

THE
GOLDEN WEB

Comedy Opera

IN THREE ACTS

by

F. CORDER AND B. C. STEPHENSON

Lyrics by F. Corder

MUSIC BY

ARTHUR GORING THOMAS.

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Written for and produced by the Carl Rosa Light Opera Company, at the Royal Court Theatre, Liverpool.
on Wednesday, Feb. 15th, 1893.

DRAMATIS PERSONÆ.

LORD SILVERTOP *Bass* An old Beau.
BULLION *Bass* A rich London Merchant.
GEOFFREY NORREYS *Tenor* A young Spendthrift.
DR. MANACLE *Baritone* A Fleet Parson.
SPINDLE *Bass* His man.
SMUG *Bass* Lord Silvertop's Valet.
AMABEL *Soprano* Bullion's Niece.
MISTRESS PAMELA PATCH.. *Contralto* Her Aunt.
MRS. SCATTERWELL *Soprano* }
MRS. POUNCEBY *Contralto* } Ladies of Fashion.

Bailiffs, Touts, Citizens, Ladies & Gentlemen, &c

ACT I—The Fleet Market. ACT II—Ranelagh Gardens.

ACT III—Interior of The Golden Web.

PERIOD 1750.

First system of musical notation, consisting of two staves (treble and bass clef). The key signature has two flats. The music features a complex rhythmic pattern with many eighth notes and rests. A *cres:* marking is present in the upper right portion of the system.

Second system of musical notation, consisting of two staves. The key signature has two flats. The music continues with similar rhythmic complexity. A *cres:* marking is present in the middle of the system.

Third system of musical notation, consisting of two staves. The key signature has two flats. The music features a *p* (piano) dynamic marking in the lower left. The right hand has a melodic line with some slurs, while the left hand has a more rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The key signature has two flats. The music continues with complex rhythmic patterns. A *cres:* marking is present in the middle of the system.

Fifth system of musical notation, consisting of two staves. The key signature has two flats. The music features a *p* (piano) dynamic marking in the lower left. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The words *crest - cen - do.* are written below the notes in the right hand.

Sixth system of musical notation, consisting of two staves. The key signature has two flats. The music features a *f* (forte) dynamic marking in the lower left. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment. The number *3* is written above the triplet markings in both hands.

Allegro.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

The second system continues the piece. It includes a crescendo marking (*cres - - cen - - do.*) in the middle of the system. The dynamics range from piano (*p*) to forte (*f*).

The third system shows alternating dynamics of piano (*p*) and forte (*f*) throughout the system. The musical texture remains consistent with the previous systems.

The fourth system features a second crescendo marking (*cres - - - cen - - - do.*). The dynamics alternate between piano (*p*) and forte (*f*).

The fifth system introduces a repeat sign (*∞*) in the upper staff, indicating a repeated rhythmic or melodic figure. The dynamics are primarily piano (*p*).

The sixth system concludes the page with various chordal textures and dynamics, including piano (*p*) and forte (*f*) markings.

First system of musical notation, featuring treble and bass staves with various musical notations including accents and dynamic markings.

Second system of musical notation, featuring treble and bass staves with various musical notations including accents and dynamic markings.

Third system of musical notation, featuring treble and bass staves with various musical notations including accents, dynamic markings (*p*), and a *cres:* marking.

Fourth system of musical notation, featuring treble and bass staves with various musical notations including dynamic markings (*f*, *p*), a *cres - - - cen - - do.* marking, and triplets.

guz

Fifth system of musical notation, featuring treble and bass staves with various musical notations including dynamic markings (*f*) and a *guz* marking.

guz

Sixth system of musical notation, featuring treble and bass staves with various musical notations including dynamic markings and a *guz* marking.

gva

loco.

gva *loco.*

ff

dim:

Andante con moto.

espress:

3

First system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *cres:* marking and a triplet of eighth notes in the right hand.

Second system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *dim:* marking and a *>cres:* marking.

Third system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *f* dynamic marking, a *dim:* marking, and a *cres:* marking. It features a sixteenth-note run in the right hand.

Fourth system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *gva* marking and a triplet of eighth notes in the right hand.

Fifth system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *gva* marking and a triplet of eighth notes in the right hand.

Sixth system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes a *gva* marking and a triplet of eighth notes in the right hand.

gsta *loco.*

This system features a treble clef staff with a series of chords and a bass clef staff with a more active melodic line. A dashed line above the treble staff is labeled 'gsta'. The piece concludes with a 'loco.' marking.

Allegro.

The tempo is marked 'Allegro.' and the dynamic is 'p' (piano). The treble staff has a melodic line with slurs, while the bass staff provides harmonic support.

cres:

A 'cres:' (crescendo) marking is placed between the staves. The music continues with flowing lines in both hands.

gsta

The dynamic is 'f' (forte). A dashed line above the treble staff is labeled 'gsta'. The system ends with a double bar line.

cres - cen - do. ff

The marking 'cres - cen - do. ff' spans across the system, indicating a crescendo leading to fortissimo. The music is highly rhythmic and dense.

dim:

The dynamic is 'dim:' (diminuendo). The system concludes with a double bar line.

andante. *gva.*

ppf *espress:*

gva.

dim:

gva.

poco accel:

gva.

a tempo. *poco rit:* *a tempo.*

gva.

cres:

gva.

accel: *a tempo.* *rit:*

a tempo.

pp *molto*

espress:

espress:

rit. *alleg.* *a tempo.*

rit. *alleg.* *a tempo.*

gva *loco.*

gva *loco.*

gva

gva

tr *p* *cres* *e* *accel:* *ff*

tr *p* *cres* *e* *accel:* *ff*

Allegro.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music includes a piano (*p*) dynamic marking and various rhythmic values such as eighth and sixteenth notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, showing further development of the melodic and harmonic lines.

Fourth system of musical notation, featuring a crescendo (*cres:*) marking and more complex rhythmic figures.

Fifth system of musical notation, characterized by a piano (*p*) dynamic marking and a series of sixteenth-note passages.

Sixth system of musical notation, concluding the page with a piano (*p*) dynamic marking and a final cadence.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the right hand with many accidentals and a more rhythmic accompaniment in the left hand.

Second system of musical notation. The right hand continues with intricate melodic patterns. A *cres:* marking is present in the right hand, indicating a crescendo. The left hand provides a steady accompaniment.

Third system of musical notation. A *ppa* marking is placed above the right hand, and a *loco.* marking is placed above the final notes. A *cres:* marking is also present in the right hand. The left hand continues with its accompaniment.

Fourth system of musical notation. The right hand features a series of eighth-note runs. The left hand continues with a consistent accompaniment pattern.

Fifth system of musical notation. A *pp* marking is present in the right hand. The right hand has a melodic line with some rests, while the left hand continues with a rhythmic accompaniment.

Sixth system of musical notation. The right hand features a melodic line with eighth-note runs. The left hand continues with a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music consists of flowing eighth-note patterns in both hands. A dynamic marking of *p* (piano) is present in the second measure of the bass staff.

Second system of musical notation. The right hand continues with eighth-note runs, while the left hand features chords and eighth-note accompaniment. A *cres:* (crescendo) marking is placed above the right hand in the second measure.

Third system of musical notation. The right hand includes a sixteenth-note run marked with a '6' above it. The left hand has a more active accompaniment. A dynamic marking of *ff* (fortissimo) is shown in the second measure of the bass staff.

Fourth system of musical notation. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment. A dynamic marking of *p* is visible in the second measure of the bass staff.

Fifth system of musical notation. The right hand has a series of chords, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* is present in the second measure of the bass staff.

Sixth system of musical notation. The right hand continues with eighth-note patterns, and the left hand has a steady accompaniment. A *cres:* marking is above the right hand in the second measure, and a *p* marking is in the second measure of the bass staff.

cres - - - - *cen* - - - - *do.* *gva.*
con fuoco.

The first system of music is a piano introduction. It begins with a piano (p) dynamic and a crescendo (cres) leading to a fortissimo (f) section marked 'con fuoco'. The right hand features a melodic line with a sixteenth-note triplet (marked '6') and a sixteenth-note run. The left hand provides a steady accompaniment of eighth notes.

gva.

The second system continues the piano introduction with a rapid sixteenth-note passage in the right hand, marked 'gva.' (glissando). The left hand continues with eighth-note accompaniment. A triplet of sixteenth notes is marked with a '3'.

gva.

The third system continues the piano introduction with a rapid sixteenth-note passage in the right hand, marked 'gva.'. The left hand continues with eighth-note accompaniment. A triplet of sixteenth notes is marked with a '3'.

gva.

The fourth system continues the piano introduction with a rapid sixteenth-note passage in the right hand, marked 'gva.'. The left hand continues with eighth-note accompaniment.

gva.

The fifth system continues the piano introduction with a rapid sixteenth-note passage in the right hand, marked 'gva.'. The left hand continues with eighth-note accompaniment. A triplet of sixteenth notes is marked with a '3'.

gva. *loco.*

The sixth system continues the piano introduction with a rapid sixteenth-note passage in the right hand, marked 'gva.' and 'loco.'. The left hand continues with eighth-note accompaniment. A triplet of sixteenth notes is marked with a '3'.

The image displays a musical score for piano, organized into six systems. Each system consists of a grand staff with a treble and bass clef. The first system begins with a forte (*ff*) dynamic and includes a *gva* (ritardando) marking. The second system features a *loco* marking and a *gva* marking. The third system includes a *gva* marking and several accents (^) above notes. The fourth system continues the melodic and harmonic development. The fifth system has a *gva* marking. The sixth system concludes with a *loco* marking. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). Various musical notations such as slurs, brackets, and phrasing slurs are used throughout to indicate articulation and phrasing.

No.1.

ACT I.

CHORUS WITH SOLOS (SPINDLE AND MANACLE.)

Allegro. ♩ = 132.
gva

PIANO.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Noise and tu - mult, noise and tu - mult ev - ry - where!

Noise and tu - mult, noise and tu - mult ev - ry - where! Nought ro -

Noise and tu mult, noise and tu - mult ev - 'ry - where!

Noise and tu - mult, noise and tu - mult ev - 'ry - where! Nought ro -

Nought ro - man - tic, All men fran - tic, Seek - ing gold with

- man - tic, All men fran - tic, Seek - ing gold with

Nought ro - man - tic, All men fran - tic, Seek - ing

- man - tic, All men fran - tic, Seek - ing gold with

strife gi - gan - tic, - 'Tis their on - ly care,.....

strife gi - gan - - tic, with strife gi - gan - tic.

gold with strife,..... with strife gi - gan - tic.

strife gi - gan - - tic, with strife gi - gan - tic.

their on - ly care. Oh what a place is London ci - ty, What

Yes, 'tis their on - ly care..... Oh what a

Oh what a place is Lon - don ci - ty, What a place is

Yes, 'tis their on - ly care,..... Yes 'tis their on - ly

cres:

... a place is Lon - - don, Beaux so wit - ty, maids so
 place is London ci - ty, Beaux so wit - ty, Beaux so wit - ty, maids so
 Lon - - don, Beaux so wit - ty, Beaux so wit - ty, maids so
 care their on - ly care, Beaux so wit - ty, maids, so

pret - ty, Ah, what a place, — 'Tis . . . a na - tions fair! .
 pret - ty, Oh what a place is Lon - don ci - ty, — 'Tis a na - tions fair! .
 pret - ty, Oh what a place is Lon - don ci - ty, — 'Tis a na - tions fair! .
 pret - ty, Ah, what a place, — 'Tis . . . a na - tions fair! .

dim.

(TOUTS.)
1st GROUP

1. Sweet couple be ad - vis'd, Be ad - vis'd, and

1. step..... this way,...

2. 2nd GROUP.

2. Nay heres the shop where there is least to

1. Be ad - vis'd..... and step this way.

2. 3rd GROUP.

1. pay. Fair madam, marry

1st GROUP.

1. Fair ma - dam -

3. here, . . . 3rd GROUP. Mar - ry here and save your

2. 2nd GROUP. Good mas - ter -

1st GROUP.

1. Good mas - ter, we will ask but what you

3. fees, we will charge what you

2. Fair ma - dam, we will charge but what you

cres.

1. please.

3. please. We give a proper stamp'd cer - ti - fi - cate -

2. please. And so do

legg:

1. We give a proper stamp'd cer-

3. -

2. we at on-ly half the rate,

1. -ti-fi-cate.

3. *cres.* And so do we at on-ly

2. And so do we at on-ly half.... the rate.

cres.

1. Fair madam, mar ry here.

3. half the rate, at on-ly half.... the rate.

2. So step this way.

cres. *f*

SPINDLE. *Andante.*

Fleet parsons weddings Cannot be maintain'd. My master

dim. *fres.*

has been properly or - dain'd.

Tempo Imo *f*

A - way! They're mine, I

A - way! They're mine, I

A - way! They're mine, I

Tempo Imo *f* *colla voce!*

Nay, nay!

WOMEN.

Oh pray! oh pray your con - flict stay!

MEN.

Your con - flict

say! Who dares my stur - dy arm gain say?

say! Who

COUPLES.

Oh pray! Oh pray! oh pray!..... Oh

stay! Oh pray! oh pray!..... Oh

1.

3.

TOUTS.

2.

A way! They're mine I say!

A way! They're mine I say!

dares my arm gain - say?..... They're mine I say!

COUPLES.

dear! oh pray your conflict stay! We will be wed some o-ther day!

dear! oh pray your conflict stay! We will be wed some o-ther day!

1.

3.

2.

A way! They're mine I say!

A way! They're mine I say!

A way! They're mine I say!

COUPLES.

Your con - flict stay!.. We will be wed some

Your con - flict stay!.. We will be wed some

I.B.

- way! a - way!..

- way! a - way!..

gim *loco.*

CITIZENS.

Ha! ha! ha! ha!

Ha! ha! ha! ha!

COUPLES.

o - ther day! Oh pray!..... your

o - ther day! Oh pray!..... your

TOUITS.

No no no no no no no no! Nay! nay! nay!

No no no no no no no no! Nay! nay! nay!

ff

CITIZENS.

COUPLES.

TOUTS.

CITIZENS.

COUPLES.

TOUTS.

con - flict stay! We..... will be wed some o - ther day!..

con - flict stay! We..... will be wed some o - ther day!..

Nay! nay! nay! Nay! nay! nay! a -

Nay! nay! nay! Nay! nay! nay! a -

Ha! Ha! Ha! Ha! Oh what a place is Lon - don ci - ty!

Ha! Ha! Ha! Ha! Ha!

Oh pray!

Oh pray!

- way! a - way! They're mine I say!

- way! a - way! They're mine I say!

Noise and tu - mult, noise and tu - mult

Noise and tu - mult, noise and tu - mult

Oh what a place is London ci - ty! Noise and tu - mult, noise and tu - mult

Oh what a place is London ci - ty! Noise and tu - mult, noise and tu - mult

ev - ry where! Nought ro - man - tic, All men

ev - ry where! Nought ro - man - tic, All men fran - tic,

ev - ry where! Nought ro - man - tic,

ev - ry where! Nought ro - man - tic, All men fran - tic,

fran - tic Seeking gold with strife gi - gan - tic, - 'Tis their on - ly

Seeking gold with strife gi - gan - tic, with strife gi -

All men fran - tic, Seek - ing gold with strife, with strife gi -

Seeking gold with strife gi - gan - tic, with strife gi -

care Beaux so wit - ty, Maids so pret - ty, Ah

- gan - tic . . . Beaux so wit - ty, Maids so pret - ty, Ah what a

- gan - tic. Beaux so wit - ty, Maids so pret - ty, Ah what a

- gan - tic. Beaux so wit - ty, Maids so pret - ty, Ah

what a place! 'Tis.... a na-tion's fair!

place is Lon-don ci-ty! 'Tis na-tion's fair!

place is Lon-don ci-ty! 'Tis a na-tion's fair!

what a place! 'Tis.... a na-tion's fair! *graz.*

Meno Mosso.

graz. *lento.* *dim.*

Enter Manacle from house showing out various ill assorted couples whom he has just married.

Andante.

p

Now fly a-way..... my gay love - - birds, Go seek your

Harp

Ped *

M

nests..... my beau - ties; But heark - en first to these my

M

CITIZENS.

words. and re - a - lise your duties! *poco più vivo.* Yes, hearken first to these his

words, ... And re - a - lise your duties!

Allegretto con grazia ♩=88.

cres.

M *p*

Tis a serious matter when love..... flies a - bout, Dis -

legg.

M *p*

charg - ing his arrows at ran - dom. Not even the old - est... his power can

M

scout, Nor mere children who scarce under - stand.... them.

M

'Tis a serious mat - ter when love flies a -

a tempo.

M *colla voce. p tempo.*

bout, For whether at seventy or seven-teen. To love.

M is a serious matter I ween!

Yes whether at seventy or seven.

Yes whether at seventy or seven.

rit. *loco.*

-teen. To love is a serious matter I ween, I ween!

-teen. To love is a serious matter I ween, I ween!

M Now you who have.

dim.

f

M.  sought... but a loose knot to tie. I tell you... no pow'r can un-

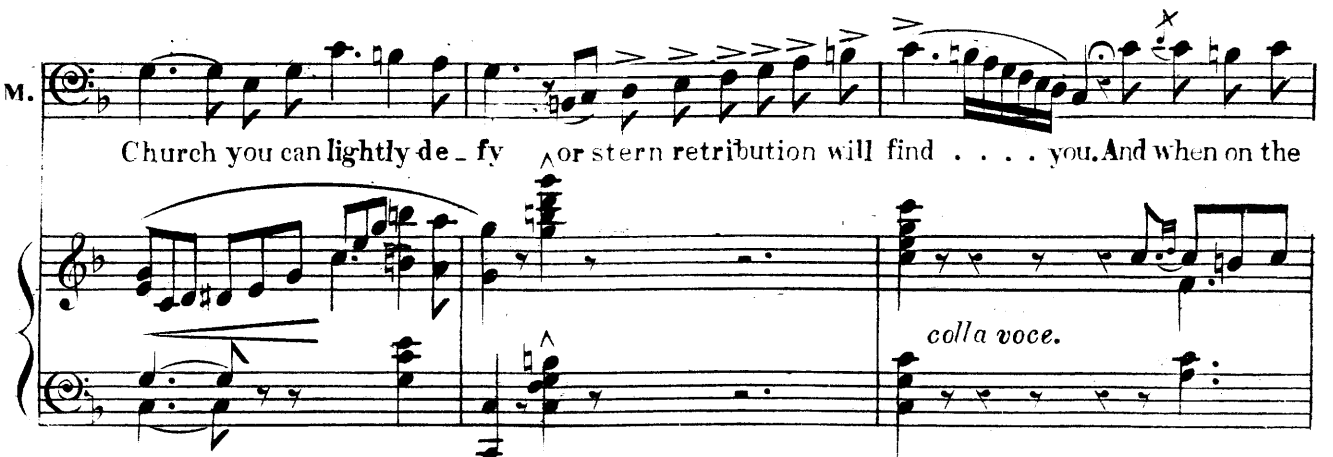
cres

M.  - bind you; Think not that the Church... you can lightly de-fy,... Or stern...

cres. **f**

M.  retribution will find you!... Think not... that the

p *stid.*

M.  Church you can lightly de-fy or stern retribution will find . . . you. And when on the

colla voce.

M. *big a-mist constables fall, ... Why that, ... that's... the most serious*

M. *matter of all! And when... on the*

CHORUS.

And when on the big - a - mist con - sta - bles

And when on the big - a - mist con - sta - bles

M. *big - a - mist con - sta - bles fall, Why that's*

fall, Why that's the most serious mat

fall, Why that, yes that's the most serious mat

M. ... the most serious mat - ter of all!

ter of all!

ter of all!

TEN: *Moderato.*

TOUTS:
BASS:

A - ha! That was a sermon un ex - pect - ed! See how they slink away with

A - ha! That was a sermon un ex - pect - ed! See how they slink away with

mien de - ject - ed! Fare - well! Fare - well!

mien de - ject - ed! Fare - well! Fare -

SOP: Let not the warning be ne-glect-ed! Farewell! CON: Farewell! Farewell!

Allegro.

CITIZENS. well! Let not the warning be ne-glect-ed! Let not the

Let not the warning be ne-glect-ed!

Let not the warning be ne-glect-ed!

warning be ne-glect-ed! For when on the big-a-mist

For when on the big-a-mist

p
Why that's the most se - ri - ous mat - ter of all! Ha,

p
Why that's the most se - ri - ous mat - ter of all! Ha,

p
con - stables fall, Why that's the most se - ri - ous mat - ter of all! Ha,

p
con - stables fall; Why that's the most se - ri - ous mat - ter of all! Ha,

Tempo I^{mo}
accelerando.
ha, ha, ha, What a place is London ci - ty!

ha, ha, ha, What a place is London ci - ty!

ha, ha, ha, Ha, ha, Oh what a

ha, ha, ha, Ha, ha, Oh what a

g^{rit} *accelerando.* *f* *Tempo I^{mo}*

Noise and tu_mult, noise and tu - mult ev - 'ry
 Noise and tu_mult, noise and tu - mult ev - 'ry
 place is London ci - ty! Noise and tu_mult, noise and tu - mult ev - 'ry
 place is London ci - ty! Noise and tu_mult, noise and tu - mult ev - 'ry

where! Nought ro - man - tic, All men fran - tic,
 where! Nought ro - man - tic, All men fran - tic,
 where! Nought ro - man - tic, All men
 where! Nought ro - man - tic, All men fran - tic,

Seek-ing gold with strife gi-gan-tic, 'Tis their on-ly care,.....

Seek-ing gold with strife gi-gan-tic, with strife gi-gan-tic.

fran-tic, Seek-ing gold with strife,..... with strife gi-gan-tic.

Seek-ing gold with strife gi-gan-tic, with strife gi-gan-tic.

..... their on-ly care.. Oh what a place is London

Yes, 'tis their on-ly care.....

Oh what a place is London ci-tty,

Yes, 'tis their on-ly care..... Yes,

cres.

ci - ty, What... a place is Lon - - don. Beaux so

Oh what a place is London ci - ty. Beaux so wit - ty, Beaux so

What a place is Lon - - - don. Beaux so wit - ty, Beaux so

'tis their on - ly, care, their on - ly care.. Beaux so wit - ty,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'ci - ty, What... a place is Lon - - don. Beaux so Oh what a place is London ci - ty. Beaux so wit - ty, Beaux so What a place is Lon - - - don. Beaux so wit - ty, Beaux so 'tis their on - ly, care, their on - ly care.. Beaux so wit - ty,'

wit - ty, maids so pretty, Ah..... what a place....

wit - ty, maids so pretty, Oh what a place is Lon - don ci - - ty,

wit - ty, maids so pretty, Oh what a place is Lon - don ci - - ty,

maids.... so pretty, Ah what a place is Lon - don

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: wit - ty, maids so pretty, Ah..... what a place.... wit - ty, maids so pretty, Oh what a place is Lon - don ci - - ty, wit - ty, maids so pretty, Oh what a place is Lon - don ci - - ty, maids.... so pretty, Ah what a place is Lon - don

What a place..... 'Tis... a na-tions fair.....

What a place is Lon - don..... 'Tis... a na-tions fair.....

What a place is Lon - don..... 'Tis... a na-tions fair.....

What a place is Lon - don..... 'Tis... a na-tions fair.....

The first system of the musical score consists of five staves. The top four staves are vocal lines, each with a different vocal part. The lyrics are: "What a place..... 'Tis... a na-tions fair....." for the first staff, "What a place is Lon - don..... 'Tis... a na-tions fair....." for the second, third, and fourth staves. The fifth staff is the piano accompaniment, featuring a bass line and a treble line with chords and melodic fragments.

.....

.....

.....

.....

.....

The second system of the musical score consists of six staves. The top five staves are vocal lines, each with a different vocal part. The lyrics are: "....." for the first, second, third, and fourth staves. The fifth staff is the piano accompaniment, featuring a bass line and a treble line with chords and melodic fragments. The system concludes with a double bar line and the word "Coda" written vertically on the right side.

No. 2.

CHORUS, WITH RÈCIT. (GEOFFREY.)

Allegro.

(Sounds of brawling heard, enter a crowd of youths in the midst of whom Geoffrey fighting and struggling)

PIANO.

Musical notation for the piano introduction, consisting of two staves in 6/8 time. The music begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes in the bass and a melody of eighth and quarter notes in the treble.

Musical notation for the piano accompaniment, consisting of two staves. It continues the rhythmic accompaniment from the introduction, with dynamic markings for *cres.* (crescendo) appearing in both staves.

TENOR.

Nay, nay!

BASS.

Come, ... let him

Musical notation for the piano accompaniment during the vocal entry, consisting of two staves. The accompaniment provides harmonic support for the vocal lines with chords and rhythmic patterns.

Come! Come! De_sist rash youth!

go!

De_sist rash youth! No violence!

Musical notation for the piano accompaniment during the vocal lines, consisting of two staves. The music continues with a similar rhythmic and harmonic texture to the previous sections.

He speaks the truth. Come,.... let him go!

He speaks the

Detailed description: This system contains the first two systems of music. The top system has a vocal line in G major with lyrics "He speaks the truth. Come,.... let him go!". The bottom system has a piano accompaniment in G major, with lyrics "He speaks the" appearing at the end of the system.

Yes, yes, let him

truth.... Come,.... let him go, yes, let him

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics "Yes, yes, let him". The bottom system has a piano accompaniment with lyrics "truth.... Come,.... let him go, yes, let him".

go! Thou hast de - fraud - ed us!

go! Thou hast de - fraud - ed us!

of preceding movement. *f*

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics "go! Thou hast de - fraud - ed us!". The bottom system has a piano accompaniment with lyrics "go! Thou hast de - fraud - ed us!". The system concludes with a piano part marked "of preceding movement." and a forte dynamic "f".

Recit: GEOFFREY (throwing them off)

Thus do I treat whoever dares to call me cheat!

Allegro.

Poco Andante.

Fine friends are ye who hang on me and win my gold! Un-til I

stand a wreck complete! Then, greedy for more spoil, ye raise this

Allegro.

Recit: GEOFF: 3

din. Well!.... pay thy debts! I have lost

BASS. Well!.... pay thy debts!

Recit:

(tearing off ruffles and buckles)

GEOFF:

G. all, I say!

CHORUS

De_fault_er! Cheat! Will these your foul tongues

De_fault_er! Cheat!

Tempo I^o

TEN:

G. stay!

BASS.

Nay! tis not the half, not the half of what thou

Tempo I^o

Nay, tis not the half, not the half of what thou owest us!

owest us!

Or be dis-
 Pay all, or be dis-hon-our'd!

GEOFF:

-hon-our'd! Well then, thus I cancel all my debts, and debtors too!
 (Drawing his sword)

Allegro.
 I'll get a full dis-charge, A full discharge from some of you!
Allegro.

ff
 CHORUS Hold! Nay,
ff
 Hold!

Moderato.

nay, good friend, be not so rash! We'll wait un-til you've

Nay, good friend be not so rash! We'll

got more cash! Put up your sword, . . . we're not a-fraid!

wait un-til you've got more cash! we're not a-fraid!

But we had rather not be paid! . . . Nay, nay,

But we had rather not be paid! . . . Good

Be not so rash!

friend, be not so rash! Put up your

we're not afraid! But we had rather not be

sword, we're not afraid! But we had rather not be

colla voce.

Allegro.

paid! . . .

paid! . . .

Allegro.

RECIT: & SONG (GEOFFREY)

GEOFF: *Recit:*

G. The cowards! how they take to heel At the first

Recit:

G. sight of honest steel! Fool! Fool!

Allegro.

Recit: *Moderato.*

G. ... to seek a mid such scenes as these Dis -

Recit:

G. - trac - tion for a heart bereft of ease!

GEOFF:

G. *p*

1. Fly, sum - mer fly,

Andante con moto.

G.

For all joy has de - part - ed! Wea - ry and sad at heart....

G.

..... am I,..... Friends fall a - way!

G.

And like suff-'ring flow - ers, Neath au - - tumn show'rs, Old

G. loves de - cay Sum - mer, thy leaves turn'd to

G. gold . . . 'ere they pe - rished. The gold I cherish'd turns to

G. wi - - ther'd leaves! A - las! a - las! that the

G. world and its treasures Our loves and plea - sures a - like

G. *..... must pass, must pass!.....*

G. *..... Fly, sum-mer fly, For all joy has de-*

G. *- part - ed! Wea - ry and sad at heart..... am*

G. *I!..... Alas! a las! that the world and its*

G *mf*
 trea - sures Our loves and

G
 plea - sures a - like must pass,

G *p* *rit:* *pp*
 must pass, must . . .

dim: *rit:*

G
 pass!

a tempo. *pp*

No.4.

TRIO (GEOFFREY, MANACLE AND SPINDLE.)

Allegro non troppo.

GEOFFREY. *You will?...* For

MANACLE. *I will!...*

PIANO. *p*

G. *me?...* *f* *dim.* The plan... together we'll pur-

M. *f* *dim.* For you! The plan... together we'll pur-

PIANO. *cres:*

G. *f* *listesso tempo.* - sue!... The plan together we'll pur - sue!

M. *f* - stie!... The plan together we'll pur - sue!

PIANO. *f* *p*

MANACLE.

M. *p* Wilt thou take whom_e'er I bring,

M. Countess, cook, or a_ny thing, Mar - ry her..... for

SPINDLE.

M. good, or ill?..... Then the man shall say. "I

GEOFF:

G. Will she take.... me

S. will, I will!"

legg.

G. for my name, With my pover-ty and shame? As to

G. lov - ing her - I can't! I don't!... SPINDLE.

S. Then the maid shall

M. Yes, out of friendship I con-

S. say - "I won't!"

MANACLE. *b e .*

M. - sent, I con - sent. (to Geof?)

S. You hear? Out of friendship he con-

tr. qua. loco.

G. *But stay!* Will she wed..... me

S. _sents. Ad - - 'mi-ra-ble man!

dolce. *cres:*

G. *cres:*
for . . . my name, For my

M. The plan, the plan to- geth-er well pur-sue!

S. The plan, the plan to- geth-er well pur-sue! *gru.*

dolce.

G. pov - er-ty and shame? The plan to- geth-er well pur-

M. The plan . . . to- geth-er well pur- sue, to- geth-er well pur-

S. The plan . . . to- geth-er well pur- sue, to- geth-er well pur-

gru. *cres:*

G. - sue, The plan to-gether we'll pur-sue!... Come ring the mer-ry

M. - sue, The plan to-gether we'll pur-sue! Come ring.... the merry marriage

S. - sue, The plan to-gether we'll pur-sue!... Come

G. marriage bell... Altho' we do not know What kind of she The bride will be,

M. bell. Altho' we do not know What kind of she The bride will be, And..

S. ring the merry bell. Al- tho' we do not know The kind of she The bride will be,

G. May blessings on her flow, And bless - ings on the happy pair.... who part as

M. ... may blessings on her flow, And bless - ings on the hap - py pair.... who

S. May blessings on her flow,..... And blessings on the hap - py

G. soon as meet— Whose wedding glee will surely, surely be the
 M. part as soon..... as meet, Whose wed - ding - glee will be the
 S. pair who part as soon.... as meet, Whose wed - ding glee will be the

cres: *rit:* *3* *rit:* *cres:* *rit:* *cres:* *rit:* *colla voce.*

a tempo.

G. fleet - est, ... will surely, surely be..... the
 M. fleet - est, ... will surely be the fleet - est, the
 S. fleet - est in the Fleet, the fleet - est, the

a tempo. *p* *a tempo.* *p* *a tempo.* *gua*

a tempo. *p*

G. fleet - est in the Fleet.
 M. fleet - est in the Fleet.
 S. fleet - est in the Fleet. *(Exeunt Geoffrey, Manacle and Spindle.)*

a tempo. *a tempo.* *a tempo.* *gua* *a tempo.*

No. 5.

SCENA (AMABEL.)

Allegro moderato.

AMABEL.

PIANO.

A.

a tempo.

gva

A.

gva

loco.

A.

(Amabel without)

Aunt Pa - me - la, . . .

A. Aunt Pa - - - me - la, Pa - - - me - la!

(Enters)
A. In vain, in vain, I search, I call

A. . . . The foolish dame, be-wilder'd by the throng, Has left my

A. side. Now fear on both must fall— Two timid

Allegro.

A.  *souls, to - ge - ther feel - ing strong.*
cres - cen - do.

A. 

A.  *Oh*

A. *dear, I am so frighten'd, My pulse is mad - ly*


A. *heigh - - ten'd, And ev' - ry nerve is tight - end. Aunt*
 *cres:*

A. Pa - - me - la, Aunt Pa - me - la is lost!

A. Oh dear, I am so

A. frighten'd! Aunt Pa - -

A. - - me - la is lost, A - - las, is

A. lost! I turn'd my head a

A. mo - ment, A love - ly dress for show meant, All

A. lace and fur be - low - ment, Had caught my eye a

A. mo - - ment. In vain I search, I

A. call! A - - las! A -

A. - las! A - las! Aunt Pa - me - la is

A. *lost!* A - las! A - las!

cres *cen*

A. My heart is wild - ly quak - ing, And

do. *p*

A. I feel like for - sak - ing This mad - cap un - der -

A. - tak - ing. For, oh! Aunt Pa - me - la is

cres: *f*

A. *lost!* Aunt

p

A. Pa - me - la is lost! A - las!

A. *And^t con moto.*
molto espress.
Geof - - frey,

A. Geof - - frey, why thus leave me? . . .

A. End - - - less truth, end - less truth and

A. con - - stan - cy we swore;

A. Sure - - ly, sure - - ly you would... not de -

A. - ceive me? Geof - - frey, Geof - - frey,

A. say not, say not our dream of love is o'er, say not our

A. dream of love is o'er!

A. Aunt Pa - me - la, in vain I search! In vain I

Tempo I^o

A. call! Oh

A. dear, I am so fright-en'd. My pulse is mad-ly

A. heigh - ten'd, And ev' - ry nerve is tight - en'd, For

cres:

A. Pa - me - la, Aunt Pa - - me - la is lost! A -

A. - las! A - las! I

f *p*

cres:

A. *turn'd my head a mo - ment, A love - ly dress for*

A. *show meant, All lace and fur be - low - ment, Had*

A. *caught my eye a mo - - ment. In vain*

cres:

A. *. . . I search, I call! A -*

p *cres:* *p*

A. *- las! Aunt*

cres:

A. Pa - me - la is lost! In vain I

A. search, In vain I call!.....³

A. *sempre a tempo.* Aunt

cres: *f*

A. Pa - me - la is lost!.....³

ff

A.

QUINTET (AMABEL, PAMELA, GEOFFREY, MANACLE & SPINDLE.)

Allegretto.

PIANO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time with a key signature of two flats. The music begins with a piano (*p*) dynamic and features a series of chords and moving lines in both hands.

Continuation of the piano accompaniment, showing the second system of the two-staff arrangement.

MANACLE.

M.

Vocal line for Manacle, starting with a rest followed by a melodic phrase in the bass clef.

Thus do I.... the bride in - vest... With the

Piano accompaniment for the Manacle vocal line, featuring a piano (*p*) dynamic and a *staccato* articulation. The music is in the bass clef.

PAMELA.

M.

Vocal line for Pamela, starting with a rest followed by a melodic phrase in the bass clef.

robe..... of mystery. A - gi - ta - ted and dis - trest,

Piano accompaniment for the Pamela vocal line, featuring a piano (*p*) dynamic. The music is in the bass clef.

SPINDLE.

P.

Vocal line for Spindle, starting with a rest followed by a melodic phrase in the bass clef.

Dark - - er trou - bles I.... for - see. Mar - riage is the

Piano accompaniment for the Spindle vocal line, featuring a piano (*p*) dynamic. The music is in the bass clef.

A.

S. Marriage! At the
 pa - na - ce - a, My ex - pe - ri - ence has found.

A. bare i - dea I could sink, I could sink in - to the ground, Yes,
 A -

P.

S. Cot -

A. at the bare i - dea I could
 - gi - tat - ed and dis - tress, Dark - er troubles I for - see,
 - rage then, my pret - ty dear, . You . . in me a friend have found,

P.

S.

A. *p* sink in - to..... the ground,

P. *p* I..... fore - see.

M. Thus.... do I the bride in -

S. *p* In me... a friend have found.

legg:

A. I..... could sink..... in-to the ground.

P. This is past all jest,.. is really past a jest, And all the blame will

M. - vest..... With the robe, the robe of mys - te - ry.

S.

cres:
 A. Fill'd... am I with doubt and fear. What.. if
cres:
 P. fall on.. me, The blame will fall on me, All... the
 M. Come, come, cou - rage,
cres:
 S. Cou rage then, my pret - ty dear, For... in

A. I should here be found? Fill'd...
 P. blame will fall on me! 'Tis past.. a jest, and
 M. cou - rage, For marriage is... the pa - na - ce - a, the pa - na -
 S. me a friend you've found.

cres:

A. ... am I with doubt and fear. A-las! if I should here be

P. dark-er troubles I fore-see. A-las! all blame will fall on

M. - ce - a that my ex - pe-ri-ence has found. *cres:* Come, come, my

S. A friend in me you've found, my dear, yes, yes, in

A. found! Ah! *p* Fill'd.. am

P. me, Yes,.. the blame will fall on me. *p* All.... the

M. dear, Cou - rage.. then, my dear,

S. me..... a friend you've found.

A. I..... with doubt and fear,.... doubt and

P. blame.... will fall on me,.... yes,.... on

M. *p* Cou - - rage then! Cou - - rage then, my

S. *p* Cou - - rage then! Cou - - rage then, my

A. fear! Mar-riage! at the bare i -

P. me! Mar-riage! at the bare i -

M. dear, my pret - ty dear. Mar-riage is the pa - na -

S. dear, Cou - rage!.. Mar-riage is the pa - na -

A. *- dea.... I could sink in - to the ground. Fill'd am*

P. *- dea.... We could sink in - to the ground. Fill'd am*

M. *- ce - a, Our ex - pe - ri - ence has found. Cou - rage*

S. *- ce - a, Our ex - pe - ri - ence has found. Cou - rage*

A. *I with doubt and fear!. A - las, if we should here be*

P. *I with doubt and fear!. What if we should here be*

M. *then, my pret - ty dear; For in me.... a friend you've*

S. *then, my pret - ty dear; For in... me a friend you've*

A. found.

P. found?

M. found. In me... a friend you've

S. found. Cou - rage then,..... my dear, my

A. Oh, what if

P. A - las!... if

M. found, In me.. a friend you've found, a friend

S. pret - ty dear, In us true friends you've found, Yes,

p

poco cres:

cres:

cres:

cres:

poco cres:

A. *dim:*
we should here be found,..... At the bare i - dea fill'd,

P. *dim:*
we should here be found. Ah!... at the bare i - dea fill'd

M.
... in me you've found..... In

S.
yes, true friends you've found..... In

dim.

A. *dim.*
... a - las, with doubt am I,..... and.... with

P. *dim.*
... am I.... with doubt, .. a - las! a - las!..... with doubt and.... with

M.
us..... true friends, yes,.. true friends.... you've found! For

S.
us..... true friends, yes,.. true friends.... you've found, you... have

rit.

A. *fear.* Mar - riage! at the

P. *fear.* Dark -

M. *p* marriage is.... the pa - na - ce - a. My ex - pe - ri - ence has e - ver

S. found.

A. bare i - dea I..... could sink..... in to the ground.... *cres:*

P. - er troubles I for - see,..... *cres:* And all the

M. found. *cres:* Have cou - - - rage,

S. Yes, marriage is... the pa - na - ce - a That our..... great ex -

A. *f* - las!..... Fill'd..... am I with doubt and

P. *f* blame... will fall on me, Yes all.... the blame will fall on

M. *b2* *f* then, my dear, In me..... a friend.....

S. *f* - pe - ri - ence has found. So cou - rage then, my pret - ty

A. *dim:* fear! what.... if... we should here.. be found,..... if..

P. *dim:* me, will fall on me if here we're found!.....

M. *b* *dim:* ... you've found,..... Trust my ex - pe - ri - ence...

S. *dim:* dear, my pret - ty dear, in us true friends you've found.

A. we here should be found? Ah!..... at the bare i -

P. Dark - er troubles I..... fore - see!..... At the

M. In me a friend you have found. Cou - -

S. Yes! yes, in me a friend, ...

A. -dea I could sink in - to the ground,..... So fill'd am I

P. bare i - dea.. I could sink, I..... could sink in - to the ground,

M. - rage then, my pretty dear, Cou - rage then, my pret-ty dear,

S. ... a friend you've found, Cou - rage then, my pret-ty dear, in

A. *dim:*
with doubt,..... so fill'd with doubt and....

P. *dim:*
So filled am I, so fill'd with doubt and... with

M. *dim:*
... in me a friend you've found, So put a - side all... your

S. *dim:*
me a friend..... you've found, So put a - side all...

A. *pp*
fear! Fill'd am I..... with

P. *pp*
fear! So fill'd am I.....

M. *pp*
fear! So have no fear,..

S. *pp*
fear! Have no fear,..... in

A. *ff*
doubt and fear,..... a - las!.....

P. *ff*
With doubt and fear,..... a - las!.....

M. *ff*
In us true friends... you've found!.....

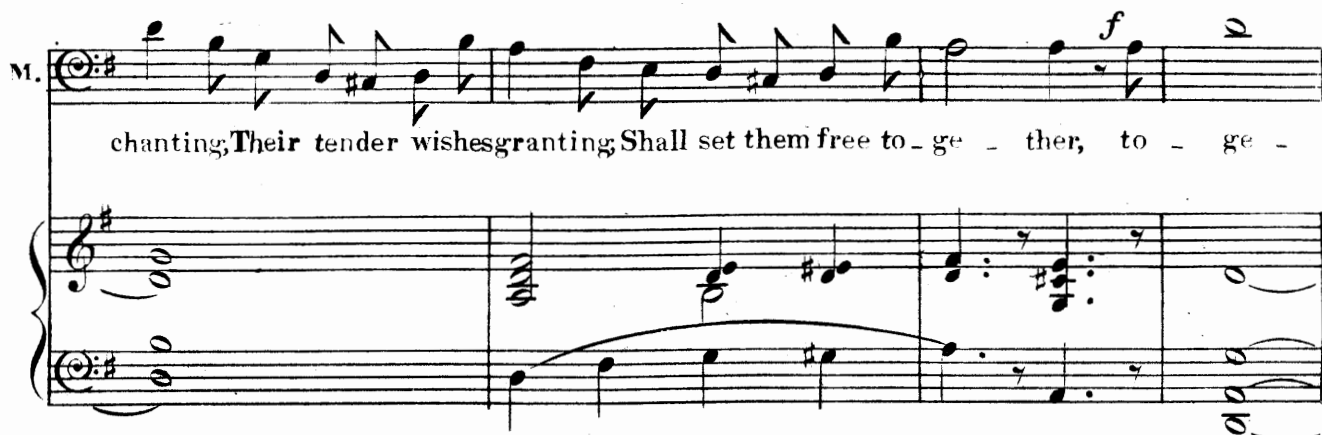
S. *ff*
us true friends..... you've found!.....

Moderato.
tr
p *rit:*

M. *Moderato.* **MANACLE.** *p*
When two fond hearts... are pant - - ing,

p *dolce.*

M.  *p*
 Restrain'd by cruel te - - ther, What fairy spell en -

M.  *f*
 chanting; Their tender wishes granting; Shall set them free to - ge - - ther, to - ge -

Andante con moto.

VI.  *f* *p*
 - ther? A gold-en web's be - fore them,

M.  *f*
 Oh, let them seek.... it's mesh - es; For those..... who once ex -

M.

plore..... them,... For ev - er more.... a - dore them, Where

M.

love..... the soul re - fresh - es, Where love the soul refresh -

A. *mf*

A. A gold - en web's be - fore them,..

P. *mf*

P. A gold - en web's be - fore them,..

G. *mf*

G. A gold - en web's be - fore them,..

M. *mf*

M. - es. A gold - en web's be - fore them,..

S. *mf*

S. A gold - en web's be - fore them,..

A. Oh, let them seek... it's mesh - es; For those..... who once ex -

P. Oh, let them seek.. it's mesh - es; For those..... who once ex -

G. Oh, let them seek.. it's mesh - es; For those..... who once ex -

M. Oh, let them seek.. it's mesh - es; For those..... who once ex -

S. Oh, let them seek.. it's mesh - es; For those..... who once ex -

A. - plore..... them,.. For ev - er more..... a - dore.. them. Yes, *cres:*

P. - plore..... them,.. For ev - er more..... a - dore them. Yes, *cres:*

G. - plore..... them,.. For ev - er more a - dore.. them. Yes, *cres:*

M. - plor them,.. For ev - er more a - dore.. them. Yes, *cres:*

S. - plore them,.. For ev - er more a - dore them. Yes, *cres:*

A. *J*
those who once... ex_plore them, For ev - er - more... a -

P. *f*
those who once.. ex_plore them, For ev - er - more... a -

G. *f*
those who once.. ex_plore them, For ev - er - more... a -

M. *f*
those who once.. ex_plore them, For ev - er - more... a -

S. *f*
those who once.. ex_plore them, For ev - er - more... a -

gma

A. *gma*
...dore them, Where love... where love... the soul,..... Where love the

P. *gma*
...dore them, Where love... the soul... re - fresh - es, Where

G. *gma*
...dore them, Where love... the soul... re - fresh - es, Where

M. *gma*
...dore them, Where love... the soul... re - fresh - es, Where

S. *gma*
...dore them, Where love... the soul... re - fresh - es, Where

gma

A. *rit:* *a tempo.*
soul re - fresh - - es

P. *rit:* *a tempo.*
love . . . the soul . . re - fresh - - es

G. *rit:* *a tempo.*
love . . . the soul . . re - fresh - - es

M. *rit:* *a tempo.*
love . . . the soul . . re - fresh - - es

S. *rit:* *a tempo.*
love . . . the soul . . re - fresh - - es

rit: *a tempo.*

colla voce. *a tempo.*

rit: *a tempo.*

rit: *a tempo.*

stargando.

ff

No. 7.

SONG (PAMELA)

Allegretto.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The left hand provides a steady accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

P. *PAMELA.*

I knew a love-song years a - go; Ah, well - a -

The second system shows the vocal line (P.) and piano accompaniment. The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment continues with a similar rhythmic pattern to the first system.

P. - day, . . . 'tis nigh for - got! . . . There were broken hearts in it, I

The third system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand.

P. Ah, well - a - day, tis the common lot!

cres:

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes a crescendo marking (*cres:*). The piano accompaniment also features a crescendo marking (*cres:*) and ends with a fermata.

P. *f* Ah, well - a - day, *dim:* tis the com - mon

P. *lot!*... There were loves and doves, and

P. moon and June, For 'tis thus that lo - vers make com - mune, 'Tis

P. *poco rit:* thus that lo - vers make com - mune. *a tempo.* I forget the words, and it had no *a tempo.*

P. *a tempo.* tune Ah, well - a - day, well - a - day! . . . *a tempo.* *p*

P.

P.

My love-song now is the chink of gold,

P.

Ah, well-a-day, . . . and I've never a jot! . . . I love it

P.

more as I grow old, — Ah, well-a-day, — and . . . what maid does

cres:

P.

not? . . . Ah, well-a-day, and what

f *dim:*

P. *maid* *8va.* *does* *loco* *not?* ... For it

P. rings and sings of a thou - sand things, Of the joys that

P. its posses - sion brings, the joys that its pos - ses - sion brings....

dim: *p*

poco meno mosso.

P. Yet that o - ther song... to my con - science clings Ah, well - a -

P. - day, well - a - day!

a tempo. *colla voce.*

No. 8.

FINALE ACT I.

Molto moderato.

BULLYON.  My good


SILVERTOR  My good friend__

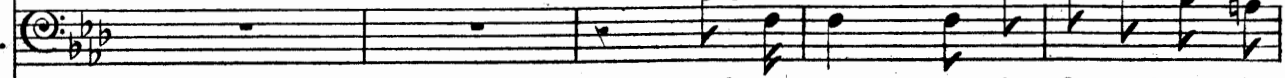
PIANO. 


B.  friend, let this con_tro_ver_sy end; I say "Nay," your best

S.  'Tis the way!

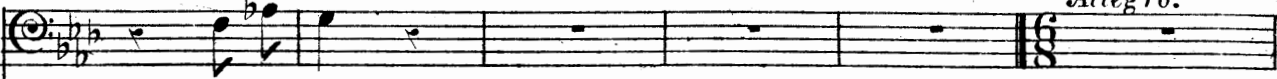


B.  chance lies in de_lay_ She's so young!


S.  Hold your tongue_ That is why my heart is



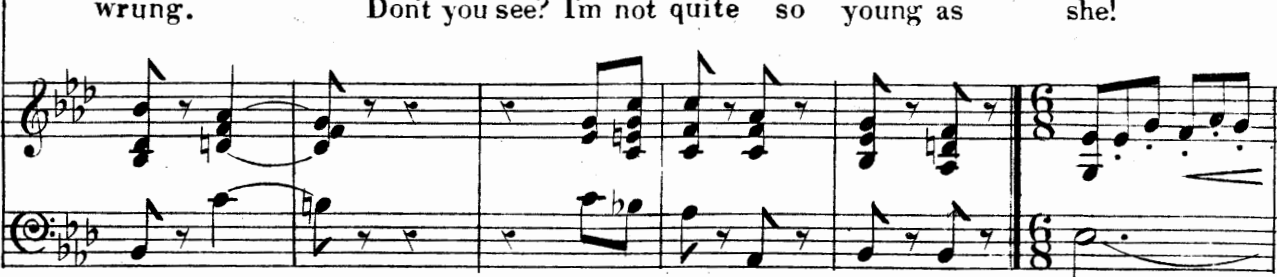
Allegro.

B. 

List to me.

S. 

wrung. Don't you see? I'm not quite so young as she!



B. 

Nay, mine's the best plan;.. Do not hurry or harry her,



B. 

Girl-ish ca-price is the principal bar-ri-er; Pa-tience will



B. 

con-quer it, then... you may mar-ry her; That... is the on-ly way,



B. *p*
 the on - ly way.

S.
 Nay, mine's... the best plan... I'll be no tar - dy

S.
 tar - ri - er;... If..... you con - sent, to the Fleet I will car - ry her,

S.
 Wast - ing no time, wil - ly - nil - ly I'll

cres:

S.
 mar - ry her; That.... is the on - ly way, the on - ly way...

gr

p

meno mosso. *tempo Imo*

B.

Cunningis nought where a womans con-cern'd.

meno mosso.

S.

Nothing like boldness in

meno mosso *tempo Imo* *meno mosso.*

B.

Mine.... is the on-ly way,

tempo Imo

S.

love, so I've learn'd...

tempo Imo

cres:

B.

Mine is the on-ly way,.....

cres:

S.

My plan is best, I say, My plan is best, I say,.....

cres:

B. *p* ... Yes, mine's... the best plan..... Do not hur-ry or

S. *p* ... Nay, mine's... the best plan..... I'll be no tar-dy

B. har-ry her; Girl - - - ish ca - price is the prin - ci - pal bar - ri - er...

S. tar - ri - er; If..... you con-sent, to the Fleet I will car-ry her,

B. Pa - - tience will con - quer it, then.... you can mar - ry her,

S. Wast - - ing no time, wil - ly - nil - - - ly I'll mar - ry her;

cres:

B. This... is the on - - - ly way, the on - ly way....

cres:

S. This... is the on - - - ly way, the on - ly way....

cres:

Andante.

B. My sis - ter! By the pow'rs!

(They catch sight of Pamela)

S. His

cres: *f* *p*

B. Pray, miss,

S. sis - ter! by the pow'rs! Pray, miss,

PAMELA.
(aside.)

B. *più vivo.*
how came you in a place..... like this? Good

S.
how came you in a place like this?

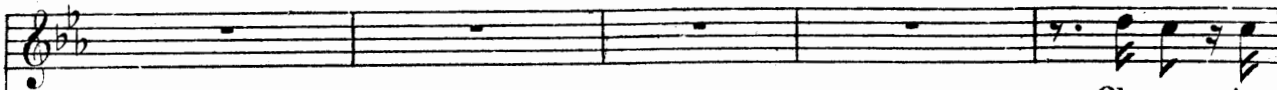
P.
lack! What shall I say or do?...


S.
Come, tell me

P.
Good lack! what can I say?

S.
all, or you shall rue. A-ha! how well

(aloud)

P. 

S. 


... my plan t'would car-ry through If Am - a - bel were with her too!

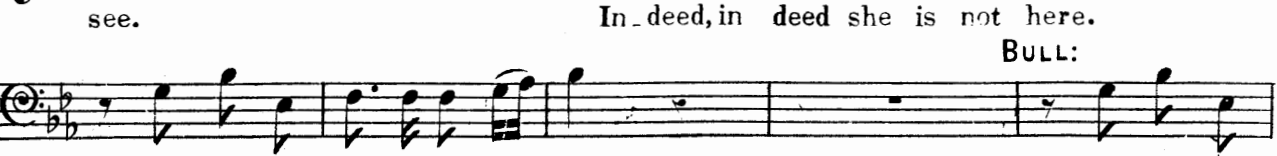
f

P. 

S. 

- deed, She is not here! I..... am a lone,..... as you may

P. 

S. 

see. In deed, in deed she is not here. **BULL:**
There's something underhand, I fear. Yes, yes, there's

(aside.) (aloud.)

P. A lack! I am a lone.

B. something un-der-hand, I fear. Come, come, hussy, keep it

cres: *f*

Moderato.

P. Why, sir, I came to see a friend, And

B. not from me.

Moderato.

p

P. los-ing, as it were, my way And fearing further still to stray, And

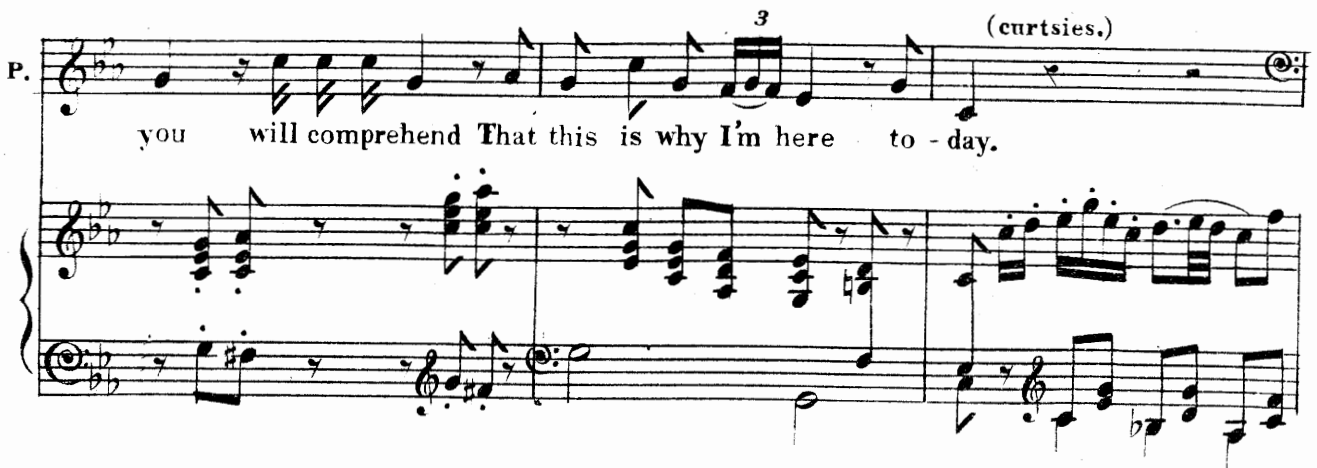
P. hearing foot.steps hi-ther wend, And and seeing both of you con-

(hesitating.)

P.  - tend, And, — and know - ing how dis - putes will end, And

P.  feeling prey to wild dis - may! And so I fol - low'd, as I say, And doubtless

P.  doubtless you will comprehend That this is why I'm here to - day, Doubt - - less

P.  you will comprehend That this is why I'm here to - day. (curtsies.)

BULL.

B. Thy tale is crooked as a pig's!

Allegro come Imo (Bullion goes up to

B. Get home, and run me no more rigs!

(Pamela stopping him.)

P. Why, can this be her cloak?
S. Manacle's door.)

SILVER:
How now?

P. She's not here now!
S. Is Amabel within?

BULL:
(knocking.)

What

B. *SILVER:* 4

ho, good master par - son! He will not an - swer to

P. *PAM:(aside.)*

A - las! A - las! What can I say? What shall I

BULL: (furiously.)

B. I'll rouse the neighbours. Mur - der! ar - son!

S. you, dunce!

cres - - cen - - do.

P. do, a - las! What

B. mur - der! My doubts must be dis - pell'd

S. Our doubts must be dis - pell'd

f *cres:* *ff*

P. can.... I do? A - las!.....

B. ... at once. Hola! ho - la! ho - la!.....

S. you at once. Hola! ho - la! ho - la!.....
loco

P. Oh,.... if they en - - ter and find her there.

B. Oh.... if we en - ter and find her there,

S. Oh if we en - ter and find her there,

P. How can..... it end but in

B. Mar - - riage will speedi - ly end the af - fair.....

S. Mar - - riage will speedi - ly, speedi - ly
gva

cres:

P. *wrath and des - pair? How can it*

B. *. Yes, if we en - - - - - ter and*

S. *end this af - fair! Yes if we en - ter and*

loco

cres:

P. *end? How can it end but in*

B. *find her there, Then mar - - - - -*

S. *find her there, Marriage will end the af - fair,*

cres:

P. *wrath... and des - pair, and des - pair?*

B. *- riage will speedi - ly end this af - fair! Ho -*

S. *Marriage will speedi - ly, speedily end this af - fair!*

f *dim:*

P. *Alas!*

B. *(knocking violently.)*

S. *- la! Good master par - son! Mur - der! Ar - son!*

Ho - la! Good master par - son! Mur - der!

sempre cres:

P. *What shall I do? A - las!*

B. *Mur - der, mur - der, mur - der, murder, ar - son!*

S. *Ar - son! Murder, murder, murder, murder, ar - son!*

CHORUS.

f *Ho - la! ho -*

(entering from the house)

Tempo di Valse.

ff *f*

(Enter from house women and girls, Touts &ct—(Parmela steps off) They address the two old men) ^{SOP.} 1 & 2.

Dye

—la!

Ho — la! ho — la!

want to be married, good sirs? Dye want a nice wife, sweet as

TENOR.

Dye want to be mar — — ried, good

BASS.

Dye want to be mar — — ried, good

honey? The luck will be yours and not hers, And 'tis

sirs? Dye want a nice wife?

sirs? Dye want a nice wife?

sirs? Dye want a nice wife?

sirs? Dye want a nice wife?

on - - - ly, 'tis on-ly a question of mo - ney!

'Tis on-ly a question of

'Tis on-ly a question of

ff

poco rit: Tempo.

D'ye want to be married, good sirs? D'ye

mo-ney! Ha!

BULL: & SILV: CHOR:

mo-ney! No! no! Ha!

want a nice wife, sweet as ho-ney? The luck..... will be

ha! The luck..... will be

BULL: & SILV: CHORUS.

ha! No! no! The luck..... will be

rit: yours and not hers, And 'tis on - ly a ques - tion of mo - -

à tempo.

rit: yours and not hers, And 'tis on - ly a ques - tion of mo - -

à tempo.

rit: yours and not hers, And 'tis on - ly a ques - tion of mo - -

gva.

rit: yours and not hers, And 'tis on - ly a ques - tion of mo - -

à tempo.

SILVER: (trying to break away)

Pray la - dies do not thus in - vade me! I

ney! Dye want a nice

ney!

gva. - ney!

3 3 3

p *f* *p*

BULL: #2.

cannot so ma - ny em - brace! Come var - lets! come hussies, and aid

SOP:

CON: wife, sweet as ho - ney? The

3

dolce

BULL: SILV:



me To force my way out of this place. Ho-la! ho-la!

WOMEN.



luck will be yours and not hers! Ha! Ha! Ha!



gma
cres. *f*

BULL: & SILVER.



Come varlets! Come hussies, and aid us! Pray



Ha! D'ye want to be married, good sirs? Here are wenches as plenty as



Ha! D'ye want to be married, good sirs? Here are wenches as plenty as

B. S.

aid us!

fish - es! No aid doc - tor Ma - na - cle lends But

fish - es! No aid doc - tor Ma - na - cle lends But

fish - es! No aid doc - tor Ma - na - cle lends But

gva

B. S.

Più Vivo. *ff*

we can ac - complish your wish - - - es! Ha, ha, ha, ha, ha,

ff

we can ac - complish your wish - - - es! Ha, ha, ha, ha, ha,

ff

we can ac - complish your wish - - - es! Ha, ha, ha, ha, ha, ha,

gva

B.
S.

No, no,

ff

... So come! come and be mar - ried, good.... sirs! Ha,

... So come! come and be married, good sirs! Ha,

... So come! come and be mar - ried, good sirs! Ha,

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in soprano (S) and tenor (B) clefs. The piano part is in bass clef. The lyrics are: "No, no, ... So come! come and be mar - ried, good.... sirs! Ha, ... So come! come and be married, good sirs! Ha, ... So come! come and be mar - ried, good sirs! Ha,". The dynamic marking *ff* is present at the end of each vocal line.

B.
S.

no!.....

ha! ha! ha! ha!..... So come, come and be mar - ried, good...

ha! ha! ha! ha!..... So come, come and be married, good

ha! ha! ha! ha! ha! ha! So come, come and be mar - ried, good

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in soprano (S) and tenor (B) clefs. The piano part is in bass clef. The lyrics are: "no!..... ha! ha! ha! ha!..... So come, come and be mar - ried, good... ha! ha! ha! ha!..... So come, come and be married, good ha! ha! ha! ha! ha! ha! So come, come and be mar - ried, good".

B.
5.

No, no!.....

sirs! Ha!ha! ha! ha! ha! ha!.....

sirs! Ha!ha! ha! ha! ha! ha!.....

sirs! Ha!ha! ha! ha! ha! ha!.....

(Bullion and Silvertop are hustled into different "marriage shops" by the crowd.)

Manacle comes out of "The Golden Web" leading Amabel & Geoff: masked. Pamela following.)

Andante con moto.

p

dolce.

MANACLE. (standing between them.)

M.  *pp*
p *espress.*

Tis o - - ver! Ye are bound, yet

M. 

free! Come! Bid a dieu to one a .

M. 

- no - ther! As all... you

M. 

say must pass through me - Yes,... through

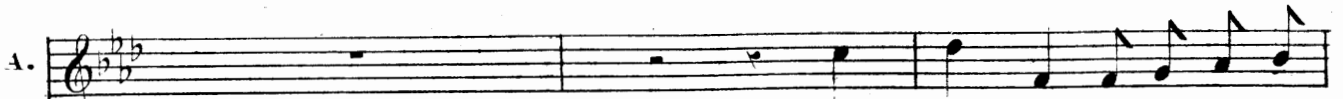
M. *rit:*
 me, E - mo - tion I would bid.. you smo - ther!

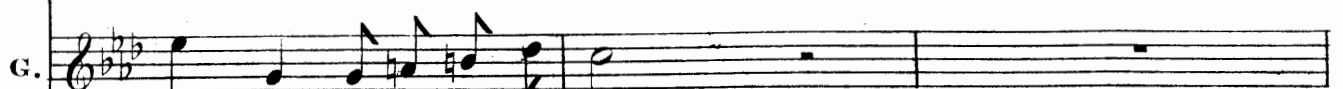
A. **AMABEL.**
 Then tell him he should sink with shame, for yield - ing up his
Allegro moderato:


A. name and fame To one whom he shall nev - er know!

G. **GEOFF:**
 And tell her that my

G. heart is dead, My love up - on..... a false one shed, So

A.  And tell him 'tis a shameful

G.  free - ly I can bid her go!



A.  act That shows a want of heart and tact, And loss of... self es -



A.  - teem!

G.  And tell her 'tis not vir - tue moves My heart, as this our



G.  part - ing proves, — I..... am not what I seem.



PAM:
 P. Now bid fare - well, fare - well to love for
MANA:
 M. Now bid fare - well, fare - well to love for

AMAB:
 P. aye! Fare - well to love, a -
GEOFF:
 M. aye! Fare - well to love, ... a -

A. - las! for aye, Whose bond we ne'er may rat - i - fy!
 P. Whose bond ye ne'er may rat - i - fy!
 G. - las! for aye, Whose bond we ne'er may rat - i - fy!
 M. This bond ye ne'er may rat - i - fy! In .

A. Yet some - - thing bids me heave a sigh,..... For

P. In vain re - gret - - ful - ly you

G. Yet some - thing bids me heave a sigh,..... For

M. vain, vain... re - gret - - ful - ly you sigh, For

A. love thus spi - - ted ne'er..... can be re - quit - - - - ed!

P. sigh, For love thus spi - - ted ne'er can be re -

G. love thus spi - - ted ne'er..... ne'er can be re -

M. love thus spi - - ted ne'er..... can be re -

A. Farewell to love... Fare - well... to love for aye!

P. - quit - ed! Farewell to love for aye!

G. - quit - ed! Farewell to love... for aye for aye!

M. - quit - ed! Farewell to love for aye!

rit: *Andante con moto.*

*Red **

(They go slowly off.)

*Red ** *Red ** *Red ** *Red ** *Red **

cres - - - cen - - do *e* *accelerando.*

*Red ** *Red ** *Red ** *Red ** *Red **

gva.....

*Red ** *Red ** *Red ** *Red ** *Red **

poco a poco.

(The crowd rush out pushing Bullion & Silvertop forward their wigs awry - their clothes torn etc.)

SOP. *f* Ha! ha! ha! ha! ha! ha! Ha!.....

CON. Ha! ha! ha! ha! ha! ha! Ha!.....

TENOR. Ha! ha! ha! ha! ha! ha!.....

BASS. Ha! ha! ha! ha! ha! ha!.....

gva Ha! ha! ha! *loco* Ha! ha! ha! *gva* Ha! ha! ha! *loco*

f Allegro come Imo

(They dance round the old men.)

..... D'ye want to be married, good sirs?..... Here are

..... D'ye want to be married, good sirs?..... Here are

..... D'ye want to be married, good sirs?..... Here are

..... D'ye want to be married, good sirs?..... Here are

wenches as plenty as fish - es!..... No aid..... Doc - tor

wenches as plenty as fish - es!..... No aid.....

wenches as plenty as fish - es!..... No aid.....

wenches as plenty as fish - es!..... No aid..... *gva*

Man_a - cle lends, But we, yes, we can ac - complish your wish - es!

Yes,

guz Yes,

D'ye want to be mar - ried, good
we can ac - complish your wishes!

D'ye want to be mar - ried, good
we can ac - complish your wishes!

Red *

BULL: & SILVER:

B.
S. No! no! no! no! No! no! no! no! no!

sirs? D'ye want a nice wife sweet as honey? The luck will be

sirs? D'ye want a nice wife sweet as honey? The luck will be

sirs? D'ye want a nice wife sweet as honey? The luck will be

guz loco *

yours and not hers, And 'tis on - - ly a ques - - tion of mo - -
 yours and not hers, And 'tis on - - ly a ques - - tion of mo - -
 yours and not hers, And 'tis on - - ly a ques - - tion of mo - -

ff

gva

Red * *b#* *cres - - cen - - do.* *ff*

- - - ney, of mo - - - - - ney!
 - - - ney, of mo - - - - - ney!
 - - - ney, of mo - - - - - ney!

Più vivo al fin.

gva - - - ney, of mo - - - - - ney!

ff

No. 9.

ACT II.
CHORUS.*Allegretto con grazia.**graz.*

PIANO.

The first system of the piano accompaniment is written for piano. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. The music begins with a dynamic marking of *p* and the instruction *espress.*. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dotted line with the word *graz.* above it spans the first two measures.

The second system continues the piano accompaniment. It maintains the same key signature and time signature. The right hand features more complex chordal textures and melodic lines, while the left hand continues with its eighth-note accompaniment. There are some dynamic markings and articulation marks throughout the system.

The third system of the piano accompaniment continues the piece. The right hand has a more active melodic line with some grace notes, while the left hand remains consistent with its eighth-note accompaniment. The overall texture is light and graceful, consistent with the tempo marking.

Tempo di Valse.

The fourth system marks a change in tempo to *Tempo di Valse*. The time signature changes to 3/4. The right hand plays a more rhythmic melody with some grace notes, while the left hand plays a simple harmonic accompaniment. The tempo is noticeably slower than the previous section.

The fifth system continues the waltz tempo. The right hand has a simple, rhythmic melody, and the left hand provides a steady harmonic accompaniment. The overall mood is calm and elegant.

p
 Oh scent - ed air of sum - mer night,
 Oh scent - ed air of sum - mer night,
 Oh scent - ed air of sum - mer night,
 Oh scent - ed air of sum - mer night,

Oh picture fair of gar - dens bright,
 Oh picture fair of gar - dens bright, Oh pic - ture
 Oh picture fair of gar - dens bright,
 Oh picture fair of gar - dens bright, Oh pic - ture

dim.

..... The heart of the re - - - - - vel - ler fill - ing with
 fair... The heart..... fill - - ing with
 The heart..... fill - - ing with
 fair... The heart..... fill - - ing with

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "..... The heart of the re - - - - - vel - ler fill - ing with fair... The heart..... fill - - ing with". The first vocal line starts with a *dim.* marking. The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand.

p

rare de - light, with rare de - light!
 rare de - light, with rare de - light!
 rare de - light, with rare de - light!
 rare de - light, with rare de - light!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "rare de - light, with rare de - light!". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. A *p* marking is present above the first vocal line.

SOP: *p*

A swarm - ing hive, in glad a -

- maze, the guests ar - rive

CON: *grr*

The guests ar - rive, and torch - es

Who would not strive . . .

blaze. Who would not strive . . .

On beauty so fai - - ry like . . . Who would not strive . . .

Who would not strive . . .

grr

poco rit: tempo. *p*

... to gaze? Where night should

poco rit:

... to gaze?

poco rit:

... to gaze?

poco rit:

... to gaze?

p *legg:*

cres:

reign Lights . . . spark - le

cres:

Where night should reign Lights . . .

p *cres:*

Where night should reign Lights spark - le

cres:

Lights spark - le

qua

cres:

clear.... And mu - sic's strain en - chants the
 spark - - le clear,
 clear,

clear, *loco.*

p *cres:*

ear..... If ev - -
 If ev - -
cres:
 And mu - sic's strain en - chants the ear. If

cres: *gva* *loco*

er a Paradise mor - - - tals may gain,..... 'Tis here.....

er a Pa - ra - dise..... mor - - tals may gain,.....

ev - - er a Pa - - ra - dise mor - - tals may gain,.....

If ever a Pa - ra - dise mor - - tals may gain,.....

... 'tis here!..... 'tis here!

... 'tis here!..... 'tis here!

... 'tis here!..... 'tis here!

... 'tis here!..... 'tis here!

... 'tis here!..... 'tis here!

gva

dim.

poco rit.

a tempo.

Oh scent - ed air of sum - mer night,

Oh scent - ed air of sum - mer night,

Oh scent - ed air of sum - mer night,

Oh scent - ed air of sum - mer night,

a tempo.

Oh picture fair of gar - dens bright, The

Oh picture fair of gar - dens bright, oh pic - ture fair,

Oh picture fair of gar - dens bright,

Oh picture fair of gar - dens bright, oh pic - ture fair,

heart of the re - - - - - vel - ler filling with rare..... *cres.*

p The heart..... fill - - ing with rare.....

p The heart..... fill - - ing with rare.....

p The heart..... fill - - ing with rare.....

The heart..... fill - - ing with rare..... *cres.*

... de - light,..... rare..... de - light,..... The

... de - light,..... rare..... de - light,..... The

... de - light,..... rare..... de - light,..... The

... de - light,..... rare..... de - light,..... The

heart of the re - - - vel_ler fill - - ing with rare

heart of the re - - - vel_ler fill - - ing with rare

heart of the re - - - vel_ler fill - - ing with rare

heart of the re - - - vel_ler fill - - ing with rare

... de - light, with rare de -

... de - light, with rare de -

... de - light, with rare de -

... de - light, with rare de -

light..... The heart..... of the re-vel-ler fill - - -

light..... The heart of the re-vel-ler fill -

light..... The heart..... of the re - - - vel-ler fill - -

light..... The heart... of the re - - - vel-ler fill - -

poco rit:

Red

- ing with rare.... de-light!

- ing with rare.... de-light!

- ing with rare.... de-light!

- ing with rare.... de-light!

rit: *a tempo.* *cres.*

Red * *Red* * *Red* *

Red * *p* *

BALLET.

Poco Andante.

PIANO.

pp *mf*

p

cres:

dim:

5

1st time.

5

2nd time.

cres: *f* *p*

cres: *dim:* *p*

Poco pesante.
mf

cres:

gva *loco.* *p*

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: common time (C). The system contains several measures of music. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment. A dynamic marking *cres:* is present in the right hand.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: common time. The right hand features more complex melodic lines with slurs and accents. The left hand continues with accompaniment. A dynamic marking *dim:* is present in the right hand.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: common time. The right hand has a melodic line with a slur and a fingering '5'. The left hand has a bass line with a slur and a fingering '5'. A dynamic marking *p* is present in the left hand.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: common time. The right hand has a melodic line with a slur and a fingering '5'. The left hand has a bass line with a slur and a fingering '5'. A dynamic marking *p* is present in the left hand.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: common time. The system includes a double bar line. The right hand has a dynamic marking *cres:* before the double bar line and *f* after it. The left hand has a steady accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: common time. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, with some beamed together. A triplet of eighth notes is marked with a '3' above it in the third measure. The piece concludes with a long, horizontal hairpin indicating a decrescendo.

The second system continues the piece with similar rhythmic patterns. The upper staff has many notes with accents (>) and slurs. The lower staff features chords and single notes, with some notes marked with 'x' above them. The dynamics are not explicitly labeled in this system.

The third system shows a gradual increase in volume, marked with 'cres:' in the lower staff. The upper staff continues with complex rhythmic figures, while the lower staff provides harmonic support with chords and moving lines.

The fourth system features a gradual decrease in volume, marked with 'dim:' in the lower staff. The upper staff has many notes with accents and slurs, and the lower staff continues with rhythmic accompaniment.

The fifth system shows a melodic line in the upper staff with various ornaments and slurs, and a more active lower staff. The dynamics are not explicitly labeled in this system.

The sixth system concludes the piece. It begins with 'poco rit.' in the lower staff, followed by 'a tempo.' and a forte 'f' dynamic. The upper staff has a wavy line above a note, and the lower staff features chords and moving lines. The piece ends with a final chord in the upper staff.

RECIT: (MRS. SCATTERWELL, MRS. POUNCEBY, SILVERTOP & BULLION.)

Moderato. *Recit:*

MRS. SCATTERWELL

MRS. POUNCEBY.

PIANO.

Sc.

Recit:

P.

Tempo I? *Recit:*

Sc.

P.

Sc. *one lit_tle song for me?*

P. *Or me? The words es_cape my*

SILVERTOP.

Tempo I^o

S. *mem_o_ry, They quite escape my memo_ry.*

Sc. *Oh! ne_ver mind the words, Oh! ne_ver mind the*

P. *Oh! ne_ver mind the words, Oh! ne_ver mind the*

SCATTER: *cres:*

POUN: *cres:*

cres:

Sc. words. We'll help you out.

P. words. We'll help you out.

SILVER:

S. And I've for - got - ten,

S. I've for - got - ten what the song's a - bout!

S. And now — I've lost the

S. time! . . . Well!

S. well! Ill try! With Beau - ty's

S. wish - es all men should com - ply.

L'istesso tempo.

SCATTER:

Sc. Ah, yes, with Beauty's wish - es, with Beauty's wishes all men should com -

POUN:

P. Ah, yes, with Beauty's wish - es, with Beauty's wishes all men should com -

espress.

S. - ply. **BULLION.**

P. - ply. One word _____

S. Hush!

B. I wont detain you long— POUN: Hush!

S. Hush! Pray si - - lence for his lord - ship's

P. Hush! Pray si - - lence for his lord - ship's

SONG (SILVERTOP) & ENSEMBLE.

Moderato.

MRS. SCATTERWELL

Song!

MRS. POUNCEBY.

Song!

PIANO.

SILVERTOP.

S.

A youth once lov'd — As I've heard tell —

BULLION. (aside) SILVER: (annoyed) (resuming.)

(You're not a youth!) In deed, forsooth, I know that very well! A youth once

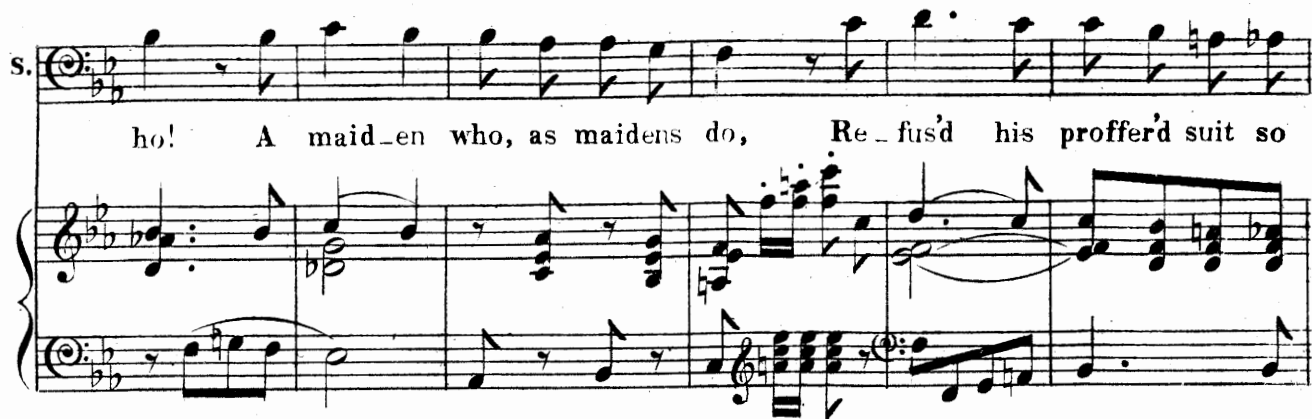
MRS. SCATTERWELL.

As we've heard tell! . . . SILVER: (affectedly)

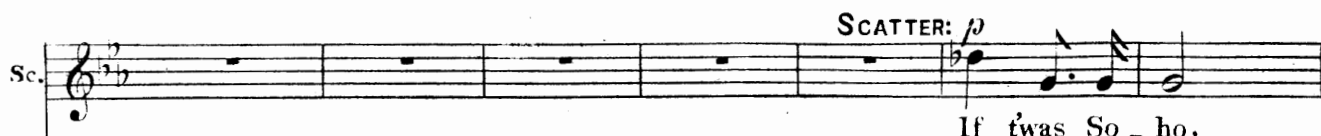
MRS. POUNCEBY.

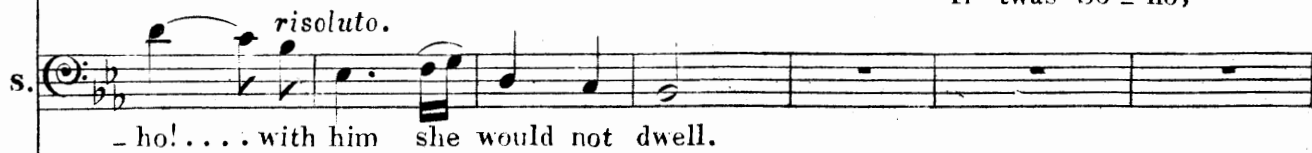
lov'd — As we've heard tell! . . . Heig - - ho! heig - -

dolce.

S.  ho! A maid-en who, as maidens do, Re-fus'd his proffer'd suit so

S.  true, Tho' he had rank and rich-es too, So-ho!.... so-

Sc.  SCATTER: *p* If 'twas So-ho,

S.  *risoluto.* -ho!.... with him she would not dwell.



Se.  (They look reprovingly at her)
I'm not sur-pris'd, So whol-ly she his love des-pis'd.

SILV: (with great suavity)

S. *I beg your par - don, I beg your par - don! 'Twas in Hatton*

S. *Gar - den, in Hatton Gar - den the youth did dwell...*

SILV:
S. *He was a knight, as I've heard*

SCATTER: (interrupting)
Sc. *What kind of night? a dark night? short night?*
S. *tell. This bids fair to last a*

BULLION. (impatiently)

SCATTER:

B. fort - night! As we've heard
 (despondently)
 POUN:

S. Oh, you know ve_ry well. He was a knight— As we've heard

Sc. tell!..

P. tell!.. Heig- - ho!.... Heig- - ho!.... The maid was young and full of

SILV: poco rit: *a tempo.*

poco rit: *a tempo,*

BULL: (interrupting)

B. And so she put him
 (forgetting the words.)

S. tricks! High-born and low-born will not mix, And so—

P. **POUN:** Sing high-born, low-born! **SCATTER:** Sing High Hol-born!

B. in a fix.... No, no, not so, it does not

SILV: (angrily)

P. **POUN:** So - ho! **SCATTER:** In Holborn she'd not dwell?

S. (trying to recollect) go — So - ho! So - ho!

BULL:

S. SILV: (offended) I beg your par - don, I beg your par - don, 'T was

S. ... in Hat ton Gar - den, in Hatton Gar - den she would not dwell.

colla voce a tempo.

SILV:

S. At last, by force, as I've heard

SCATTER: (aside) *p*

Sc. Indeed, that's true, I am a

BULL: (interrupting)

B. You "bore" the maid!

S. tell, He bore the maid —

A. - afraid.

POUN.

P. Nay, we en-joy - it well!

S. At last by force —

(aside wearily) *rit:* Must we hear tell?... (yawning) *rit:* Heig ho!....

rit: Must we hear tell?... *rit:* Heig - ho!....

rit: Must we hear tell?... *a tempo.* Heig - - ho!....

a tempo. Heig - - ho! He

colla voce. *p* *colla voce.*

a tempo. bore her to a distant strand; She sigh'd, and yielded him her hand. Oh,

a tempo. *colla voce.* *cres.*

SCATTER: *a tempo.* Ex_cuse me, I dont quite un_der_stand, You say you

joy—

a tempo. *p* *pp*

Sc. took her to the Strand? So - ho! So - ho! So -

P. **PQUN:** **BULL:** **SILV:**

No, no, High Hol - born. No, no, No, no,

cres:

Sc. - ho! (all disputing together)

P. No, no, in - deed not - so! No, no, High

B. No, no, no, no, 'Twas in Hat - ton Gar - den

S. No, no, no, no, no, no, no, My brain is

p

Sc. *cres:* So - ho! So - ho! and yet he

P. Hol - - born, No, no, in

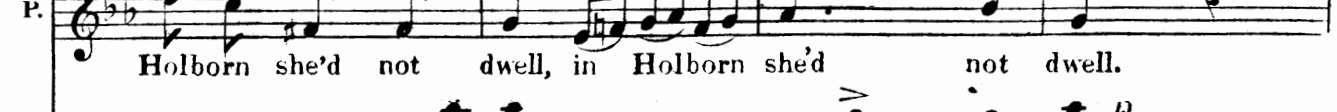
B. *cres:* I'll bet a far - den that they did dwell.

S. in a per - fect whizz, You ir - ri - tating elves, if you know

cres: *gru*

Sc.  says he took her to the Strand; I really can't un - - - der - stand!

P.  Holborn she'd not dwell, in Holborn she'd not dwell.

B.  'Twas in Hat - ton Gar - - den they did dwell, I'll bet a

S.  best what place it is, Why sing the song your - selves!

 *grac* *loco* *dim:*

Sc.  Hell bet a far - - den! 'Twas in Hat-ton Garden that they did *cres:*

P.  No! No! 'Twas in Holborn they would not *cres:*

B.  far - den, 'Twas in Hat-ton Gar - - den that they did *cres:*

S.  My brain is in a per-fect whizz, in a per-fect whizz, You *cres:*

 *tr* *cres* *cres:*

Sc. *cres:* dwell! He'll bet a far - den that 'twas *f*

P. *cres:* dwell! No, no, no, no, it is not so; *f*

B. dwell, I'll bet a farden, 'twas in Hat - ton Gar - den that they *f*

S. *cres:* ir - ri - tating elves. If you know best what *f*

Sc. in Hat - - - ton Gar - - -

P. No, no, I'll bet a far - den, yes, yes, I'll bet a

B. did dwell, I'll bet a far - den, yes, yes, I'll bet a

S. place it is, Why sing, yes sing the song your - selves!

Sc. 

P.  far - den, I too will bet a far - den, 'Twas in High Hol - born they did

B.  far - den it was in Hat - ton Gar - den, in Hat - ton Gar - den they did

S.  Since you know best what



Sc.  den that they did dwell! *rit: a tempo.*

P.  dwell, that they did dwell! *rit: a tempo.*

B.  dwell, that they did dwell! *rit: a tempo.*

S.  place it is, Why sing the song your - selves! *rit: a tempo.*

 *f* *rit:* *a tempo.* *più vivo.*



No.13.

DUET. (PAMELA & SMUG.)

Allegretto Scherzando.

PIANO.

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth-note chords and single notes, with a five-fingered scale-like passage in the first measure. The left hand starts with a bass clef and plays a simple accompaniment of eighth notes.

The second system continues the piano introduction. The right hand has a melodic line with some grace notes and slurs. The left hand provides a steady accompaniment.

The third system of the piano introduction. The right hand continues its melodic development. The left hand accompaniment remains consistent.

The fourth system of the piano introduction. It concludes with a trill in the right hand and a final chord. The left hand accompaniment ends with a few final notes.

PAMELA.

P. Don't come near me!

Pamela's vocal line is written on a single staff with a treble clef and a key signature of two flats. It begins with a rest for four measures, followed by the lyrics "Don't come near me!"

SMUG.

S. Deign to hear me— Let me

Smug's vocal line is written on a single staff with a bass clef and a key signature of two flats. It begins with a rest for four measures, followed by the lyrics "Deign to hear me— Let me".

The piano accompaniment for the vocal duet consists of two staves. It features a steady accompaniment of eighth notes in the left hand and chords in the right hand. There is a triplet of eighth notes in the right hand in the fourth measure.

(aside.)

P. Why, what can he seek?

S. speak— My bo - som bursts, my

P. For one whom you don't... know by

S. heart's a - flame—

(aside)

P. name! He's ra - ther

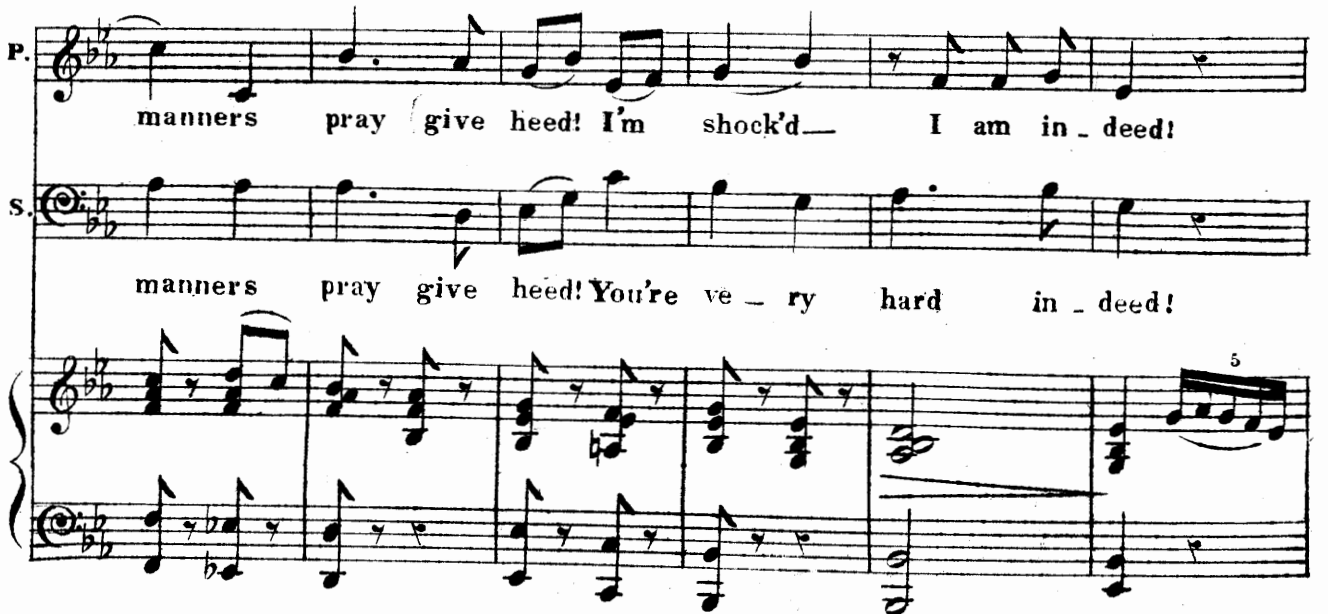
S. O pi - ty, pi - ty my dis - tress!

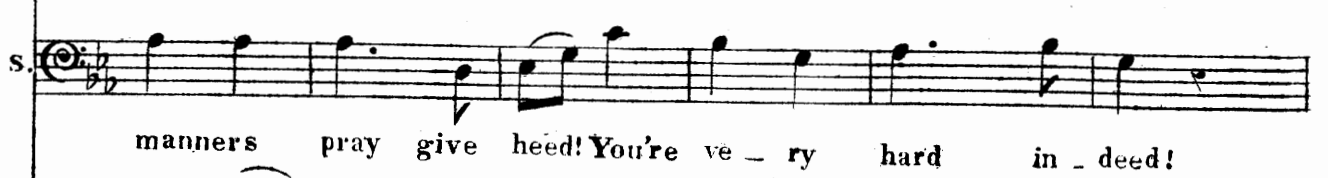
P.  tak - ing, I con - fess!

S.  On my en - trea - ties do... not...

P.  Oh, I must let him gent - ly down! To

S.  frown! To

P.  manners pray give heed! I'm shock'd— I am in - deed!

S.  manners pray give heed! You're ve - ry hard in - deed!

First system of piano accompaniment. It consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Second system of piano accompaniment. It consists of three staves: a treble clef staff with a whole rest, and a grand staff with rhythmic accompaniment. The key signature has two flats.

Third system of piano accompaniment. It consists of three staves: a treble clef staff with a whole rest, and a grand staff with rhythmic accompaniment. A trill is marked in the right hand of the grand staff. The key signature has two flats.

P. *(aside.)*
'Tis best we par - ted! What

S.
I - ron heart - ed!

Fourth system of piano accompaniment. It consists of three staves: a treble clef staff with a whole rest, and a grand staff with rhythmic accompaniment. A triplet is marked in the right hand of the grand staff. The key signature has two flats.

P. man - - ly grace! How ten - der -

S. Hope, die! . . . Grief take its place!

P. - ly he plays his part!

S. She yields, she yields! Be

P. I real ly am a -

S. still, my heart!

P. *fraid of you! No! no! well then—*

S. *One lit - tle kiss— just one— now do!*

a tempo.

P. *one kiss— u - pon my hand! Per -*

S. *Your hand? no, no, your lips!*

(offers her cheek)

P. *_haps I'll split the dif - fer - ence with you, And on this*

S. *Her cheek! O*

P. love - li - ness One kiss . . . you may im - press!

S. love - li - ness! One kiss I may im - press!

The first system of the musical score consists of three staves. The top staff is for the Piano (P.) and the middle staff is for the Soprano (S.). The piano accompaniment is in the right hand of a grand staff. The lyrics for the piano part are "love - li - ness One kiss . . . you may im - press!". The lyrics for the soprano part are "love - li - ness! One kiss I may im - press!". The music is in a key with two flats and a common time signature. There are five-fingered patterns in the piano accompaniment, indicated by a '5' above the notes.

P. Yes! yes! One kiss.

S. Yes! yes! One lit - tle

The second system of the musical score consists of three staves. The top staff is for the Piano (P.) and the middle staff is for the Soprano (S.). The piano accompaniment is in the right hand of a grand staff. The lyrics for the piano part are "Yes! yes! One kiss.". The lyrics for the soprano part are "Yes! yes! One lit - tle". The music continues in the same key and time signature. There are five-fingered patterns in the piano accompaniment, indicated by a '5' above the notes. A "cres:" marking is present in the piano accompaniment.

P. . . you may im - press!

S. kiss I may im - press!

The third system of the musical score consists of three staves. The top staff is for the Piano (P.) and the middle staff is for the Soprano (S.). The piano accompaniment is in the right hand of a grand staff. The lyrics for the piano part are ". . you may im - press!". The lyrics for the soprano part are "kiss I may im - press!". The music concludes in the same key and time signature. There are five-fingered patterns in the piano accompaniment, indicated by a '5' above the notes.

SONG (MANACLE)

Allegretto.

MANACLE. 

PIANO. 

MANACLE.

M. 



Like a

M. 

kindly spi-der lurk-ing o-ver-head, Ev-er fi-ner, wi-der 

M. 

I my mesh-es spread; With shut-tle swift-ly fly-ing, won-drous 

M. *cres:*
 nets I weave; E'en when in them ly - ing none my toils per-

M. *poco rit:* *a p tempo.* *cres:*
 - cieve. Spin on, spin on, weird sis - ters, Shape our mortal line,

colla voce. *f p a tempo.* *cres:*

M. *meno mosso.* *a tempo.* *rit:* *a tempo.*
 Yours the warp and woof, the Golden web . . . is mine.

colla voce. *a tempo.* *rit:* *a tempo.*

M.

M.  *poco rit:* *dim:* *a tempo.* *p*

Sel - fish plot - ters trem - ble, vain - ly

M.  *meno mosso.* *rit:*

have ye wrought... Schemes your hearts dis - sem - ble, schemes that I....

M.  *a tempo.* *colla voce.* *a tempo.*

... can bring to nought. In - no - cence and vir - tue on one

M.  *rit:*

friend a - lone - re - ly, None shall dis - con - cert you while my

M. *p*
 aid is nigh. In - - no - cence and vir - tue

M. *cres:* *meno mosso.*
 on one friend re - - ly, None can

M. *colla voce.*
 dis - con - cert you while my aid, my aid is

M. *a tempo.*
 nigh.

No. 15.

DUET (AMABEL & GEOFFREY)

Allegro.

PIANO.

A. AMABEL.
Farewell, fare_well! . . .

G. GEOFFREY
O fly me not, my A - ma_bel! . . .

8va loco.

f p

A. I am not thine!

G. A - las! I know it well; but on_ly hear me speak.

p colla voce.

ar tempo.

(Looking round.)

A. Then speedy be; I shall be miss'd and sought for!

p

GEOFF:

G. List..... to me—

meno mosso.

colla voce.

p espress.

G. They thought to sever our fond hearts, a-las! And

Moderato.

rit:

G. ah! too well, too well the plot suc-ceed-ed. No sign had I,.... no

poco rit:

a tempo.

colla voce.

a tempo.

G. sign or word of thine, And deem'd my an-guish all un-heed-ed.

poco accel:

a tempo.

rit:

poco accel:

a tempo.

G. Then in despair I leapt a black a-byss, a black a-byss, Which now must

a tempo.

a tempo.

cres:

A.   

e - ver sun - der me from bliss, must ever sunder me from

p *rit:*

A. *a tempo.*  *poco rit:* 

las! how like our lives and fate!... I,.... too, was bound by sor - row's

G.  *bliss.* 

a tempo.  *colla voce.*

A. *a tempo.*  *poco accel:* 

fet - ter. Time pass'd a - way, day fol - low'd day, Yet came no word, no

a tempo.  *poco accel:* 

a tempo. 

A. *rit:*  *a tempo.* 

lov - ing word or let - ter. Thou didst renounce me, and with sorrow

colla voce.  *a tempo.* 

a tempo. 

A. *cres:*  *cres:* 

rack'd You wreck'd my fu - ture by one fool - ish act!..... You wreck'd my

cres:  *cres:* 

cres: 

A. fu - ture..... by one foolish act!

G. (aside) *p/p*

a tempo.

I dare not say what

rit: *a tempo.* *p/p*

A. (aside) *p/p*

In vain my tale for utterance strives!

G. (aloud)

parts our lives! But tho' my heart is true as

sempre. *p/p*

A. (aloud) *f*

And tho' I can forget thee nev - er, My hand....

G. *f*

e - ver, My hand...

A. *dim:* *cres:*

.. can neer be thine, can neer be thine! A - las! how like our

G. *dim:* *cres:*

.. can neer be thine, can neer be thine! They sought to se - ver our

f *p*

poco rit.

A. lives and fate!... I, ... too, was bound by sor-row's fet - ter. With

G. hearts, a-las, And ah! too well, too well the plot suc-ceed - ed. With

gma *gma* *poco rit.*

A. *a tempo.* an - guish rack'd a - las You wreck'd my fu - ture, you wreck'd my future by one

G. an - guish rack'd, a - las! I, too, with an - - guish rack'd,

gma *a tempo.* *dim.*

A. foolish act, by... one foolish act!

G. Have wreck'd my future by one fool - ish act!

rit. *a tempo.* *rit.*

p colla voce. *a tempo.*

A. A-las! my Geof - - frey,

G. A-las! my Am - a - bell!..

f

A. this hand..... can ne'er be thine!

G. A - las!..... I ne'er may call thee

cres - cen - do. *f*

A. *p* A - las! this hand can ne'er be thine!

G. mine!..... *rit:*

dim: *p* *rit:*

A. *p* *Allegretto.* When love was fann'd... by Summer's wind How

p legg:

A. fair he seem'd! Of part - ing, bro - - ken hearts and death..... We

A. *cres:*
 never dream'd. For Summer tempests pass away, And while the clouds ob-

A. *f s.* *dim:*
 - sure..... the day, Love..... in our bosoms sheltereth, And

A. *rit.* *a tempo.*
 lives..... for aye.

G. *p*
 Now love is buf - fet - ed with storms, He

A. *p*
 Ah..... love..... droops his wings.

G. *p*
 droops his wing. No rain - bow cheers, no sun - light warms..... the

A. The clouds may ne - ver pass a -
 G. throne - less king. The clouds may ne - ver pass a - way,
p *cres:*

A. - way, nev - er pass a - way, Yet love, Love.....
 G. Yet while in grief our lives..... de - cay, Love.....
cres: *rit:* *f*

A. in our hearts lies suf - fring, And lives.....
 G. in our hearts lies suf fring, And lives,..... lives.....
goc. *loco.* *cres:* *cres - cen - do.*

A. for aye. *Moderato come I!* *con slancio.* Ah!..... the
 G. for aye. *con slancio.* Ah!..... the
f *colla voce.* *ff* *goc.* *3*

A. clouds may ne - ver pass a - way, Yet while in grief, in grief our lives de -

G. clouds may ne - ver pass a - way, Yet while in grief, in grief our lives de -

rit:

a tempo. *animando.* *rit:*

A. - cay..... And love... in our hearts, in our hearts lies....

G. - cay..... And love... in our hearts, in our hearts lies....

guz *loco* *guz*

a tempo. *allargando.*

A. suffring, Yet lives for aye..... Love in our hearts:.... lies suffring,

G. suffring, Yet lives for aye..... Love in our hearts:.... lies suffring,

loco

A. Yet lives for aye!.....

G. Yet lives for aye!.....

a tempo. *rit:*

FINALE ACT II.

No. 16.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand plays a simple bass line with quarter notes.

S. (SMUG to Pamela.) *p*

Now my char - mer, ...

The vocal line for Smug begins with a rest followed by the lyrics "Now my char - mer, ...". The piano accompaniment is marked *legg* (leggiero) and features a rhythmic accompaniment of eighth notes.

S. *gna* come this way, And we shall

The vocal line continues with "come this way, And we shall". The piano accompaniment continues with the same rhythmic pattern, marked *gna* (gracioso).

PAMELA.

P. Ah, you wick - ed man!

Pamela's first line begins with a rest followed by the lyrics "Ah, you wick - ed man!". The piano accompaniment continues with the same rhythmic pattern.

S. *gna* ea - si - ly es - cape!

The vocal line for Smug continues with "ea - si - ly es - cape!". The piano accompaniment continues with the same rhythmic pattern, marked *gna* (gracioso).

P. Would you en-trap me? A-lack!... Help!...

S. Come, come!

P. Ah!... A-las!..... My aunt!

AMABEL.

A. How can the peo-ple stand and see A dame thus

A. wic-ked-ly tre-pann'd? A-las!.....

A. *Tempo.*

... CHORUS: *ppp* What is this has happend? Stand close! Yes, let us see the

What is this has happend? Stand close! Yes, let us see the

cres: The ge - ne - ral at - ten - tion 'twill en -

in - ci - dent all through - The ge - ne - ral at - ten - tion 'twill en -

The ge - ne - ral at -

cres: - gross! Keep in front, or you will hard - ly get a view! Ah!

cres: - ten - tion twill engross! Keep in front, or you will hardly get a view!

cres: - gross! Keep in front, or you will hard - ly get a view!

cres: - ten - tion twill engross! Keep in front, or you will hardly get a view!

cres: - cen - - b - do.

AMABEL.

Listesso tempo.

A. ... No in-deed, ... I'll not re-sist, ... Your justice I con-

The first system shows a vocal line in treble clef with lyrics: "... No in-deed, ... I'll not re-sist, ... Your justice I con-". The piano accompaniment is in bass clef, with a right-hand part in treble clef and a left-hand part in bass clef. The music is in 3/4 time and B-flat major.

A. -fess, I con-fess! Yet is... there none.. who will assist You

The second system continues the vocal line with lyrics: "-fess, I con-fess! Yet is... there none.. who will assist You". The piano accompaniment continues with similar harmonic support.

A. *cres:* maid..... in her dis-tress! *f* 'Tis scan-da-lous! scan-da-lous!

CHORUS. *f* 'Tis scan-da-lous! scan-da-lous! We must as-

The third system begins with a vocal line in treble clef and lyrics: "maid..... in her dis-tress! 'Tis scan-da-lous! scan-da-lous!". A piano accompaniment in bass clef starts with a *cres:* marking. A *CHORUS.* section begins with a *f* marking and lyrics: "'Tis scan-da-lous! scan-da-lous! We must as-".

Yes rescue her, rescue her!

- sist the maid in her dis-tress! Yes, rescue her!

The fourth system continues the vocal line with lyrics: "Yes rescue her, rescue her!". The piano accompaniment in bass clef features a *cres:* marking. The system concludes with the lyrics: "- sist the maid in her dis-tress! Yes, rescue her!".

S. **SMUG.**

Forbear, good friends, forbear, 'Tis but a love affair!

The Smug character's part consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a simple harmonic accompaniment with a piano (*p*) dynamic.

TENORS.

A deed of gallantry! But 'tis not right in Ra-ne-lagh!

BASSES.

Ha! ha! No, 'tis not

The Tenors and Basses parts are shown in two systems. The Tenors' part is in treble clef, and the Basses' part is in bass clef. Both vocal lines include dynamic markings like *p* and *cres:*. The piano accompaniment is in grand staff, with dynamics ranging from *p* to *sf p*.

WOMEN.

A deed of gallantry! Ah ha ha ha!

right in Ra-ne-lagh! Ah ha ha ha! (Enter Geoffrey)

The Women's part is in treble clef. The vocal line includes dynamic markings like *cres:* and *f*. The piano accompaniment is in grand staff, with dynamics like *sf p* and *f*. The score concludes with the instruction "(Enter Geoffrey)".

GEOFFREY.

G. *3*
 What do I see? *gva* My Am - a - bel?

G. To her! Stand back, stand back, you

S.

gva

G. villains!

S. *gva* Have a care, have a care, young sir! *gva* What

cres:

G. What right? What right?..... At

S. right have you to in - ter - fere? *gva* What right?.. *loco.* *gva*

G. *Bea* *gva* *p* *tys* call *who* would not glad - ly

cres

G. fight?

S. *gva* Look to your-self! *loco.* I am too old for swords. A bet-ter

p

G. Hold!..... *tempo.*

S. weapon, too, the law af-fords! Ha! ha! My

p

CHORUS. *p* See there! See there! *cres:* There's an_o-ther one ab-

friend! There's an_o-ther one ab-duct-ed!

p *cres:*

cres:
 -duct.ed! Yes, tis a gallant! What a sin-gu-lar af-fair, oh
cres:
 'Tis á gallant! What a sin-gu-lar af-fair, oh

AMABEL. *Listesso tempo.*
 Ah!..... Yes, I yield me
PAMELA.
 All this de-
GEOFFREY.
 Ah! must I then yield me!
SMUC.
 In vain you plead!..
 what a sin-gu-lar af-fair!... Wait a while....
 what a sin-gu-lar af-fair!... Wait a while,..
colla voce. *ppp* *tempo.*

A. to... the law,.... I pray you end this dread suspense; What
 P. - lay I much de-lore! How great is my sus-
 G. to.. the law?... Oh tear me not, oh tear me not from hence, My
 S. O- bey the law!.. And go- go with

and we shall see What's going on!
 and we shall see What's going on!

A. bit - - ter shame if Geoffrey saw! O take me quick-ly
 P. - pense! A- las! How great is my sus-
 G. sword a mo- ment let... me draw, 'Tis for my love's de-
 S. them from hence! Go!..... Yes,

A. *ff* hence!.....

P. *fff*

G. *ff* - fence!.....

S. go,..... go from hence!

ff Yes, let the youth his sword but draw, - 'Tis for his love's de - fence!

ff Yes, let the youth his sword but draw, - 'Tis for his love's de - fence!

ff *pp*

A.

P. No, no, no, no! In - deed I'm willingsirs, to go!

G. Ah false girl!

S. Ah ha ha ha

Ah ha ha ha

f

of previous tempo.

ha! she is not loth to go! Pro - - ceed, proceed,....

ha! she is not loth to go! Pro - - ceed, proceed,....

gva

ff

dim.

TENORS. ... brave wooer, We hail thy daring feat! What tho'the maid be

BASSES. ... brave wooer, We hail thy daring feat! What tho'the maid be

... brave wooer, We hail thy daring feat! What tho'the maid be

dim.

cres:

will - - ing, Thy deed... is not less thrill - ing, Nor thy re -

cres:

will - - ing, Thy deed... is not less thrill - ing, Nor thy re -

will - - ing, Thy deed... is not less thrill - ing, Nor thy re -

cres:

gva

f
 - ward..... less sweet, Nor thy re-ward..... less sweet.
f
 - ward..... less sweet, Nor thy re-ward..... less sweet.
f
 - ward..... less sweet, Nor thy re-ward..... less sweet.

f
guz
dim.

TEN: *cres:*
 Dread not our in-ter-fe-rence, Thou a-ged
 BASS: *cres:*
 Dread not our in-ter-fe-rence, Thou a-ged

p
cres:

SOP: & CON: *p*
 Dread not our in-ter-fe-rence,
 re - - probate!
 re - - probate!

dim. *dlce.*

cres: Thou a - ged re - probate! Ab - duc - tion and arraignment
cres: Thou a - ged re - probate! Ab - duc - tion and arraignment
cres: Thou a - ged re - probate! Ab - duc - tion, and arraignment
cres: Thou a - ged re - probate! Ab - duc - tion and arraignment

Are charm - ing en - ter - tain - ment To end our eve - ning's
 Are charm - ing en - ter - tain - ment To end our eve - ning's
 Are charm - ing en - ter - tain - ment To end our eve - ning's
 Are charm - ing en - ter - tain - ment To end our eve - ning's

Poco più vivo.

fête, to end our eve - ning's fête!

fête, to end our eve - ning's fête!

fête, to end our eve - ning's fête!

fête, to end our eve - ning's fête!

fête, to end our eve - ning's fête!

gna *loro*

A. *[Silence]*

P. *PAMELA.*
Ah, hap - - py

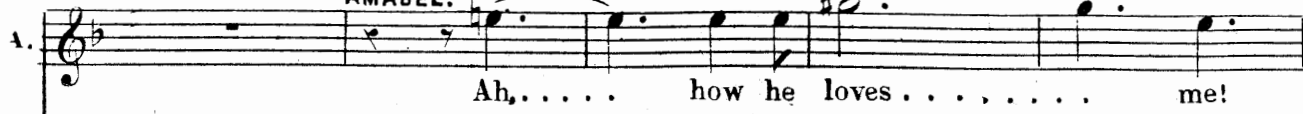
G. *GEOFFREY.*
Ah faith - - less girl!

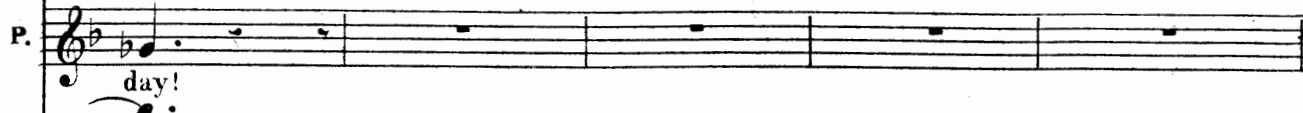
S. *SMUG.*
Ah, hap - - py

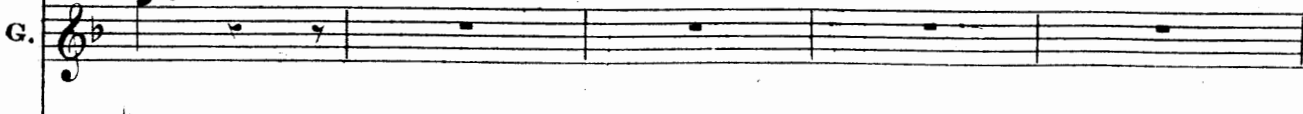
ha! ha! ha! ha! Ah!

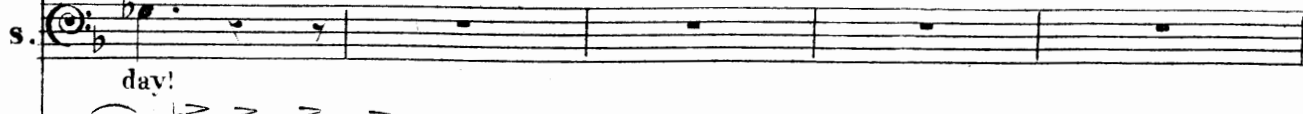
ha! ha! ha! ha! Ah!

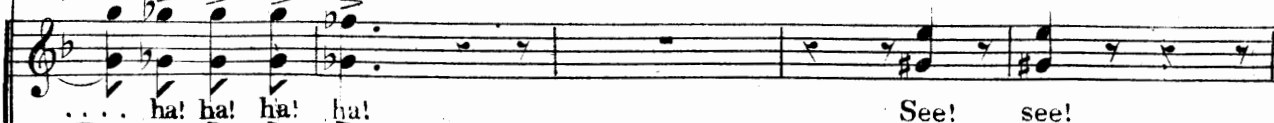
AMABEL.

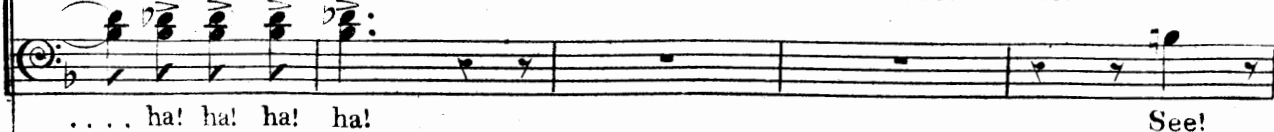
A.  Ah, how he loves me!

P.  day!

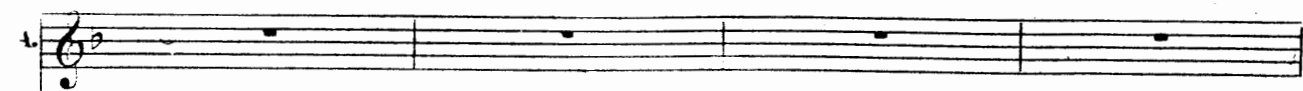
G. 

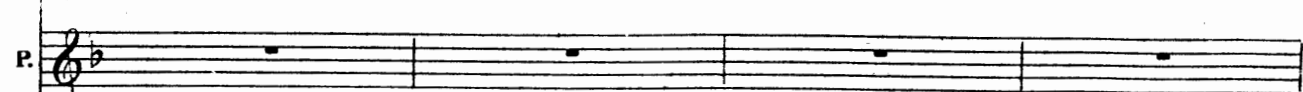
S.  day!

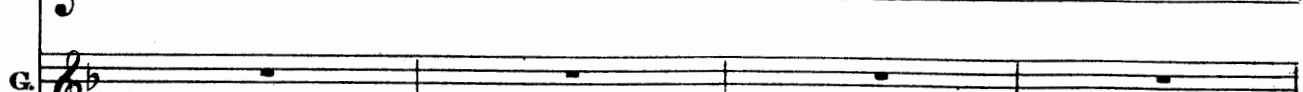
 ha! ha! ha! ha! See! see!

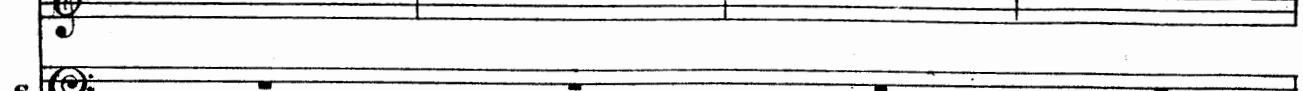
 ha! ha! ha! ha! See!

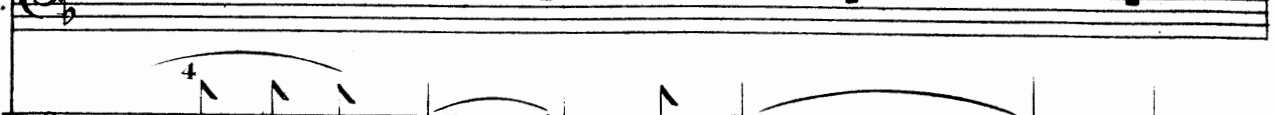


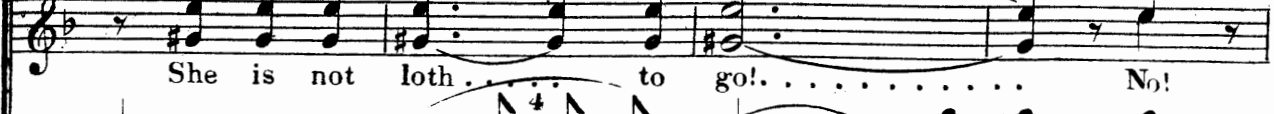
A. 

P. 

G. 

S. 

 She is not loth to go! No!

 see! She is not loth to go! No!



A. _____

P. _____

G. *Con moto.*
Ah! Fly, sum-mer fly!

S. _____

no!

no!

Tempo. Con moto.
rit. *p*

A. _____

P. _____

G. for all joy has de-part - ed! Lone - ly and sad at heart...

S. _____

A. Ah, he loves me still; Yet by

P. Ah hap - py

G. am I! By cru - el

S. By cru - el

ha! ha! ha! ha! ha! ha! By cru - el

ha! ha! ha! ha! ha! ha!

gva

A. fate from love I'm part - ed for aye, *animando.*

P. day! Oh hap - py,

G. fate from love I'm part - ed for aye,

S. Ah hap - py day! Oh hap - py,

fate Two lovers are part - ed

By cru - el fate Two lo - vers are part Two lovers, two lo - vers are

By cru - el fate By fate two lo - vers are *animando.*

gva

A. for aye! from love

P. hap - - py day. Fare -

G. for aye! From love

S. hap - - py day! Fare -

part - ed! Yet the maid seems wil

part - ed! Yet the maid seems wil

gva

A. for aye! Yes,

P. - well to care! Fare - - well for aye!

G. for aye! Yes,

S. - well to care!

- ling to go! Ah! ha! ha! ha! ha!

- ling to go! Ah! *gva* ha! ha! ha! ha!

cres.

A. ... from love... I'm part - ed for aye!

P. Fare - - well... to care for aye!

G. ... from love... I'm part - ed for aye!

S. Fare - - well... to care for aye!

ha! ha!... ha! ha! ha! ha! ha! ha! ha! Away, a -

ha! ha!... ha! ha! ha! ha! ha! ha! ha! Away, a -

A. Ah! my Geof - - frey!

P.

G. Ah! my A - - ma - bel!

S.

- way, to the Fleet, away, a - way, to the Fleet, a - way,

- way, to the Fleet, away, a - way, to the Fleet, a - way,

A las!... Fare_well!...
 Ah!... Fare_well to care! Fare_well!...
 Ah!... A las!... Fare_well!...
 Ah!... Fare_well to care! Fare_well!...
 a-way... to the Fleet!...
 a-way... to the Fleet!...
 ff
 rit:
 3 3 3

No.17.

ACT III.

CHORUS WITH SOLOS (GEOFFREY & SMUG.)

Allegro moderato.

PIANO.

f

gru

dim:

gru

cres:

tr

TEN:

Not a - no - ther drop of li - quor, Here's a pret - ty
 BASS: Not a .. no - ther drop of li - quor, Here's a pret - ty

feast to dish up! Nei - ther thought nor speech grow thicker
 feast to dish up! Nei - ther thought nor speech grow thicker

I'm as so - ber as a bishop.
 I'm as so - ber as a bishop.

Oh, to think no more drink, Not a - no - ther drop of li - quor!

p

cres:

cres:
Oh, to think no more

cres:
Oh, to think no more drink, Oh, to think no more

cres:

drink, Not a drop of beer or

drink, Not a drop of beer or

cres:

bran - - dy, This in - deed is far too

bran - - dy, This in - deed is far too

cres:
cru - el. When the fire faints for fu - - el

cres:
cru - el. When the fire faints for fu - - el

cres:

dim:

Just a drop to stoke comes han - dy.

dim:

Just a drop to stoke comes han - dy.

dim: *p*

pp

Oh,

Oh,

oh, just to think

poco cres: *cres:*

oh, just to think no more drink,

f *fs* *fs*

no more drink, no more

no more drink! Oh, to think no more drink!.....
 drink! Oh, to think no more drink! *giva*.....

...
 .. *giva*

CHORUS.
p SOPRANOS.
 Let there be no
p CONTRALTOS.
 Let there be no

more des - pair, boys, Come a - long, 'tis share and share boys.
 more des - pair, boys, Come a - long, 'tis share and share boys.

There's e - nough to drown all care, boys; But re - mem - ber,

There's e - nough to drown all care, boys; But re - mem - ber,

pray drink fair, boys. BASSES.

pray drink fair, boys. A bottle!

TENORS. SOPRANOS. TENORS.

A bot - tle Yes a good old bot - tle! A -

cres.

- maze - ment, a - maze - - ment and grat - i - tude close

BASSES.

A - maze - - ment and grat - i - tude close

up each thro - tle, A glass of such med - cine out of the

up each thro - tle, A glass out of the

bot - tle Will stir up a blush our com - plexions to mot - tle!

bot - tle Will stir up a blush our com - plexions to mot - tle!

Hurrah! hurrah! for the bottle!

Hurrah! hurrah! for the bottle!

WOMEN. Now pay!

Now pay!

TENS:

SOPRANOS.

What say? We want our pay!

BASS:

What say?

f

Well take it

CONTRALTOS.

BASS:

We want our pay!

Well, well,

Well take it

cres:

Ah, no,..... no; no... Good sirs our mon-ey

Ah, no

no, no,

Our mon-ey

so!

so!

legg:

p

please! Ah, no! then no more li- quor here will

please! Ah, no! then no more li- quor here will

Some o - ther day!

Some o - ther day!

flow! Our mon - ey please, Our mon - ey

flow! Our mon - ey please, Our mon - ey

Yes, yes, he pays

Sir Geoffrey pays!

3

cres:

3

cres:
 please, or no more li - quor here will flow!.....
cres:
 please, or no more li - quor here will flow!.....
cres:
 He pays,..... so pray don't go!.....
cres:
 He pays,..... so pray don't go!.....

cres:

Fill the cup with spark-ling li- quor, Fill a bumper
 Fill the cup with sparkling li- quor, Fill a bumper
 Fill the cup with best of li- quor, I could swallow half a ri - ver.
 Fill the cup with best of li- quor, I could swallow half a ri - ver.

full, This will make their hearts beat quick-

full, This will make their hearts, their hearts beat quick-

Ah, I feel my heart beat quicker. Here's a blessing on the giv-

Ah, I feel my heart beat quicker. Here's a blessing on the giv-

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "full, This will make their hearts beat quick-". The second vocal line has the lyrics: "full, This will make their hearts, their hearts beat quick-". The third and fourth vocal lines have the lyrics: "Ah, I feel my heart beat quicker. Here's a blessing on the giv-". The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

- er!...

- er!...

- er!...

- er....

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "- er!...". The piano accompaniment continues with the same rhythmic pattern as the first system. The key signature and time signature remain the same. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

WOMEN.

Here is one who seemeth not Quite con - tent - ed with his

SMUC. Recit.

lot! Gentle stran - ger, why this grief? Peace, peace,
Gentle stran - ger, why this grief?

Tempo di Valse.

s. ... ye cannot give re - lief!
MEN. *p*
Have you left a wife out -

WOMEN. *p*

Ha! ha! Ha,
- side? Keep a phi - lo - so - phic mind!

cres:
 ha! Have you lost a pro - mis'd bride?
cres:
 Ha! ha!

cres: *cres:*

Moderato. Recit:
 GEOFF:

G.
 Mock me not
 Plenty more you here may find! Ha, ha, ha, ha, ha!
 Ha, ha, ha, ha, ha, ha!

graz. *loco.*

cres: *f*

G.
 or you shall feel I've a hand and arm of steel!
 Pri - thee, spare us;
 Pri - thee, spare us;

Allegro.

f

Tempo di Valse.

G.

SOP:
to thy mer - - - cy we ap - peal! Have you left a

2nd SOP:
to thy mer - - - cy we ap - peal!

TENORS.
to thy mer - - - cy we ap - peal!

BASSES.
to thy mer - - - cy we ap - peal!

GEOFF:

Mock me

wife out - side? *Xcres:*

Have you left a *cres:*

Have you left a wife... out - side? Have you left a

Keep a phi-lo - - - phic mind!

Keep a phi-lo - - - phic *cres:*

not!.....

chos - en bride? Have you left a

chos - en bride?

Plen - ty more, plenty more you here may

mind!. Plenty more you here may find!

Mock me

chos - en bride? Yes, yes, Plen - ty

Have you left a chos - en bride?.. See, see, plen - ty

find!..... Have you left a chos - en bride?Plen - ty

Plen - ty more you here may

G. not, or you shall find I've a hand..... and
 more you here may find, Plen - ty more..... you
 more you here may find, Plen - ty more..... you
 more you here may find, Plen - ty more..... you
 more; yes, plen - ty more you here may find,..... you

G. arm..... of steel!
 here..... may find! Hark! Hark!. (Bell heard.)
 here..... may find! Hark! Hark!.
 here..... may find! Hark! Hark!.
 here..... may find! Hark! Hark!.

f SOP: & CON:
TEN:
f BASS.

Fill the cup with spark - ling li - quor, I could swal - low

Fill the' cup with spark - ling li - quor, I could swal - low

Fill the cup with spark - ling li - quor, I could swal - low

half a ri - ver. Ah, I feel my heart beat quick - er,

half a ri - ver. Ah, I feel my heart beat quick - er,

half a ri - ver. Ah, I feel my heart beat quick - er,

Here's a blessing on the giv - er!

Here's a blessing on the giv - er!

Here's a blessing on the giv - er! *gru...*

Ah!.....

Fill the cup with

p Life is sweet in the Fleet.. Fill the

Ah!.....

Fill the cup with

p Life is sweet in the Fleet Fill the cup with

p

cres:

spark ling li- quor. Ah!..... Life is

cup with li- quor. Life is sweet in the Fleet, Life is

spark ling li- quor. Life is sweet in the Fleet, Yes,

spark ling li- quor. Life is sweet in the Fleet, Yes,

cres - - cen - - do.

sweet, Yes, sweet,..... sweet is life

sweet in the Fleet,..... Life is sweet.....

life is sweet,..... sweet is life.....

life is sweet,..... Life is sweet.....

gva

ff

... in the Fleet!

... in the Fleet!

... in the Fleet!

... in the Fleet!

3

RECIT: (SMUG.)

Allegro.

SMUG.

No more . . . polite so - ci - e - ty, I

PIANO.

f

S.

say, No more the gen - tle - man I

p

S.

play. I leave my betters to de - fy the laws,

p

S.

And get their pun - ishment from fe - male claws.

fp

No. 19.

SONG. (SMUG.)

Allegretto.

SMUG.

PIANO.

S.

This tatter'd coat and bat-ter'd

S.

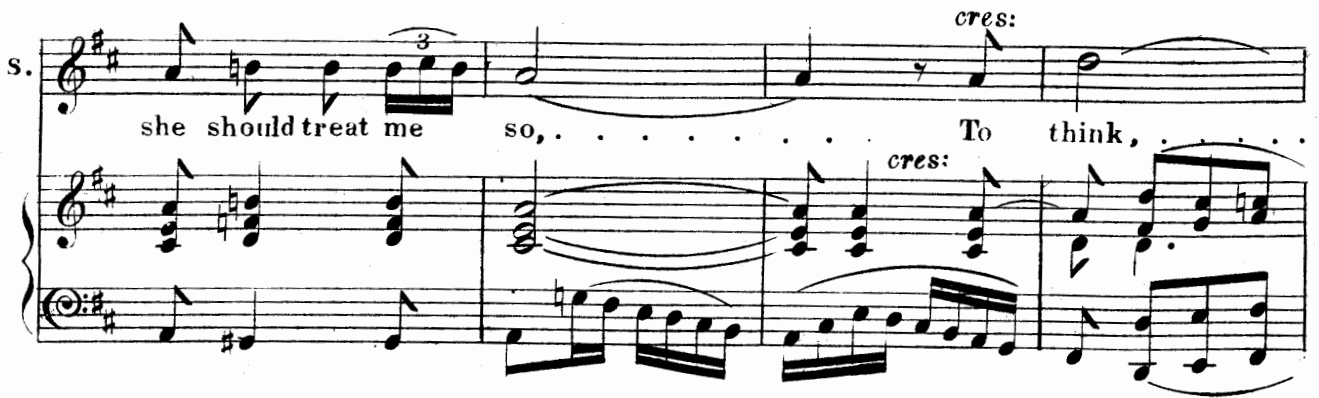
hat, This ruffled lace and torn cra-vat Are signs of what I have been

S.

at! I've miss'd the maid, And caught the cat!

legg:

S.  And down, down, down my spirits go To think that

S.  she should treat me so, To think,

S.  . . . to think that she should treat me so!

S. 

S.  Un - cer - tain are sweet woman's ways, She ne - ver

S. means the things she says, She deals in doubt, and loves de - lays, And then she

S. scrat - ches when she plays! And down, down,

legg:

S. down . . . your spi - rits go To think that she should treat you

S. so, . . . To think, . . . to think that

cres:

S. she . . . should treat you so!

p

s. The more you think your cause is won

s. The more you find it's not be - gun. And

s. when you think, you think you're near the fun, You feel the

a tempo.

s. weight of fif - teen stone! . . . Yes, yes, the

s. more you think your cause is won, So much the

cres:

S. *cres:*
 more you'll find it's not be - gun. And when you

S. *cres:*
 think you're near the fun, You feel the

S. *dim:*
 weight of fif - teen stone! And down, down,
dim:

S. *poco meno.*
 down you're bound to go Beneath the weight, beneath the

S. *a tempo.*
 weight of beau - ty's blow! *cres:*
a tempo.

S. *- cen. - do.*

S. *p*
This tatter'd coat and batter'd

S. hat, This ruffled lace and torn cravat, Are signs of what I have been

S. at! I've miss'd the maid, And caught the

S. cat! Ah! and down down, down my

S. spi - rits go To think that she should treat me

S. so! Yes, down, down, down my

pp *dim:*

S. spi - rits go To think that she should

f

S. treat me so!

colla voce. tempo

S.

No. 20.

SONG (AMABEL)

Allegretto.

AMABEL.

PIANO.

The first system shows the vocal line for Amabel, which is mostly rests. The piano accompaniment begins with a *p* dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

A.

AMABEL.

This

The second system continues the piano accompaniment and introduces the vocal line for Amabel. The word "This" is written below the vocal line.

A.

Love is like a naughty child That none can make o - bey; De -

The third system continues the piano accompaniment and the vocal line for Amabel. The lyrics "Love is like a naughty child That none can make o - bey; De -" are written below the vocal line.

A.

- spite the rod, the lit - tle god... Will al - ways get his way.

The fourth system continues the piano accompaniment and the vocal line for Amabel. The lyrics "- spite the rod, the lit - tle god... Will al - ways get his way." are written below the vocal line.

1. We coax him here, we drive him there, We threaten and in -

1. - veigh, Hell pout, hell pout and cry,.. Hell pout,.. he'll

cres: *poco rit.* *a tempo.*

cres: *a tempo.*

colla voce.

1. pout and cry... but by and bye... We find he's got... his

poco rit: *a tempo.*

a tempo.

colla voce. *legg:*

1. way.

p *dim:*

1. This Love is like a

p

A. smithy fire,.. At first mere ash - es grey,.. You close it in, and

A. sparks be - gin... From ev' - ry chink to stray. You blow it here,

A. you rake it there, In vain the bellows play,.. Oppos - ing

A. *poco rit:* force..... *a tempo.* confirms its course,.... *poco rit:* For Love will *a tempo.*

colla voce. *a tempo.* *colla voce.* *a tempo.*

A. have its way, will have its way.

A. *p*
 Yes, Love..... will have his

A. *cres:*
 way, Ah! yes, we find that

A. *cres:*
 will al - ways have his

Love..... will always have his way,.... will al - ways have his

colla voce.

A. *a tempo.*
 way.

a tempo. *dim:* *pp*

DUET (AMABEL & GEOFFREY)

Poco Andante.

GEOFFREY.

p
Where is the lov_er's rest?

gva

pp

G.
... 'Neath whisp' - ring trees.... whose cool - ing

gva

G.
shade..... By sum - mer breeze is softer made,...

gva

G.
Hid in a flow' - ry nest,.....

gva

G. *gva*
 Hid in a flow' - ry nest!.....

A. AMABEL.
 Where is the lov - er's home?

A. ... Some ti - ny cot..... be - side a

A. stream,..... Where grief is not and hearts..... may

A. dream, Un - der the heav'n - ly dome,.....

A.  *Un - der the heav'n - ly dome!.....*

A. 

A. *Nav, for where love's possess'd.... 'Twill glo-ri- fy a prison cell*
 G. *Nav, for where love's possess'd... 'Twill glo-ri- fy a prison cell*



A. *With charms as high..... as cot or dell;*
 G. *With charms as high, charms as high as cot or*



A. *cres:* Where you and I..... to_ geth_ er dwell.....

G. *cres:* dell; Where you and I to_ geth_ er

A. .. There..... is our home..... and

G. dwell... There..... is our home..... and

A. *a tempo.* rest. *a tempo.* Ped: *

G. rest.

e dim: *rit:* *ppp* *grv*

FINALE ACT III.

MANACLE.

Allegro.

I doubt not we shall

PIANO.



M.

find her here!

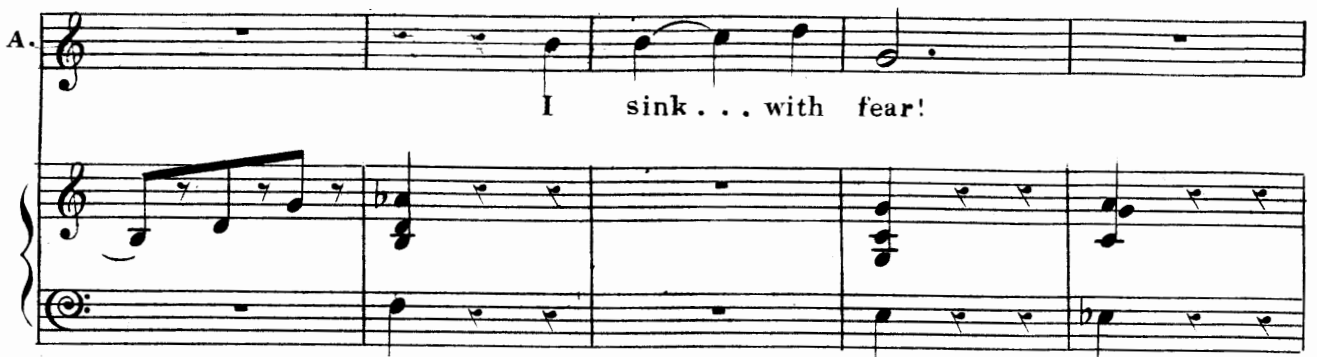
AMABEL.

My fa - ther!



A.

I sink... with fear!



A.

Let me con - ceal... my face—



MANACLE.

M.  *Tempo di Valse.*
 Yon - der she sits in

M.  *cres:*
 deep dis - tress! Stand not a -

M. 
 - loof in this her need,

M.  *p*
 And let these tears for

M. *cres.*
 pi - - - - ty plead. Re - mem - -

M. *rit.*
 - ber! Re - mem - - - ber! she is kin to

BULLION (*angrily*)
 M. thee. De - ceas'd wifes sis - - - ter is not flesh and

B. blood, And she has dragg'd my ho - nour

rit: (advancing towards her)

B. in the mud! Still *Tempo.*

B. Pa - me - la, . . . I've come to pay thy

B. debt. Be this a les - - son, a les - son thou will

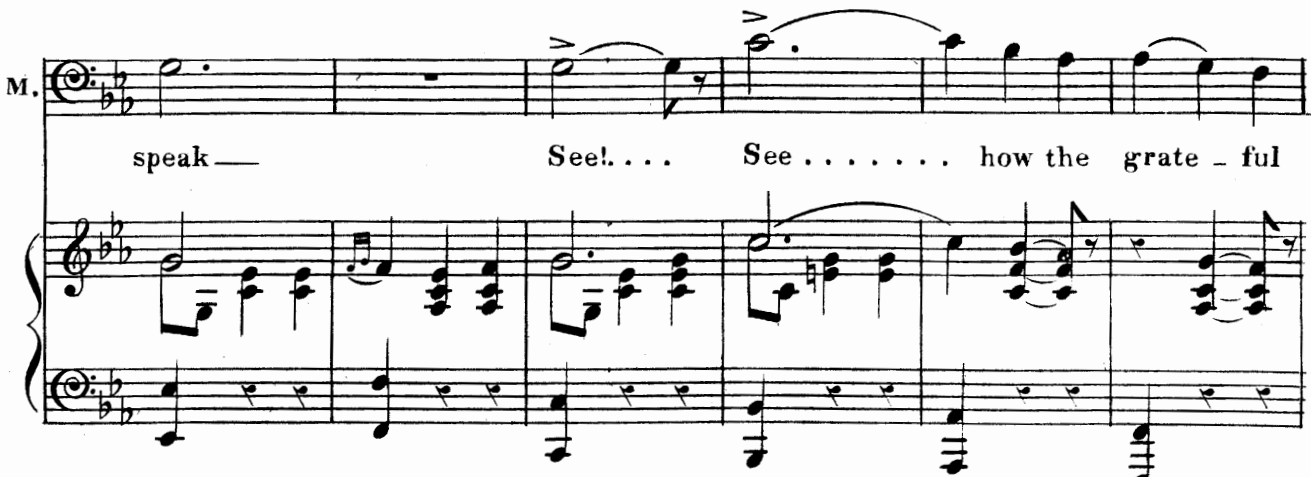
cres. *p* *cres.*

B. ne'er for - get.

MANACLE.

M. 

Her heart is full She can - not

M. 

— speak — See! See how the grate - ful

M. 

tears o'er - run In par - -

cres.

M. 

- - - don - ing this wo - - - man weak


M.  You lit - - tle know what you have done!

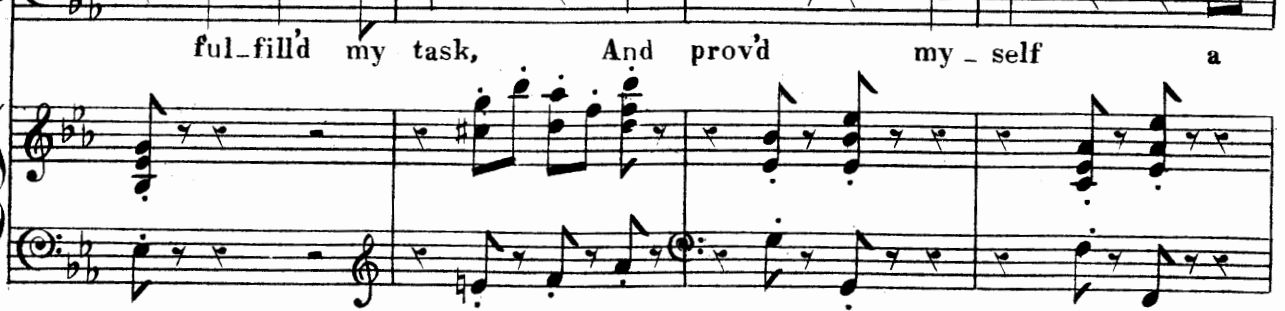


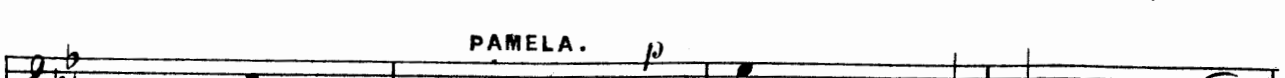
S.  SILVERTOP.
I've paid the debt,

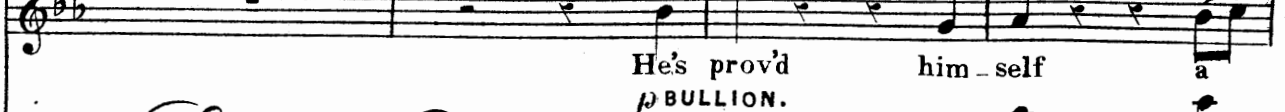


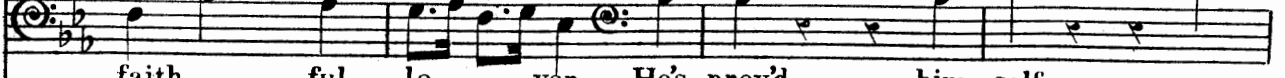
Allegretto Scherzando. *p leggiero.*


S.  ful - fill'd my task, And prov'd my - self a



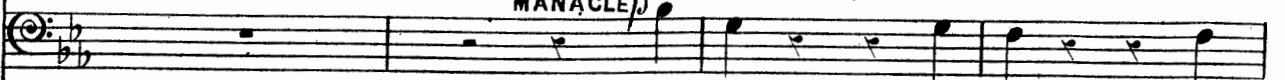
P.  PAMELA. *p*
He's prov'd him - self a

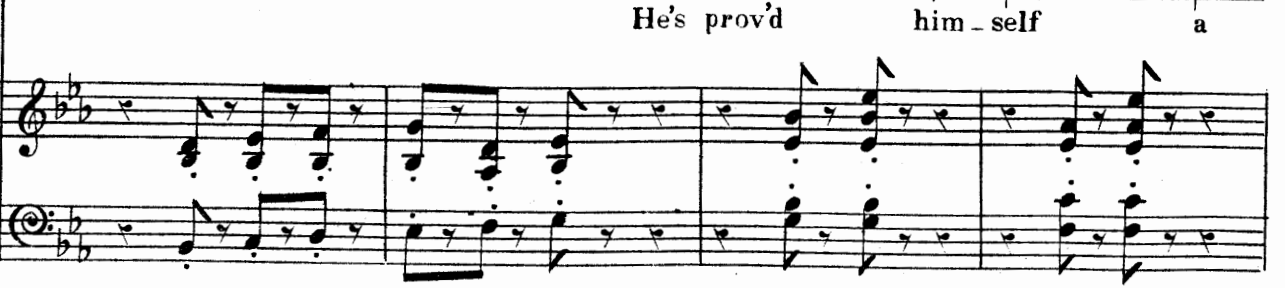


S.  faith - - ful lo - - ver. He's prov'd him - self a



p BULLION.

M.  MANACLE *p*
He's prov'd him - self a



P. faith - - ful lo - - ver.

B. faith - - ful lo - - ver. **SILV:** Sweet bride, now let the

M. faith - - ful lo - - ver.

(He brings forward Pamela who is still disguised in Amabel's Domino)

S. jea - - lous mask No more thy fai - - ry

P. **PAM:(aside)**
The plot at last he'll

M. **MAN:**
Let not the mask thy

S. **BULL:**
fea - - tures co - - ver. Let not the mask thy

P. now dis - co - ver.

M. fea - - tures co - ver.

B. fea - - tures co - ver. *gva*

Movement of Pamela's Song Act I.
(following Pamela round the stage.)

S. *SILV: p* *gva* Sweet Bride, now let

S. . . . the jea - lous mask No more thy fai - ry fea - tures co - ver.

gva *rit:*

Allegro.

S. *gva* *loco:*

ff

Vivace.

SILVER:

S.

S.

Andante.

AMABEL.

GEOF.

A.

S.

A.

S.

espress. colla voce. a tempo. rit:

Allegro.

PAMELA.

A. G. fix! Pooh! pooh! pooh! pooh!

M. B. fix!

l'istesso tempo.

Allegretto.

P. You've got a hand - some bride! What can the man de -

Recit:

P. - mand be - side? E - nough, my lord, Due

S. SILVER:

A - way! you hag!

Recit:

ad lib.

P. courte - sy you must ac - cord. I'm La - dy Sil - ver - top!

più vivo.

f

colla voce.

P. *Allegro.*
 and so I mean to stop.

B. *BULL:*
 The devil! Pa - me - la!

Allegro.
f

B. (lifts Amabel's hood.)
 Then who is this? My daughter!

Recit.

B. Sure my brain must be a - miss!

a tempo.

B. Come home at once!.....

A MABEL.

A. Ah! would to heav'n I durst! But I must ask my unknown husband first!

Musical score for Mabel's first line. The vocal line is in treble clef with a common time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in bass clef with a common time signature, featuring a simple harmonic accompaniment.

Allegro.

GEOFF:

G. Bull: Silver: Married! Oh, A - - ma - bel; Has
B. S. What mar - ried

Musical score for Geoff's first line. The vocal line is in treble clef with a common time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in bass clef with a common time signature, featuring a simple harmonic accompaniment.

A MABEL.

G. my rash act been done by you as well? Your act!
B. S. How now!

Musical score for Mabel's second line. The vocal line is in treble clef with a common time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in bass clef with a common time signature, featuring a simple harmonic accompaniment.

GEOFF:

G. I'm married to an unknown wife!..
B. S. Andante. più vivo. The doctor's mischief ev - 'ry-where is

Musical score for Geoff's second line. The vocal line is in treble clef with a common time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in bass clef with a common time signature, featuring a simple harmonic accompaniment.

Allegro vivace.

AMAB:
PAM:

A.
P.

B.
S.

Oh!.....

GEOFF:
BULL: & SIL:

rife!

Oh!.....

Allegro vivace.

qua

A.
P.

G.

B.
S.

You good for nothing, good for nothing doc - tor,

You good for nothing, good for nothing doc - tor,

You should help a fellow

AMABEL.

A.

G.

When a mai - den sought your aid you

creature not af - flict him

When con -

A. *on - ly mock'd..... her!*

P. *Oh!..... You good for nothing,*

G. *Oh!..... You good for nothing,*

B. *- sult - ed by a fa - ther You have trick'd him!*

S. *- sult - ed by a fa - ther You have trick'd him!*

cres *Oh!... cen - do...*

gva

A.

P. *good for nothing doc - tor! You should help a fel - low creature, not af - flict him!*

G. *good for nothing doc - tor! You should help a fel - low creature, not af - flict him!*

B. *You should help a fel - low creature, not af - flict him!*

S. *You should help a fel - low creature, not af - flict him!*

gva

cres:

A. When a mai - den sought your aid you on - ly mock'd.....

> cres:

P. When a mai - den sought your aid you on - ly mock'd.....

> cres:

G. When a mai - den sought your aid you on - ly mock'd.....

cres:

B. S. When a mai - den sought your aid you on - ly mock'd.....

gva

cres:

A. her! What act of re - pa - ra - tion can be an - y

f

P. her! What act of re - pa - ra - tion can be an - y

f

G. her! What act of re - pa - ra - tion can be an - y

f

B. S. her! What act of re - pa - ra - tion can be an - y

f

gva

loco

f

A. *cres:*
con - so - la - tion For the trick, the trick of which We each have been the

P. *cres:*
con - so - la - tion For the trick, the trick of which We each have been the

G. *cres:*
con - so - la - tion For the trick, the trick of which They each have been the

B. *cres:*
S. con - so - la - tion For the trick, the trick of which They each have been the

Molto moderato.

A. vic - - tim!

P. vic - - tim!

G. vic - - tim!

B. **MANACLE.**

S. vic - - tim! Stay! if any trick or plot this night hath known

a tempo.

pp espress:

M. 

'Tis sure your own! If an-y plot - ted here for

M. 

e - vil ends T'was you my friends! When all is

cres:

M. 

known you must con - fess with shame I'm not to

M. 

blame! Young people, see the end of my de - signs—

meno mosso.

colla voce.

rit: AMABEL (aside)

M. Your mar - - - riage lines! Now he shall know who owns the claws and fangs!

G. GEOF: AMABEL.

Up on this pa - per all my fu - ture hangs! Geof - - frey!

P. PAM: AMAB.

G. GEOF: SILVERTOP. (ruefully.) GEOF: Now

A - - ma - bel!... Oh! bliss! Now

Oh! joy!..

A. *con anima.*

G. storm and tem - pests pass a - way, And love..... in our

storm and tem - pests pass a - way, And love..... in our

gva

A. heart lives for aye!..

G. heart lives for aye!..

CHORUS.

f A gold - en webs be - fore them,

f A gold - en webs be - fore them,

colla voce.

O let them seek its mesh - es; For those... who once ex - plore... them For

O let them seek its mesh - es; For those... who once ex - plore... them For

O let them seek its mesh - es; For those... who once ex - plore... them For

O let them seek its mesh - es; For those... who once ex - plore... them For

AMABEL, col soprani.

PAMELA, col contralti.

GEOFFRY, con tenori.

SILVERTOP.

MANACLE. } with basses.

BULLION.

- ev - er more..... a - dore... them, Yes, those who once ex-

- ev - er ev - er more a - dore them, Yes, those who once... ex-

- ev - er ev - er more a - dore... them, Yes, those who once... ex-

- ev - er more a - dore... them, Yes, those who once... ex-

- plore them For ev - - er more a - dore them, Where

- plore them For ev - - er more... a - dore them, Where

- plore them For ev - - er more... a - dore them, Where

- plore them For ev - - er more... a - dore them, Where

grva

A. love,.. love.. the soul,..... the soul re - fresh - es, the soul... re -

P. love,.. whom love.. the soul,..... soul re - fresh - es, the soul... re -

G. love,.. love... the soul,..... the soul re - fresh - es, the soul.... re -

M. love, .whom love... the soul,..... the soul re - fresh - es, the soul.... re -

S. love,.. whom love... the soul re - fresh - es, the soul.... re -

B. love,.. whom love... the soul,..... the soul re - fresh - es, the soul.... re -

love... the soul... re - fresh - - es, Whom love.... the soul.... re -

love.. the soul... re - fresh - - es, Whom love... the soul.... re -

love.. the soul... re - fresh - - es, Whom love.... the soul.... re -

love.. the soul... re - fresh - - es, Whom love.... the soul.... re -
gva.....

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a 4/4 time signature with a key signature of one flat (B-flat major or D minor). The right hand features a steady eighth-note accompaniment with occasional melodic lines, while the left hand provides a harmonic foundation with chords and moving bass lines.

A. *fr*
 - fresh - es, re_fresh - - es!

P.
 - fresh - es, re_fresh - - es!

G.
 - fresh - es, re_fresh - - es!

M.
 - fresh - es, re_fresh - - es!

S.
 - fresh - es, re_fresh - - es!

B.
 - fresh - es, re_fresh - - es!

- fresh - es, re_fresh - - es!

- fresh - es, re_fresh - - es!

- fresh - es, re_fresh - - es!

- fresh - es, re_fresh - - es!

- fresh - es, re_fresh - - es! *a tempo.*

gva

colla voce.

ff

gva

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