

Hugh the Drover

Libretto by
HAROLD CHILD

Music by
R. VAUGHAN WILLIAMS

Act I

Allegro Vivacissimo

PIANO

ff marcato

Cheap Jack's voice (behind) *senza misura*

Buy, buy, buy! who'll buy, who'll buy, who'll buy, who'll buy?

S. A.

Chorus I (behind)

T. B.

Buy, buy, buy! Not I, not I, not I, not

trem.

p

The Curtain rises — SCENE. A fair on the outskirts of a town. An open space on a bare down, a church tower just visible in the distance (Exits R. L. and Centre) Several stalls and booths, with sellers and a few buyers. Cheap Jack standing at his booth, with a small crowd (Chorus I) round him.

a tempo ♩ = ♩

The Cheap Jack is holding up a watch... laughter from the crowd

(laughter)

(Curtain rises here)

p cresc.

ff

Cheap Jack (*senza misura*)

One shil-ling, Any offers at a shil-ling? Worth twice the mon-ey!

fp

(movement in the crowd)

Ch. J. Well, sixpence then, who says sixpence? For the last time, sixpence! sixpence!

fp *fp*
(movement in the crowd.)

Ch. J. *a tempo*
Going, going, gone! Buy, buy, buy! Buy, who'll buy?

B *sf* *fp*

Ch. J. *simile*
Bid my mas-ters, pret-ty maid-ens, buy!

S. A. (laughing at Cheap Jack)
Chorus I *ff* Buy, buy, buy!
T. B.

I *simile*
No not I, An - y fool can see it's all my eye.

ff

* Here enter a party of girls and men (Chorus II) They go round the booths

S. *
Oh, look there! See how fine! Oh, what pret-ty fair - ings!

A.
Oh, look there! See how fine! Oh, what pret-ty fair - ings!

Chorus II
T.
Oh, look there! See how fine! Oh, what pret-ty fair - ings!

B.
Oh, look there! See how fine! Oh, what pret-ty fair - ings!

mf stacc.

(Auctioneer continues business throughout)

Cheap Jack *ff*
Going! Going! gone. Buy, buy, *ff*

S. A.
gone.

Chorus I
T. B.
p *ff*

See what love-ly things!

II
fair - ings! See what love-ly things!

See what love-ly things!

fair - ings! See what love-ly things!

cresc.

Ch. J.
buy, Buy, who'll buy! Bid my mas-ters, pret-ty maid-ens buy.

Chorus I

(Enter Shell-fish seller R. Front)

S.A.
Buy, buy, buy, No not I, An - y fool can see its all my eye.

T. B.

Shell-fish seller (He sings with a loud booming voice)

(Enter L front 4 women selling Toy Lambs)

Catch 'em a - live, catch 'em a - live, catch 'em a - live, catch 'em a - live! Fine fresh

Enter two by two a party of men and women (Chorus III and IV)
They divide into two groups round the Shell-fishman and the Toy

Four Toy-lamb sellers (S. and A.)

Young lambs to sell, young lambs to sell, young lambs to sell, young

Sh-f s. cock-les! Fine fresh cock-les. (He moves on) Catch _____

lamb sellers

Toy l. s. lambs to sell. If I'd as much money as I could tell, I would'n't come here, young

Sh-f s. 'em a - live, Catch 'em a - live, catch 'em a -

Toy l. lambs to sell, young lambs to sell, young lambs to sell, young lambs to sell, young
 Sh-f. live, catch'em a - live, — Fine fresh cock-les,
 Chorus III O buy me a lamb On - ly a
 How much are the lambs?
 Chorus IV O I'm hun - gry!
 Sal | Sue } you're

NOTE Choruses III and IV can be sung by singers from Choruses I and II if necessary.

Cheap Jack *ff*
 Going!
 Toy l. lambs to sell, if I'd as much mon-ey as I could tell, I would-n't come here, young
 Sh-f. Fine fresh cock-les, catch 'em a -
 III pen-ny
 But I've no mon-ey and I
 Don't eat so fast Sue
 IV Not so fast as
 greed - y How

Ch. J. Going! gone! _____

Toys. lambs, young lambs to sell.

Sh-f. s. live! _____

I II Buy buy buy, No not

III can't pay.

IV you, Sell! much to pay?

D

Full Chorus I, II, III, IV

I II I. Bid my mas - ters, An - y fool can see its all my

Enter Primrose seller L back (8 young women and men crowd round her buying)

Doppio più lento. (♩ = ♩)

Primrose Seller Solo

Who'll buy my sweet prim -
eye, Pret-ty mai-dens buy, Pret-ty mai-dens buy,
ppp (A confused eye, An-y fool can see its all my eye An-y fool can see its all my
murmur) eye, Pret-ty mai-dens buy, Pret-ty mai-dens buy, Pret-ty mai-dens
eye, *ppp* An-y fool can see its all my eye, An-y fool can

Doppio più lento. (♩ = ♩)

Prmr.
s.
ros - - es, all a - blow - ing, a -
Pret-ty maidens buy, Pret-ty maidens buy, Pret-ty maidens buy,
eye, An-y fool can see its all my eye, An-y fool can see its all my
buy, Pret-ty maidens buy, Pret-ty maidens buy, Pret-ty maidens
see its all my eye, An-y fool can see its all my eye, An-y fool can

Prmr.
s.
grow - ing. Who'll
(Sop. and Alt from Chorus I)
Semi-Chorus *p*
buy. Prim-ro-ses sweet, O rich on the air, Scent of sweet prim-ros-es blowing so rare...
eye.
buy.
see its all my eye. *pp*

Prmr. s. buy mysweet prim-ros - es all a-blow-ing, a-grow-ing

Semi-Ch. T. and B. from chorus I *p* If you would greet your love at the

Prmr. s. Who'll buy mysweet prim-ros - es, all a -

Daintysweet primroses, Greet her with primroses.

fair, Greet her with prim-roses, Greet her with prim-ros - es, And with the

Prmr. s. - blow-ing, a-grow-ing. Who'll buy mysweet prim-ros-es, who'll buy mysweet prim-

You dare! *pp* Trumpet heard off stage. Then enter (centre back) a procession. Showman, Trumpeter, Drummer, Juggler, Dancing girl and two men carrying a large dummy covered with a cloth. The crowd desert the Cheap Jack to watch the procession.

prim-ros-es kiss her Just there!

Allegro moderato

Pm.r.
s.

ros - es
(rushing in among the crowd) Cheap Jack
Going, Going, Gone!
Chorus Wait your turn, here's the

E Allegro moderato

Trumpet on Stage

Ch.J.

Showman

Senza misura.

Very rapid.

Gent-le-men and la-dies! I have the ho-nour to pre-
showman.

Shm.

sent to you a most dis-tin-guished stran-ger. Be pre-pared to wel-come him. Na-poleon Bony-

Allegro molto (Tempo)

Shm. par - - ty!

(The crowd gather round the dummy shaking their fists at it) Cur - ses on Bon - ey,

(a few) Old Bon - y - par - ty!

Chorus

(one voice) Tis Bon-ey (all) Bon - - y - par - ty!

(one voice) Bon-ey (all) Old Bon-y - par - ty!

Old Bon-ey,

Allegro molto (Tempo)

fpp cresc. simile

Shm. (Waving them back) Hold hard, brave boys, not yet. This after-noon— we'll

ff Down with him! Down with him!

ff (all) Down with him! Down with him!

ff Down with him! Down with him!

ff Down with him! Down with him!

ff sfz

Shm. shoot at him And to - night we'll burn him! And if

Aye, aye! Aye burn him!

This system contains the first musical system. It includes a vocal line with lyrics 'shoot at him And to - night we'll burn him! And if' and a piano accompaniment. The piano part features dynamic markings *ff* and *f*. The vocal line has lyrics 'Aye, aye!' and 'Aye burn him!'.

Shm. a - ny here are Bo - ney party's spies. Let them tell him of the brave lads of

No no!

This system contains the second musical system. It includes a vocal line with lyrics 'a - ny here are Bo - ney party's spies. Let them tell him of the brave lads of' and a piano accompaniment. The piano part features dynamic markings *cresc.* and *p*. The vocal line has lyrics 'No no!'.

Shm. Cot - sall. Cold

The brave boys of Cot - sall.

The brave boys of Cot - sall, the brave boys of Cot - sall.

This system contains the third musical system. It includes a vocal line with lyrics 'Cot - sall. Cold' and 'The brave boys of Cot - sall.' and a piano accompaniment. The piano part features dynamic markings *ff* and *f*. The vocal line has lyrics 'The brave boys of Cot - sall, the brave boys of Cot - sall.'

Risoluto (♩=♩)

Shm. blows the wind on Cot-sall In win-ter, snow and storm. But the heart of England's in

Shm. Cot - sall, And the heart of England's warm: O gen-tle are the men of Cot - sall And

Shm. were since the world be - gan. But none will fight for England's right Like a true bred Cot-sall

Shm. man, brave boys like a true-bred Cot-sall man.

poco rall *a tempo*

Chorus of men But none will fight for Eng-land's right Like a true - bred

poco rall *a tempo*

colla voce ff

Cot-sall man, brave boys like a true-bred Cot-sall man.

Showman

We're mer-ry men on Cot-sall, we dance and kiss and play, But our

Shm.

eyes are o - pen on Cot - sall For the fox that comes our way. Is he

Shm.

prow-ling a-bout our hen - roosts "Here's Bon-ey" we cry and then Tal-ly-

Shm.

ho, tal-ly-ho we are af - ter the foe. Like true-bred Cot-sall men brave boys, like

poco rall *a tempo*

Shm. true-bred Cot-sall men.

T. Tal-ly-ho, tal-ly - ho we're af - ter the foe, like true-bred Cot-sall men, brave

T. Chorus of men

B. Tal-ly-ho, tal-ly - ho we're af - ter the foe, like true-bred Cot-sall men, brave

B. Tal-ly-ho, tal-ly - ho we're af - ter the foe, like true-bred Cot-sall men, brave

poco rall *a tempo*

colla voce *ff*

boys, Like true-bred Cot - sall men, like true - - - bred Cot-sall

boys, Like true-bred Cot-sall men, brave boys, like true - - - bred Cot-sall

boys, Like true-bred Cot-sall men, brave boys, like true-bred Cot-sall men, brave boys, like true-bred Cot-sall

boys, Like true-bred Cot-sall men, brave boys, like true-bred Cot-sall men, brave boys, like true-bred Cot-sall

The Toy Lamb sellers (followed by a crowd of men and women) and the Shell-fish man (followed by a crowd of boys) come from opposite sides towards the dummy

(♩=♩) Toy Lamb sellers (with other S. and A.) *ff*.

A few Tenors (with Lamb sellers) Old Bo-ney he can go to hell, Old

Chorus S. Old Bo-ney he can go to hell, Old
 A. Hur - rah! The brave lads of Cot - sall, Hur - rah! The
 men. B. The

(♩=♩) **H**
 The brave lads of Cot - sall, The

The Showman strikes an attitude
Trumpet strikes up and the procession

Lamb s. Bo-ney he can go to Hell, Though he's more money than I could tell, Old Bo-ney he shall
 Boys *ff*
 Catch him a - live Catch him a -

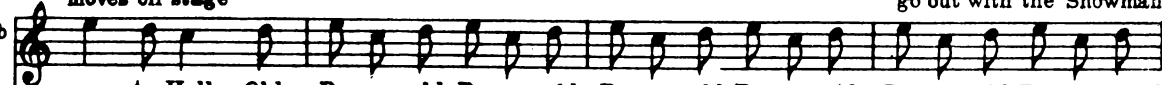
Ten. Bo-ney he shall go to Hell, Though he's more money as I could tell, yet Bo-ney he shall
 Shell-fish man *ff*
 Catch him a - live, Catch him a -

brave lads of Cot - sall.
 Down with him,
 brave lads of Cot - sall. Down with Bon-ey - par - ty!
 Down with Bon - ey - par - ty!

cresc

moves off stage *About half the Chorus
go out with the Showman*

Lamb
s.
go to Hell, Old Bo-ney, old Bo-ney, old Bo-ney, old Bo-ney, old Bo-ney, old Bo-ney shall



Boys
live, Catch him a - live, _____ Catch



Ten.
go to Hell, Old Bo-ney, old Bo-ney, old Bo-ney, old Bo-ney, old Bo-ney, old Bo-ney shall



Sh-f
s.
live, Catch him a - live, _____ Catch



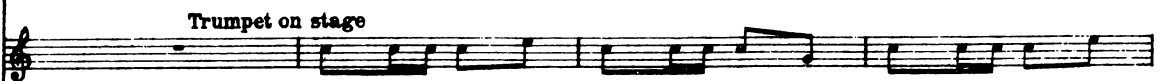
Down with him! Going, _____ going, _____




Going, _____ going, _____




Trumpet on stage



ff



Ballad seller

senza misura

Ballads, buy my bal-lads,

The rest are going when they are
stopped by the Ballad singer

Exit Showman and procession

Lamb.
s.

go to Hell.

Boys

him a - live.

Ten.

go to Hell.

Sh. f.
s.

him a - live.

gone.

gone.

Ball.
s.

pretty ballads. All the new bal-lads and songs, ballads and songs. Three yards a pen-

The musical score is arranged in a standard format with vocal staves and piano accompaniment. The vocal parts are: Lamb. s. (Soprano), Boys (Tenors), Ten. (Tenor), Sh. f. s. (Soprano), and Ball. s. (Ballad seller). The piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are placed below the corresponding vocal staves. The piece is titled 'Ballad seller' and is marked 'senza misura'.

Adagio

(Ballad seller comes down stage)

Ball. s. ny. (all) *pp* The sweet - - - -

(a few) *pp* 'Tis old Mike, (all) The

Chorus. (a few voices) *pp* (all) 'Tis old Mike, 'Tis the bal-lad sel-ler, the

(one voice) *pp* (a few) *pp* (all) Hark! Who's that? The bal-lad sing-er, He is the

Adagio

(more down stage) senza misura

Ball. s. Bal-lads, pretty bal-lads, Bal-lads

- - est sing - er in Glouces - ter - shire.

pp sweet - est - sing - er in Glouces - ter - shire.

pp sweet - est sing - er in Glouces - ter - shire.

pp sweet - est sing - er in Glouces - ter - shire.

(senza misura)

Ball. s. 

gay and ballads sorrowful, Love songs and songs of death. Come, take your choice while I take

Hark.

Hark.

(Susan, Nancy, William and Robert crowd round the Ballad singer looking at his ballads)

Ball. s. 

breath.

pp Sing to us one of the old songs which we love so

pp Sing _____ to us one of the old _____ songs we love so

pp Sing _____ to us _____ one _____ of the old songs we love so

Sing _____ to us one _____ of the old _____ songs we love so

pp Sing to us one of the old songs which we love so

pp

Nancy senza misura (quickly conversational)

What's this on top? "The deeds of Na-po-leon?"

Robert

Or

S.A.

T.B. well.

Susan *mf* In tempo (Allegretto)

Here's another! "The murder of Ma-ri-a

Rob. this "Terrible sufferings at sea, lad killed and eaten?"

In tempo (Allegretto)

p

Sus. Mar-tin All on the red barn floor." Ballad singer

What shall I sing you? William

Sing us a

Allegro moderato

He fumbles in his wallet and produces a ballad sheet: clears his throat with great ceremony and begins the ballad "Tuesday morning."

Ball. s. Have your way then.

Will. love song.

4 Sop. Yes, a love song.

2 Alto. Yes, a love song.

Allegro moderato

con ped. *p.* *mf* *dim*

Ballad seller

As I was a walking one morning in spring To hear the birds

pp *simile*

Ball. s. whist-le and the night-in-gales sing, I heard a young damsel so sweetly to

(Mary's voice is heard off stage)

Mary

Ah!

Ball. s. sing "O I'm to be mar-ried on a Tuesday morning.

ppp

(Enter Mary)

Mary *pp* Oh I'm to be mar-ried on a Tuesday morning.

Nancy *pp* 'Tis Mary!

Robert *pp* Miss Mary!

Mary *pp* Mary reads over Ballad-seller's shoulder

On —

Mary *pp* Tuesday morning the bells they shall ring And three pretty maidens so sweetly shall

Mary *pp* sing, So neat and so gay is my gold-en ring, O I'm to be married on a

S.A. (closed lips) *pp*

Chorus T.B. (closed lips) *pp*

Mary *f appassion.*
 Tuesday morning. Oh I'm to be

S.A. *pp*
 So neat and gay is my gold - en ring.

T.B. *pp*

Allegro agitato

Mary bursts into tears, a few women (Women A) crowd round.

Mary
 married on a Tues-day morn - ing.

Enter Aunt Jane (running) Aunt Jane
 Bless me! What's

Allegro agitato

A. J.
 this? There, there my sweet. Ah! What a pity. 'Tis all that mournful

Some of the men try to peer over the heads of the women who are surrounding Mary and Aunt Jane.

A. J.
 dit-ty. Come come, tears are not meet for this high hol-i - day, Look up! And let me

Più mosso

(The men peer over the women's heads)

A. J.

wipe them all a-way.

Women A
S.A.

Chorus
Women B
S.A.

And

T.B.

How now! The girl's in tears, Hid-ing her pret-ty head.

Più mosso

Women A
S.A.

(The rest of the women (Women B) come behind the men and pull them away.)

very right and pro-per of her just be-fore she's wed.

T.B.

Mar-y, o Mar-y, if your tears are

There you be off and let the poor thing bide. Stand back and give the girl some air.

Women B

There you be off and let the poor thing bide. Stand back, stand back.

dried.

Enter Turnkey (R back) making a path through the crowd; he has a squeaky voice.

Turnkey *f*

Room there for the constable,

Enter Constable and John (R back) They look very self-important and march down the stage without looking at any-

Trnk.

Room for the constable. thing until they come down to Jane and Mary.

Più lento Aunt Jane *Moderato (Poco più mosso)*

Constable (Pompously) Nought for a man to meddle with!

How now, what's this? Jane, what's the matter here?

Più lento **L** *Moderato (Poco più mosso)*

Cnst. (attitude) (Turning to Mary)

A man, a man say you? Her father, Mar-y in

simile

Cnst.

tears, 'tis rank in-grat-i-tude. Here have I like a father wise and good, Picked her a

Cnst. hus-band, this young fellow here, Strong as an ox, and fond of his good ale, A

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "hus-band, this young fellow here, Strong as an ox, and fond of his good ale, A". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Cnst. but-cher too, a trade that cannot fail And earning his three hundred pounds a

S.

A.

Chorus

T.

B. *pp*

We

The second system continues the musical score. It includes a vocal line for the "Cnst." part and four vocal staves labeled "S.", "A.", "T.", and "B." for the chorus. The piano accompaniment continues. The lyrics for the "Cnst." part are "but-cher too, a trade that cannot fail And earning his three hundred pounds a". The chorus part begins with the word "We" and has a piano dynamic marking of *pp*.

Cnst. year. Strong as an

pp

It costs us ver - y dear, Young John's a bit - ter one to drive a sale.

pp

We know it well, Young John's a bit-ter one to drive — a

know it well, Young John's — a bit - - ter one to drive — a

pp

The third system continues the musical score. It features a vocal line for the "Cnst." part and piano accompaniment. The lyrics for the "Cnst." part are "year. Strong as an". The piano accompaniment includes dynamic markings of *pp*. The lyrics for the chorus parts are "It costs us ver - y dear, Young John's a bit - ter one to drive a sale.", "We know it well, Young John's a bit-ter one to drive — a", and "know it well, Young John's — a bit - - ter one to drive — a".

Cnst. *ox and fond of his good-ale _____ And making his three hundred pounds a*

Three hundred pounds a

We know it well, _____ three hundred pounds a

sale. We know it well, three hundred pounds a

sale. We know it well, mak - ing three hundred pounds a

The first system of music features a vocal line in the bass clef with lyrics: "ox and fond of his good-ale _____ And making his three hundred pounds a". Below this are four vocal staves in treble clef with lyrics: "Three hundred pounds a", "We know it well, _____ three hundred pounds a", "sale. We know it well, three hundred pounds a", and "sale. We know it well, mak - ing three hundred pounds a". The piano accompaniment is shown in grand staff notation at the bottom.

Cnst. *year, And here's her aunt and she the stuck up stuff, Tell you what 'tis John! you're not*

year. —

year. —

year. —

year. —

The second system of music features a vocal line in the bass clef with lyrics: "year, And here's her aunt and she the stuck up stuff, Tell you what 'tis John! you're not". Below this are four vocal staves in treble clef, each with the lyric "year. —". The piano accompaniment is shown in grand staff notation at the bottom.

Cnst.

good enough!

You're right! Not good enough! That's it, Not

Not good enough Young John's Not

You're right, not good enough Young John's not good enough, Not

That's it! You're right! Not good enough! Not

mf

John

Allegro.

What, I not good enough? Show me a rich man in

good enough!

good enough!

good enough!

good enough!

good enough!

M Allegro.

John

all this town, I'll knock him down. A stronger if you

John
can, a better-fed, I'll crack his-head. See

John
here this brawny arm, — On ox's crown it crashes down And the red

John
blood runs warm. — Of pig or goat I slit in the throat. Who's

John
read-y for a fall? Who'll try my skill To smash or kill, I'm read-y for you

ohn
all, Your skulls I'll break, Your bets I'll take And pop them in my till, I will —

John — And pop them in my till.

Constable *ff.* Not they, my boy, They

John *ff.* Then all this pack of fools may go Hell!

Const. know your fist too well.

Andante con moto (a tempo)

John Come Mar-y! Fin - est man and trimmest maid Should show them-

f cantabile

John *Poco animato accel* selves to - gether through the fair. Give me your arm, my wench, don't be a - *accel*

p

Più mosso.

Mary

He tries to take her arm. No! —
 fraid. You want! You shall!
 Chorus Let her be! Let her be!

Più mosso.

cresc.

(John seizes Mary's arm) You've no right yet! O you hurt me! Stay! I'm yours to—
 Take care!

(John seizes Mary's arm) *(senza misura)* *(a tempo)* *(senza misura)*

Molto più lento

(disengaging herself)

Allegro

morrow, I'm my own — to-day! Jane
 You dare to

Molto più lento Allegro

molto espress. *p*

Jane touch her, John the butcher. Be off and bide a - part, Be off and bide a -

S. Shame! She's ours yet. Shame!

A. **Chorus** Shame on you, John! Leave her leave her. Shame on you,

T. Leave her, leave her! She's ours yet.

B. She's ours yet! Shame on you,

Jane part. Brother, you un - - der - stand

John De - fy me will you dare to dis - o - bey? I'll

Constable With those who dis - o - bey, I take the

Shame! Shame, shame on you, John!

John! Shame, shame!

Shame, shame!

John! Shame, shame!

(The men gather round Mary to protect her.)

Jane The laws of all the land, But not a

John teach you that I mean to have my way. Stand back!

Cnst. short - est way Trust me they ans - wer

Shame on you, John! Shame

Shame, shame! Shame, shame! Come lads and keep the cowards

Shame, shame! Shame, shame!

p cresc. molto

Jane maid - en's heart, but not a maid - en's heart.

Turnkey Aye, aye, the stick they ans - wer quick, they ans - wer well the stick.

John Stand back, stand back you rogues, stand back you rogues and learn to keep your place.

Cnst. well the stick, Aye, the stick, they ans - wer well the stick.

on you, shame, shame!

back and keep the cowards back, close round, close round, shame!

P

Enter Hobby-horse, Fool and crowd of boys -
This causes a momentary diversion - Constable
advances to see what the matter is.

Fool
Clear the way, clear the way, clear the way for the hobby horse.

Boys
Clear the way, clear the way, clear the way for the hobby horse.

S.
A.
T.
B.

What's the time, mister?
Ten. I.
Ten. II and Bass

Fool
Just struck one.

ff stringendo

As the Fool says "One" he hits at the Constable with his bladder. The Constable steps back, falls over John and falls heavily to the ground. John and the Turnkey bend over him solicitously. The crowd roar with laughter.

Boys
Here come the Morris men!

Pipe and Tabor (off stage)

mp

Fool (calling off stage)

All to - gether ye la-zy ras - cals.

Pipe and Tabor

S. A. Chorus Here they come!

T. B. See, See! Here they come!

Pipe and Tabor

Enter the Morris men, they march (not dance) round the stage followed by the whole chorus. The Constable has by this time got up again. As they march round, they sweep him, John and the Turnkey along with them (violently protesting).

Chorus Way for the Morris men, Way for the hobby horse, Way for the troop of us, Please, you give way, sirs,

Way for the Mor-ris men, Way for the hob-by horse, Way for the troop of us, Please you give way sirs,

8

Fol - low them up the hill, Dance heel and toe we will, How it should go, we will Show you the way, sirs!

Fol - low them up the hill, Dance heel and toe we will, How it should go, we will Show you the way, sirs!

Mor-ris dance is a ve-ry pretty tune I can dance in my new shoon, Mor-ris dance is a

very pretty tune, I can dance in my newshoon. This is it and that is it and

this is Mor-ris danc - ing. My old fath - er lost his leg and so it fell a-

chanc - ing. Hur - rah!

(off stage)

(Exeunt all except Aunt Jane and Mary)

Pipe and Tabor (off stage) (Aunt Jane goes up stage and looks off)

Andante

Mary

(Aunt Jane returns to Mary)

Aunt Jane

My husband that's to be.
They're gone!

Andante

pp

Mary

Allegro moderato (2 beats in a bar)

Love him? Ah no! He frightens me! Death is his work and

A.J.

You do not love young John?

Allegro moderato (2 beats in a bar)

Mary

strife his play, He loves to fight and kill. I would have life all kind and gay, Sweet

Mary

laughter and good - will. O morning hours too few, too few, That fall to dread - ful

Mary

night. Must I be giv'n, I too, I too? A victim to his might?

colla voce

Aunt Jane

senza misura

Andante sostenuto (Aunt Jane leads Mary to a seat)

Sweet-heart, life must be full of care.

p dolce

A. J.

Life must be full of care, All men sad worries are, God knows! But one's not

pp

A. J.

worse than most With all 'tis more of boast Than blows. Trust me, it matters not,

A. J.

What hus-band you have got To bear; — Your ba-by at your breast Will set your heart at

A. J. rest From care. O ten - der blos - soming, O litt - le

A. J. mouths that cling So fast, To moth - er girls and boys These are the only joys That

A. J. last. We that were never wed, What are we but half dead And gone. — God

A. J. help us for 'tis we Who know what 'tis to be — A - lone.

Enter Hugh the Drover. He stands up stage, and is apparently mending his whip - he watches and listens.

Allegro Mary (standing up)

A - lone? A - lone I would be as the

Mary

wind and as free, Free to come And free to go to blow high or low —

Mary

f *Animato*
O'er the moun - tains to race, to the clouds to give

Mary

chase, All the world's not too wide for my joy to be - stride, Without

Mary

hus - band or home I would roam, I would roam As lone as the

Mary

wind and as light as the foam. Aunt Jane
And break your troth?

f

Ped *

Meno mosso

Ancora meno mosso

Mary *f* *p*

Or break my heart! Ah! never fear. I'll play my part. I'm caught and

Mary *pp* Moderato

caged, poor fluttering bird, A prisoner to my father's word, What though I long

colla voce

Mary *p*

to fly a-way, I know my duty, I will obey. Hugh (without looking up from his work)

Hey-day she will o-bey,

Mary *senza misura (very rapid)*

A stranger!

Aunt Jane (*very rapid*)

poco rit. Who's this? Sir, explain your rudeness!

Hugh

She knows her duty, She will o-bey! _____

a tempo

Hugh
Ma-dam, I'm tru-ly grateful for your goodness, But you will find no cause to be se -

pp

senza misura **Allegro moderato**

Hugh
vere, I only listened to your linnet here!

p senza misura (quick)

(half to himself and half to Mary)

Hugh
Sweet little lin-net that longs to be free, Gol-denmouthed linnet all passion and song,

p

Hugh
Pure spir-it of beauty, O — think of your du-ty, Nev-er neglect it, for

pp colla voce

Hugh
that would be wrong! The cage is all rea-dy and safe as could be, Pretty

p

Hugh
lin-net, Hop in it!

pp *p senza misura*

Hugh
What if the stars pale for lack of your voice, What if the winds die for need of your face?

p

Hugh
All freedom, all beauty Are nothing to du-ty, And the cage is a safe and res-

colla voce *pp colla voce*

Hugh
pec-ta-ble place, Nay think not of roaming, the cage is your choice. Pretty

p

Hugh
lin-net, Hop in it!

pp *poco animato* *pp*

Più mosso

Mary

O who is he? He shames me. He speaks my ver-y

Aunt Jane

What im-pu-dence!

Più mosso

agitato

pp

Poco meno mosso

Mary

thought.

(sensa rall.)

He knows me,

He, a stranger!

A.J.

Begone Sir! Your counsel's not been sought.

Poco meno mosso

Viol. Solo

pp

Più mosso

Mary

Sir, your name?

Hugh (coming down stage)

What!

shall we give a ti-tle to a flame, An

Più mosso

p

a.

colla voce

a tempo (Poco Allegro)

poco rit.

Hugh

air, an e-cho?

La-dy, Name I've none,

Un-til you

p

pp

a.

a tempo

Hugh
 give me one. A name's but a fet-ter, And I'm a ro-ver, But failing a

Hugh
 bet-ter I'm called Hugh the Dro-ver.

Vivace

Mary
 Aunt Jane You go, if you

W A va-ga-bond! What did I say? Come away, It's not fit to be near him.

Mary
 like, I shall stay. A dro-ver, But why should I fear him?

A.J.
 He'll be -

allargando

Hugh comes down stage looking hard at Mary who stands fascinated

sringendo *allarg.*

A.J. witch you, He'll kill you, don't hear him.

stringendo *f* *allarg.* *p*

Allegro moderato Hugh

(at a trotting tempo. R.V.W.) Horsehoofs, horsehoofs, thunder down the val-leys,

f *p*

Hugh

Foam-ing manes and tos-sing tails, strength and speed and fire.

stacc. simile

f

Hugh

Thudding, thudding, scampering, checks and sudden sal-lies. Hear them up the mountain,

mf

Hugh

high-er still and higher,— Till we meet the wind, race the wind and down the hollows,

f *p cresc.*

f *pp cresc* *simile*

Hugh *f* Drive the wind be-fore us, leave it streaming out be-hind us, *p* Up, up a-gain, the

Hugh pant-ing wind that follows, Not the wind of heaven it-self may dare to catch and

Hugh *ff* bind us. *p* Horsehoofs, horsehoofs, coming, pass-ing

Hugh *Più lento* by, Do they call you in the noonday when the blood runs high? *a tempo* Mary leaves

Hugh Aunt Jane's hold and comes towards Hugh (slowly)

Campfires, campfires, now the west is glow-ing,

Hugh

Send their ruddy smoke up to greet the brightning moon, Not a roof to shield your head from

Hugh

free winds blow-ing, Not a wall to dea-den the wa-ter's lulling tune.

Hugh

Cook-ing round the camp fires, bu- sy sounds and cheery, Meat and drink for belly, and the

Hugh

clinging turf for side. Oh! to stretch your length when your back and bones are weary,

Hugh

Dewy sleep on closing eyes from heav'n's o - pen wide.

pp *pp*

Più lento

Hugh
Camp fires, campfires, ruddy in the gloom, Do they call you in the

The first system shows Hugh's vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat major or D-flat minor) and the time signature is 4/4. The tempo is marked "Più lento".

A tempo Tranquillo
Mary (Coming closer still to Hugh)

Hugh
O they call me in the
twi-light from your shel-tered room?

The second system shows Hugh's vocal line and piano accompaniment. The tempo is "A tempo Tranquillo". The piano part includes a dynamic marking of *pp* and a box containing the letter "Y".

Poco meno mosso

Mary
twi-light from my shel - - - - - tered room.

Hugh
Heart-beats,

The third system features Mary's vocal line and Hugh's vocal line, both in treble clef. The piano accompaniment is in a grand staff. The tempo is "Poco meno mosso". There is a dynamic marking of *p* and a section labeled "Heart-beats, Poco meno mosso" with a *p* dynamic.

Hugh
heart-beats all the world is sleep-ing, I a-lone a-wake, I a-lone to

The fourth system shows Hugh's vocal line and piano accompaniment. The piano part includes a dynamic marking of *pp legato*.

Hugh
 care. Ah! — to wake a - lone while the merry stars are

Hugh
 peep-ing, Ah! — to stretch out empty arms and fold a wan-der-ing

Hugh
 air. All the scen-ted night

Hugh
 breathes of beau-ty and of lov-ing; Heart - beats an-swer with a

Hugh
 bro - ken cry, — Call-ing for a bride with courage to go

Hugh *ff*
 rov - ing To dare the world for love beneath the op - - -

p *f* *p* *cresc.* *f*

Hugh *rall.*
 en sky.

dim.

Largamente
 Hugh *p*
 Heart beats, heart beats throbbing for the bride, — Do they

p

Piu lento Mary (Comes to Hugh's arms)
 Hugh *f*
 O they call me in the midnight for a
 call you in the midnight to a strong man's side?

Piu lento
p *f*

Mary *Poco stringendo*
 strong man's bride.

A.J. *Poco stringendo*
 Ma-ry, Ma-ry, Good Heavens! Has the child gone mad?

p cresc. *b.e.*

Col Ped.

Allegro appassionato (♩ = 152)

(calling off-stage)

A. J.

Ma-ry. Ma-ry, come back, come back, come back I say. Bro-ther,

(Exit Aunt Jane running)

A. J.

bro-ther, here's witchcraft, come quickly!

Hugh
Meno mosso (♩ = 108)

Ah! love I've found you, found you, At first sight I knew my

Mary

Too late! too late!

Hugh

fate Never! You are mine — and here in Heaven's

Hugh *rit.*
 light. Here beneath the o-pen sky I hold you, I,

Hugh *f.*
 Hugh the Drover, Do swear that I am yours for

Hugh *f. dim.*
 ver.

(a long embrace)

Poco rit. (Mary appears to come to herself. She breaks

away from Hugh and stands staring at him.)

Mary *p Senza misura* Ah! Who are you? And I? *mf* Ah! who am I? — Hugh *mf* *agitato* I cannot tell, *pp*
 Ma-ry, you know me well, your *a tempo*

Poco rall. *Poco tranquillo* (Moving towards him unsteadily)

Mary I know not why.

Hugh fat - ed lov - er I, One born to love you sweet.

Poco tranquillo

pp

Poco rall.

Mary *p* And now we meet; *Poco stringendo* Where will you lead me?

erose

p

Hugh Rit *Poco animato* (Mary comes to him again) *Ped Ped Ped*

In - to my arms!

Rit

f

p

Ped * *con Ped*

Allegretto Mary *pp* In the nighttime I have seen you riding, ri - ding, In the nighttime I have

Bb

pp

Mary heard you calling, calling, In the daytime duty frights me chiding, chi - ding, I have

Mary

feared for truth and honour falling, fall - ing. In the day time I have

pp *espr.* *pp*

Mary

lost you, fearing, fearing. In the sunset I have sought you, pining, pining, In the

Mary

twi-light I have found you nearing, nearing, I have dreamed your arms about me

Mary

twin-ing, twin - ing. But now,

Poco meno mosso *pp* *p espr.* *pp*

Mary

Hugh *pp* I cannot tell, I see you and I know you, all is

What now? *ppp* *ppp*

Poco più mosso

mf

Mary well. Hugh I dare to
I have no wealth, no home.

Cc Poco più mosso

Mary roam. I need but you.

Hugh Friends will be far and few I bring you

Rit.

Poco più animando

Mary You have my life. O

Hugh toil and strife.

Rit Poco più animando

mf cresc. *p* *f*

Ped. *

allarg.

accel.

p a tempo

Mary love! O love on your breast I shall find rest, I know no shame nor

ff *p*

Ped. *

stringendo

Mary
fear now, I am yours. O take me, save me,

mf *p cresc.*

Mary
ere they shut the doors, See, see my arms are open,

cresc. *rall* *cresc.* Ped *

Mary
hold me fast, Hold

Hugh
O Ma - - - ry, Ma - - - ry, you are

ff *sostenuto* *ff* *mf* Ped * Ped *

Mary
me fast! O take me,

Hugh
mine at last! O Ma - - - ry,

ff *p* Ped * Ped *

Mary *pp* Save me, Hold me fast!

Hugh *pp* Ma - ry, You are mine at last!

p *pp* *dim.*

Sostenuto (a long embrace) *ff*

con ped.

pp stringendo

Largamente poco animato

ff *allegro*

ff *molto stringendo*

ff *rall.*

*Optional cut to final bar.

Allegro vivace

Mary *pp*

pp

Ha! Hugh *pp* My fath- er!

Constable (off stage) What is that?

Ee Mary, Mary!

Allegro vivace

pp

(Enter Aunt Jane and Constable)

Aunt Jane

Look brother, look!

Good Lord, you're not mis-

Cnst.

took. Scoundrel! Se-du- cer!

Hugh

What's this? What's ill with you, sir?

Hugh

What's this? What's ill with you, sir?

Cnst.

Not for the world, She's

Ha! you rogue, let go of her, I say!

Hugh

Not for the world, She's

Cnst.

Hugh
mine

Cnst.
Yours? — she's betrothed to John the butcher, He'll marry her to-

Detailed description: This block contains the first system of music. It features a vocal line for Hugh with the lyrics 'mine' and a vocal line for Cnst. with the lyrics 'Yours? — she's betrothed to John the butcher, He'll marry her to-'. Below the vocal lines is a piano accompaniment with dynamic markings *f*, *p*, and *p*.

Poco animato Aunt Jane

(They listen) Brother, what's that? they're shouting!

Cnst.
morrow. (To be sung with a hoarse buzzing sound)

S. A. Chorus *p* *p* *p*

(off stage-distant) Ah Ah Ah

T. B.

Ff Poco animato

Detailed description: This block contains the second system of music. It features a vocal line for Aunt Jane with the lyrics '(They listen) Brother, what's that? they're shouting!' and a vocal line for the Chorus with the lyrics 'morrow. (To be sung with a hoarse buzzing sound)'. Below the vocal lines is a piano accompaniment with dynamic markings *f*, *p*, *p*, *p*, and *fp*. The piano part includes triplets and a final flourish marked with a '7'.

(Above the roar of the crowd the Showman's voice is heard shouting)

Showman *ff* (off stage)

Who'll fight, Who'll fight, a fight, Who's for a fight?

Ah

Detailed description: This block contains the third system of music. It features a vocal line for the Showman with the lyrics 'Who'll fight, Who'll fight, a fight, Who's for a fight?' and a vocal line for the Chorus with the lyrics 'Ah'. Below the vocal lines is a piano accompaniment with dynamic markings *p*, *p*, and *pp*. The piano part includes a final flourish marked with a '7'.

Hugh

A fight! This is my chance. (nearer)

Shm. The best man in England for twenty pound.

(nearer) Ah

Hugh Constable The best man in Eng - land for

Here comes young John, the strongest man in all this town.

Ah A fight, a fight Who's for a

pp *fp cresc.*

Hugh twenty pound. *Mf* Senza misura Bring John to me, I'll fight him here be-fore you

fight, Who's for a fight?

a tempo

Hugh
all, I'll fight him for your daughter here!

Constable *(to Jane and Mary)*
Back, Back, They're coming!

S.
a fight, a fight, Who's for a fight, Who's for a

A.
Chorus *(quite near)*
a fight, a fight, Who's for a fight, Who's for a

T.
a fight, a fight, Who's for a fight, Who's for a

B.

Aunt Jane drags Mary away - She, Mary and Constable take refuge R. front.
Hugh makes a gesture to Mary "All's well" and exits L.


Enter Showman, followed by Trumpeter and Drummer. He gets on a table and shouts.


Showman
The best man in Eng-land for twen - - ty -
fight, Who's for a fight? -
fight, Who's for a fight? -

p cresc


Enter Chorus, escorting John the Butcher... during the following some of them strip John and prepare him for the fight... others clear away the booths - Others bring up posts, ropes &c and make a clear space.

Shm.  pound.

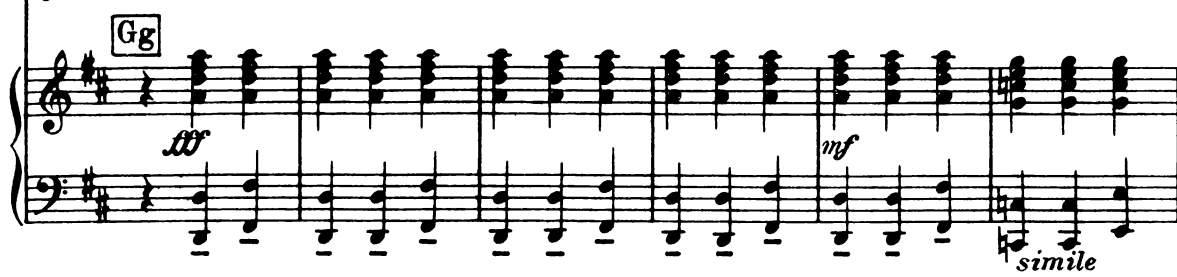
 Hurrah!

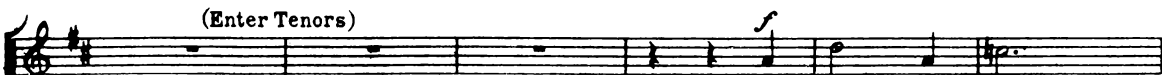
 Hurrah!

(Entering)  Hurrah! Chorus (Basses) on stage
Who's for a fight? it's

Trumpet (on stage) 

Strings in Orchestra 

 **Gg** *mf* simile

T. (Enter Tenors)  Shake hands, shake hands,

B.  my de - light both day and night. Who's for a fight, it's

Str. 



(Enter Altos)

A. *f* Hard hit, hard hit, He's

T. each un - der - stands the law's de - mands, Shake hands, shake hands,

B. my de - light both day and night. Who's for a fight? It's

Str.

(Enter Sopranos)

S. *f* Count out,

A. tak - en it, The dust — he's bit, Hard hit, hard hit, he's

T. each un - der - stands the law's de - mands, Shake hands, shake hands,

B. my de - light both day and night. Who's for a fight? It's

Str.

Poco più *f*

S. count out, with - out a doubt that ends the bout, shake hands, shake hands,

A. tak - en it, the dust — he's bit. Who's for a fight? It's

T. each un - der - stands the law's de - mands, Count out,

B. my de - light both day and night, Hard hit, hard hit, he's

Str.

S. Each un - der - stands the law's de - mands, Hard hit, hard hit, he's

A. my de - light both day and night, Shake hands, shake hands,

T. count out, with - out a doubt that ends the bout. Who's for a fight, it's

B. tak - en it the dust — he's bit. Count out,

Str.

S. tak - en it. The dust — he's bit, Who's for a fight? it's

A. each un - der - stands the law's de - mands, Count out,

T. my de - light both day and night, Hard hit, hard hit, He's

B. count out, with - out a doubt that ends the bout, Shake hands, shake hands,

Str.

S. my de - light both day and night, *cresc.*

A. Count out with - out a doubt that ends the bout, with - out a doubt, with - out a doubt, with - *cresc.*

T. tak - en it, the dust — he's bit, he's tak - en it, he's tak - en it, The dust he's *cresc.*

B. each un - der - stands the law's de - mands, the laws de - *cresc.*

Str.

S. who's for a fight?

A. out a doubt. Hur - rah!

T. bit, a fight,

B. mands. Hur - rah!

Str.

f cresc

The Chorus crowd round the Showman who climbs on the table again and orders the Trumpeter to blow. He then holds up his hand— Sudden Silence.

S. who's for a fight?

A. a fight?

T. who's for a fight?

B. a fight?

Trpt. (on stage)

Str.

Senza misura (very quick)
Showman

Brave English lads, lovers of manly sport, masters of the gentle art of self defence. Which of you

Shm. fine, young, true-blue Britons will show the way to knock a damned Frenchman in - to

a tempo (Allegro moderato)

Shm. pulp?

T. Men's Chorus

B. (one voice) I will!

(a few) So will I! (Tutti) So will I!

(one voice) I will! (a few) I will! (Tutti) I will!

(one voice) I will! I will!

a tempo (Allegro moderato)

Trumpet and Drum on stage

ff

p

Ped.

Senza misura (very quick)

Shm. Brave boys, I knew it. A-ny one of you all read-y to square up to the

Shm.

Devil, or Bony party himself_ and smash his face to batter.

S.
A.

Chorus

Let him come, that's all We'll show old Bony - par -

T.
Let him come, that's all, let him come! We'll show old Bony - par -

B.
Let him come, that's all, Let him come, let him come!

p cresc. *f* *ff*

Ped. *

Allegro ritmico

Showman (The Showman comes forward and gathers the men round him)

mf

Oh! the Devil and Bony party Were drinking once so hearty, When there

I Allegro ritmico

p *p*

Shm. came a Cotswold man And up - set their lit - tle plan By join - ing that gay par -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "came a Cotswold man And up - set their lit - tle plan By join - ing that gay par -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Shm. ty. Says — old

Men's Chorus

Fol - lol - lol - lay, fol - lol - lol - lay, By join - ing that gay par - ty.

The second system of music includes a vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics: "ty. Says — old". Below the vocal line, the text "**Men's Chorus**" is written. The lyrics continue: "Fol - lol - lol - lay, fol - lol - lol - lay, By join - ing that gay par - ty.". The piano accompaniment continues with a similar rhythmic pattern to the first system.

Shm. Nick and up did start he. "I don't like this here par - ty, say he hits me with his

The third system of music consists of a vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics: "Nick and up did start he. 'I don't like this here par - ty, say he hits me with his". The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

Shm. flail where my back joins on my tail, So I'll leave him to you, friend Bo - ny -

slow and distinct *a tempo*

colla voce *mf a tempo*

The fourth system of music includes a vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics: "flail where my back joins on my tail, So I'll leave him to you, friend Bo - ny -". Above the vocal line, the tempo markings "*slow and distinct*" and "*a tempo*" are present. Below the piano accompaniment, the markings "*colla voce*" and "*mf a tempo*" are present. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

Shm. par - ty.

T. Fol-lol-lol - lay, fol-lol-lol - lay, So I'll leave him to you, friend Bon-y - par -

B.

Detailed description: This system contains the first musical system. It includes a Soprano line (Shm.) with the lyrics 'par - ty.', a Tenor line (T.) with the lyrics 'Fol-lol-lol - lay, fol-lol-lol - lay, So I'll leave him to you, friend Bon-y - par -', and a Bass line (B.). Below these is a piano accompaniment with a treble and bass clef. Dynamics include *p* and *f*.

Shm. Then — says Bon-ey, whoa my hear - ty! We'd best breakup the par - ty, When I

ty. Then says Bon - ey, whoa my hear - ty, When I

hear - ty,

Detailed description: This system contains the second musical system. It includes a Soprano line (Shm.) with the lyrics 'Then — says Bon-ey, whoa my hear - ty! We'd best breakup the par - ty, When I', a Tenor line (T.) with the lyrics 'ty. Then says Bon - ey, whoa my hear - ty, When I', and a Bass line (B.) with the lyrics 'hear - ty,'. Below these is a piano accompaniment. Dynamics include *f*, *mp*, *pp*, and *cresc.*.

(The women gather round)

Shm. see a Cots-wold man, I take cov-er while I can, and I'm sa-fer with old

see a Cots-wold man, I take cov - er while I can, and I'm sa - fer with old

When I see a Cots - wold man, O I'm sa - fer with old

Detailed description: This system contains the third musical system. It includes a Soprano line (Shm.) with the lyrics 'see a Cots-wold man, I take cov-er while I can, and I'm sa-fer with old', a Tenor line (T.) with the lyrics 'see a Cots-wold man, I take cov - er while I can, and I'm sa - fer with old', and a Bass line (B.) with the lyrics 'When I see a Cots - wold man, O I'm sa - fer with old'. Below these is a piano accompaniment. Dynamics include *cresc.* and *f*.

Shm. Nick says Bon-y - par - - ty.

S. Fol-lol-lol - lay, fol-lol-lol - lay, fol-lol-lol - lay, fol-lol-lol - lay,

A. **Chorus** Fol-lol-lol - lay, fol-lol-lol - lay, fol-lol-lol - lay, I'm sa-fer with old

T. Nick says Bon-y - par - - - ty. Fol-lol-lol - lay, fol-lol-lol - lay, fol-lol-lol - lay

B. Nick says Bon-y - par - - - ty. Fol-lol-lol - lay, fol-lol-lol - lay, I'm sa-fer with old

ff

simile

I'm sa-fer with old Nick says Bon-y - par - - ty, Bon-y - par - - ty, Bon-y-

Nick says Bon-y - par - - ty, Bon-y - par - - ty, Bon-y - par - - ty, Bon-y-

I'm sa-fer with old Nick says Bon-y - par - - ty, Bon-y - par - - ty, Bon-y-

Nick says Bon-y - par - - ty, Bon-y - par - - ty, Bon-y - par - - ty, Bon-y-

Showman *f* senza misura

Moderato

That's the way, brave boys, that's the spirit, that's the British
 par - - - ty.
 par - - - ty.
 par - - - ty.

Moderato

senza misura

Shm. blood. Now then! Which of you are ready to fight the best man in England for twenty

Shm. pound?

John steps forward.

The Turnkey follows him.

Turnkey. *f*

Hur - rah! Hur-rah for John the But-cher. The

From here the Chorus divide into
Allegro vivace

Trnk. cham - pion and the Cots - wold pride. (Some men rush forward)

Allegro vivace

two groups
 Chorus A. John's supporters.
 Chorus B. John's enemies (and afterwards
 Hugh's supporters) (Women rushing forward)

S. Chorus B The cow - ard, the
 A. The cow - ard, the
 T. Down, down with John the But - cher!
 B. Down, down with John the But - cher!

Turnkey

Showman Yes he do.
 Showman How now, what's this? Nonsense!
 Showman brute. He don't fight
 B. He don't fight fair! No he don't!
 One voice (Robert) All No he don't!

Trnk. *Nonsense!*

S. Yes he do, Yes he do, Yes he do, Yes he do, yes he do,

A. fair! — No he don't, no he don't, no he don't, He don't fight

T. Down, down, down with John the Butcher!

B.

Trnk. Hur - rah, Hur - rah — for John the Butcher! Who says — I

S. Yes he do, Yes he do, Yes he do, yes he do!

A. Hur - rah, Hur - rah — for John the But-cher!

T. fair, — no he don't, no he don't, He don't fight fair! —

B. Hedon't fight fair! —

John

(Chorus fall back)

John
 don't fight fair?— You're all a-fraid. Come on, who dare? I'll show you

John
 Showman *mf*
 Come, come, my lads, this is no time for
 whether I fight fair.

Shm.
 wrangling. What? None of you rea-dy to have a qui-et

Shm.
 round? for the hon - our of Cots-wold cour - age and the no - ble

Shm.
a tempo *senza misura*
 art. Once more, Is no one rea-dy to stand up to young John fortwen-ty

Trumpet on stage

a tempo

Moderato maestoso

Hugh (Hugh enters stripped for fighting)

Shm. Yes!!

pound? not one, not one, not one?

Moderato maestoso

(long pause)

Più mosso

Shm. A - ha! Here's

S. (all) *pp* A stran - - ger!

A. (a few) *pp* (all) *pp* Who's this? Who is he then?

Chorus A & B (a few) *pp* (all) Who is he then? A stran - - ger!

T. (one voice) *pp* (all) *pp* Who's this? Who's this? A stran - - ger!

B. Who's this? Who's this? A stran - - ger!

Più mosso

pp *f* *pp*

Hugh *f* Allegro moderato

Shm. *ad lib.* I'm Hugh the

one brave man at last, Come forward, sir, and tell us who you are.

Allegro moderato

f

Hugh
 Dro-ver, A free man, a ro-ver To and fro, far and wide I seek the horses that

Moderato maestoso

Hugh
 our sol-diers ride. John (senza misura)
 A dro-ver! A va-ga-bond! He can't producethe

S. A.
 Chorus B
 Hugh the Dro-ver.

T. B.

Moderato maestoso

Showman (to Hugh)
 The stake_ 'tis twen-ty pound. Turnkey (officially)
 Aye, twen-ty pound.

John
 stake. Constable (pompously)
 Aye, twen-ty pound.

Hugh (senza misura) (Hugh throws bag casually to Constable who examines contents eagerly) Poco più mosso

What's twen-ty pound? Herè's fif-ty in this bag. So now, brave Butcher John, Are

Hugh all your scruples gone? Say, will you fight me or Still shirk and lag? John I'll fight, Poco animato

Hugh senza misura Poco meno mosso You'll kill me, will you? Then the stake's too low! John and kill you so! Too low? Tis

Turnkey Showman Aye, twen-ty pound! John twen-ty pound! Constable Aye, twen-ty pound! The stake's too low, you say?

Poco più Lento

Hugh (looking at Mary)

p

L1 A-lone and friend-less on this for-eign ground I am to

Hugh die, your cham-pion there has sworn it. But who would give his life for twen-ty

Hugh pound? O wret-ched price, A christnas ox would scorn

(♩ = ♩) *p*

Hugh it. *ppp* If I must

S. What's that? He will not fight! What is he af-ter now?

A. *ppp*

T. *ppp*

B. *ppp*

Chorus A & B

(♩ = ♩) *ppp*

Hugh
die, I'll die for something worth, Die that my death may live in song and

Hugh
sto - ry, Die for the fair-est thing in all this earth. Oh

Hugh
hap - py death! Oh hap - py death, that spreads a - broad her glor -

Hugh
y. John What in the Devil's name dye mean? What

S.
Will he not fight then?

A.
Chorus A & B Will he not fight then?

T.
Will he not fight then?

B.

Hugh *mf* For that girl— *f* For Ma-ry there!

John will you fight me for, then? What?

Hugh *Allegro Vivace*
I'll fight for her a - lone.

John *ff* *senza misura* *very quick*
You ruffian! You've sto-len a-way my bride. For this I'll

Mm *Allegro Vivace*

John *Showman ff* (*senza misura, very quick.*)
Hur-rah! The best man in Eng-land for twen-ty pounds and a pret-ty
kill you!

Shm. *Moderato con moto*
wife.

Mary (Mary escapes from Aunt Jane and runs to Hugh. The Showman and some of the men retire up stage and begin preparing the ring, putting up posts, ropes &c)

Ah no! You shall not fight him, O my heart, Constable

Is my au -

Mary: Would you seek death and go for aye from me! Aunt Jane

John: O dear! O I'll put a stop-per on the fellow's pride.

Constable: thor - i - ty thus set a - side? I ne-ver

Mary: How shall I bear to live when you are dear!

A. J.: What's come u - pon us all?

John: What? Does he think that he can steal my

Constable: saw such do-ings in my life.

S. A. Chorus B (Women): Now mer - cy send, it's John that gets the fall, or else his ways will

Mary
gone. Oh take me now, O take me

A. J.
My Ma-ry's clean be-witched 'tis plain as plain.

John
wife! If he can fight, why two can play at

Cnst.
If John don't fi-nish off the fel-low pat, I'll have him safe-ly,

S.
be as bad a-gain. O bless my heart, I'm mor - tal scared, Aren't you?

A.

Mary
now be-fore it is too late.

A. J.
Poor child, Poor child! She's gone quite daft a - bout this Hugh.

John
Hugh *f*
O love, fear

John
that. I'll smash him as I smash a Christmas ox.

Cnst.
I'll have him safe-ly in the Par - ish stocks. My

Chorus A
(Men A singing as they put up the ring.)
A. I hope they wont
T. *pp*
B. O John's the boy to teach the rogue his place, You


S.
I wish they'd make it up be-fore they start.

A.

A. J.  And if he's beat, she'll

Hugh  not, your pri - son doors shall

Turnkey *pp*
 O dear! O

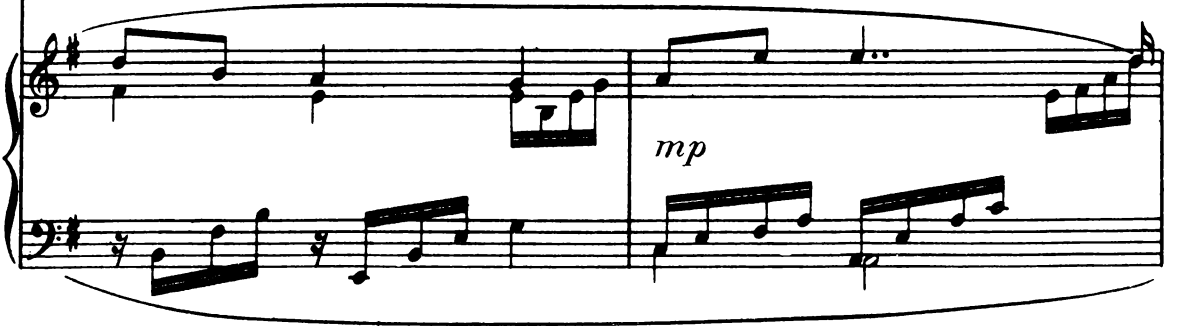
Cnst.  gray hairs to the grave in shame go

S. A.  fight. _____

T. B.  kill him John, 't will serve the fel - low right.

S. A. *pp*
 O bless my

B (Men B singing as they put up the ring)
 T. B. *pp*
 Now dro - ver, in and smash his ug - ly face, Young

mp


mf

Mary Would you seek death? _____

A.J. break her pre - ty heart. Oh

Hugh part. My pret - ty

Trnk. dear, 'tis mur - - der, I

John My Ma - ry in his arms 'Fore

Cnst. down.

pp

A I'm sure 'tis not

You'll knock him in-to pulp in half a round, we

B heart!

John's a na-sty cu-sto-mer to fight.

f dim

A. J. dear! O dear! What's

Hugh lin - net, you shall soon be

Trnk. fear the thought of a

John all the town!

Cnst. The shameful hussy! What has she to

A right.

want no strangers poaching round this way.

B I'm mor - tal scared, aren't

Keep cool and quick, you'll beat him, I'll be bound, go for his

Mary
 Would you seek death? _____

A.J.
 come u-pon us all? My

Hugh
 free. Hence - - forth you

Trnk.
 fight puts me in a

John
 I'll crack the fel - - low's

Cnst.
 say to it?

A
 But once they be - -
 O John's the boy to teach the rogue his place, you'll

B
 you?
 wind, you'll find he can-not stay.

A.J. Ma - - - ry's clean be - witched, 'Tis

Hugh shall not lie _____ and sob a -

Trnk. fright, The thought of a

John skull and make him pay for it.

Cnst. He'd best take

A gin. 'Tis

kill him John, 'twill serve the fel - low right.

B I hope they'll make it

Now dro-ver, in and smash his ug - ly face, Young

Mary *mf*
How shall I bear to live, when you are gone? O

A.J. *peresc.*
plain _____ as plain _____ Poor child, _____ she's

Hugh
lone, _____ Hence - forth you're

Trnk.
fight puts me in a fright _____ puts

John
I'll _____ kill him, nev - er fear _____ and

Cnst
care, He has not won her yet, _____ He has not

A
John _____ that will win, _____ 'tis

You'll knock him in - to pulp in half a round, we want no

B
up _____ be - fore

John's a nasty cu-sto-mer to fight, keep cool _____ and quick, _____ you'll

The men come away from the ring and surround Hugh and John respectively.

Mary *ff*
take me now, O take me now, O take me

A.J. *f* *p* *pp*
daft a-bout this Hugh. O dear! O dear!

Hugh *ff*
rid of cru - el - ty_ and hate.

Trnk. *f* *pp*
me in a fright. 'Tis mur - der, I

John *f* *pp*
win the bet. Now Hugh the Drov - er,

Robert *ff*
The ring's prepared.

Cnst. *f* *pp*
won her yet. Now Hugh the Drov - er,

A *f*
John will win.

f
stran - gers this w y.

B *f*
they start.

f
find he can-not stay.

Nn

f *p*

Showman comes down stage

Mary *now, O take me now be-fore it is too late.*

A.J. *What's come up - on us all?*

Hugh *You shall be free, you shall be free.*

Trnk. *fear the thought of a fight puts me in a fright.*

John *Take her if you can, We soon shall see wholl prove the better man.*

Const. *Take her if you can, We soon shall see wholl prove the better man.*

A *'Tis John* *ppp*

ppp *O John's the boy to teach the*

B *Now mer - cy send, it's* *ppp*

ppp *Now Dro - ver, in and*

pp

Mary

A.J.

Hugh

Trnk.

John

Const.

A

B

Yes ready.

Showman

Are you ready? whoop!

Yes ready.

that will win.

rogue his place.

John that gets the fall.

smash his ugly face.

mf

ff

fortissimo

Showman throws his hat in the air . It falls in the ring . Hugh and John go into the ring and shake hands . The crowd gather round so that Hugh and John are only just visible . Mary and Aunt Jane remain R. Front.

Shm.

Moderato

Allegro Vivace

Are you ready? Go! (They spar)

pp

(John hits at Hugh)

Chorus A

Ha! ha!

(one voice)

Ha! ha!

Good lad John!

Chorus B

Ha! ha!

Ha! ha!

Steady!

Piano accompaniment for the first system, featuring a 12/8 time signature and dynamic markings like *sf* and *pp*.

B

(one voice)

Hit low,

Dro-ver!

Piano accompaniment for the second system, including a *simile* marking.

Chorus A

Well hit!

Well hit, well hit!

Well hit, well hit!

Well hit!

(John presses Hugh)

(John hits Hugh)

Ha!

B

Piano accompaniment for the third system, including dynamic markings like *p* and *f*.

(John drives Hugh back)

Chorus A *f* Knock him down — Good lad John, 'Tis John will win the fight.

(Horns in Orch.)

(Strngs in Orch)

(Hugh recovers and punishes John badly)

Chorus B *ff* Hur-rah! The Dro-ver wins. Drive him a-cross the ropes, Drover.

Chorus A

f One voice (bass) (all) You'll beat him yet!

p ropes, Dro-ver. Ah! *f* Hur-rah!

B

(Wind)

p cresc.

Poco meno mosso

(Mary prepares to faint)

mf

Be brave, Sweetheart,

A. J.

Shm.

A. (Tenors) Stand a-side, there! (Basses) Stand back!

B. Stand back!

(Wind)

Poco meno mosso

and Hugh are seen supported by their followers

Mary

O Heaven watch ov - er him and me!

A. J. there, there, my dar-ling, see!

Shm. Showman *mf* Time's

pp

Tempo I

Shm. up! (They spar)

T. (one voice) In-to him, now!

A. Stea-dy John! (one voice)

B.

Tempo I

(Hugh punishes John)

S. A. Ah! The Drover's got him now.

T. B.

Hugh gains an advantage

A (one voice) (All) Hur-rah for John the Butcher!

Steady! Now John!

B Hur-rah for Hugh the Dro-ver!

Robert Solo

A Ha! No foul!

B Ha! Foul!

Pp *simile*

(John rushes furiously on Hugh)

Rob. was, Young John did use his knee!

A Ah, cowards! Ah, cowards!

B Shame, shame! shame, shame!

Go on, go

Stop the fight!

A They're a - fraid their fan - cy's beat.

on! In - to him, John!

B Stop the fight, stop the fight, shame!

Hands up both!

The Showman gets upon the shoul -

The fight stops - The crowd part and Hugh and John become visible again.

Showman (Senza misura - very quick)

Hold on! Stop I say! 'Twas a foul blow - I saw it and do give my judgment

- ders of one of the Chorus and shouts

Shm. *so.*

A Shame!

B There! What did I say? What did I say?

p

(senza misura)

Shm. John But-cher! You fight fair or else I'll have you ducked in the

A Shame!

Shm. *a tempo*

horse-pond. Drover, what say you? Is the wager off? Will you stop the

B Hur-rah! Let's put him there now.

f a tempo *sp*

Hugh
(senza misura)

Not I! I'm not a-fraid, Let him fight foul or fair, I win the
fight?

Hugh
maid.

Shm.
Good then! Time's up!

Chorus A
In-to him, John!
Brr
In-to him, John!
Brr

Chorus B
Brr
Stick to it, Drover and go for his

In - to him, John!

In - to him John! In - to him, John! Brr

In - to him John! Brr

wind! Stick to it, Dro-ver and go for his

In - to him John, and you'll soon have the best of it.

In - to him John, and you'll soon have the best of it. In - to him John, and you'll soon have the best of it.

In - to him John, and you'll soon have the best of it.

wind.

Hur - rah! for Hugh the Dro - ver!

In - to him John, and you'll soon have the best of it.

In - to him John, and you'll soon have the best of it. In - to him John, and you'll soon have the best of it.

In - to him John, and you'll soon have the best of it.

Hur - rah! for Hugh the Dro - ver!

(From here John's supporters gradually veer round to Hugh's side till only about seven are left to support John)

A

In-to him John! Ah!

pp *ff*

B

The Dro - ver wins. The Dro - ver

A

Ah! Brr.

(John is driven all round the ring by Hugh)

p *ff*

B

wins. He'll try your skill to smash or kill, he's rea- dy for you John. Your

A

Brr Brr

B

skull he'll break, your bet he'll take, your skull he'll break, your bet he'll take and spend it when you're gone, young John, and

Mary The crowd parts

O Heavens! -

John (cry- portamento)

Ah!

A

Brr

B

spend it when you're gone, young John, and spend it when you're

gone.

John's down

and discovers John lying at full length and Hugh standing over him

Aunt Jane

(Showman counts out)

'Tis John that's down.

Showman (senza misura)

John's down!

One, two, three, four, five, six, seven, eight, nine, out, The Drover's

B

John's down!

Allegro moderato

The men leap into the ring and put Hugh on their shoulders and carry him round the stage

Shm.

won!

mf

Full Chorus (except about 8 who remain on John's side)

Poco più mosso

Hugh the Dro-ver!

O the cock has had his comb cut, his

Poco più mosso

ff

rit.

(The women escort Mary to meet Hugh)

Ch.

Young John has met his master, his

comb cut, his comb cut. The cock has had his comb cut, he'll rule the roost no more.

Ch.

mas-ter, his mas-ter. Young John has met his mas-ter, He's cock of the walk no more. The cock has had his comb cut, his

ff

ff

Ch.

comb cut, his comb cut. The cock has had his comb cut, he'll rule the roost, he'll rule the roost, he'll

Mary

Joy, oh joy, you've fought for me and won me.

Ch.

rule the roost, he'll rule the roost no more.

Mary

Joy, oh joy, and I am free. Love has blessed us, love has joined us, Me to you and

Hugh

Love has joined us — Me to you and

The men bring Hugh's cloak etc. and put them on him. Some of the women bring Mary a nosegay of flowers.

Mary

you to me.

Hugh

you to me.

Full Chorus

Young John has met his mas-ter, his mas-ter, his master, Young John has met his master, He's

Mary *p* Ah! *ff* Joy, oh joy, you've fought for me and won me,

Hugh *p* Ah! *ff* Joy, oh joy, I've fought for you and won you,

cock of the walk no more. The cock has had his comb cut, his comb cut, his comb cut, The

Mary joy, oh joy and I am free, Love has joined us,

Hugh joy, oh joy and you are free, Love has joined us,

cock has had his comb cut, He'll rule the roost no more, The cock has had his comb cut, his comb cut, his comb cut, The

Mary Me to you and you to me, joy, oh joy!

Hugh Me to you and you to me, joy, oh joy!

cock has had his comb cut, He'll rule the roost, he'll rule the roost no more.

f *cresc* *ff*

John, much battered, comes down stage supported by Constable. Turnkey followed by Aunt Jane and a few supporters (about 6 or 8 S.A.T.B) During the following scene the Chorus gradually edge away from Hugh and veer over to the side of John and Constable.

Pochino meno mosso

Hugh

Turnkey What now?

John Hold hard! (senza misura)

Constable Hold hard! Before you take her, we've a word to say. Speak

[Ss] Hold hard!

Pochino meno mosso

Trnk. Let his Honour the Constable get his breath, I

John Constable!

Cnst. Let me get breath, I pray!

Trnk. pray. (senza misura)

Cnst. I tell you there's a price on this man's head. He is a spy!

(a few voices)

Chorus A spy? a

Hugh *ff*

John *ff* You lie! You lie!

A Frenchspy! Old Bon-y-par-ty's spy!

Frenchspy? John's supporters A Frenchspy! Old Bon-y-par-ty's spy!

ff

p *f* *mf* *f*

(senza misura)

Hugh I love my country. Constable Pooh! That's ea-sy told! Friends, ask him

f *p*

molto rit. *a tempo* John *ff*

'Tis French gold.

Cnst. how he came by all that gold?

Full Chorus Aye, aye by all that gold? Aye

molto rit. *a tempo* **Tt**

mf

Cnst. The se-crets of our town are bought and

French gold! French gold!

Cnst. sold, We shall have Bon-ey here in half a week. What shall we do with him?

Turnkey

Brave fellows, speak!

Cnst. Brave fellows, speak!

S. *p* Spy! *f* Put him in the

A. *p* *f*

Chorus *p* *f*

Showman and B. Shoot him! Hang him! Put him in the

Oh the

Presto *f cantabile*

Hugh You know

stocks. *pp*
Spy!

stocks. *pp*
(The Tenors do the same to John)

The Basses headed by the Showman take the Constable on their shoulders and march round with him

Shm. & B. Devil and Bon-y - par - ty were drinking onces so hear - ty when there came a Cotswold man and up -

Uu Presto

Hugh it's false be - lov - - ed, O tell

Hang him!

Turnkey and Tenors

Then ___ says Nick and up did start he, I don't like this here par - ty, Say he hits me with his

Shm. & B. set their lit - tle plan.

Mary *mf cantabile*

Mary *mf cantabile*
 O true to Eng - - -
 Hugh
 - me so!
pp Spy! *f* Shoot him!
 flail where my back joins on my tail.
 Then says Bon-ey, Whoa! my hear - ty, we'd best break up the

Mary
 land, True to love I know,
 Hugh
 To Heaven
pp Spy!
pp
 Then - says Bon-ey Whoa! my hear - ty, we'd
 par - ty, when I see a Cots-wold man, I take cov - er while I can.
cresc.

The two parties join as the procession comes near Hugh and Mary. The Constable scrambles down and pulls Mary violently away from Hugh.

Mary I know you true be - lov - ed,

Hugh and You be - lov - - ed,

Put him in the stocks! Spy,

best breakup the par - ty, When I see a Cots-wold man, I take cov-er, I take cov-er while I

Mary for ev - - - er!

Hugh For ev - - - er!

Constable E - nough of

French spy! The Constable and the men sur- round Hugh and Mary - Mary is violently dragged away from Hugh.

can, says Bon-ey - par - - ty.

Allegro molto

Cnst.

that! Take him! Seize him!

Several men surround Hugh.— John and the Turnkey hover on the outside of the scrimmage.

Hugh (struggling)

Let go, you ruf - fians!

Turnkey

That's right, Hold him boys!

John

Comelads, take hold of him!

Chorus

pp cresc.

Ah (Harshly)

pp cresc.

p *cresc.*

Allegro vivace

Spy, spy, spy! Spy, French spy! Car-ry him to Glos-ter gaol and

Ww *ff*

Allegro vivace

Boys (or Turnkey)

The spy shall go to pri-son, to pri-son, to pri-son. The spy shall go to
there let him lie.

This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "The spy shall go to pri-son, to pri-son, to pri-son. The spy shall go to there let him lie." The piano accompaniment is in a bass clef and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Boys pri-son, He'll come this way no more.
They'll hang him in the morn-ing, the morn-ing, the morn-ing, they'll

This system continues the vocal line and piano accompaniment. The lyrics are "pri-son, He'll come this way no more. They'll hang him in the morn-ing, the morn-ing, the morn-ing, they'll". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a more complex rhythmic pattern in the right hand.

Mary runs towards Hugh — Hugh struggles and frees himself for a moment

Hugh!
hang him in the morn-ing: He'll play the spy no more.

This system depicts a dramatic scene. The vocal line has a dynamic marking of *ff* and includes the exclamation "Hugh!". The piano accompaniment features a dynamic marking of *pp* (pianissimo) and includes a section marked with a box containing "Xx". The piano part includes triplets in the right hand and a complex bass line.

Mary

Hugh

Hugh is seized again

Mar - - - - - y!

pp (Full Chorus including boys)

Ah (*Rashty*)

Spy, spy, spy!

(Mary falls into Aunt Jane's arms)

Spy, French spy! Car-ry him to Glos-ter gaol, Car-ry him to Glos-ter gaol.

stringendo

Spy! Spy! French

stringendo

Presto

Musical score for strings and woodwinds. The top staff is for woodwinds and the bottom staff is for strings. Both parts feature a series of sixteenth-note patterns with long, sweeping slurs across the measures.

Spyl.

Yy Presto

Musical score for piano. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment.

Hugh is dragged off — Mary and Aunt Jane are left

Musical score for strings and woodwinds. The woodwind staff has a few notes at the beginning, followed by rests. The string staff has a few notes at the beginning, followed by rests.

Musical score for piano. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment.

alone on the stage (Curtain falls)

Musical score for piano. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment.

Musical score for piano. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *sfz* (sforzando) marking.

End of Act I