tle-field, Up, up, and fol-low me; To

w. love and ease we will not yield, Till all our land is free!

The first system of music consists of a vocal line (marked 'w.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'love and ease we will not yield, Till all our land is free!'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

w. Freedom beck - ons - hear her call, To the hearts of one and all, From

The second system of music continues the vocal line and piano accompaniment. The lyrics are 'Freedom beck - ons - hear her call, To the hearts of one and all, From'. The musical notation remains consistent with the first system, with the vocal line in treble clef and piano accompaniment in grand staff.

w. far a - - way, from far a - - way.

The third system of music continues the vocal line and piano accompaniment. The lyrics are 'far a - - way, from far a - - way.'. The musical notation remains consistent with the previous systems.

w. E'en the serf who takes his stand, Fighting for our own dear land, Is

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are 'E'en the serf who takes his stand, Fighting for our own dear land, Is'. The musical notation remains consistent with the previous systems.

w. free for aye, . . . Is free for aye.

The fifth system of music concludes the vocal line and piano accompaniment. The lyrics are 'free for aye, . . . Is free for aye.'. The musical notation remains consistent with the previous systems, ending with a double bar line and repeat signs.

EARL. MARJ:

Strike down the bondsman who in-sults his lord! When freemen rest at home The

M. bondsman grasps the sword.

ff

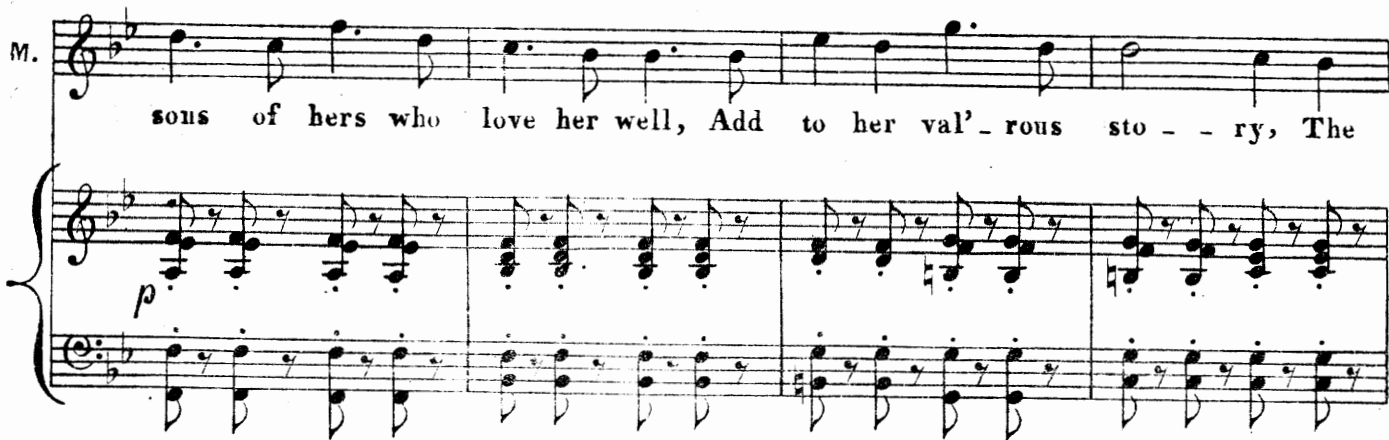
M. MARJ: with vigour.

The call to arms hath been proclaim'd, On

mf

M. moun - - tain top, and val - - - 3 - ley; What men are these who

M. shrink, a sham'd, Round Eng - land's Flag to ral - - - ly? Ye


M.  sons of hers who love her well, Add to her val' - rous sto - - ry, The

M.  a - ges of your deeds shall tell, To die for her is glo - ry.

MARJ: & WILF:

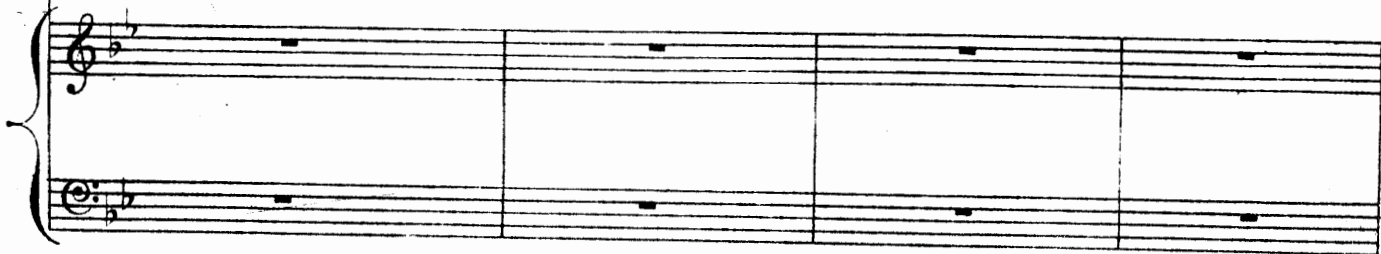
 England to battle calls her chil - - dren; Let him then who fears to go.....

TENORS.

 Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

BASS.

 Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,



M. & W. Stay and do the woman's spin - - - ning, Whilst the women fight the

T. Tramp, tramp, tramp, tramp, Tramp, tramp, tramp, tramp, Tramp, tramp, tramp, tramp,

B. Tramp, tramp, tramp, tramp, Tramp, tramp, tramp, tramp, Tramp, tramp, tramp, tramp,

CHILDREN. *ff* Eng-land to bat-tle calls her chil - - dren, Let

M. & W. foe. *ff* Eng-land to bat-tle calls her chil - - dren, Let

T. tramp, *ff* Eng-land to bat-tle calls her chil - - dren, Let

B. tramp, *ff* Eng-land to bat-tle calls her chil - - dren, Let

C. him then who fears to go, Stay and do the

S. him then who fears to go, Stay and do the

T. him then who fears to go, Stay and do the

B. him then who fears to go, Stay and do the

C. spin - - ning; While the women fight the foe. Hur-

S. spin - - ning; While the women fight the foe. Hur-

T. spin - - ning; Let him who fears to go, Stay and do the women's spinning.

B. spin - - ning; Let him who fears to go, Stay and do the women's spinning.

C. *rah!* While the women fight the foe.

S. *rah!* While the women fight the foe.

T. Ah! While the women fight the foe.

B. Ah! While the women fight the foe.

The first system of the score features four vocal staves (C, S, T, B) and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: *rah!* While the women fight the foe. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note accompaniment.

C. [Empty staff]

S. [Empty staff]

T. *Slower.* *mf* Great God of war, . . . who on the storm doth ride, Keep Thou our

B. *mf* Great God of war, . . . who on the storm doth ride, Keep Thou our

The second system of the score features three vocal staves (T, B) and a piano accompaniment. The vocal parts are in the same key and time signature as the first system. The lyrics are: *Slower.* *mf* Great God of war, . . . who on the storm doth ride, Keep Thou our. The piano accompaniment continues with a similar texture to the first system, featuring chords in the right hand and a steady accompaniment in the left hand.

T. Isle, And be our children's guide! In this our hour of need,

B. Isle, And be our children's guide! In this our hour of need,

T. Fair England save,.. Bless Thou our arms,.. pro- tect the true, the

B. Fair England save,.. Bless Thou our arms,.. pro- tect the true, the

T. true and brave!

B. true and brave!

Tempo I^o

ff

C. England to battle calls her chil - dren, Let... him then who fears to...

S. England to battle calls her chil - dren, Let... him then who fears to

T. England to battle calls her chil - dren, Let... him then who fears to

B. England to battle calls her chil - dren, Let... him then who fears to

C. go, Stay and do the womens spin - ning, Whilst the women fight the'

S. go, Stay and do the womens spin - ning, Whilst the women fight the

T. go, Stay and do the womens spin - ning, Whilst the women fight the

B. go, Stay and do the womens spin - ning, Whilst the women fight the

C. foe. Eng-land to battle calls her chil - dren, Let him then who fears to

S. foe. Eng-land to battle calls her chil - dren, Let him then who fears to

T. foe. Eng-land to battle calls her chil - dren, Let him then who fears to

B. foe. Eng-land to battle calls her chil - dren, Let him then who fears to

C. go, Stay and do the spin - ning,

S. go, Stay and do the spin - ning,

T. go, Stay and do the spin - ning, Let him who fears to go,

B. go, Stay and do the spin - ning, Let him who fears to go,

MARJ:

C. While the women fight the foe, Hur - rah! While the women fight the

S. While the women fight the foe, Hur - rah! While the women fight the

T. Stay, and do the womens spinning, Ha ! While the women fight the

B. Stay and do the womens spinning, Ha ! While the women fight the

M. foe.

S. foe.

T. foe.

B. foe.

Grandioso.

fff

end of Act II.

ACT. III.

N^o 19 — OPENING. SPIN SWIFT.

PIANO.

mf *mf* *sf*

f *mf*

f *mf* *mp*

pp *f*

mf *f* *mf*

mp

sf f

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *sf* and contains a series of eighth-note chords. The bass clef part starts with a dynamic marking of *f* and features a rhythmic pattern of eighth notes with accents.

p *mf* *rall.*

Second system of musical notation. The treble clef part continues with eighth-note chords. The bass clef part features a dynamic marking of *p* and a long, sustained melodic line. A dynamic marking of *mf* and the instruction *rall.* appear in the final measure of the system.

f a tempo.

Third system of musical notation. The treble clef part continues with eighth-note chords. The bass clef part features a dynamic marking of *f* and the instruction *a tempo.*

f

Fourth system of musical notation. The treble clef part features a complex, rapid sixteenth-note passage. The bass clef part features a dynamic marking of *f* and a series of chords.

mf

Fifth system of musical notation. The treble clef part features a rhythmic pattern of eighth notes with accents. The bass clef part features a dynamic marking of *mf* and a series of chords.

f cres.

Sixth system of musical notation. The treble clef part features a series of chords with a dynamic marking of *f* and the instruction *cres.* The bass clef part features a complex, rapid sixteenth-note passage.

SOPRANO 1^o

SOPRANO 2^o

Spin swift, ye threads, Spin swift, ye threads,

Quick, needles, fly, . . . To

p

mf

rall:

rall:

rall:

a tempo.

a tempo.

S. Of those now home re - - turn -
 S. tell the deeds of chi - val - - ry . . . Of those now home re - - turn -

S. - ing Of those who fought, and fight - ing
 S. - ing

S. fell, Their re - qui - - em a bat - tle's yell, Their pyre, a ci - - ty . . .

S. Ah! Ah!

S. burn - - - - ing Ah!

S. Ah!

S. Whirr! whirr! whirr!

S. Click! click! click! click!click!click! Whirr!

S. *whirr!* *whirr!*

S. *whirr!* *Click!click!*

This system contains the first system of music. It features two vocal staves (S.) and a piano accompaniment. The vocal lines are marked with "whirr!" and "Click!click!". The piano part includes rhythmic patterns with "7" markings.

S. *whirr!* *whirr!* *whirr!*

S. *whirr!* *whirr!* *whirr!*

This system contains the second system of music. It features two vocal staves (S.) and a piano accompaniment. The vocal lines are marked with "whirr!".

S. *whirr!* *whirr!*

S. *whirr!* *whirr!*

mf

This system contains the third system of music. It features two vocal staves (S.) and a piano accompaniment. The vocal lines are marked with "whirr!". The piano part includes a dynamic marking "mf".



p cres:
s. whirr! whirr!
s. whirr! whirr!

mf whirr! *f* Spin, ye threads of colours
mf whirr! *f* Spin, ye threads of colours

mf *f* *ff*

s. bright, For ye shall
s. bright, For ye shall

mf *ff*

Detailed description: This is a page of a musical score, page 128. It features two vocal parts (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system shows the vocal parts with the lyrics 'whirr! whirr!' and a piano accompaniment with a crescendo marking 'p cres:'. The second system continues the 'whirr!' lyrics and then transitions to the lyrics 'Spin, ye threads of colours'. The piano accompaniment in this system includes dynamic markings 'mf' and 'f'. The third system shows the vocal parts with the lyrics 'bright, For ye shall' and the piano accompaniment with dynamic markings 'mf' and 'ff'. The fourth system continues the 'bright, For ye shall' lyrics and the piano accompaniment with 'ff'.

s. show How serf and knight For

s. show How serf and knight For

s. home sought death and glo - - - ry Wind in and

s. home sought death and glo - - - ry whirr!

s. out . . . Ye threads of gold . . . Re - cord as in the

s. threads of gold . . . Re - cord as in the

rall:

S. days of old... The same old val'rous sto - - - ry... The same old

rall:

S. days of, old... The same old val'rous sto - - - ry... The same old

mf rall:

S. val'rous sto - - - ry...

S. val'rous sto - - - ry...

a tempo.

f

S. Ah! ah! whirr whirr

S. Ah! ah! Click! click! click!

p cres:

S. *whirr! whirr! whirr!*

S. *click,click,click! whirr! whirr!*

The first system of music consists of three staves. The top staff is a vocal line (S.) with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with notes and rests, and the sound effect 'whirr!' is written below the staff in three places. The middle staff is another vocal line (S.) with a treble clef, containing a melodic line and the sound effects 'click,click,click!' followed by 'whirr!' in two places. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. It features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

S. *whirr! whirr! whirr!*

S. *click! click! whirr! whirr! whirr!*

The second system of music consists of three staves. The top staff is a vocal line (S.) with a treble clef and a key signature of two sharps, containing a melodic line and the sound effect 'whirr!' in three places. The middle staff is another vocal line (S.) with a treble clef, containing a melodic line and the sound effects 'click! click!' followed by 'whirr!' in three places. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. It features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

S.

S.

mf

The third system of music consists of three staves. The top staff is a vocal line (S.) with a treble clef and a key signature of two sharps, containing a melodic line and the sound effect 'whirr!' in three places. The middle staff is another vocal line (S.) with a treble clef, containing a melodic line and the sound effects 'click! click!' followed by 'whirr!' in three places. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. It features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The dynamic marking 'mf' is written in the first measure of the piano part.

S. Those who fought and

S. Those who fought and

mf

S. fight - - - ing fell, Their re-qui - - em a bat - - tle's

S. fight - - - - ing fell, Their re-qui - - em a bat - - tle's

pp

S. yell

S. yell

mf

pp

N^o 20. SONG. "IN THE STILL SILENT NIGHT."

Tempo di Minnetto.

MARJORIE.

PIANO.

f

p

mf

rall:

f

p

In the still silent

night when tir'd mortals were sleeping, I heard at my gate a child's cry of

pain; I open'd the door 'twas young Love who stood weeping, A shel-ter he

pray'd from the pi-ti-less rain.

The musical score is written for voice and piano. It consists of four systems. The first system shows the vocal line for Marjorie and the piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a first ending marked *p*. The second system continues the vocal line with lyrics and piano accompaniment, featuring a mezzo-forte (*mf*) dynamic. The third system includes a *rall:* (rallentando) marking and continues the vocal line and piano accompaniment. The fourth system concludes the piece with a final vocal line and piano accompaniment, including a forte (*f*) dynamic and a first ending marked *p*.

M.  *p*

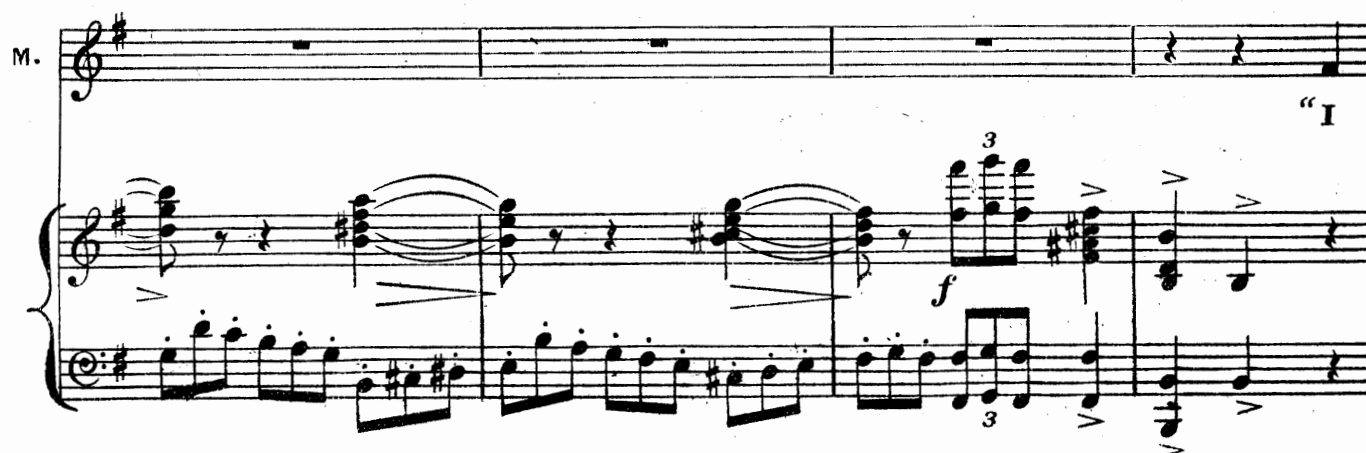
I bade him come in, and chaf'd his cold fin - - gers; He sat him - self

M. 

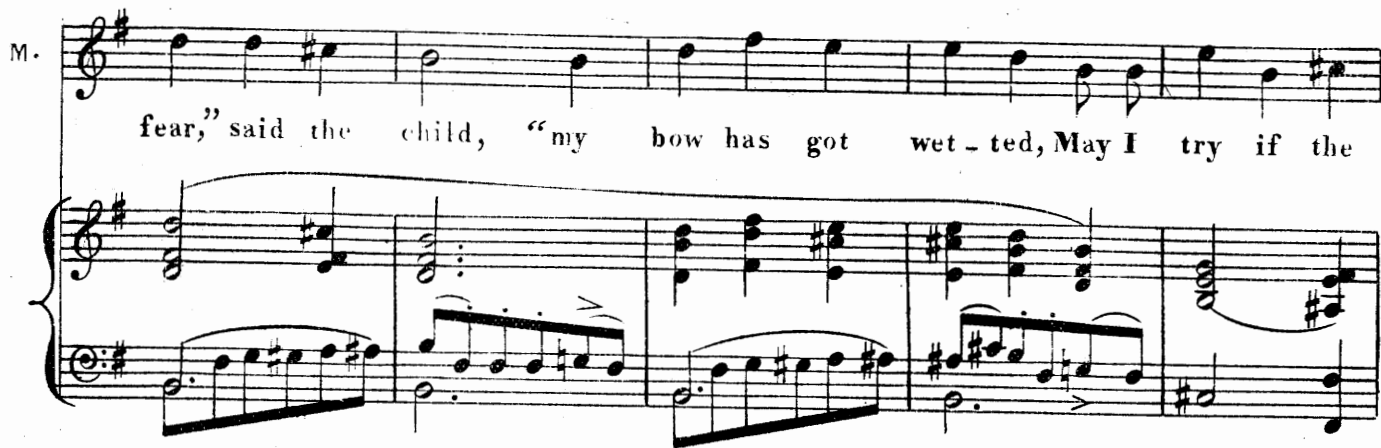
down by the em - bers' red blaze; Be - side the warm hearth the fu - gi - tive

M.  *p* *mf* *tr* *p stacc:*

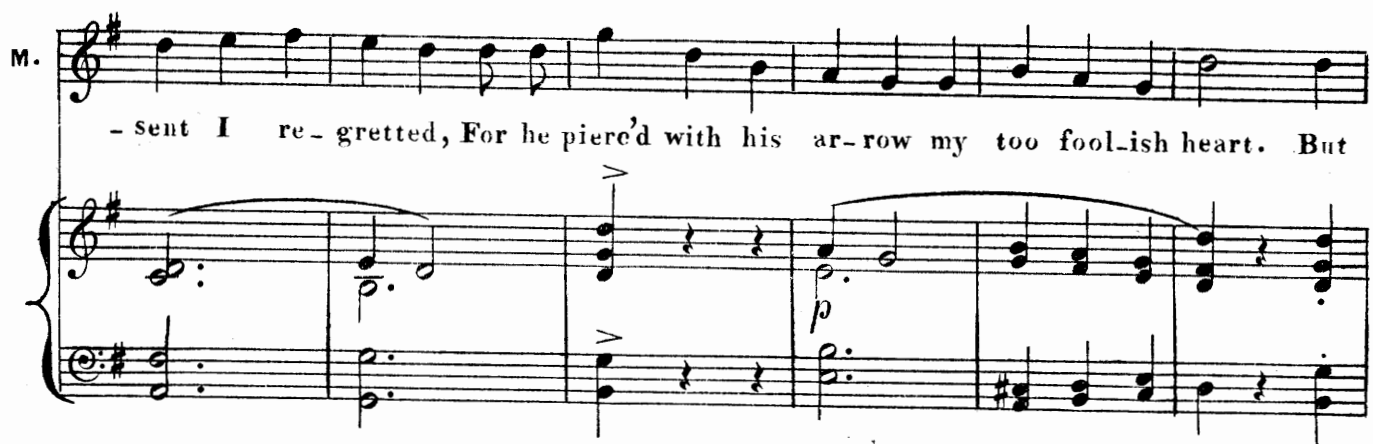
lingers, Till bold grows his heart, and more roguish his gaze.

M.  *f*

"I

M.  *fear," said the child, "my bow has got wet - ted, May I try if the*

M.  *wea - pon can still send a dart?" I a - greed, but too late my con -*

M.  *- sent I re - gretted, For he pierc'd with his ar - row my too fool - ish heart. But*

M.  *ah! My too fool - ish heart. He'd pierc'd with his*

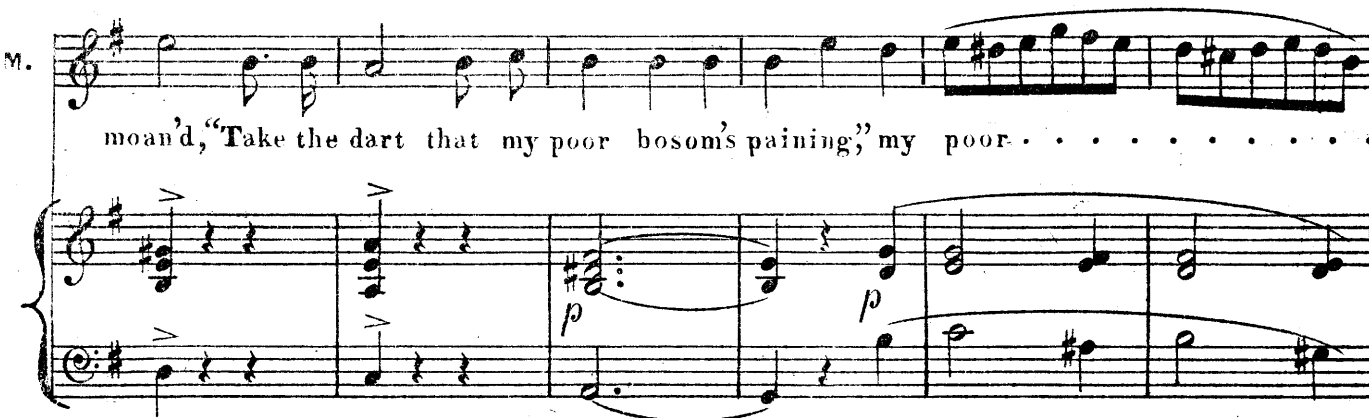
M.  ar-row my too fool-ish heart.

f

M.  He cried, with a laugh, "It has sure-ly ceas'd

M.  rain-ing, Fare-well! now I know that my bow is still true." I

mf

M.  moan'd, "Take the dart that my poor bosom's paining," my poor

p

M. *f*

CHÖRUS. bo - - som's pain - ing," "Pretty mai - - den, pretty

mp

(Bouche fermée.)

M. *rall:*

mai - den," He cried, "Pret ty mai - den, I leave it with

p *rall:* *p*

M. you."

f *rall:*

N^o 21. DANCE.

Tempo di Minnetto.

PIANO: *mf* *rall:* *a tempo.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and features a steady accompaniment of eighth notes and chords. The key signature has one sharp (F#).

The second system continues the musical piece. The upper staff shows a melodic line with some slurs and accents. The lower staff provides harmonic support with chords and moving lines. The key signature remains one sharp.

The third system includes dynamic and tempo markings. It begins with a *mf* (mezzo-forte) dynamic. The tempo is marked *rall.* (rallentando) and then returns to *a tempo*. The upper staff has a melodic line with a *tr* (trill) marking. The lower staff has a simple accompaniment.

The fourth system features a *ten.* (tenuto) marking under the first few notes of the upper staff. The melodic line continues with eighth and sixteenth notes. The lower staff has a consistent accompaniment.

The fifth system includes another *ten.* marking. It features a triplet of eighth notes in the upper staff, indicated by a '3' above the notes. The lower staff continues with its accompaniment.

The sixth system contains a variety of dynamic markings: *p* (piano), *f* (forte), *ff* (fortissimo), *molto rit.* (molto ritardando), and *pp* (pianissimo). The upper staff has a melodic line with accents and a triplet. The lower staff has a complex accompaniment with many chords and moving lines.

Nº 22. CHORUS. "ON THE HILLS."

Tempo di Marcia.

PIANO.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with three triplet markings and an accent (>) over the first note of the second measure. The left staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with chords and a bass line. Dynamics include *pp* (pianissimo) and *sf* (sforzando).

SOPRANO. *pp*
On our

TENORS. *pp*
On our

BASSES. *pp*
On our

This section contains the vocal parts for Soprano, Tenors, and Basses, and the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. They begin with a rest followed by the lyrics "On our". The piano accompaniment is in bass clef with the same key signature, featuring a rhythmic accompaniment with chords and a bass line. Dynamics include *pp* and *sf*.

S.
hills the fires are burn-ing, Sons of England banners rais-ing, Lights are

T.
hills the fires are burn-ing, Sons of England banners rais-ing,

B.
hills the fires are burn-ing, Sons of England banners rais-ing,

This section contains the vocal parts for Soprano (S.), Tenors (T.), and Basses (B.), and the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. They begin with the lyrics "hills the fires are burn-ing, Sons of England banners rais-ing, Lights are". The piano accompaniment is in bass clef with the same key signature, featuring a rhythmic accompaniment with chords and a bass line. Dynamics include *sf*.

S. gleam - - ing, bells are ring - - ing, Hearts re-joicing, voices sing - - ing. The *f*

T. *mf* The *f*

B. *mf* The *f*

S. war is o - ver Knight and Lord, Sheathe a - gain the dint - ed sword,

T. war is o - ver Knight and Lord, Sheathe a - gain the dint - ed sword,

B. war is o - ver Knight and Lord, Sheathe a - gain the dint - ed sword,

S. Sweet the chaunt of vic - to - ry, *mf* England from foreign pow'r is free.

T. Sweet the chaunt of vic - to - ry, *mf* England from foreign pow'r is free.

B. Sweet the chaunt of vic - to - ry, *mf* England from foreign pow'r is free.

S. *f* England from foreign foe is free,

T. *f* England from foreign foe is free, *mf* Rosy wine. in bumpers

B. *f* England from foreign foe is free, *mf* Rosy wine. in bumpers

f

S. *mf* Eyes with sud - - - den rapture glow - - - ing,

T. flow - - - ing, Brawny

B. flow - - - ing, Brawny

S. Ti - ny feet a mea - sure

T. hands. their fellows grip - - - ping, Ti - ny feet a mea - sure

B. hands. their fellows grip - - - ping, Ti - ny feet a mea - sure

S. *p* trip - ping; Ro - sy wine in bump - ers flow - ing, Eyes with
T. trip - ping; Ro - sy wine in bump - ers flow - ing, Eyes with
B. trip - ping; Ro - sy wine in bump - ers flow - ing, Eyes with

S. sud - den rap - ture glow - ing, Eyes with
T. sud - den rap - ture glow - ing, Eyes with
B. sud - den rap - ture glow - ing, Eyes with

S. sud - - - den, with sud - den rap - ture glow - - ing.
T. sud - - - den, with sud - den rap - ture glow - - ing.
B. sud - - - den, with sud - den rap - ture glow - - ing.

S. *ff* England's free!

T. *ff* England's free!

B. *ff* England's free!



S. *ff* England's free! The war is o - ver

T. *ff* England's free! The war is o - ver


B. *ff* England's free! The war is o - ver



S. Knight and Lord, Sheathe a-gain the dinted sword, Sweet the chaunt of vic-to-ry,

T. Knight and Lord, Sheathe a-gain the dinted sword, Sweet the chaunt of vic-to-ry,

B. Knight and Lord, Sheathe a-gain the dinted sword, Sweet the chaunt of vic-to-ry,



MARJORIE.

Our land from

S. *mf* England from fo-reign pow'r is free, *f* England from foreign foe is free. Our

T. *mf* England from fo-reign pow'r is free, *f* England from foreign foe is free. Our

B. *mf* England from fo-reign pow'r is free, *f* England from foreign foe is free. Our

M. foreign foe is free, Our land from fo - - reign foe is free.

S. land from fo - - reign foe, Our land is free, is free.

T. land from fo - - reign foe, Our land is free, is free.

B. land from fo - - reign foe, Our land is free, is free.

N^o. 23. SONG AND CHORUS. "ENGLAND OUR OWN ONCE AGAIN."

Moderato.

VOICE.

PIANO.

mf

EARL.

It was the doughty Pembroke who to Lincoln's Castle

E.

ped, Lord and Knight, all richly dight, and vassal train he led; Up -

E.

-on the summerwinds St. George's silken folds they fling, Re -

f

E. *—solved to strike one sturdy blow for England's ba-by King. The*

E. *bold de-fend-ers from the walls his gal-lant host es-pied, From*

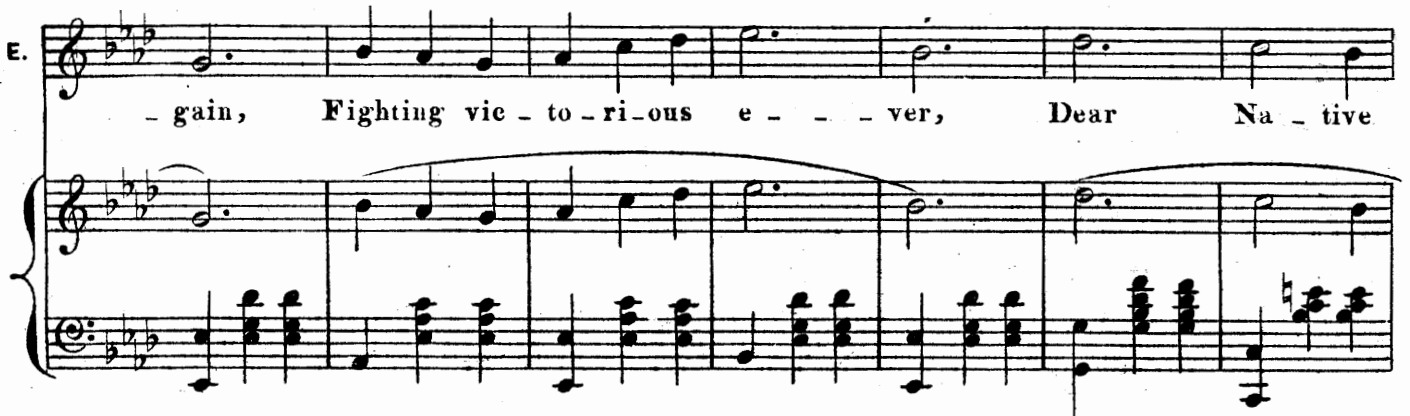
E. *out the gates they sallied forth, like swift and an-gry tide, - With*

E. *foe in front, and foe be-hind, the Frenchmen faced a--bout, And*

Tempo di Valse.

E. *then in Lincoln's narrow streets be-gan that May-day rout.*

E.  Eng - - land our own once a -

E.  - gain, Fighting vic - to - ri - ous e - - - ver, Dear Na - tive

E.  Land once a - gain, Our Flag and Old England for e - - - ver! Eng - -

CHORUS
in unison.

CH.  - land our own once a - gain, Land of brave deeds and bright sto - - ry, A

tear for thy sons that are slain, A song for thy new-ly won glo - - ry. With

tear for thy sons that are slain, A song for thy new-ly won glo - - ry.

ff

Moderato.

arrows' flight the air is dark, the blows fall thick and fast, Prince Louis' men are

dri-ven back, La Perche has breath'd his last, Like harried sheep they crowd and

press, they can-not fight or fly, To pa-tron Saint goes

f

E. up their pray'r, to Ladye faire their sigh. A mad and merry rout it

E. was - that fair of Lincoln Town, For this wide realm of ours they fought, they

E. fought for England's crown; Loud grows the din, red runs the blood up - on that sto - ny

E. field, To St. De-nis rings the foemen's cry, and with a groan they yield!

Tempo di Valse.

Eng - - land our own once a -

- gain, Fighting vic - to - ri - ous e - - - ver, Dear Na - tive

Land once a - gain, Our Flag and Old England for e - - - ver! Eng - -

CHORUS
in unison.

CH: - land our own once a - gain, Land of brave deeds and bright sto - - ry. A

tear for thy sons that are slain, A song for thy new - ly-won

tear for thy sons that are slain, A song for thy new - ly-won

ff

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics "tear for thy sons that are slain, A song for thy new - ly-won" are written below the vocal line. The piano accompaniment consists of chords and moving lines. The second system is identical to the first. The piano accompaniment in the second system includes a dynamic marking of *ff* (fortissimo) and several accents (*>*) over the notes.

glo - - ry, thy glo - - ry!

glo - - ry, thy glo - - ry!

ff

Detailed description: This system contains the second two systems of the musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics "glo - - ry, thy glo - - ry!" are written below the vocal line. The piano accompaniment consists of chords and moving lines. The second system is identical to the first. The piano accompaniment in the second system includes a dynamic marking of *ff* (fortissimo).

ff

Detailed description: This system contains the final two systems of the musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The piano accompaniment in the second system includes a dynamic marking of *ff* (fortissimo) and several accents (*>*) over the notes. The system concludes with a double bar line.

N^o 24. DUET. "DO NOT BELIEVE IT!"

MARJORIE.

EARL.

PIANO.

f

p

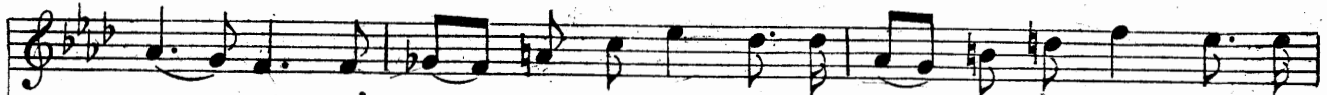
'Tis said that a maiden is

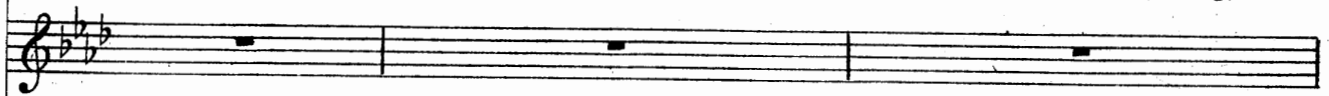
Do not be-leave it! Do not be-leave it!

al-ways for-giv-ing; The


Do not be-leave it! be-

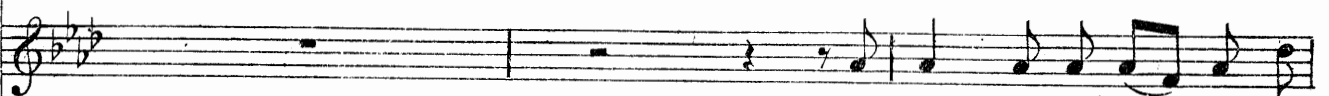
gen-tlest and sweetest of all creatures liv-ing,

M.  -lieve it! She's too fond of seiz-ing pre-ten-ces for teas-ing, And

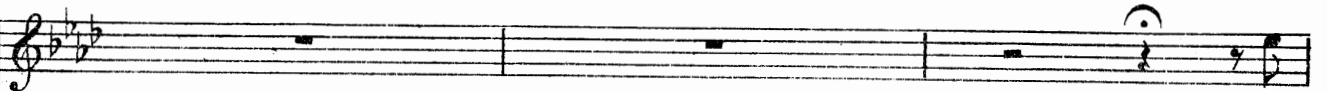
E. 

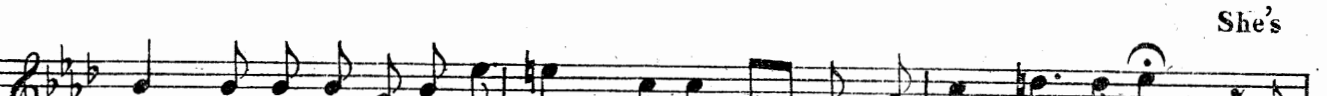


M.  sometimes likes freezing men up with disdain;

E. 



M. 

E.  She's
-ten-ces for pleasing, If she frowns, 'tis be-cause she likes smi-ling again. She's



M. too fond of seizing pre-ten-ces for teasing, She frowns 'tis because she likes

E. too fond of seizing pre-ten-ces for pleasing, She frowns 'tis because she likes

M. causing men pain; She's too fond of seiz-ing pre-ten-ces for teasing, She

E. smi-ling a-gain;. She's too fond of seiz-ing pre-ten-ces for pleasing, She

M. frowns 'tis because she likes causing men pain. 'Tis

E. frowns 'tis because she likes smi-ling again.

M.  said an ad-mi-rer is al-ways presum-ing,

E.  Pray don't believe it!

 *p*

M.  That if he's not sigh-ing, he's sure to be fu-ming,

E.  Pray don't believe it!



M. 

E.  Pray don't be-lieve it, be-lieve... it! He fears to be los-ing the



M.  He

E.  maid of his choosing, So scarcely likes bruising the heart he adores;



M.  fears to be los - ing the maid of his choosing, So sins as he likes - then her

E. 



M.  pardon implores. He fears to be los - ing the maid of his choosing, So

E.  He fears to be los - ing the maid of his choosing, So



M. does not mind bruising the heart he a - dore; . He fears to be losing the

E. scarcely likes bruising the heart he a - dore; . He fears to be losing the

M. maid of his choosing, So does not mind bruising the heart he a - dore.

E. maid of his choosing, So scarcely likes bruising the heart he a - dore.

M.

E.

N^o 25. FINALE. ACT. III. "BRAVE LITTLE HEART."

Tempo di Valse.

WILFRID.

Brave lit - tle

PIANO.

mf

Detailed description: This block contains the first system of music. It features a vocal line for Wilfrid and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and continues with a melodic line. The piano accompaniment starts with a treble clef and a bass clef, featuring a melody in the right hand and chords in the left hand. A dynamic marking of *mf* is present.

W.

heart, that beats so high, Thine I shall e - - ver

Detailed description: This block contains the second system of music. The vocal line continues with the lyrics "heart, that beats so high, Thine I shall e - - ver". The piano accompaniment provides harmonic support with chords and a steady bass line.

W.

be; Nothing but death can break the

Detailed description: This block contains the third system of music. The vocal line has a long rest for the word "be;" followed by the lyrics "Nothing but death can break the". The piano accompaniment continues with a consistent harmonic texture.

W.

tie, That binds my soul to thee.

Detailed description: This block contains the fourth system of music. The vocal line concludes with the lyrics "tie, That binds my soul to thee.". The piano accompaniment features a more active melody in the right hand and a bass line that includes a dynamic marking of *f* (forte).

S. *f* Brave lit - tle heart that beats so high, Thine to the end to

M. *f* Brave lit - tle heart that beats so high, Thine to the end to

S. be; Nothing but death can break the tie That

M. be; Nothing but death can break the tie That

S. binds his soul to thee.

M. binds his soul to thee.

ff

end of Opera.