

THE YEOMEN OF THE GUARD

or

The Merryman and His Maid



Written by

W.S. GILBERT

Composed by

ARTHUR SULLIVAN

First produced at the Savoy Theatre, 3rd October 1888.

DRAMATIS PERSONÆ

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

SERGEANT MERYLL (*of the Yeomen of the Guard*)

LEONARD MERYLL (*his son*)

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT. (*Head Jailer and Assistant Tormentor*)

THE HEADSMAN

FIRST YEOMAN

SECOND YEOMAN

FIRST CITIZEN

SECOND CITIZEN

ELSIE MAYNARD (*a Strolling Singer*)

PHŒBE MERYLL (*Sergeant Meryll's Daughter*)

DAME CARRUTHERS (*Housekeeper to the Tower*)

KATE (*her Niece*)

Chorus of YEOMEN OF THE GUARD, GENTLEMEN, CITIZENS, etc.

SCENE: Tower Green

TIME: 16th Century

The Yeomen of the Guard

Overture	O-1
1. When maiden loves – <i>Phoebe</i>	1
1a. When jealous torments rack my soul - <i>Wilfred</i>	7
2. Tower warders under orders – <i>People, Yeomen, 2nd Yeoman</i>	12
3. When our gallant Norman foes – <i>Dame Carruthers</i>	23
3a. A Laughing boy but yesterday – <i>Sergeant Meryll</i>	32
4. Alas I waiver to and fro – <i>Phoebe, Leonard, Meryll</i>	36
5. Is life a boon? - <i>Fairfax</i>	45
6. Here's a man of jollity – <i>People</i>	49
7. I have a song to sing, O! <i>Elsie and Point</i>	54
8. How say you maiden, will you wed – <i>Elsie, Point, Lieutenant</i>	65
9. I've jibe and joke -- <i>Point</i>	75
10. 'Tis done, I am a bride -- <i>Elsie</i>	81
11. Were I thy bride – <i>Phoebe</i>	89
12. Oh, Sergeant Meryll is it true? - <i>Ensemble</i>	96
13. Night has spread her pall once more – <i>Dame Carruthers and Women</i>	142
14. Oh, a private buffoon is a light hearted loon – <i>Point</i>	152
15. Hereupon we're both agreed – <i>Wilfred and Point</i>	156
16. Free from his fetters grim – <i>Fairfax</i>	161
17. Strange adventure – <i>Kate, Dame Carruthers, Fairfax, Meryll</i>	165
18. Hark! What was that sir? – <i>Meryll, Wilfred, Lieut. Point, Dame C, Chorus</i>	171
19. A man who would woo a fair maid – <i>Fairfax, Elsie, Phoebe</i>	191
20. When a wooer goes a wooing – <i>Elsie, Phoebe, Fairfax, Point</i>	200
21. Rapture, rapture – <i>Dame Carruthers and Sergeant Meryll</i>	211
22. Comes the pretty young bride – <i>Ensemble</i>	218

This is the beta-5 version of a performing score prepared for Troupers, September 21, 2007. Contact Jim Cooper, jim@labsoftware.com with suggested corrections and improvements.

Introduction

This score was prepared by scanning clearer old score copies and importing the scan into a music publishing program. The purpose of this edition is

1. To correct the many hundreds of reported errors in the Schirmer score
2. To provide a more readable edition with more room for notes
3. To add the cut songs back in
4. To add the cut 2nd verse in the Act I Finale for the 3rd and 4th Yeomen,
5. To unwind some of the repeats onto separate pages as a favor to accompanists.
6. To make the dialog pages more readable.

The piano-vocal midi files of “Jealous torments” and “ A laughing boy” were prepared by Larry Byler and were imported. The piano reduction of “Jealous torments” is by Ed Munzer. The text is taken from the script published on the G&S Archive. All of the errors reported by Steve Lichtenstein at the G&S archive have been corrected.

Rehearsal Numbers

There are 3 types of rehearsal numbers in this score: measure numbers, boxed letters and circled numbers. The boxed letters correspond to the rehearsal letters in the Schirmer score and the orchestra parts. The circled numbers correspond to the page numbers in the Schirmer score.

Please report all errors to Jim Cooper jim@labsoftware.com. New editions will be published as frequently as needed.

The Yeomen of the Guard

Overture

Sullivan

Allegro brillante e maestoso Brass

Brass instruments (Horn, Trumpet, Trombone, Tuba) part. Measures 1-6. The music is in 2/4 time, key of B-flat major. It begins with a *p* (piano) dynamic and a wavy line indicating a tremolo. The melody is marked *ff* (fortissimo) and *marcato* (marked). The bass line is marked *p*.

Viol *brillante*

Violin part. Measures 7-10. The music is in 2/4 time, key of B-flat major. It begins with a *ff* (fortissimo) dynamic. The melody is marked *brillante* (brilliant). The bass line is marked *ff*.

Violin part. Measures 11-13. The music is in 2/4 time, key of B-flat major. It continues with a *ff* (fortissimo) dynamic. The melody is marked *brillante* (brilliant). The bass line is marked *ff*.

Violin part. Measures 14-16. The music is in 2/4 time, key of B-flat major. It continues with a *ff* (fortissimo) dynamic. The melody is marked *brillante* (brilliant). The bass line is marked *ff*.

Violin part. Measures 17-19. The music is in 2/4 time, key of B-flat major. It continues with a *ff* (fortissimo) dynamic. The melody is marked *brillante* (brilliant). The bass line is marked *ff*.

20

23

27

Viol & Bsn

32

Ob. Viol.

37

Ob.

43

p

Fl

48

p

53

p

Viol

58

p

Brass

63

pp

p

68

68 69 70 71

cresc. *f*

This system contains measures 68 through 71. The music is in a key with two flats and a 3/4 time signature. Measures 68 and 69 feature a melodic line in the right hand with eighth and sixteenth notes, and a bass line with chords and eighth notes. Measure 70 continues the melodic line with a crescendo marking. Measure 71 begins with a forte (*f*) dynamic and features a melodic line with a flat and a sharp, and a bass line with chords.

72

72 73 74 75 76

Tutti *ff* *sf*

This system contains measures 72 through 76. Measures 72 and 73 show a melodic line in the right hand and a bass line with chords. Measure 74 has a melodic line with a flat and a sharp, and a bass line with chords. Measure 75 is marked *Tutti* and *ff* (fortissimo), with a melodic line in the right hand and a bass line with chords. Measure 76 has a melodic line with a flat and a sharp, and a bass line with chords, marked *sf* (sforzando).

77

77 78 79 80 81 82

pp *Strings*

This system contains measures 77 through 82. Measures 77 and 78 show a melodic line in the right hand and a bass line with chords. Measure 79 has a melodic line with a flat and a sharp, and a bass line with chords. Measure 80 is marked *pp* (pianissimo) and *Strings*, with a melodic line in the right hand and a bass line with chords. Measure 81 has a melodic line with a flat and a sharp, and a bass line with chords. Measure 82 has a melodic line with a flat and a sharp, and a bass line with chords.

83

83 84 85 86 87

This system contains measures 83 through 87. Measures 83 and 84 show a melodic line in the right hand and a bass line with chords. Measure 85 has a melodic line with a flat and a sharp, and a bass line with chords. Measure 86 has a melodic line with a flat and a sharp, and a bass line with chords. Measure 87 has a melodic line with a flat and a sharp, and a bass line with chords.

88

88 89 90 91 92

Ob.

This system contains measures 88 through 92. Measures 88 and 89 show a melodic line in the right hand and a bass line with chords. Measure 90 has a melodic line with a flat and a sharp, and a bass line with chords. Measure 91 is marked *Ob.* (Oboe), with a melodic line in the right hand and a bass line with chords. Measure 92 has a melodic line with a flat and a sharp, and a bass line with chords.

93 *tr* *(b)*

97 Fl. & Ob. *p*

101 *cresc.*

105 *cresc.*

108 *f* *marcato*

This musical score page contains five systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). Measure numbers 93, 97, 101, 105, and 108 are indicated at the start of their respective systems. The first system (measures 93-96) features a piano accompaniment with chords and a woodwind line (Flute and Oboe) with a melodic line and a trill in measure 93. The second system (measures 97-100) continues the piano accompaniment and woodwind line, with a piano dynamic marking 'p' at measure 97. The third system (measures 101-104) shows the piano accompaniment and woodwind line, with a crescendo marking 'cresc.' at measure 101. The fourth system (measures 105-107) continues the piano accompaniment and woodwind line, with a crescendo marking 'cresc.' at measure 105. The fifth system (measures 108-111) features a piano accompaniment with triplets and a woodwind line with a melodic line and a marcato marking 'marcato' at measure 108. The piano part in measure 108 starts with a forte dynamic 'f' and a crescendo hairpin.

111

3 3 3 3 3 3 3 3 3 3 3 3

114

3 3 3 3 3 3 3 3 3 3 3 3

117

3 3 3 3 3 3 3 3 3 3 3 3

Clar. *p*

121

Viol Ob.

128

dim. *sempre dim* *p*

[illegible]

Measures 168-171. The score is in B-flat major (two flats). The right hand features a melodic line with triplets of eighth notes, starting in measure 169. The left hand consists of a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Measures 172-175. The right hand continues with the triplet eighth-note pattern. The left hand features a more complex accompaniment with some chords and eighth notes. Dynamics include *p* (piano).

Measures 176-179. The right hand continues with the triplet eighth-note pattern. The left hand features a more complex accompaniment with some chords and eighth notes. Dynamics include *p* (piano).

Measures 180-183. The right hand continues with the triplet eighth-note pattern. The left hand features a more complex accompaniment with some chords and eighth notes. Dynamics include *cresc molto* (crescendo molto), *ff* (fortissimo), and *Tutti*.

184

con fuoco

187

sempre con fuoco

p

190

con fuoco

194

201

Measures 201-206. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with eighth notes.

207

Measures 207-211. The right hand continues the melodic pattern with some chords, and the left hand maintains the eighth-note bass line.

212

Measures 212-214. Measure 212 features a dense sixteenth-note arpeggiated figure in the right hand. Measures 213-214 show a more active right hand with eighth notes and chords.

215

Measures 215-219. Measure 215 has a sixteenth-note arpeggio in the right hand. Measures 216-219 show a right hand with eighth-note chords and a final sustained chord. The left hand continues with eighth notes and ends with a sustained chord.

1. When maiden loves, she sits and sighs

Introduction and song - Phoebe

(Scene: Tower Green, a grass-covered yard overlooking the river. A low wall crosses the stage at the back, beyond which is seen the river and houses on the opposite bank. Downstage R is the house of the Lieutenant, with a bench against the wall, beyond the door. The quarters of his house-keeper, Dame Carruthers, are in the same building, with an entrance (not seen) upstage at the back. Up R. is a tower, and beside it, against the wall, is the platform for the Headsman and the Block. Up L. is a large gateway leading to the cells, and below this, down L., the door into Sergeant Meryll's quarters.)

12

f

9

17 (Curtain rises. Phoebe discovered at spinning wheel.)

p

21 13

A

28

1. When maid en loves, she sits and sighs, She wanders to and

28

34

fro; Un - bid - den tears drops fill her eyes, And to all ques tions she re - plies With a sad "Heigh

34

14

meno mosso

40

ho!"

"Tis but a lit - tle word—

"Heigh ho!"

40

B

a tempo

46

So soft, 'tis scarce-ly heard—

"Heigh-ho!"

An id-le breath—

Yet life

and— death

May

46

52

hang up-on a maid's "Heigh - ho!" An i - dle breath— Yet life and death May hang up-

52

rit.

rit.

58

on a maid's "Heigh - ho!" *a tempo*

58

f

(15)

64

A'

When maid - en loves, she mopes a - part, As owl mopes on a tree; Al-

64

70

though she keen-ly feels the smart, She can-not tell what ails her heart, with its sad "Ah, me!"

70

76 (14') *meno mosso*

'Tis but a fool-ish sigh— "Ah, me!" Born but to droop and die—

82 [B'] *a tempo*

"Ah, me!" Yet all the sense Of el - o - quence Lies hid den in a maid's "Ah, me!"

90 *rit.* [C]

Yet all the sense Of el - o - quence Lies hid den in a maid's "Ah, me!" "Ah,

96

me!" "Ah, me!" Yet all the sense Of el - o - quence Lies hid -

102 *(Phoebe weeps)*

- den in a maid's — "Ah, me!" *a tempo*

colla voce

f

(Enter Wilfred)

WILFRED. Mistress Meryll!

PHÆBE. (*looking up*) Eh! Oh! It's you, is it? You may go away, if you like. Because I don't want you, you know.

WILFRED. Haven't you anything to say to me?

PHÆBE. Oh yes! Are the birds all caged? The wild beasts all littered down? All the locks, chains, bolts, and bars in good order? Is the Little Ease sufficiently uncomfortable? The racks, pincers, and thumbscrews all ready for work? Ugh! you brute!

WILFRED. These allusions to my professional duties are in doubtful taste. I didn't become a head-jailer because I like head-jailing. I didn't become an assistant-tormentor because I like assistant-tormenting. We can't *all* be sorcerers, you know. (PHÆBE *is annoyed*) Ah! you brought that upon yourself.

PHÆBE. Colonel Fairfax is *not* a sorcerer. He's a man of science and an alchemist.

WILFRED. Well, whatever he is, he won't be one for long, for he's to be beheaded to-day for dealings with the devil. His master nearly had him last night, when the fire broke out in the Beauchamp Tower.

PHÆBE. Oh! how I wish he had escaped in the confusion! But take care; there's still time for a reply to his petition for mercy.

WILFRED. Ah! I'm content to chance that. This evening at half-past seven – ah!

PHÆBE. You're a cruel monster to speak so unfeelingly of the death of a young and handsome soldier.

WILFRED. Young and handsome! How do *you* know he's young and handsome?

PHÆBE. Because I've seen him every day for weeks past taking his exercise on the Beauchamp Tower.

WILFRED. Curse him!

PHÆBE. There, I believe you're jealous of *him*, now. Jealous of a man I've never spoken to! Jealous of a poor soul who's to die in an hour!

WILFRED. I am! I'm jealous of everybody and everything. I'm jealous of the very words I speak to you – because they reach your ears – and I mustn't go near 'em!

PHÆBE. How unjust you are! Jealous of the words you speak to me! Why, you know as well as I do that I don't even like them.

WILFRED. You used to like 'em.

PHÆBE. I used to *pretend* I liked them. It was mere politeness to comparative strangers. (*Exit PHÆBE, with spinning wheel.*)

WILFRED. I don't believe you know what jealousy is! I don't believe you know how it eats into a man's heart – and disorders his digestion – and turns his interior into boiling lead. Oh, you are a heartless jade to trifle with the delicate organization of the human interior.
[*the following song "Jealous torments" was cut before opening night*]

1a. When jealous torments rack my soul

Wilfred

Piano arr.:
Ed Munzer

Allegro con brio

1. When
2. The



ff

6
jeal - ous tor - ments rack my soul, My ag - o - nies I can't con - trol. Oh bet - ter sit on
ker - chief on your neck of snow I look on as a dead - ly foe. It go - eth where I

11
red hot coal Than love a heart - less jade: The red hot coal will hurt, no doubt, But
dare not go And stops there all day long. The belt that holds you in its grasp Is,

schierzando

16
red hot coals in time die out. But jeal - ous - y you can - not rout, Its fires wil nev - er
to my peace of mind, a rasp. It clasp - eth what I can - not clasp. Cor - rect me if I'm

21

fade.
wrong.

It's much less pain-ful on the whole, To

21

f

p

26

go and sit on red hot coal 'Til you're com-plete - ly flayed. Or ask a kind-ly friend to crack Your

26

32

wretch-ed bones up - on the rack Than love a heart-less jade, Than love a heart - less

32

cresc.

38

1.

jade.

2.

Poco meno mosso

38

1.

f

2.

44

The bird that break fasts on your lip, I would I had him in my grip. He

50

sip-peth where I dare not sip, I can't get o-ver that. The cat you fon dle soft and

57

sly, He lay - eth — where I dare not lie. We're not on terms, that

64

Tempo I

cat and I. I do not like that cat. It's much less pain-ful,

71

on the whole To go and sit on red hot coal 'Til you're com-plete - ly flayed. Or ask a kind-ly

77

friend to crack your wretch-ed bones up - on the rack Than love a heart-less jade, Than love a

83

heart - less jade. Or ask a kind - ly friend to crack your wretch - ed

89

bones up on the rack Than love a heart - less jade!

2. Tower warders, Under orders

Double chorus and 2nd Yeoman

Allegro vivace

(The people enter excitedly)

17

4

(The Yeomen enter in double file.

7 *Meryll is last, and so is in front of their line when they are in place)*

People

f staccato

18

S
A

T
B

Tow - er ward - ers un - der or - ders

Tow - er ward - ers un - der or - ders

7

S
A

T
B

gal - lant pike - men val - iant sword - ers

gal - lant pike - men val - iant sword - ers

11

People

13

S A
Brave in bear - ing foe - men scar - ing In their by - gone days of dar - ing.

T B
Brave in bear - ing foe - men scar - ing In their by - gone days of dar - ing.

17

S A
Ne'er a stran - ger There to dan - ger- Each was o'er the world a ran - ger:

T B
Ne'er a stran - ger There to dan - ger- Each was o'er the world a ran - ger:

21

S A
To the sto - ry of our glo - ry Each a bold, a bold con - tri - bu - to - ry!

T B
To the sto - ry of our glo - ry Each a bold, a bold con - tri - bu - to - ry!

19

B Yeomen - Tenors

Yeo

26
8
In the au-tumn of our life, Here at rest in am-ple clo-ver, We re-joice in tell ing o-ver

Yeomen - Basses

In the au-tumn of our life, Here at rest in am-ple clo-ver, We re-joice in tell ing o-ver

(20)

Yeo

33
8
Our im - pet-u-ous May and June. In the eve - ning of our day, with the

Our im - pet-u-ous May and June. In the eve - ning of our day, with the

Yeo

39
8
sun of life de - clin-ing, We re-call with - out re-pin - ing All the heat of

sun of life de - clin-ing, We re - call with - out re - pin - ing All the heat of

44

Yeo

by-gone noon, We re-call with - out re-pin - ing All the heat, We re - call,

by-gone noon, We re - call with - out re - pin-ing All the heat, We re - call,

21

50

Yeo

re - call All of by - gone noon.

re - call All the heat of by - gone noon.

un poco rall. *a tempo*

un poco rall. *a tempo*

57

2nd Yeo

This the au - tumn

p *p*

C Solo 2nd Yeoman

63
2nd Yeo
8 of our life, — This the eve - ning of — our day;

69
2nd Yeo
8 Wea - ry we — of bat - tle strife, — Wea - ry — we — of —

75
2nd Yeo
8 mor - - - - tal fray. But our year — is not so

80
2nd Yeo
8 spent, And our days — are not so fad - ed, But that we with

84
2nd Yeo
8 one consent, Were our lov - ed land in-vad-ed, Still would face a for - eign foe,

89
2nd Yeo
8 As in days of long a-go, Still _____ would face a for - eign foe, _____ As in

94
2nd Yeo
8 days of long a - go, _____ As in days _____ of long a - go, _____

100

2nd Yeo

8

As in days of long a -

colla voce

[D] 24

103

2nd Yeo

8

go. People

S A

T B

103

Yemen - Tenors

8

Still would face a for - eign foe, As in days of long a go.

Yemen - Basses

unis

Still would face a for - eign foe, As in days of long a - go.

103

f a tempo

People

108

S
A

un - der or - ders gal - lant pike - men val - iant sword - ers Brave in bear - ing

T
B

112 (25)

S
A

foe - men scar - ing In their by - gone days of dar - ing. Tow - er ward - ers

T
B

Tow - er ward - ers

112

Yeomen - Tenors *sost.*

Yeomen - Basses *sost.*

This the

Yeo

112

This the

116

S
A

un - der or - ders gal - lant pike - men

T
B

un - der or - ders gal - lant pike - men

Yeo

8

au - - - - - tumn of our

116

au - - - - - tumn of our

(26)

118

S
A

val - iant sword - ers Brave in bear - ing foe - men scar - ing In their by - gone

T
B

val - iant sword - ers Brave in bear - ing foe - men scar - ing In their by - gone

Yeo

8

life, This the eve - ning of our

118

life, This the eve - ning of our

122

S A

days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the

T B

122 days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the

Yeo

8 day; Wea - ry we — of bat - tle

122

day; Wea - ry we — of bat - tle

122

S A

world a ran - ger: To the sto - ry of our glo - ry Each a bold, a bold con - tri - bu -

T B

126 world a ran - ger: To the sto - ry of our glo - ry Each a bold, a bold con - tri - bu -

Yeo

8 strife, — Wea - ry — we — of — mor - - - - - tal

126

strife, — Wea - ry — we — of — mor - - - - - tal

131

(28)

S
A

to - ry! To the sto - ry of our glo - ry Each a bold con - trib - u - to - ry! Each a

T
B

to - ry! To the sto - ry of our glo - ry Each a bold con - trib - u - to - ry! Each a

Yeo

8

fray This the au - - - - - tumn of our life. This the

fray This the au - tumn of our life. This the eve - ning of our day. This the

131

136

S
A

bold con - trib - u - to - ry!

T
B

bold con - trib - u - to - ry!

Yeo

8

eve - ning of our day.

eve - ning of our day.

136

Exeunt Crowd. Manent Yeomen. Enter DAME CARRUTHERS.

DAME. A good day to you!

2ND YEOMAN. Good day, Dame Carruthers. Busy today?

DAME. Busy, aye! The fire in the Beauchamp last night has given me work enough. A dozen poor prisoners – Richard Colfax, Sir Martin Byfleet, Colonel Fairfax, Warren the preacher-poet, and half-a-score others – all packed into one small cell, not six feet square. Poor Colonel Fairfax, who's to die today, is to be removed to No. 14 in the Cold Harbour that he may have his last hour alone with his confessor; and I've to see to that.

2ND YEOMAN. Poor gentleman! He'll die bravely. I fought under him two years since, and he valued his life as it were a feather!

PHÆBE. He's the bravest, the handsomest, and the best young gentleman in England! He twice saved my father's life; and it's a cruel thing, a wicked thing, and a barbarous thing that so gallant a hero should lose his head – for it's the handsomest head in England!

DAME. For dealings with the devil. Aye! if all were beheaded who dealt with *him*, there'd be busy doings on Tower Green.

PHÆBE. You know very well that Colonel Fairfax is a student of alchemy – nothing more, and nothing less; but this wicked Tower, like a cruel giant in a fairy-tale, must be fed with blood, and that blood must be the best and bravest in England, or it's not good enough for the old Blunderbore. Ugh!

DAME. Silence, you silly girl; you know not what you say. I was born in the old keep, and I've grown grey in it, and, please God, I shall die and be buried in it; and there's not a stone in its walls that is not as dear to me as my right hand.

3. When our gallant Norman foes

Dame Carruthers and Yeomen

(29) *Allegro moderato e maestoso*

The piano introduction begins with a treble clef staff containing a whole note chord of G2, Bb2, and D3, marked with a forte (f) dynamic and a trill. The bass clef staff contains a whole note chord of G2, Bb2, and D3, also marked with a trill. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

6 [A]

When our gal-lant Nor-man foes Made our mer-ry land their own, And the

The first vocal entry (treble clef) begins with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The piano accompaniment (treble and bass clefs) begins with a whole note chord of G2, Bb2, and D3, marked with a piano (p) dynamic. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

(30)

10 Sax - ons from the Con - quer-or were fly - ing. At his bid - ding it a - rose, In its

The second vocal entry (treble clef) begins with a whole note chord of G2, Bb2, and D3, followed by a half note E3, a quarter note F3, and a half note G3. The piano accompaniment (treble and bass clefs) begins with a whole note chord of G2, Bb2, and D3. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

13 *f*

pan-o-ple of stone, A sen - ti-nel un-liv - ing and un - dy - ing. In - sen - sible, I trow, As a

The third vocal entry (treble clef) begins with a whole note chord of G2, Bb2, and D3, marked with a forte (f) dynamic, followed by a half note E3, a quarter note F3, and a half note G3. The piano accompaniment (treble and bass clefs) begins with a whole note chord of G2, Bb2, and D3. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

17

(31)

sen - ti - nel should be, Though a queen to save her head should come a - su - ing; There's a

20

le - gend on its brow That is el - o quent to me, And it tells of du - ty —

23

B

done — and du - ty do - ing. "The screw may twist and the

28

rack — may turn, And men may bleed and men — may burn, O'er

31

Lon - don town and its gold - en hoard I keep_ my_ si - lent_

C
34

watch and ward!"_ O'er Lon - don town and all its
Yeomen *p*

"The screw may twist and the rack may turn, And

37

hoard, *cresc.* O'er Lon - don town and all its hoard,
men may bleed and men_ may burn, *f* O'er Lon - don town and its

cresc. *mf*

40 33

I keep my si - lent, si - lent watch and

40 gold - en hoard I keep _____ my si - lent watch _____ and

44 A'

ward!

ward!"

With -

49

in its wall of rock The flow - er of the brave Have per - ished with a con - stan-cy un-

(30')

52

sha - ken. From the dun - geon to the block, From the scaf - fold to the grave, Is a

This system contains measures 52, 53, and 54. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). Measure 52 has a vocal note on a half note and piano chords. Measure 53 has a vocal line of eighth notes and piano chords. Measure 54 has a vocal line of eighth notes and piano chords, with a long note in the piano right hand.

55

jour - ney man - y gal - lant hearts have ta - ken. And the

This system contains measures 55 and 56. The vocal line continues with eighth notes in measure 55 and a half note in measure 56. The piano accompaniment features chords and moving lines in both hands.

57

wick-ed flames may hiss Round the he-ros who have fought For con-science and for home in all its

This system contains measures 57, 58, and 59. The vocal line has eighth notes in measure 57, a half note in measure 58, and eighth notes in measure 59. The piano accompaniment includes chords and moving lines.

(31')

60

beau - ty; But the grim old for - ta-lice Takes lit - tle heed of aught That

This system contains measures 60, 61, and 62. The vocal line has eighth notes in measure 60, a half note in measure 61, and eighth notes in measure 62. The piano accompaniment features chords and moving lines.

63

comes not in the measure of its du

66

B'

ty. "The screw may twist and the rack may turn, And

p

70

men may bleed and men may burn, O'er London town and its

73

(32')

C'

gold - en hoard I keep my silent watch and ward!"

p Yeomen

"The screw may twist and the

77

O'er Lon-don town and all its hoard, O'er Lon don town and all its
rack—may turn, And men may bleed and men— may burn, O'er

80

hoard, I keep my
Lon - don town and its gold - en hoard I keep—my

83

si - - lent, si - - - lent— watch— and ward!
si — - - lent watch— and ward!"

87

3

3

91

Exeunt all but PHOEBE. Enter SERGEANT MERYLL.

PHOEBE. Father! Has no reprieve arrived for the poor gentleman?

MERYLL. No, my lass; but there's one hope yet. Thy brother Leonard, who, as a reward for his valour in saving his standard and cutting his way through fifty foes who would have hanged him, has been appointed a Yeoman of the Guard, will arrive today; and as he comes straight from Windsor, where the Court is, it may be – it *may* be – that he will bring the expected reprieve with him.

PHOEBE. Oh, that he may!

MERYLL. Amen to that! For the Colonel twice saved my life, and I'd give the rest of my life to save his! And wilt thou not be glad to welcome thy brave brother, with the fame of whose exploits all England is a-ringing?

PHOEBE. Aye, truly, if he brings the reprieve.

MERYLL. And not otherwise?

PHOEBE. Well, he's a brave fellow indeed, and I love brave men.

MERYLL. *All* brave men?

PHOEBE. Most of them, I verily believe! But I hope Leonard will not be too strict with me – they say he is a very dragon of virtue and circumspection! Now, my dear old father is kindness itself, and –

MERYLL. And leaves thee pretty well to thine own ways, eh? Well, I've no fears for thee; thou hast a feather-brain, but thou'rt a good lass.

PHOEBE. Yes, that's all very well, but if Leonard is going to tell me that I may not do this and I may not do that, and I must not talk to this one, or walk with that one, but go through the world with my lips pursed up and my eyes cast down, like a poor nun who has renounced mankind – why, as I have *not* renounced mankind, and don't mean to renounce mankind, I won't have it – there!

MERYLL. Nay, he'll not check thee more than is good for thee, Phoebe! He's a brave fellow, and bravest among brave fellows, and yet it seems but yesterday that he robbed the Lieutenant's orchard.

(The following song "A laughing boy" was cut after opening night.)

3a. A laughing boy but yesterday

Sgt Meryll

Allegro marziale

1. A laugh - ing boy but
2. When at my Leon-ard's

yes - ter-day, A mer - ry ur - chin blithe and gay, Whose joy - ous shout came
deeds sublime, A sol - dier's pulse beats dou - ble time, And grave hearts thrill, as

ring - ing out Un - checked by care and sor - row. To - day a war - rior all sun -
brave hearts will, At tales of mar - tial glo - ry. I burn with flush of pride and

brown, Whose deeds of sol - dier - ly re - nown. Are now the boast of
joy, A pride un-bit - tered by al - loy, To find my boy, my

18

Lon-don town, A ve - - - ter-ran to - mor - row, to - day a
 dar - ling boy, The theme of song and sto - ry, To find my

18

22

war - - - rior, a vet - - - er - an to -
 dar - - - ling boy The theme of song and

22

25

1. mor - row! 2. To find my boy, my dar - ling -
 sto - - - ry! ry!

25

31

boy, the theme of song and sto - ry!

31

Enter LEONARD MERYLL.

LEONARD. Father!

MERYLL. Leonard! my brave boy! I'm right glad to see thee, and so is Phœbe!

PHŒBE. Aye – hast thou brought Colonel Fairfax's reprieve?

LEONARD. Nay, I have here a despatch for the Lieutenant, but no reprieve for the Colonel!

PHŒBE. Poor gentleman! poor gentleman!

LEONARD. Aye, I would I had brought better news. I'd give my right hand – nay, my body – my life, to save his!

MERYLL. Dost thou speak in earnest, my lad?

LEONARD. Aye, father – I'm no braggart. Did he not save thy life? and am I not his foster-brother?

MERYLL. Then hearken to me. Thou hast come to join the Yeomen of the Guard!

LEONARD. Well?

MERYLL. None has seen thee but ourselves?

LEONARD. And a sentry, who took scant notice of me.

MERYLL. Now to prove thy words. Give me the despatch and get thee hence at once! Here is money, and I'll send thee more. Lie hidden for a space, and let no one know. I'll convey a suit of Yeoman's uniform to the Colonel's cell – he shall shave off his beard, so that none shall know him, and I'll own him as my son, the brave Leonard Meryll, who saved his flag and cut his way through fifty foes who thirsted for his life. He will be welcomed without question by my brother Yeomen, I'll warrant that. Now, how to get access to the Colonel's cell? (*To PHŒBE.*) The key is with they sour-faced admirer, Wilfred Shadbolt.

PHŒBE. (*demurely*) I think – I say, I *think* – I can get anything I want from Wilfred. I think – mind I say, I *think* – you may leave that to me.

MERYLL. Then get thee hence at once, lad – and bless thee for this sacrifice.

PHŒBE. And take my blessing, too, dear, dear Leonard!

LEONARD. And thine. eh? Humph! Thy love is new-born; wrap it up carefully, lest it take cold and die.

4. Alas! I waiver to and fro

Phoebe, Leonard and Meryll

(35) *Allegro un poco agitato*

Phoebe

A - las I wai - ver to and fro- Dark dan - ger hangs up-on the

Phoebe

deed! Dark dan-ger hangs up on the deed!

Leonard

Dark dan-ger hangs up on the deed! The scheme is rash and

Meryll

Dark dan-ger hangs up on the deed!

p

Leonard

well__ may__ fail; But ours are not the hearts__ that__ quail, The

p

Leonard

23

hands that shrink the cheeks that pale in hours _____ of need.

23

cresc.

f

[B]

Phoebe

30

No, ours are not the hearts that quail, The hands that shrink, the

Leonard

No, ours are not the hearts that quail, The hands that shrink,

Meryll

No, ours are not the hearts that quail, The hands that

30

Phoebe

37

cheeks that pale, The hands that

Leonard

the cheeks that *p* pale, The hands that

Meryll

shrink, the cheeks that pale, - that

37

cresc.

Pno.

40

Phoebe

shrink, _____ the cheeks _____ that pale in hours _____ of need.

Leonard

shrink, _____ the cheeks _____ that *f* pale in hours _____ of need.

Meryll

pale,— _____ the cheeks that pale in hours _____ of need.

Pno.

sf *p* *p*

(Meryll goes up C., looking off L. and R. anxiously.
He returns.)

C

48

Meryll

The air I

Pno.

48

56

Meryll

breathe to him I owe: My life is his— I count it naught.

Pno.

56

dim.

62 (38)

Phoebe *p*
Thy life is his, so count it naught.

Leonard
Thy life is his, so count it naught.

Meryll *p*
And shall I reck - on risks I run When

62

p

71

Meryll
ser - vi - ces are to be done To save the life of such an one?

71

80 (39)

Meryll
Un wor - thy thought! ——— Un wor - thy thought!

80

88 D

Phoebe And shall we reck - on risks we run— To save the life of such— an

Leonard And shall we reck - on risks we run— To save the life of such— an

Meryll

97

Phoebe one? Un - worth - y thought! _____ Un - worth - y

Leonard one? Un - worth - y thought! _____ Un - worth - y

Meryll Un - worth - y thought! _____ Un - worth - y

97

105

Phoebe

thought! _____ We may suc - ceed- who can fore - tell?

Leonard

thought! _____ We may suc - ceed- who can fore - tell?

Meryll

thought! _____ We may suc - ceed- who can fore - tell?

105

114

Phoebe

May heav'n help our hope- May heav'n _____

Leonard

May heav'n help our hope- May heav'n _____

Meryll

May heav'n help our hope- May heav'n _____

114

123

Phoebe

help _____ our hope, _____ fare - - - - -

Leonard

help _____ our hope, _____ fare - - - - -

Meryll

help _____ our hope, _____ fare - - - - -

123

132

Phoebe

- - - well! May _____

Leonard

- - - well! May _____

Meryll

- - - well! May heav'n _____ help

132

140

Phoebe

heav'n help our hope—

Leonard

heav'n help our hope—

Meryll

our hope— help our hope—

147

Phoebe

fare - - - well!

Leonard

fare - - - well!

Meryll

fare - - - well!

*Leonard embraces Meryll and Phoebe, and then runs off,
Phoebe, weeping, goes upstage to watch him go.*

154

MERYLL. Nay, lass, be of good cheer, we may save him yet.

PHŒBE. Oh! see, father – they bring the poor gentleman from the Beauchamp! Oh, father! his hour is not yet come?

MERYLL. No, no – they lead him to the Cold Harbour Tower to await his end in solitude. But softly – the Lieutenant approaches! He should not see thee weep.

Enter FAIRFAX, guarded. The LIEUTENANT enters, meeting him.

LIEUT. Halt! Colonel Fairfax, my old friend, we meet but sadly.

FAIRFAX. Sir, I greet you with all good-will; and I thank you for the zealous care with which you have guarded me from the pestilent dangers which threaten human life outside. In this happy little community, Death, when he comes, doth so in punctual and business-like fashion; and, like a courtly gentleman, giveth due notice of his advent, that one may not be taken unawares.

LIEUT. Sir, you bear this bravely, as a brave man should.

FAIRFAX. Why, sir, it is no light boon to die swiftly and surely at a given hour and in a given fashion! Truth to tell, I would gladly have my life; but if that may not be, I have the next best thing to it, which is death. Believe me, sir, my lot is not so much amiss!

PHŒBE. (*aside to MERYLL*) Oh, father, father, I cannot bear it!

MERYLL. My poor lass!

FAIRFAX. Nay, pretty one, why weepest thou? Come, be comforted. Such a life as mine is not worth weeping for. (*Sees MERYLL.*) Sergeant Meryll, is it not? (*to LIEUTENANT.*) May I greet my old friend? (*Shakes MERYLL's hand.*) Why, man, what's all this? Thou and I have faced the grim old king a dozen times, and never has his majesty come to me in such goodly fashion. Keep a stout heart, good fellow – we are soldiers, and we know how to die, thou and I. Take my word for it, it is easier to die well than to live well – for, in sooth, I have tried both.

5. Is life a boon?

Fairfax

43

Andante espressione

A

1. Is life a boon? If so, it must be

fall That Death when e'er he call, Must call too soon. Though four-score years he

give, Yet one would pray to live An-oth - er moon! What kind of plaint have

I, Who per-ish in Ju - ly, Who per - ish in Ju - ly? I might have had to

un poco rit. **B** *a tempo*

colla voce

26

die, — Per - chance in June! I might have had to die, — Per - chance, in

26

colla voce. *p*

32

June! 2. Is life a thorn? Then

32

f *p*

39

count it not a whit! Nay, count it not a whit! Man is well done — with

39

44

it; Soon — as he's born He should all means es - say To put the

44

49

46

plague a - way; And I, war - worn, Poor cap - tured fu - gi-

54

rall. un poco

D

a tempo

tive, My life most glad - ly — give— I might have had to live — an -

59

oth - er morn! I might have had to live, — to live an oth - er morn!

65

(Phoebe, weeping, is led off by Meryll.)

FAIRFAX. And now, Sir Richard, I have a boon to beg. I am in this strait for no better reason than because my kinsman, Sir Clarence Poltwhistle, one of the Secretaries of State, has charged me with sorcery, in order that he may succeed in my estate, which devolves to him provided I die unmarried.

LIEUT. As thou wilt most surely do.

FAIRFAX. Nay, as I will most surely *not* do, by your worship's grace! I have a mind to thwart this good cousin of mine.

LIEUT. How?

FAIRFAX. By marrying forthwith, to be sure!

LIEUT. But heaven ha' mercy, whom wouldst thou marry?

FAIRFAX. Nay, I am indifferent on that score. Coming Death hath made of me a true and chivalrous knight, who holds all womankind in such esteem that the oldest, and the meanest, and the worst-favoured of them is good enough for him. So, my good Lieutenant, if thou wouldst serve a poor soldier who has but an hour to live, find me the first that comes – my confessor shall marry us, and her dower shall be my dishonoured name and a hundred crowns to boot. No such poor dower for an hour of matrimony!

LIEUT. A strange request. I doubt that I should be warranted in granting it.

FAIRFAX. There never was a marriage fraught with so little of evil to the contracting parties. In an hour she'll be a widow, and I – a bachelor again for aught I know!

LIEUT. Well, I will see what can be done, for I hold thy kinsman in abhorrence for the scurvy trick he has played thee.

FAIRFAX. A thousand thanks, good sir; we meet again on this spot in an hour or so. I shall be a bridegroom then, and your worship will wish me joy. Till then, farewell. *(to Guard)* I am ready, good fellows. *(Exit with Guard into Cold Harbour Tower.)*

LIEUT. He is a brave fellow, and it is a pity that he should die. Now, how to find him a bride at such short notice? Well, the task should be easy! *(Exit.)*

(Enter JACK POINT. and ELSIE MAYNARD, pursued by a crowd of men and women. POINT and ELSIE are much terrified; POINT, however, assuming an appearance of self-possession.)

6. Here's a man of jollity People, Elsie, Jack Point

48 Allegro con brio

f

5

9

A 13 sopranos altos sopranos 49 altos

tenors basses tenors basses

Here's a man of jol-li-ty, Jibe, joke. jol-li-fy! Give us of your qual-i-ty, Come, fool fol-li-fy!

13 *f*

Here's a man of jol-li-ty, Jibe, joke. jol-li-fy! Give us of your qual-i-ty, Come, fool fol-li-fy!

17 *unis.*

If you va-pour vap id ly, Riv-er run-neth rap-id-ly, In - to it we__fling Bird who does n't sing!

unis.

If you va-pour vap id ly, Riv-er run-neth rap-id-ly, In - to it we__fling Bird who does n't sing!

21

Give us an exper-i-ment In the art of mer ri-ment; In - to it we__throw Cock who does-n't__crow!

Give us an exper-i-ment In the art of mer ri-ment; In - to it we__throw Cock who does-n't__crow!

B (50) sopranos *unis.*

25 Ban ish your ti-mid-i - ty, And with all ra-pid-i - ty Give us quip and quid di-ty- Wil ly nil-ly, O!

tenors *unis.*

Ban ish your ti-mid-i - ty, And with all ra-pid-i - ty Give us quip and quid di-ty- Wil ly nil-ly, O!

29

Riv - er none can mol - li - fy; In - to it we throw

31

Fool who does - n't fol - li - fy, Cock who does - n't crow! Ban-ish your ti-mid-i - ty,

34 (51)

And with all ra-pid-i - ty Give us quip and quid-di - ty- Wil - ly nil - ly, O!

(Dialog continues through this piannissimo incidental music.)

C

38

Measures 38-41 of a musical score. The piece is in B-flat major (two flats) and 2/4 time. Measure 38 starts with a piano (*pp*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. A repeat sign appears at the end of measure 40, leading into measure 41.

42

Measures 42-45 of the musical score. The melody continues with eighth-note runs in the right hand. The left hand maintains a consistent eighth-note accompaniment. The key signature remains B-flat major, and the time signature is 2/4.

46

Measures 46-50 of the musical score. The melody in the right hand shows some variation with dotted rhythms. The left hand continues with eighth-note accompaniment. The key signature and time signature are unchanged.

52

(On cue "Therein is song and dance, too" attacca No. 7)

51

Measures 51-54 of the musical score. Measure 51 begins with a new melodic line in the right hand. The left hand continues with eighth-note accompaniment. The piece concludes with a double bar line at the end of measure 54.

POINT. (*alarmed*) My masters, I pray you bear with us, and we will satisfy you, for we are merry folk who would make all merry as ourselves. For, look you, there is humour in all things, and the truest philosophy is that which teaches us to find it and to make the most of it.

ELSIE. (*struggling with one of the crowd*) Hands off, I say, unmannerly fellow!

POINT. (*to 1st Citizen*) Ha! Didst thou hear her say, 'Hands off'?

1ST CITIZEN. Aye, I heard her say it, and I felt her do it! What then?

POINT. Thou dost not see the humour of that?

1ST CITIZEN. Nay, if I do, hang me!

POINT. Thou dost not? Now, observe. She said, 'Hands off!' Whose hands? Thine. Off whom? Off *her*. Why? Because she is a woman. Now, had she *not* been a woman, thine hands had not been set upon her at all. So the reason for the laying on of hands is the reason for the taking off of hands, and herein is contradiction contradicted! It is the very marriage of *pro* with *con*; and no such lopsided union either, as times go, for *pro* is not more unlike *con* than man is unlike woman – yet men and women marry every day with none to say, 'Oh, the pity of it!' but I and fools like me! Now wherewithal shall we please you? We can rhyme you couplet, triolet, quatrain, sonnet, rondolet, ballade, what you will. Or we can dance you saraband, gondolet, carole, Pimpernel, or Jumping Joan.

ELSIE. Let us give them the singing farce of the Merryman and his Maid – therein is song and dance too.

ALL. Aye, the Merryman and his Maid!

7. I have a song to sing, O!

Elsie and Point

Allegro con brio

53 A

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, accented with 'p' (piano) and marked with a circled '53'. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The introduction ends with a repeat sign and a first ending bracket labeled 'A'.

9 Point Elsie Point

I have a song to sing, O! _____ Sing me your song, O! _____ It is

This system contains the first line of the song. The vocal parts for Point and Elsie are written on a single staff. Point's part begins with the lyrics 'I have a song to sing, O!' followed by a line. Elsie's part begins with 'Sing me your song, O!' followed by a line. The piano accompaniment is on two staves below the vocal line. The piano part continues with a similar harmonic texture to the introduction, with the right hand playing chords and the left hand playing a steady accompaniment. The system ends with a repeat sign and a first ending bracket.

18 54

sung to the moon by a love - lorn loon, Who fled from the mock - ing throng, O! It's the

This system contains the second line of the song. The vocal parts continue with the lyrics 'sung to the moon by a love - lorn loon, Who fled from the mock - ing throng, O! It's the'. The piano accompaniment continues with the same harmonic texture. The system ends with a repeat sign and a first ending bracket.

22

song of a merr-ry-man, mop - ing mum, Whose soul was sad and whose glance was glum, Who

This system contains the third line of the song. The vocal parts continue with the lyrics 'song of a merr-ry-man, mop - ing mum, Whose soul was sad and whose glance was glum, Who'. The piano accompaniment continues with the same harmonic texture. The system ends with a repeat sign and a first ending bracket.

sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye. Heigh - dy!

Heigh - dy! Mis-e-ry me, lack-a-day dee! He sipped no sup and he craved no crumb as he

36 [B] Elsie Point
sighed for the love of a la - dye! I have a song to sing, O! What is your

43 Elsie (56)
song, O! It is sung with the ring of the songs maids sing Who

48

love with a love life - long, O! It's the song of a mer ry-maid, peer-ly proud, Who loved a lord, and who

53

laughed a - loud at the moan of a mer-ry-man, mop - ing mum, Whose soul was sad, and whose

(57)

57

glance was glum, Who sipped no sup and who craved no crumb, As he sighed for the love of a

61

la - dye. Heigh - dy! Heigh - dy! Mis e-ry me, lack-a-day dee! He sipped no sup and he

67 C Point

craved no crumb as he sighed for the love of a la - dye! I have a song to

73 Elsie (58) Point

sing, O! Sing me your song! O! It is sung to the knell of a

79

church yard— bell, And a dole-ful dirge, ding dong, O! It's a song of a pop in jay, brave-ly born, Who

84 (59)

turned up his no-ble nose with scorn At the hum ble mer ry-maid, peer ly proud, Who loved a lord, and who

89

laughed a - loud At the moan of a mer-ry-man, mop - mum, Whose soul was sad and whose

93

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a

(60)

97

la - dye! Heigh - dy! Heigh - dy! Mis e-ry me, lack a-day dee! He sipped no sup and he

Elsie

103

craved no crumb as he sighed for the love of a la - dye! I have a song to

109

Point

Elsie

(61)

sing, O! Sing me your song, O! It is sung with a sigh And a

115

tear in the eye, For it tells of a right-ed wrong, O! It's a song of the mer-ry maid, once so gay, Who

120

turned on her heel and tripped a-way From the pea cock pop in jay, brave ly born, Who turned up his no-ble

(62)

125

nose with scorn At the hum - ble heart that he did not prize; So she begged on her knees, — with

129

down - cast eyes, For the love of a mer-ry-man, mop - ing mum, Whose soul was sad and whose

This system contains measures 129 through 132. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "down - cast eyes, For the love of a mer-ry-man, mop - ing mum, Whose soul was sad and whose". The piano accompaniment consists of a single bass line in bass clef, featuring a steady eighth-note accompaniment with a melodic line in the right hand. The piano part has a key signature of one flat (B-flat) and a common time signature.

133

glance was glum, Who sipped no sup, and who

This system contains measures 133 and 134. The vocal line continues with the lyrics: "glance was glum, Who sipped no sup, and who". The piano accompaniment continues with the same eighth-note accompaniment pattern in the bass line and a melodic line in the right hand.

135

craved no crumb, As he sighed for the love of a la - dye!

This system contains measures 135 through 138. The vocal line concludes with the lyrics: "craved no crumb, As he sighed for the love of a la - dye!". The piano accompaniment continues with the same eighth-note accompaniment pattern in the bass line and a melodic line in the right hand, ending with a final chord in measure 138.

63

E

Elsie and Point

138

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day dee! His pains were o'er, and he

Sopranos

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day dee! His pains were o'er, and he

Altos

Oo

Tenors and Basses

p

cresc.

64

143

sighed no more, For he lived in the love of a la - dye! Heigh - dy!

sighed no more, For he lived in the love of a la - dye! Heigh - dy!

Ah!

f

f

f

147

cresc.

Heigh - dy! Mis - e - ry me, lack - a - day dee! His pains were o'er, and he

cresc.

cresc.

*cresc.**cresc.*

151

(65)

sighed no more, For he lived in the love of a la - dye! _____

sighed no more, For he lived in the love of a la - dye! _____

ff

156

This musical score segment consists of six measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble clef begins with a quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a half note C5. The first measure includes an accent (>) over the B-flat4. The melody continues with eighth notes D5 and E5, followed by a quarter note F5. The second measure has a half note G5 and a quarter note F5. The third measure has a half note E5 and a quarter note D5. The fourth measure has a half note C5 and a quarter note B-flat4. The fifth measure has a half note A4 and a quarter note G4. The sixth measure has a half note F4 and a quarter note E4. The bass line in the bass clef starts with a half note chord of G3 and B-flat3, followed by a half rest. The second measure has a half note chord of A3 and C4, followed by a half rest. The third measure has a half note chord of B-flat3 and D4, followed by a half rest. The fourth measure has a half note chord of C4 and E4, followed by a half rest. The fifth measure has a half note chord of D4 and F4, followed by a half rest. The sixth measure has a half note chord of E4 and G4, followed by a half rest. The piece concludes with a double bar line.

1ST CITIZEN. Well sung and well danced!
2ND CITIZEN. A kiss for that, pretty maid!
ALL. Aye, a kiss all round.
ELSIE. (*drawing dagger*) Best beware! I am armed!
POINT. Back, sirs – back! This is going too far.
2ND CITIZEN. Thou dost not see the humour of it, eh? Yet there is humour in all things – even in this. (*Trying to kiss her.*)
ELSIE. Help! Help!

Enter LIEUTENANT. *with Guard. Crowd falls back.*

LIEUT. What is this pother?
ELSIE. Sir, we sang to these folk, and they would have repaid us with gross courtesy, but for your honour's coming.
LIEUT. (*to Mob*) Away with ye! Clear the rabble. (*Guards push Crowd off, and go off with them*) Now, my girl, who are you, and what do you here?
ELSIE. May it please you, sir, we are two strolling players, Jack Point and I, Elsie Maynard, at your worship's service. We go from fair to fair, singing, and dancing, and playing brief interludes; and so we make a poor living.
LIEUT. You two, eh? Are ye man and wife?
POINT. No, sir; for though I'm a fool, there is a limit to my folly. Her mother, old Bridget Maynard, travels with us (for Elsie is a good girl), but the old woman is a-bed with fever, and we have come here to pick up some silver to buy an electuary for her.
LIEUT. Hark ye, my girl! Your mother is ill?
ELSIE. Sorely ill, sir.
LIEUT. And needs good food, and many things that thou canst not buy?
ELSIE. Alas! sir, it is too true.
LIEUT. Wouldst thou earn an hundred crowns?
ELSIE. An hundred crowns! They might save her life!
Lieut. Then listen! A worthy but unhappy gentleman is to be beheaded in an hour on this very spot. For sufficient reasons, he desires to marry before he dies, and he hath asked me to find him a wife. Wilt thou be that wife?
ELSIE. The wife of a man I have never seen!
POINT. Why, sir, look you, I am concerned in this; for though I am not yet wedded to Elsie Maynard, time works wonders, and there's no knowing what may be in store for us. Have we your worship's word for it that this gentleman will die today?
LIEUT. Nothing is more certain, I grieve to say.
POINT. And that the maiden will be allowed to depart the very instant the ceremony is at an end?
LIEUT. The very instant. I pledge my honour that it shall be so.
POINT. An hundred crowns?
LIEUT. An hundred crowns!
POINT. For my part, I consent. It is for Elsie to speak.

8. How say you, maiden, will you wed

Elsie, Point, Lieutenant

(67) **Allegro vivace** [A] Lieutenant

Lieut. How say you, maid - en, will you wed A

9 man a-bout to lose his head? For half an hour You'll be a wife, And

17 (68) then the dower Is yours for life. A head - less bride groom why re - fuse?

17

24

Lieut.

If truth the po - ets — tell, Most bride-grooms, ere they mar - ry

24

32

Elsie

A strange pro - pos - al you re -

Lieut.

lose Both head and heart as well.

32

40

Elsie

veal, It al-most makes my sens-es reel. A - las I'm ver - y poor in -

40

48

Elsie

deed, And such a sum I sore - ly need. My moth er, sir, is

55

Elsie

like to die, This mon-ey life may bring. Bear this is mind, I

63

Elsie

pray, if I con - sent to do this thing!

Point

Though as a gen-'ral

Point 70

rule of life I don't al-low my prom ised wife, my love-ly bride that is to be, To mar ry an - y -

*(The Lieutenant moves up-stage and beckons off R. Enter Wilfred.
The Lieutenant whispers instructions, Wilfred goes off.)*

Point 76

one but me, Yet if the fee is prompt - ly paid, And he, in

Point 84

(71)

well earned grave, With - in the hour is du - ly laid, Ob - jec - tion I will waive!

Point 94

Yes, ob - jec - tion I will waive!

100 D

Elsie
Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend ed To shun, what-e'er our

Point
Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend ed To shun, what-e'er our

Lieut.
Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend ed To shun, what-e'er our

100

106 72

Elsie
sta - tion, Your fas - ci-na - tions splen did; Or — fall, when-e'er we view you,

Point
sta - tion, Your fas - ci-na - tions splen did; Or fall, when-e'er we view you,

Lieut.
sta - tion, Your fas - ci-na - tions splen did; Or fall, when-e'er we view you,

106

111 *cresc.* (73)

Elsie
Head ov-er heels in - to you? Head ov-er heels, Head ov-er heels, Head ov-er heels in -

Point
Head ov-er heels in - to you? Head ov-er heels, Head ov-er heels, Head ov-er heels in -

Lieut.
Head ov-er heels in - to you? Head ov-er heels, Head ov-er heels, Head ov-er heels in -

111 *cresc.*

116 *sf* *sf*

Elsie
to you! Oh, _____ temp -

Point
to you! *f* Head o - ver heels, Head o - ver heels, Head o - ver

Lieut.
to you! *f* Head o - ver heels, Head o - ver heels, Head o - ver heels,

116 *8va* *sf* *sf*

(Wilfred returns with a white handkerchief, and remains up R. awaiting instructions.)

120 (74)

Elsie ta - tion, Oh,

Point heels, Head o - ver, Head o - ver heels, Head o - ver heels, Head o - ver

Lieut. Right in - to you! Head o - ver heels, Head o - ver heels, Head o - ver heels,

120 (8^{va})

124 (75)

Elsie temp - ta - tion, Oh,

Point heels, Head o - ver heels, Head o - ver heels, Head o - ver

Lieut. Head o - ver heels, Head o - ver heels, Head o - ver heels,

124

128

Elsie

temp - - - ta - - - - - tion,

Point

heels, Head o-ver heels, Head o - ver heels, Head o - ver heels, Head o - ver

Lieut.

Head o-verheels, Head o - ver heels, Head o - ver heels, Head o - ver heels,

128

(76)

132

Elsie

Oh, temp - - - ta - - - -

Point

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o - ver

Lieut.

Head o - ver heels, Head o-ver heels, Head o-ver heels, Head o - ver heels, Head

132

Piu' lento

(77)

136

Elsie

- - - - - tion, Temp - ta - tion, oh, temp - ta - - - tion!

Point

heels, Head o - ver heels! Temp - ta - tion, oh, temp - ta - - - tion!

Lieut.

o - ver, o - ver heels! Temp - ta - tion, oh, temp - ta - - - tion!

136

(The Lieutenant beckons to Wilfred, who comes down, puts handkerchief over Elsie's eyes, and takes her off into Tower.)

144

p

151

155

smorz.

LIEUT. And so, good fellow, you are a jester?

POINT. Aye, sir, and like some of my jests, out of place.

LIEUT. I have a vacancy for such an one. Tell me, what are your qualifications for such a post?

POINT. Marry, sir, I have a pretty wit. I can rhyme you extempore; I can convulse you with quip and conundrum; I have the lighter philosophies at my tongue's tip; I can be merry, wise, quaint, grim, and sardonic, one by one, or all at once; I have a pretty turn for anecdote; I know all the jests – ancient and modern – past, present, and to come; I can riddle you from dawn of day to set of sun, and, if that content you not, well on to midnight and the small hours. Oh, sir, a pretty wit, I warrant you – a pretty, pretty wit!

9. I've jibe and joke

Point

78

Allegretto

(Dance)

Piano introduction for the piece. The right hand features a series of eighth-note runs, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 6/8.

5 **A** Point

I've jibe and joke And quip and crank For low-ly folk And men of rank.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment continues with eighth-note patterns in both hands.

10 **79**

I ply my craft And know no fear, But aim my

The second system of the vocal melody and piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment features a more active right hand with sixteenth-note runs.

14 shaft At prince or peer. At peer or prince— at prince or peer, I

The third system of the vocal melody and piano accompaniment. The vocal line concludes with a half note. The piano accompaniment ends with a final chord in the right hand and a descending line in the left hand.

18 aim my shaft and know no fear!

18

rall.

p

23 **Allegretto, non troppo vivace**

1. I've wis-dom from the East and from the west, That's sub ject to no ac - a - dem-ic

23

p

27 rule; You may find it in the jeer-ing of a jest Or dis-til it from the fol-ly of a

27

31 fool. I can teach you with a quip; if I've a mind; I can

31

34

trick you in-to learn ing with a laugh; Oh, win now all my fol-ly, fol ly fol ly and you'll find A

34

sf

38

grain or two of truth a-mong the chaff! Oh, win now all my fol ly, fol ly, fol ly and you'll find A

38

sf

42

grain or two of truth a - mong the chaff! 2. I can

42

f *p*

46

set a brag-gart quail-ing with a quip The up-start I can with-er with a whim; He may

46

50

wear a mer ry laugh up-on his lip, But his laugh ter has an ech-o that is grim! When they're

50

54

of-fered to the world in mer ry guise, Un - pleas ant truths are swal lowed with a will, For

54

(81')

sf

58

he who'd make his fel-low, fel-low, fel - low crea - tures wise Should al-ways gild the phil-o-soph-ic

58

61

pill! For he who'd make his fel - low fel - low, fel - low crea - tures wise Should

61

sf

64

al - ways gild the phil - o - soph - ic pill.

64

f

LIEUT. And how came you to leave your last employ?

POINT. Why, sir, it was in this wise. My Lord was the Archbishop of Canterbury, and it was considered that one of my jokes was unsuited to His Grace's family circle. In truth, I ventured to ask a poor riddle, sir – Wherein lay the difference between His Grace and poor Jack Point? His Grace was pleased to give it up, sir. And thereupon I told him that whereas His Grace was paid £10,000 a year for being good, poor Jack Point was good – for nothing. 'Twas but a harmless jest, but it offended His Grace, who whipped me and set me in the stocks for a scurril rogue, and so we parted. I had as lief not take post again with the dignified clergy.

LIEUT. But I trust you are very careful not to give offence. I have daughters.

POINT. Sir, my jests are most carefully selected, and anything objectionable is expunged. If your honour pleases, I will try them first on your honour's chaplain.

LIEUT. Can you give me an example? Say that I had sat me down hurriedly on something sharp?

POINT. Sir, I should say that you had sat down on the spur of the moment.

LIEUT. Humph! I don't think much of that. Is that the best you can do?

POINT. It has always been much admired, sir, but we will try again.

LIEUT. Well, then, I am at dinner, and the joint of meat is but half cooked.

POINT. Why then, sir, I should say that what is *underdone* cannot be helped.

LIEUT. I see. I think that manner of thing would be somewhat irritating.

POINT. At first, sir, perhaps; but use is everything, and you would come in time to like it.

LIEUT. We will suppose that I caught you kissing the kitchen wench under my very nose.

POINT. Under *her* very nose, good sir – not under yours! *That* is where I would kiss her. Do you take me? Oh, sir, a pretty wit – a pretty, pretty wit!

LIEUT. The maiden comes. Follow me, friend, and we will discuss this matter at length in my library.

POINT. I am your worship's servant. That is to say, I trust I soon shall be. But, before proceeding to a more serious topic, can you tell me, sir, why a cook's brain-pan is like an overwound clock?

LIEUT. A truce to this fooling – follow me.

POINT. Just my luck; my best conundrum wasted!

Exeunt. Enter ELSIE from Tower, led by WILFRED, who removes the bandage from her eyes, and exit.

10. 'Tis done, I am a bride!

Elsie

83

Moderato

A

Recit.

'Tis

p

3 3 3 3 3 3 3 3

a tempo

done! I am a bride! Oh, lit-tle ring, That bear-est in thy circ - let all the

p

a tempo

84

glad-ness That lov - ers— hope for, and that po - ets sing, What bring est thou to

12

me but gold and sad - ness? A bride groom All un known, save in

16

Allegro, un poco agitato

this wise, To-day he dies! To-day, a - las, he dies!

B
20

Though tear and long - drawn sigh Ill fit a

23

(85)

bride, No sad - der wife than I The whole world

27

wide! Ah, me! Ah, me!

31

Yet maids there be who would con - sent to

34

lose the ve - ry rose of youth, The flow'r of

37

life, To be, in hon - esttruth, A wed - ded wife, No mat - ter

C

41

whose! _____ No mat ter whose! _____ Ah, me what

41

87

45

prof - it we, O maids that sigh, _____ Though gold _____

45

*

49

poco rall.

_____ though gold _____ should live, _____ If wed - ded love _____ must die?

49

colla voce *f* *p* *p*

B'

55

Ere half an hour has rung, A

55

p

59 85'

wi - dow I! _____ Ah, Heav'n, he is too young,

63

Too brave to die! Ah, me! Ah,

67

me! Yet wives there be So

70

wea - ry worn, I trow, That they would scarce com-plain,

73 (86')

So that they could In half an hour at-tain To wi - dow hood,

77

No mat - ter how! _____ No mat-ter how! _____

81 [C']

O wea - ry wives, _____ Who wid - ow hood would win, _____ Re -

85 (87') *poco rall.*

joyce, _____ re - joyce_ that ye_ have time_ To wea - ry in!

cresc. *colla voce* *f* *mp* *p*

86

90

O wea - ry wives _____ Who

95

(88)

wi - dow - hood _____ would win, _____ Re - joice, _____ re joice, re -

99

Ossia

joyce, _____ *brill.* O wea - ry, wea - ry wives, _____ re - joice!

joyce, _____ *sf* O wea-ry, wea-ry wives, _____ *ff* re - joice!

103

(Exit ELSIE. as WILFRED re-enters.)

WILFRED. (*looking after ELSIE*) 'Tis an odd freak for a dying man and his confessor to be closeted alone with a strange singing girl. I would fain have espied them, but they stopped up the keyhole. *My keyhole!*

(Enter PHOEBE with MERYLL. MERYLL remains in the background, unobserved by WILFRED.)

PHOEBE. (*aside*) Wilfred – and alone!

WILFRED. Now what could he have wanted with her? That's what puzzles me!

PHOEBE. (*aside*) Now to get the keys from him. (*aloud*) Wilfred – has no reprieve arrived?

WILFRED. None. Thine adored Fairfax is to die.

PHOEBE. Nay, thou knowest that I have naught but pity for the poor condemned gentleman.

WILFRED. I know that he who is about to die is more to thee than I, who am alive and well.

PHOEBE. Why, that were out of reason, dear Wilfred. Do they not say that a live ass is better than a dead lion? No, I didn't mean that!

WILFRED. Oh, they say that, do they?

PHOEBE. It's unpardonably rude of them, but I believe they put it in that way. Not that it applies to thee, who art clever beyond all telling!

WILFRED. Oh yes, as an assistant-tormentor.

PHOEBE. Nay, as a wit, as a humorist, as a most philosophic commentator on the vanity of human resolution.

(PHOEBE *slyly* takes bunch of keys from WILFRED'S waistband and hands them to MERYLL, who enters the Tower, unnoticed by WILFRED.)

WILFRED. Truly, I have seen great resolution give way under my persuasive methods (*working a small thumbscrew*). In the nice regulation of a thumbscrew – in the hundredth part of a single revolution lieth all the difference between stony reticence and a torrent of impulsive unbosoming that the pen can scarcely follow. Ha! ha! I am a mad wag.

PHOEBE. (*with a grimace*) Thou art a most light-hearted and delightful companion, Master Wilfred. Thine anecdotes of the torture-chamber are the prettiest hearing.

WILFRED. I'm a pleasant fellow an I choose. I believe I am the merriest dog that barks. Ah, we might be passing happy together –

PHOEBE. Perhaps. I do not know.

WILFRED. For thou wouldst make a most tender and loving wife.

PHOEBE. Aye, to one whom I really loved. For there is a wealth of love within this little heart – saving up for – I wonder whom? Now, of all the world of men, I wonder whom? To think that he whom I am to wed is now alive and somewhere! Perhaps far away, perhaps close at hand! And I know him not! It seemeth that I am wasting time in not knowing him.

WILFRED. Now say that it is I – nay! suppose it for the nonce. Say that we are wed – suppose it only – say that thou art my very bride, and I thy cheery, joyous, bright, frolicsome

husband – and that, the day’s work being done, and the prisoners stored away for the night, thou and I are alone together – with a long, long evening before us!

PHÆBE. (*with a grimace*) It is a pretty picture – but I scarcely know. It cometh so unexpectedly – and yet – and yet – *were* I thy bride –

WILFRED. Aye! – wert thou my bride –?

PHÆBE. Oh, *how* I would love thee!

11. Were I thy bride

Phoebe

90

Allegro grazioso

Were I thy bride, Then all the world be-

pp

This system contains the first five measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

side Were not too wide To hold my wealth of love— Were

This system contains measures 6 through 10. The vocal line continues with a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a whole rest. The piano accompaniment continues with the same rhythmic patterns.

I thy bride! Up - on thy

This system contains measures 11 through 15. The vocal line begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a whole rest. The piano accompaniment continues with the same rhythmic patterns.

14 91

breast My lov-ing head would rest, As on her nest The ten der tur - tle dove-

*(She takes him to the bench
and sits on his knee.)* A

19

Were I thy bride! This heart of mine Would

25

be one heart with thine, And in that shrine Our hap - pi - ness would dwell- Were

30

I thy bride! And all day long Our

30

35

lives should be a song: No grief, no wrong Should make my heart re - bel- Were

35

(She rises and goes R.C.
He follows.)

B

40

I thy bride! The sil - v'ry flute The

40

45

mel - an - chol - y lute, Were night owl's hoot To my low whis pered coo- Were

45

50

I thy bride! The sky - lark's trill Were but dis - cord - ance

(Meryll enters, gives keys to Phoebe,
who replaces them in Wilfred's belt, unnoticed by him.
Exit)

56

shrill To the soft thrill of woo-ing as I'd woo- Were

dim.

62

C 94

I thy bride! The ros - e's sigh Were

p pp

67

WILFRED. No, thou'rt not – not yet! But, Lord, how she woo'd; I should be no mean judge of wooing, seeing that I have been more hotly woo'd than most men. I have been woo'd by maid, widow, and wife. I have been woo'd boldly, timidly, tearfully, shyly – by direct assault, by suggestion, by implication, by inference, and by innuendo. But this wooing is not of the common order: it is the wooing of one who must needs woo me, if she die for it!

Exit WILFRED. Enter MERYLL, cautiously, from Tower.

MERYLL. (*looking after them*) The deed is, so far, safely accomplished. The slyboots, how she wheedled him! What a helpless ninny is a love-sick man! He is but as a lute in a woman's hands – she plays upon him whatever tune she will. But the Colonel comes. I' faith, he's just in time, for the Yeomen parade here for his execution in two minutes!

Enter FAIRFAX, without beard and moustache, and dressed in Yeoman's uniform.

FAIRFAX. My good and kind friend, thou runnest a grave risk for me!

MERYLL. Tut, sir, no risk. I'll warrant none here will recognize you. You make a brave Yeoman, sir! So – this ruff is too high; so – and the sword should hang thus. Here is your halbert, sir; carry it thus. The Yeomen come. Now, remember, you are my brave son, Leonard Meryll.

FAIRFAX. If I may not bear mine own name, there is none other I would bear so readily.

MERYLL. Now, sir, put a bold face on it, for they come.

12. Oh, Sergeant Meryll, is it true

Finale of Act I

Ensemble

(The Yeomen enter left.)

96 **Allegro maestoso**

The musical score is written for piano in a key with two flats (B-flat and E-flat) and a common time signature. It consists of five systems of staves, each with a treble and bass clef. Measure 96 begins with a forte (*ff*) dynamic and a wavy line above the treble staff. Measure 97 is marked *brillante*. Measure 98 features a *sf* (sforzando) dynamic. Measure 99 is marked *sf* and includes the instruction "(All are on stage)". Measure 100 is marked *sf* and includes the instruction "(They see Meryll, come down and gather round him.)". The score includes various musical notations such as notes, rests, beams, and slurs.

14

16

A

Tenors *unis.*

Yeomen

Oh, Ser-geant Mer-yll is it true— The

Basses *unis.*

Oh, Ser-geant Mer-yll is it true— The

16

(98)

19

wel-come news we read in or - ders. Thy son, whose deeds of der - ring do are

wel-come news we read in or - ders. Thy son, whose deeds of der - ring do are

19

22

ech - oed all the con - try through, Has come to join the Tow - er ward-ers? If

ech - oed all the con - try through, Has come to join the Tow - er ward-ers? If

f

25

so, we come to meet him, That we nay fit-ly greet him, And wel come his ar-ri-val here With

so, we come to meet him, That we nay fit-ly greet him, wel come his ar-ri-val here With

p *f*

28

shout on shout and sheer on cheer, Hur - rah! Hur rah! Hur - rah!

shout on shout and sheer on cheer, Hur - rah! Hur rah! Hur - rah!

28

dim. *mf*

B

31

Meryll

Ye Tow - er ward - ers, nursed in War's a larms.

31

35

Suck led on gun - pow der and weaned on glo - ry, Be - hold my son,

35

whose all - sub - du - ing arms Have formed the theme of man - y a

42

song and sto - ry! For - give his a - ged fa - ther's pride; nor jeer His

45

(Pretending to weep.)

a - ged fa ther's sym - pa - thet - ic tear!

Tenors **f** **C** Leon - ard Mer - yll!

Basses **f** Leon - ard Mer - yll!

a tempo

cresc.

ff

48

Leon - ard Mer - yll! Daunt - less he in time of per - il!

Leon - ard Mer - yll! Daunt - less he in time of per - il!

101

51

Man of pow - er, Knight - hood's flow - er,

Man of pow - er, Knight - hood's flow - er,

53

Wel-come to the grim old Tower; To the

Wel-come to the grim old Tower; To the

56

Tow - er wel - come thou!

56

Tow - er wel - come thou!

D

Fairfax

102

61

Forbear, my friends, and spare me this o - vation: I have small claim to such consider - a tion: The

61

p

66

tales that of my prow-ess are nar - ra - ted Have been pro dig ious - ly ex - ag - ger - a - ted, pro

66

70

dig ious ly ex-ag ger - a - ted!

'Tis e - ver thus! Wher - ev - er va - lour true is found, True

'Tis e - ver thus! Wher - ev - er va - lour true is found, True

70

103

75

mod-es - ty will there a - bound.

mod-es - ty will there a - bound.

rall.

75

Andante allegretto* *(The entire second verse was cut before opening night)*

79

E

1st Yeoman Didst thou not, oh, Leon ard Mer - yll! Stan - dard lost in last cam -
 3rd Yeoman You, when brought to ex - e - cu - tion, Like a dem - i - god of

p

84

paign, Res - cue it at dead - ly per - il - Bear it safe - ly home a -
 yore, With he - ro - ic res - o - lu - tion Snatched a sword and killed a

88

F

gain?
score!

2nd Yeoman Dids't thou
 4th Yeoman Then es -

Leon-ard Mer-yll, at his per - il, Bore it safe - ly back a - gain!
 Leon-ard Mer-yll, Leon - ard Mer-yll, Snatched a sword and killed a score.

Leon-ard Mer-yll, at his per - il, Bore it safe - ly back a - gain!
 Leon-ard Mer-yll, Leon - ard Mer-yll, Snatched a sword and killed a score.

f

93

104

not, when pris'-ner ta - ken— And de - barred from all es - cape, Face, with
 cap - ing from the foe - men, Bol - tered with the blood you shed, You, de -

97

gal - lant heart un - shak - en, Death in most ap - pall - ing shape?
 fia - ant, fear - ing no men, Saved your hon - our and your head!

f *unis.*
 Leon - ard
 Leon - ard

f
 Leon - ard
 Leon - ard

101

Mer - yll faced his per - il, Death in most ap - pall - ing shape!
 Mer - yll, Leon - ard Mer - yll, Saved his hon - our and his head!

105

Mer - yll faced his per - il, Death in most ap - pall - ing shape!
 Mer - yll, Leon - ard Mer - yll, Saved his hon - our and his head!

101

p

105 **G** Fairfax (freely)

Tru - ly I was to be pit - ied, Hav - ing but an hour to live.
 True, my course with judg - ment shap - ing, Fav - oured, too, by luck - y star.

105

109 *rall.* *a tempo*

I re - luc - tant - ly sub - mit - ted, I had no al - ter - ma - tive. Oh! The tales that are nar -
 I suc - ceed - ed in es - cap - ing Pri - son bolt and pri - son bar! Oh! the tales that have been

109

rall. *p a tempo*

114

ra - ted Of my deeds of der-ring - do Have been much ex-ag-ger - a - ted, Ver - y
stat - ed Of my deeds of der-ring - do Have been much ex-ag-ger - a - ted, Ve - ry

106

119

much ex ag ger - a - ted, Scarce a word of them is true! Scarce a word of them is
much ex ag ger - a - ted, Scarce a word of them is true! Scarce a word of them is

124

1.

true!

3rd Yeoman You, when true!

2.

1.

2.

They are

f

124

1.

2.

They are

f

130

not ex - ag - ger - a - ted, Not at all ex - ag - ger - a - ted, Could not be ex - ag - ger -

130

not ex - ag - ger - a - ted, Not at all ex - ag - ger - a - ted, Could not be ex - ag - ger -

135

Scarce a word of them is true!
Scarce a word of them is true!

a - ted, Ev - 'ry word of them is true!
a - ted, Ev - 'ry word of them is true!

135

a - ted, Ev - 'ry word of them is true!

f

(107)

138

a - ted, Ev - 'ry word of them is true!

142

H

Allegro

(Enter Phoebe L, Enter Wilfred R.U.E.)

Fairfax (puzzled)

I beg your par - don!

Phoebe

Leo-nard!

142

*sempre**f**Recit.**a tempo*

146

Fairfax (still puzzled)

Phoe be! Is this Phoe be?

Phoebe

Don't you know me? I'm lit-tle Phoe-be!

146

p

150

(108)

(aside)

What?

Lit tle Phoe - be?

Who the deuce may *she* be?

150

154

It can't be Phoe - be sure - ly?

Wilfred

Yes, 'tis Phoe-be- Your sis - ter

159

Phoe - be. Your own lit - tle sis - ter!

Chorus of Men

Aye, he speaks the truth;

Aye, he speaks the truth;

Fairfax *(pretending to recognize her)*

163

(109)

Sis - ter Phoe - be!

'Tis Phoe - be!

163

'Tis Phoe - be!

167

Phoebe Why, how you've grown! I did not re cog - nize you!

Oh, my bro - ther! So

167

172

Phoebe

ma - ny years! Oh, my bro - ther!

Oh, my

176

(110)

sis - ter! Oh, sis - ter! Oh sis - ter!

Oh, bro - ther! Oh, bro - ther!

181

I

Wilfred

Aye, hug him girl! There are

p

186

three thou mayst hug- Thy fa - ther and they bro - ther and- my -

189

Fairfax

(111)

Thy self, for - sooth? And who art thou thy - self?

Wilfred

self. Good sir,

195

Phoebe

(Fairfax turns inquiringly to Phoebe)

O more or less-

we are be - trothed.

200

*ad lib.***Moderato**

But rath-er less than more!

Wilfred

To thy fond care I do commend thy sis-ter.

p

(112)

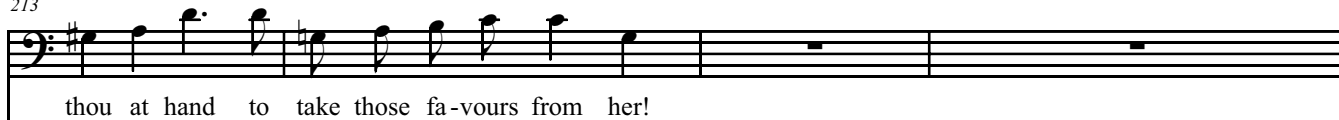
205

Be to her an ev - er-watch-ful guar - dian - ea - gle-eyed!

209

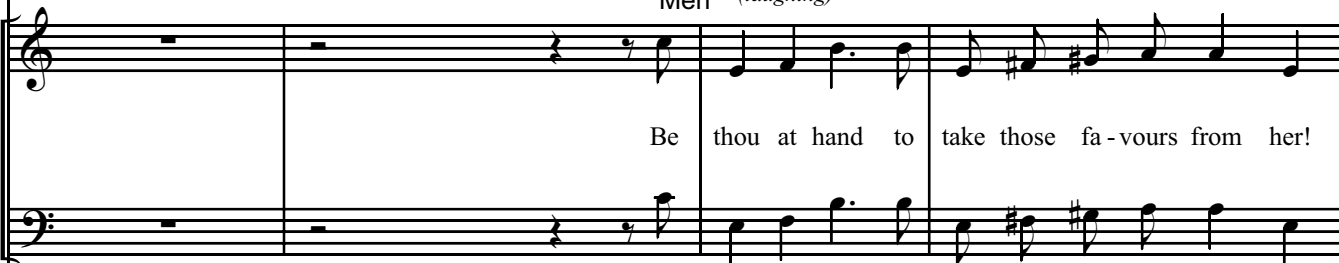
And when she feels (as sometimes she does feel) Dis posed to in dis crim-i-nate ca - ress, Be

213 *a tempo moderato*



thou at hand to take those fa-vours from her!

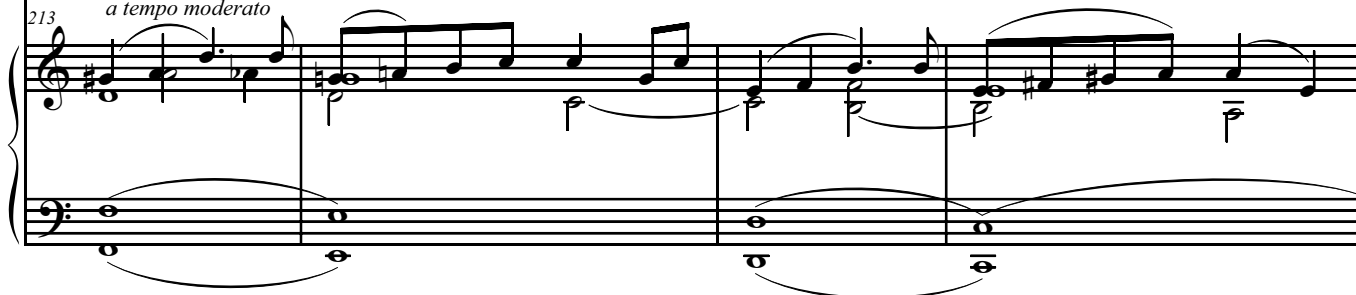
Men (*laughing*)



Be thou at hand to take those fa-vours from her!

Be thou at hand to take those fa-vours from her!

213 *a tempo moderato*



Phoebe (*tenderly*)

rall.

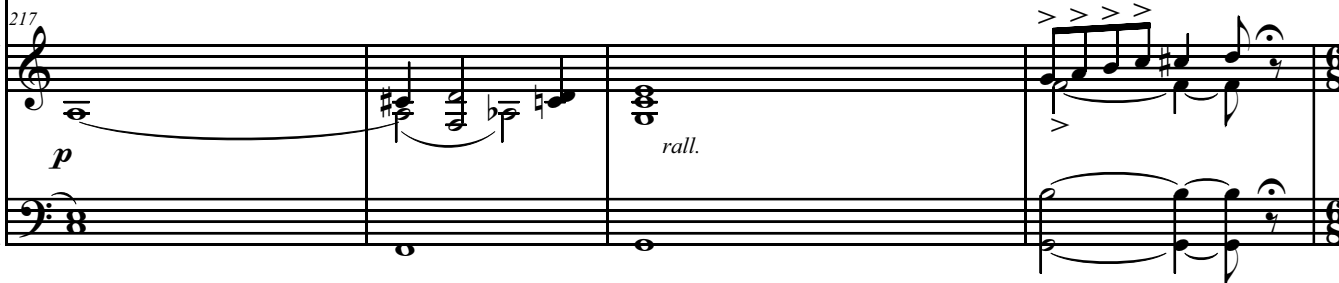
J 113



Yes, yes, Be thou at hand to take those fa-vours from me!

Wilfred, 1st verse

1. To



Allegro non troppo

Phoebe, 2nd verse

221

a - mia - ble I've grown, _____ So in - no - cent as
Wilfred, 1st verse
thy fra - ter - nal care _____ Thy sis - ter I com -

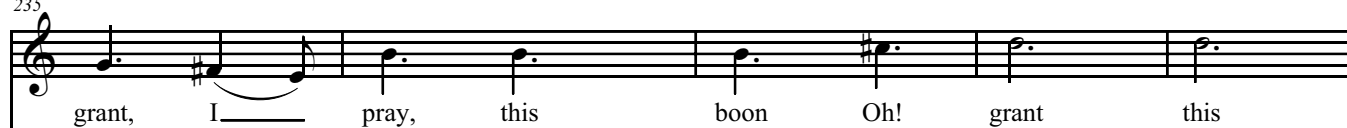
225

well, _____ That if I'm left a - lone _____ The
mend; _____ From ev - 'ry lurk - ing snare _____ Thy

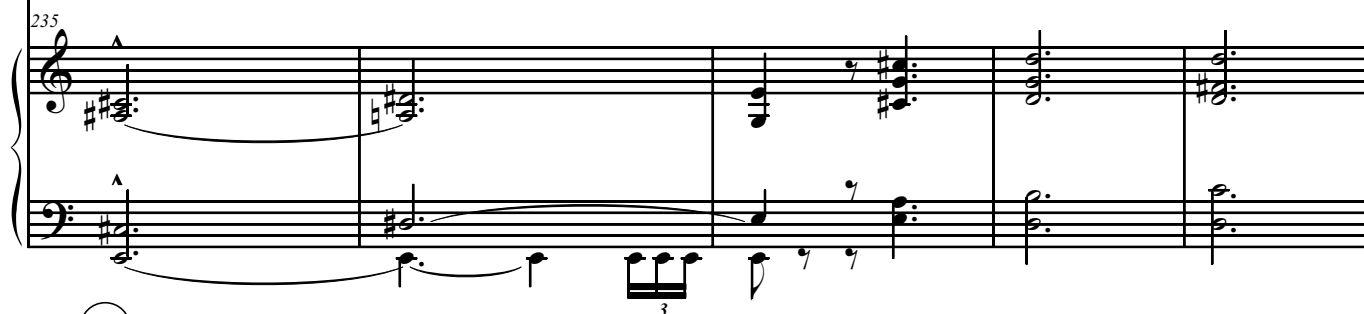
230

con - se - quen - ces fell No mor - tal can fore - tell, So
love - ly charge de - fend: And to a - chieve this end, Oh!

235

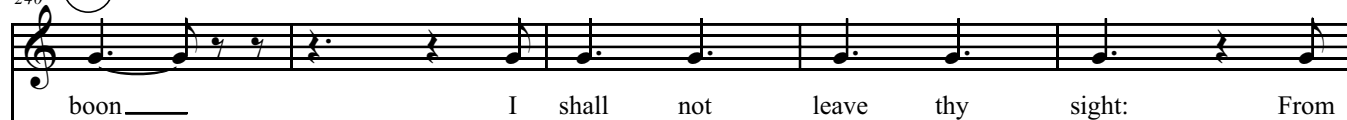


235



240

(114)



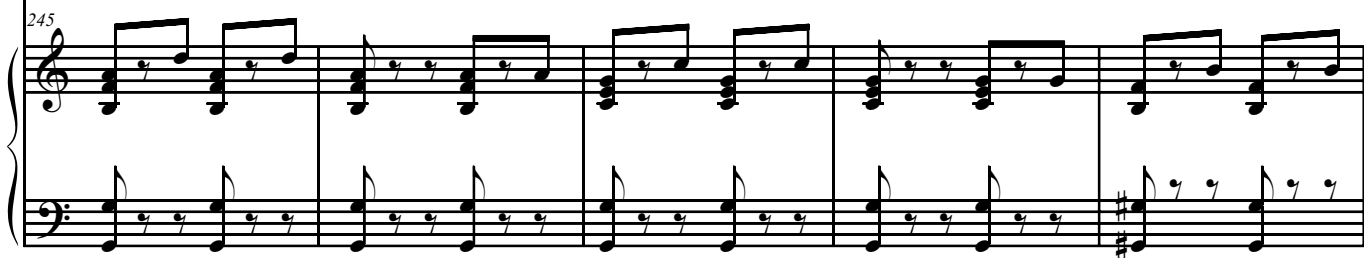
240



245



245



250

two From two to e - ven - tide From dim twi light to 'levn at night, from

two From two to e - ven - tide From dim twi light to 'levn at night, from

250 *tr*

255

dim twi light to 'levn at night I shall not quit thy side!

dim twi light to 'levn at night She shall not quit thy side!

255 *cresc.* *f*

115

260

K

Men

f From morn to af ter - noon — From af ter noon to 'lev'n at night She shall not quit thy

f From morn to af ter - noon — From af ter noon to 'lev'n at night She shall not quit thy

260

267 Phoebe 1. Fairfax

2. So With bro - ther ly read - i - ness, For my fair

side!

side!

267

p

116

274

sis - - - ter's sake. _____ At once _____ I _____

274

279

an - swer "Yes"- That task I un - - - der - - - take-

279

285 *rall.*

My word I nev-er break— I free-ly grant this boon,— And I'll repeat my

285 *pp rall.*

291 (tenderly) 117 *sostenuto* (kiss) (kiss)

plight— From morn to af-ter-noon From af-ter noon to night From sev'n o'clock to

291 *p un poco piu lento*

297 *Animato* (kiss)

two— From two to eve ning meal— From dim twi-light to 'lev'n at night, From dim twi light to

297 *cresc.*

'lev'n at night, That com - pact I will seal.

f

From morn to af - ternoon From af - ter noon to

f

From morn to af - ternoon From af - ter noon to

303

(The bell of St Peter's begins to toll. The crowd enters; the block is brought on to the stage from L. and the Headsman takes his place. The Yeomen of the Guard from up R. The Lieutenant enters, and takes his place, and tells Fairfax and two others to bring the prisoner to execution. Wilfred, Fairfax and two Yeomen exeunt into Tower.)

309

'lev'n at night He free - ly grants that boon.

'lev'n at night He free - ly grants that boon.

309

Andante

pp

315 N

320

325 119

330 (the crowd kneels)

334 O Sopranos & Altos

The pris' ner comes to meet his doom; The block, the headsman and the

Tenors & Basses

The pris' ner comes to meet his doom; The block, the headsman and the

334

338

tomb. The fun - 'ral bell be gins to toll; May Heav'n have

338

tomb. The fun - 'ral bell be gins to toll; May Heav'n have

342

mer - cy on his soul! May

342

mer - cy on his soul! May

346

Heav'n have mer - cy on his soul!

346

Heav'n have mer - cy on his soul!

351 Elsie P (121)

Oh, Mer - cy — thou whose smile — has — shone So many a cap tive heart up

355 on; Of — all — im - mured with - in — these — walls, To - day the ve - ry wor - thiest

359 (122)

falls. Oh, Mer - cy — thou whose smile — has — shone So many a cap tive heart up -

Oh, Mer - cy thou whose smile has shone So many a cap tive heart up -

Oh, Mer - cy thou whose smile has shone So many a cap tive heart up -

363 *cresc.*

on; — Of all im - mured with - in these — walls, The wor - - - - - thiest,

cresc.

on; — Of all im - mured with - in these walls, The *f* ve - ry — wor -

cresc.

on; — Of all im - mured with - in these walls, The *f* ve - ry

363 *cresc.*

cresc.

f

368 *dim.*

wor - thiest falls! Oh, Mer - cy!

dim.

- - thiest — *p* falls! Oh Mer - cy, Oh, Mer - cy!

dim.

wor - thiest falls! Oh Mer - cy, Oh, Mer - cy!

368 *dim.*

dim.

p

374 Q 124 *Allegro agitato* *Doppio movimento* (Enter Fairfax with 3 Yeomen) Fairfax

My lord! my lord! I

379 know not how to tell The news I bear! I and my comrades

384 sought the pris - 'ner's cell— He is not there!

384 *f*

389

125

He is not there! They sought the pris'ner's cell- he is not there!

He is not there! They sought the pris - 'ner's cell- he is not there!

394

R

Fairfax, 1st & 2nd Yeomen

As es - cort for the pris - on - er We

397

sought his cell, in du-ty bound; The dou-ble grat ings op-en were, No pris on-er at all we found! We

400

hunt - ed high! 2nd & 3rd Yeomen We hunt - ed here! The

We hunt - ed low. We hunt - ed there, The

402

(126)

man we sought with anx - ious care Had van - ished in - to emp - ty air! The

man we sought with anx - ious care Had van - ished in - to emp - ty air! The

404

man we sought with anxious care Had vanished in-to emp-ty air!

man we sought with anxious care Had vanished in-to emp-ty air!

Sopranos & Altos

Now by my troth the news is

408

S (127)

As es-cort for the pris-on - er We

es-cort for the pris-on - er We

fair, The man has vanished in - to air! As es-cort for the pris-on - er They

Tenors & Basses

As es-cort for the pris-on - er They

412

sought his cell, in du-ty bound; The dou ble grat ings op - en were, No pris-on-er at all we found! We

sought his cell, in du-ty bound; The dou ble grat ings op - en were, No pris-on-er at all we found!

sought his cell, in du-ty bound; The dou ble grat ings op - en were, No pris-on-er at all they found! They

sought his cell, in du-ty bound; The dou ble grat ings op - en were, No pris-on-er at all they found!

412

sought his cell, in du-ty bound; The dou ble grat ings op - en were, No pris-on-er at all they found!

(128)

415

hunt - ed high! We hunt - ed here! The

We hunt - ed low!

We hunt - ed there! The

hunt - ed high! They hunt - ed here! The

They hunt - ed low!

They hunt - ed there! The

415

hunt - ed high! They hunt - ed here! The

417

man we sought with anx - ious care Had van - ished in - to emp - ty air! The

man we sought with anx - ious care Had van - ished in - to emp - ty air! The

man they sought with anx - ious care Had van - ished in - to emp - ty air! The

man they sought with anx - ious care Had van - ished in - to emp - ty air! The

129

419

man we sought with anx - ious care Had van - ished in - to emp - ty air! As tound - ing

man we sought with anx - ious care Had van - ished in - to emp - ty air!

man they sought with anx - ious care Had van - ished in - to emp - ty air!

man they sought with anx - ious care Had van - ished in - to emp - ty air!

422

news! The pris - 'ner fled! Thy life shall for - feit be in -

f

426

(Wilfred is arrested)

stead!

Wilfred

My lord, I did not set him free,

ff *fp*

430

(130)

I hate the man— my ri - val he!

433 U

Lieut.

Thy life shall

Meryll

The pris - 'ner gone— I'm all a - gape! —

433

p *dolce*

436

for - feit be in - stead!

Meryll

Who could have helped him to es - cape? —

Wilfred

My lord,

436

440

Phoebe

(131)

In-deed I can't im - a - gine who! I've no i - dea at all have
did not set him free!

Elsie to Point

443

What have I
(Enter Point)
you? Dame Carruthers
Of his es-cape no trac-es lurk, En-chant ment must have been at work!

446

done! Oh, woe is me! I am his bride and he is
Phoebe

In-deed I can't im - a - gine who! I've no i - dea at all have
Dame Carruthers

In-deed I can't im - a - gine who! I've no i - dea at all have

446

449

Point

(132)

free! Oh! woe is you? Your an-guish sink! Oh, woe is
Point

you?

you?

449

452

me, I rath-er think! Oh, woe is me, I rath-er think! Yes, woe is me, I rath-er think! What e'er be-

455

tide, You are his bride, And I am left A-lone be-reft! Ye, woe is me, I rath-er think, Yes woe is

458

me, I rath er think! Yes, woe is me, Yes woe is me, Yes, woe is me, Yes woe is me, I rath er

Tutti

Ah!

458

Ah!

think!

Lieut.

All fren zied, fren zied with des pair I rave, The grave is cheat ed of its due. Who is, who

Phoebe and Dame C with altos

All fren zied, fren zied with des pair they rave, The grave is cheat ed of its due. Who is, who

Fairfax w Tenors,
Wilfred, Meryll w Bases

461 All fren zied, fren zied with des pair they rave, The grave is cheat ed of its due. Who is, who

ff

466 Lieut.

is the mis be-got-ten knave Who hath con - trived this deed to do?

is the mis be-got-ten knave Who hath con - trived this deed to do?

is the mis be-got-ten knave Who hath con - trived this deed to do?

466

470

135

Let search, let search be made through-out the land, Or my vin - dic-tive an - ger

Let search, let search be made through-out the land, Or his vin - dic - tive an - ger

Let search, let search be made through-out the land, Or his vin - dic-tive an - ger

sf

474

136

dread- A thou-sand marks, a thou-sand marks I'll hand Who brings him here a-live or

dread- A thou-sand marks, a thou-sand marks he'll hand Who brings him here a-live or

dread- A thou-sand marks, a thou-sand marks — hand Who brings him here a-live or

478

dead, Who brings him here, a - live or

478

(137)

483

or dead! A thou - sand thou - - - - -

dead! A thou - - sand marks, a

483

487

- - - sand marks, a - live, — a - live or dead, a - live, — a - live or

thou - sand marks, a - live, — a - live or dead, a - live, — a - live or

- - - sand marks, a - live, — a - live or dead, a - live, — a - live or

487 (8^{va})

138

492

dead, Who brings him here a-live, a - live, — or

dead, — brings him here a-live, a - live, — or

dead, Who brings him here a-live, a - live, — or

492 (8^{va})

498

139

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are marked with "dead!" and have long horizontal lines indicating they are silent. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some melodic variations in the right hand.

(At the end, Elsie faints in Fairfax's arms, all the Yeomen and populace rush off the stage in different directions to hunt for the fugitive, leaving only the Headsman on the stage, and Elsie insensible in Fairfax's arms.)

Piano accompaniment for measures 503 to 509. The right hand features a melodic line with many beamed eighth notes and some chords. The left hand provides a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Act II

13. Night has spread her pall once more

People, Yeomen and Dame Carruthers

(Scene: the same, –moonlight. Two days have elapsed. The curtain may rise slowly early in the Introduction. It is night, and the search for Fairfax has been fruitless. The Yeomen come in by twos and threes, some with lanterns; they greet each other and gradually form a group L., while some women who have been gossiping up-stage left, come down on the right, and are followed by stragglers from L.U.E., until all the crowd is on stage.)

Andante non troppo lento

140

p marcato

6

11

16

141

f

cresc.

ff

21

dim.

p

p

27 A Sopranos and Altos

S+A

Night _____ has spread her

31 142

S+A

pall once more, And the pris - ner still is free: O - pen is his

35 Sopranos

S+A

dun-geon door, Use less his dun - geon key! He has shak - en

39 *unis.*

S+A

off his yoke _____ How, no mor - tal man can tell! Shame _____ on lout - ish

(Enter Dame Carruthers)

43

S+A

jail - er folk Shame on sleep - y sent - i - nel! _____

p

B

143

46

Dame Carruthers

Ward ers are ye? Whom do ye ward? Ward ers are ye? Whom do ye

49

ward? Bolt, bar, and key, Shack le and card. Fet - ter and chain,

52

Dungeon of stone, All are in vain Pris-on - er's flown!

55

Spite of ye all he is free- he is free! Whom do ye ward? pret-ty ward-ers are

C

58

144

S+A

ye! Pret ty ward ers are ye! Whom do ye ward? Spite of ye all, he is free- he is

S+A

61

free! Whom do ye ward? Pret-ty ward-ers are ye!

64 *f* Tenors

T Up and down, and in and out, Here and there and round a - bout'

#

B *f* Basses

Up and down, and in and out, Here and there and round a - bout'

p

66

T Ev - 'ry cham-ber ev - 'ry house, Ev - 'ry chink that holds a mouse,

#

B *p* Ev - 'ry cham-ber ev - 'ry house, Ev - 'ry chink that holds a mouse,

p

68

T Ev - 'ry crev - ice in the keep, Where a bee - tle black could creep, Ev - 'ry

#

B Ev - 'ry crev - ice in the keep, Where a bee - tle black could creep, Ev - 'ry

70

S+A

T out let ev-'ry drain, Have we searched but all in vain, all in vain!

#

B out let ev-'ry drain, Have we searched but all in vain, all in vain!

146 ^D *f*

Ward ers are ye? Whom do ye

73

S+A

ward?

Ward-ers are ye? Whom do ye

T#

Ev - 'ry house, ev - 'ry chink, ev - 'ry drain, Ev - 'ry

B

Ev - 'ry house, ev - 'ry chink, ev - 'ry drain, Ev - 'ry

75

S+A

ward?

cham - ber ev - 'ry out - let Have we searched but all in

T#

cham - ber ev - 'ry out - let Have we searched but all in

B

cham - ber ev - 'ry out - let Have we searched but all in

76 E

S+A Night _____ has spread her pall once more, And _____ the

T# vain! Ward - ers are we, Whom do we ward?

B vain!

p

78

S+A pris - - - 'nerstill is free: O - - - pen is his

T# Whom do we ward?

B Ward ers are we, Whom do we ward? Whom do we ward?

147

81

S+A dun - geon door, Use - less his dun - - - geon

T# Ward - ers are we. Spite of us all, he is free, he is

B Whom do we ward? Spite of us all, he is free, he is

83

S+A key! O - - - - - pen is his

T# free! Pret-ty ward ers are we, he is free! O pen is his

B free! Spite of us all, he is free, he is free!

86 148

S+A *f* dun - - - geon door, He is free! He is

T# *f* Spite of us all, he is free, he is free! Pret - ty ward-ers are we, he is free! He is

B *f* Spite of us all, he is free, he is free! Pret - ty ward-ers are we, he is free! He is

*(The Yeomen go off left, some through the archway
while the crowd goes off L. U. E.)*

89

S+A free! Pretty ward-ers are ye, he is free! He is free! — Pret ty ward ers are ye!

T# free! He is free! He is free! — Pret ty ward ers are we!

B free! He is free! he is free! — Pret ty ward ers are we!

93

Exeunt all.

Enter JACK POINT, in low spirits, reading from a huge volume.

POINT. (*reads*) ‘The Merrie Jestes of Hugh Ambrose, No. 7863. The Poor Wit and the Rich Councillor. A certayne poor wit, being an-hungered, did meet a well-fed councillor. “Marry, fool,” quoth the councillor, “whither away?” “In truth,” said the poor wag, “in that I have eaten naught these two dayes, I do wither away, and that right rapidly!” The Councillor laughed hugely, and gave him a sausage.’ Humph! The councillor was easier to please than my new master the Lieutenant. I would like to take post under that councillor. Ah! ’tis but melancholy mumming when poor heart-broken, jilted Jack Point must needs turn to Hugh Ambrose for original light humour!

Enter WILFRED, also in low spirits.

WILFRED. (*sighing*) Ah, Master Point!

POINT. (*changing his manner*) Ha! friend jailer! Jailer that wast – jailer that never shalt be more! Jailer that jailed not, or that jailed, if jail he did, so unjailery that ’twas but jerry-jailing, or jailing in joke – though no joke to him who, by unjailerlike jailing, did so jeopardize his jailership. Come, take heart, smile, laugh, wink, twinkle, thou tormentor that tormentest none – thou racker that rackest not – thou pincher out of place – come, take heart, and be merry, as I am! – (*aside, dolefully*) – as I am!

WILFRED. Aye, it’s well for thee to laugh. Thou hast a good post, and hast cause to be merry.

POINT. (*bitterly*) Cause? Have we not all cause? Is not the world a big butt of humour, into which all who will may drive a gimlet? See, I am a salaried wit; and is there aught in nature more ridiculous? A poor, dull, heart-broken man, who must needs be merry, or he will be whipped; who must rejoice, lest he starve; who must jest you, jibe you, quip you, crank you, wrack you, riddle you, from hour to hour, from day to day, from year to year, lest he dwindle, perish, starve, pine, and die! Why, when there’s naught else to laugh at, I laugh at myself till I ache for it!

WILFRED. Yet I have often thought that a jester’s calling would suit me to a hair.

POINT. Thee? Would suit *thee*, thou death’s head and cross-bones?

WILFRED. Aye, I have a pretty wit – a light, airy, joysome wit, spiced with anecdotes of prison cells and the torture chamber. Oh, a very delicate wit! I have tried it on many a prisoner, and there have been some who smiled. Now it is not easy to make a prisoner smile. And it should not be difficult to be a good jester, seeing that thou are one.

POINT. Difficult? Nothing easier. Nothing easier. Attend, and I will prove it to thee!

14. Oh! a private buffoon is a light-hearted loon

Point

150 Allegro comodo

f

6

10 A

1. Oh! a pri - vate buf - foon is a light - heart - ed loon, If you
 2. If you wish to suc - ceed as a jest - er, you'll need To con -
 3. If your mas - ter is sur - ly from get - ting up ear - ly (And
 4. Comes a Bish - op, may - be, or a sol - emn D. D. - Oh, be -
 5. Though your head it may rack with a bil - ious at - tack, And your

13

lis - ten to pop - u - lar ru - mour; From the morn to the night he's so
 sid - er each per - sons au - ric - ular: What is all right for B would quite
 tem - pers are short in the morn - ing) An in - op - por - tune joke is e -
 ware of his an - ger pro - vok - ing. Bet - ter not pull his hair - or stick
 sens - es with tooth - ache you're los - ing. Don't be mo - py and flat - they don't

joy - ous and bright, And he bub - bles with wit and good hu - mour! He's so quaint and so terse, both in
 scan - da - lize C (For C is so ver - y par - tic - ular); And D may be dull, and E's
 nough to pro - voke Him to give you, at once, a month's warn - ing. Then if you re - frain, he is
 pins in his chair: He don't un - der - stand prac - ti - cal jok - ing. If the jests that you crack have an
 fine you for that, If you're pro - per - ly quaint and a - mus - ing! Though your wife ran a - way with a

freely

prose and in verse Yet though peo - ple for - give his trans - gression, There are one or two rule that all
 ver - y thick skull Is as emp - ty of brains as a la - dle; While F is F sharp and will
 at you a - gain, For he likes to get val - ue for money; He'll ask then and there, with an
 or - tho - dox smack, You may get a bland smile from these sag - es But should they by chance, be im -
 sol - dier that day, And took with her your tri - fle of mon - ey Bless your heart, they don't mind - they're ex -

*colla voce**a tempo*

B

fam - i - ly fools Must ob - serve, if they love their pro - fes - sion! There are
 cry with a carp That he's known your best joke from his cra - dle! When your
 in - so - lent stare "If you know that you're paid to be fun - ny? It
 port - ed from France, Half - a - crown is stopped out of your wag - es! It's a
 ceed - in - ly kind - They don't blame you - as long as you're fun - ny! It's a

one or two rules, Half a doz - en may - be, That all fam - i - ly fools, Of what -
 hu - mour they flout, You can't let your - self go And it does put you out When a
 adds to the tasks Of a mer - ry - mans place, When your prin - ci - pal asks, With a
 gen - e - ral rule, Tho' your zeal it may quench, If the fam - i - ly fool Tells a
 com - fort to feel, If your part - ner should flit, Though you suf - fer a deal, they don't

ev - er de - gree, Must ob - serve, if they love their pro - fes - sion.
 per - son says, "Oh, I have known that old joke from my cra - dle!"
 scowl on his face, If you know that you're paid to be fun - ny?
 joke that's too French, Half - a - crown is stopped out of his wag - es!
 mind it a bit - They don't blame you - so long as you're

1, 2, 3, 4.

fun ny!

5.

ff

POINT. And so thou wouldst be a jester eh?

WILFRED. Aye!

POINT. Now, listen! My sweetheart, Elsie Maynard, was secretly wed to this Fairfax half an hour ere he escaped.

WILFRED. She did well.

POINT. She did nothing of the kind, so hold thy peace and perpend. Now, while he liveth she is dead to me and I to her, and so, my jibes and jokes notwithstanding, I am the saddest and the sorriest dog in England!

WILFRED. Thou art a very dull dog indeed.

POINT. Now, if thou wilt swear that thou didst shoot this Fairfax while he was trying to swim across the river – it needs but the discharge of an arquebus on a dark night – and that he sank and was seen no more, I'll make thee the very Archbishop of jesters, and that in two days' time! Now, what sayest thou?

WILFRED. I am to lie?

POINT. Heartily. But thy lie must be a lie of circumstance, which I will support with the testimony of eyes, ears, and tongue.

WILFRED. And thou wilt qualify me as a jester?

POINT. As a jester among jesters. I will teach thee all my original songs, my self-constructed riddles, my own ingenious paradoxes; nay, more, I will reveal to thee the source whence I get them. Now, what sayest thou?

WILFRED. Why, if it be but a lie thou wantest of me, I hold it cheap enough, and I say yes, it is a bargain!

15. Hereupon we're both agreed

Point and Wilfred

(154) **Allegro vivace** (Dance)

Piano introduction in 3/8 time, key of D major. The music is marked **f** (forte). It features a lively melody in the right hand and a supporting bass line in the left hand.

Point

1. Here - up - on we're both a - greed All that we two Do a - gree to, Wese-
 2. In re - turn for my own part I am mak- ing Un der - tak - ing To in-

Wilf

1. Here up - on we're both a - greed All that we two Do a - gree to, Wese-
 2. In re - turn for my own part I am mak- ing Un der - tak - ing To in-

6

Vocal staves for Point and Wilf. The piano accompaniment is marked **p** (piano). The music continues with a steady eighth-note accompaniment in the piano.

Point

cure by sol-emn deed, To pre - vent all Er - ror men-tal. You on El-sie are to call With a
 struct you in the art (Art a - maz-ing, Won- der rais-ing) Of a jes ter, jest ing free. Proud po-

Wilf

cure by sol-emn deed, To pre - vent all Er - ror men-tal.
 struct you in the art (Art a - maz-ing, Won- der rais-ing)

12

(155)

Vocal staves for Point and Wilf. The piano accompaniment continues with the same eighth-note pattern. The system ends with a repeat sign and a key signature change to D minor.

18

Point

sto - ry Grim and go - ry;
si - tion High am - bi - tion!

Wilf

How this Fair fax died, and all I de - clare — to, You're to
And a live - ly one I'll be, Wag - a - wag - ging, Ne - ver

18

23

Point

I to swear to!
Wag - a - wag - ging

I to swear to!
Waga - wag - ging

I to
Nev - er

Wilf

swear — to!
flag - ging.

I de - clare to,
Nev - er flag - ging,

I de - clare to, I de -
Ne - ver flag - ging. Wag - a -

23

(156)

28

Point

swear to, You de - clare to I to swear to!
flag - ging Wag - a - wag - ging Nev - er flag ging

Tell — a — tale — of —

Wilf

clare to, You're to swear to, I de - clare to.
wag - ging Nev - er flag - ging Wag a - wag - ging!

Tell — a — tale — of —

28

p

34

Point

cock and bull, Of con vinc ing de-tail full!

Wilf

cock and bull, *8va*-----, Of con - vinc - ing de-tail full! *8va*-----,

40

Point

Tale tre - men - dous, Heavn de - fend us! What a tale of cock and bull!

Wilf

Tale tre - men - dous, Heavn de - fend us! What a tale of cock and bull!

157

1.

C

48

Point

bull! What a tale of cock, What a tale of cock, What a tale of

Wilf

bull! What a tale of bull, What a tale of bull, What a tale of

2.

1.

p

53

Point

cock and bull, cock and bull, cock and bull! Heavn de - fend us What a tale of cock and bull!

Wilf

cock and bull, cock and bull, cock and bull! Heavn de - fend us What a tale of cock and bull!

53

cresc.

ff

(They dance round the stage, and off, picking up the book en route.)

58

p

61

65

tr

FAIRFAX. Two days gone, and no news of poor Fairfax. The dolts! They seek him everywhere save within a dozen yards of his dungeon. So I am free! Free, but for the cursed haste with which I hurried headlong into the bonds of matrimony with – Heaven knows whom! As far as I remember, she should have been young; but even had not her face been concealed by her kerchief, I doubt whether, in my then plight, I should have taken much note of her. Free? Bah! The Tower bonds were but a thread of silk compared with these conjugal fetters which I, fool that I was, placed upon mine own hands. From the one I broke readily enough – how to break the other!

16. Free from his fetters grim

Fairfax

159

Andante con express.

Free from his fet - ters grim— Free to de-part;—

Free both in life and limb— In all— but— heart! Bound to an

un-known bride For good and ill; Ah, is not one so tied— A pris - 'ner—

p

rit.

rit.

18

p freely

still, A pri - s'ner — still? Ah, is not one so tied — A pris - 'ner

dim. *p*

23

A

still? Free, yet in fet - ters held Till his last

f

29

hour, — Gyves that no smith can weld, No rust — de - vour!

34

(161)

Al - though a mon-arch's hand Had set him free, Of all the captive

162

39

rit.

p

band — The sad - - - dest he, The sad ³ - - dest he! *a tempo* Of all the cap - tive

cresc. *rit.* *dim.* *p*

44

freely

band — The sad - dest, sad - - - dest he!

f

(Enter MERYLL)

FAIRFAX. Well, Sergeant Meryll, and how fares thy pretty charge, Elsie Maynard?

MERYLL. Well enough, sir. She is quite strong again, and leaves us tonight.

FAIRFAX. Thanks to Dame Carruthers' kind nursing, eh?

MERYLL. Aye, deuce take the old witch! Ah, 'twas but a sorry trick you played me, sir, to bring the fainting girl to me. It gave the old lady an excuse for taking up her quarters in my house, and for the last two years I've shunned her like the plague. Another day of it and she would have married me! (Enter DAME CARRUTHERS and KATE.) Good Lord, here she is again! I'll e'en go. (going)

DAME. Nay, Sergeant Meryll, don't go. I have something of grave import to say to thee.

MERYLL. (aside) It's coming.

FAIRFAX. (laughing) I'faith, I think I'm, not wanted here. (going)

DAME. Nay, Master Leonard, I've naught to say to thy father that his son may not hear.

FAIRFAX. (aside) True. I'm one of the family; I had forgotten!

16. Free from his fetters grim

Fairfax

159

Andante con express.

Free from his fetters grim— Free to de-part;—

Free both in life and limb— In all but heart! Bound to an

un-known bride For good and ill; Ah, is not one so tied— A pris - 'ner—

p

rit.

rit.

18

p freely

still, A pri - s'ner — still? Ah, is not one so tied — A pris - 'ner

dim. *p*

23

A

still? Free, yet in fet - ters held Till his last

f

29

hour, — Gyves that no smith can weld, No rust — de - vour!

34

(161)

Al - though a mon-arch's hand Had set him free, Of all the captive

162

39

rit.

p

band The sad - - - dest he, The sad - - - dest he! Of all the cap - tive

cresc.

rit.

dim.

a tempo

p

44

freely

rall.

a tempo

band The sad - dest, sad - - - dest he!

colla voce

f

(Enter MERYLL)

FAIRFAX. Well, Sergeant Meryll, and how fares thy pretty charge, Elsie Maynard?

MERYLL. Well enough, sir. She is quite strong again, and leaves us tonight.

FAIRFAX. Thanks to Dame Carruthers' kind nursing, eh?

MERYLL. Aye, deuce take the old witch! Ah, 'twas but a sorry trick you played me, sir, to bring the fainting girl to me. It gave the old lady an excuse for taking up her quarters in my house, and for the last two years I've shunned her like the plague. Another day of it and she would have married me! (Enter DAME CARRUTHERS and KATE.) Good Lord, here she is again! I'll e'en go. (going)

DAME. Nay, Sergeant Meryll, don't go. I have something of grave import to say to thee.

MERYLL. (aside) It's coming.

FAIRFAX. (laughing) I'faith, I think I'm, not wanted here. (going)

DAME. Nay, Master Leonard, I've naught to say to thy father that his son may not hear.

FAIRFAX. (aside) True. I'm one of the family; I had forgotten!

17. Strange adventure

Kate, Dame C, Fairfax, Meryll

163

Allegretto, tempo di Gavotta

Piano introduction for 'Strange adventure'. The music is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a whole note G2, followed by a half note A2, and then a quarter note B2. The tempo is marked 'Allegretto, tempo di Gavotta'. The dynamics are marked 'p' (piano) at the beginning and 'f' (forte) later in the piece.

5

A

f

dim.

164

Kate

Vocal line for Kate. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics are: 'Strange ad - ven - ture! Maid - en wed - ded To a _ groomshe'd nev - er _ seen! _'.

Strange ad - ven - ture that we're troll - ing: Modest _ maid and _ gallant groom! _

Dame C

Vocal line for Dame C. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics are: 'Strange ad - ven - ture! Maid - en wed - ded To a _ groomshe'd nev - er _ seen! Nev er, nev er, nev er'.

Strange ad - ven - ture that we're troll - ing: Modest _ maid and _ gallant groom! Gallant, gallant, gallant

Fairfax

Vocal line for Fairfax. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics are: 'Strange ad - ven - ture! Maid - en wed - ded To a _ groomshe'd nev - er _ seen! Nev er, nev er, nev er'.

Strange ad - ven - ture that we're troll - ing: Modest _ maid and _ gallant groom! Gallant, gallant, gallant

Meryll

Vocal line for Meryll. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics are: 'Strange ad - ven - ture! Maid - en wed - ded To a _ groomshe'd nev - er _ seen! _'.

Strange ad - ven - ture that we're troll - ing: Modest _ maid and _ gallant groom! _

Piano accompaniment for the vocalists. The music is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a whole note G2, followed by a half note A2, and then a quarter note B2. The tempo is marked 'Allegretto, tempo di Gavotta'. The dynamics are marked 'p' (piano) at the beginning and 'f' (forte) later in the piece.

11

Kate

— Groom a - bout to be be - head - ed, In an hour on Tow - er
 — While the fun - 'ral bell is toll - ing, Toll - ing, toll - ing, Bim - a -

Dame C

seen! Groom a - bout to be be - head - ed, In an hour on Tow - er
 groom! While the fun - 'ral bell is toll - ing, Toll - ing, toll - ing, Bim - a -

Fairfax

seen! Groom a - bout to be be - head - ed, In an hour on Tow - er
 groom! While the fun - 'ral bell is toll - ing, Toll - ing, toll - ing, Bim - a -

Meryll

— Groom a - bout to be be - head - ed, In an hour on Tow - er
 — While the fun - 'ral bell is toll - ing, Toll - ing, toll - ing, Bim - a -

11

B 165

15 *dim.* *p* *cresc.*

Kate

Green boom! Groom in drear-y dun-geon ly-ing Groom as
 boom! Mod - est maid-en will not tar-ry; Though but

Dame C

Green! Tow er, Tow - er, Tow - er Green! Groom in drear-y dun-geon ly-ing Groom as
 boom! Bim a, Bim - a, Bim - a - boom! Mod - est maid-en will not tar-ry; Though but

Fairfax

Green! Tow er, Tow - er, Tow - er Green! Groom in drear-y dun-geon ly-ing Groom as
 boom! Bim a, Bim - a, Bim - a - boom! Mod - est maid-en will not tar-ry; Though but

Meryll

Green boom! Groom in drear-y dun-geon ly-ing Groom as
 boom! Mod - est maid-en will not tar-ry; Though but

15

20 *f*

Kate
 good as dead, or dy-ing, For a pret - ty maid - en sigh-ing Pret - ty
 six - teen year she car - ry, She must mar - ry, she must mar-ry, Though the

Dame C
 good as dead, or dy-ing, For a pret - ty maid - en sigh-ing Pret - ty
 six - teen year she car - ry, She must mar - ry, she must mar-ry, Though the

Fairfax
 good as dead, or dy-ing, For a pret - ty maid - en sigh-ing Pret - ty
 six - teen year she car - ry, She must mar - ry, she must mar-ry, Though the

Meryll
 good as dead, or dy-ing, For a pret - ty maid - en sigh-ing Pret - ty
 six - teen year she car - ry, She must mar - ry, she must mar-ry, Though the

20

24 *dim.* (166) *p* 1.

Kate
 maid of sev - en - teen! Sev - en sev - en sev - en - teen!
 al - tar be a tomb- Tow - er, Tow - er, Tow - er

Dame C
 maid of sev - en - teen! Sev - en sev - en sev - en - teen!
 al - tar be a tomb- Tow - er, Tow - er, Tow - er

Fairfax
 maid of sev - en - teen! Sev - en sev - en sev - en - teen!
 al - tar be a tomb- Tow - er, Tow - er, Tow - er

Meryll
 maid of sev - en - teen! Sev - en sev - en sev - en - teen!
 al - tar be a tomb- Tow - er, Tow - er, Tow - er

24 *p* 1.

28 *2.* *p* *cresc.*

Kate
tomb! Tow - er tomb! Tow - er tomb! Though the

Dame C
tomb! Tow - er tomb! Tow - er tomb! Though the

Fairfax
tomb! Tow - er tomb! Tow - er tomb! Though the

Meryll
tomb! Tow - er tomb! Tow - er tomb! Though the

28 *2.* *p* *cresc.*

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

33 *167* *Slower* *dim.* *p*

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

33

Exeunt DAME CARRUTHERS, MERYLL, *and* KATE.

FAIRFAX. So my mysterious bride is no other than this winsome Elsie! By my hand, 'tis no such ill plunge in Fortune's lucky bag! I might have fared worse with my eyes open! But she comes. Now to test her principles. 'Tis not every husband who has a chance of wooing his own wife!

Enter ELSIE.

FAIRFAX. Mistress Elsie!

ELSIE. Master Leonard!

FAIRFAX. So thou leavest us tonight?

ELSIE. Yes, Master Leonard. I have been kindly tended, and I almost fear I am loth to go.

FAIRFAX. And this Fairfax. Wast thou glad when he escaped?

ELSIE. Why, truly, Master Leonard, it is a sad thing that a young and gallant gentleman should die in the very fullness of his life.

FAIRFAX. Then when thou didst faint in my arms, it was for joy at his safety?

ELSIE. It may be so. I was highly wrought, Master Leonard, and I am but a girl, and so, when I am highly wrought, I faint.

FAIRFAX. Now, dost thou know, I am consumed with a parlous jealousy?

ELSIE. Thou? And of whom?

FAIRFAX. Why, of this Fairfax, surely!

ELSIE. Of Colonel Fairfax?

FAIRFAX. Aye. Shall I be frank with thee? Elsie – I love thee, ardently, passionately! (ELSIE *alarmed and surprised*.) Elsie, I have loved thee these two days – which is a long time – and I would fain join my life to thine!

ELSIE. Master Leonard! Thou art jesting!

FAIRFAX. Jest? May I shrivel into raisins if I jest! I love thee with a love that is a fever – with a love that is a frenzy – with a love that eateth up my heart! What sayest thou? Thou wilt not let my heart be eaten up?

ELSIE. (*aside*) Oh, mercy! What am I to say?

FAIRFAX. Dost thou love me, or hast thou been insensible these two days?

ELSIE. I love all brave men.

FAIRFAX. Nay, there is love in excess. I thank heaven there are many brave men in England; but if thou lovest them all, I withdraw my thanks.

ELSIE. I love the bravest best. But, sir, I may not listen – I am not free – I – I am a wife!

FAIRFAX. Thou a wife? Whose? His name? His hours are numbered – nay, his grave is dug and his epitaph set up! Come, his name?

ELSIE. Oh, sir! keep my secret – it is the only barrier that Fate could set up between us. My husband is none other than Colonel Fairfax!

FAIRFAX. The greatest villain unhung! The most ill-favoured, ill-mannered, ill-natured, ill-omened, ill-tempered dog in Christendom!

ELSIE. It is very like. He is naught to me – for I never saw him. I was blindfolded, and he was to have died within the hour; and he did not die – and I am wedded to him, and my heart is broken!

FAIRFAX. He was to have died, and he did *not* die? The scoundrel! The perjured, traitorous villain! Thou shouldst have insisted on his dying first, to make sure. 'Tis the only way with these Fairfaxes.

ELSIE. I now wish I had!

FAIRFAX. (*aside*) Bloodthirsty little maiden! (*aloud*) A fig for this Fairfax! Be mine – he will never know – he dares not show himself; and if he dare, what art thou to him? Fly with me, Elsie – we will be married tomorrow, and thou shalt be the happiest wife in England!

ELSIE. Master Leonard! I am amazed! Is it thus that brave soldiers speak to poor girls? Oh! for shame, for shame! I am wed – not the less because I love not my husband. I am a wife, sir, and I have a duty. and – oh, sir! – thy words terrify me – they are not honest – they are wicked words, and unworthy thy great and brave heart! Oh, shame upon thee! shame upon thee!

FAIRFAX. Nay, Elsie, I did but jest. I spake but to try thee – (*Shot heard.*)

18. Hark! What was that, sir?

Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred
Point, Lieutenant, Sergeant Meryll, and Chorus

169

Allegro con fuoco

A

Meryll

Recit.

Meryll's recitative is written in a single staff with a bass clef and common time. The melody is simple, with notes corresponding to the lyrics. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. The piece ends with a triplet of eighth notes in both hands.

Hark! What was that sir?

Fairfax

Fairfax's recitative is written in a single staff with a treble clef and common time. The melody is simple, with notes corresponding to the lyrics. The piano accompaniment is minimal, with a few chords in the right hand and a single note in the left hand.

Why an ar - que bus - fired from the wharf un - less I much mis -

Meryll's recitative is written in a single staff with a bass clef and common time. The melody is simple, with notes corresponding to the lyrics. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. The piece ends with a triplet of eighth notes in both hands.

take. Meryll

Strange - and at such an hour! What can it mean?

(The crowd and Yeomen enter excitedly.)
a tempo

cresc.

13

B 170

17 Tenors

f Now what can that have been— A shot so late at night, E -

Basses

Now what can that have been— A shot so late at night, E -

20

nough to cause af - fright! What can the por - tent mean?

nough to cause af - fright! What can the por - tent mean?

Sopranos & Altos

23

Are foe - men in the land? Is Lon - don to be wrecked?

Tenors & Basses

Are foe - men in the land? Is

sf

25

171

What are we to ex - pect? What dan - ger is at hand?

Lon - don to be wrecked? What are we to ex - pect? What

sf

27

Let us un - der - stand What dan - ger is at hand.

dan - ger is at hand? What dan - ger is at hand?

sf *sf* *fp*

C

30

Lieut. *Recit.*

Who fired that shot! At once the truth de - clare!

32

(172)

Point

My lord, 'twas he- to rash - ly judge for -

My lord, 'twas I- to rash - ly judge for - bear!

36

Allegro con brio

bear!

Allegro con brio

41 Point

Wilfred Or a spec - tre all ap - pal - ling—

Like a ghost his vi - gil keep - ing I be -

pp

44 (173)

I should rath - er call it crawl - ing—

held a fi - gure creep - ing He was

46

He was crawl - ing— Crawl - ing!

creep - ing— He was creep - ing, crawl - ing— He was

48

He was crawl - ing- Crawl - ing!

creep - ing- He was creep - ing, creep - ing- Not a

Wilfred

174

50

mo - ment's hes - i - ta - tion- I my - self up - on him flung, With a

52

hur - ried ex - clam - a - tion To his drap - er - ies I hung; Then we

54

closed with one an - oth - er In a rough - and - tum - ble smoth - er; Col - 'nel

56

Fair - fax and no oth - er Was the man to whom I clung!

f Sopranos & Altos
Col - 'nel
f Tenors & Basses
Col - 'nel

175

58

Fair - fax and no oth - er, Col - 'nel Fair - fax and no oth - er. Col - 'nel

Fair - fax and no oth - er, Col - 'nel Fair - fax and no oth - er. Col - 'nel

60

Fair - fax and no oth - er Was the man to whom he clung!

Fair - fax and no oth - er Was the man to whom he clung!

62

E

Point

Wilfred

It re - sem - bled more a strug - gle -

Af ter might - y tug and tus - sle - He, by

p *pp*

2

65

(176)

Or, by some in - fer - nal jug - gle -

dint of strong - er mus - cle - From my

67

I should rath - er call it slip - ping-
clutch - es quick - ly slid - ing- With the

69

Or es - cap - ing to the ship - ping-
view, no doubt, of hid - ing- With a

71

177

I'd de - scribe it as a shiv - er-
gasp, and with a quiv - er- Down he

dived in - to the riv - er, And, a - las, I can - not swim!

Tutti *p* It's e -

p It's e -

p

p 75 *f*

nough to make one shiv - er, With a gasp and with a quiv - er, Down he

f

nough to make one shiv - er, With a gasp and with a quiv - er, Down he

f

77 (178) *p*

dived in - to the riv - er, It was ve - ry brave of him!

p

dived in - to the riv - er, It was ve - ry brave of him!

p

In gen - u - i - ty is catch-ing; With the view my King of pleas-ing, Ar - que -

I should rath - er call it seiz - ing-
bus from sen - try snatch - ing With an

ounce or two of lead I dis - patched him through the head!
With an
With an

Wilfred

ounce or two of lead He dis - patched him through the head!

ounce or two of lead He dis - patched him through the head!

p

charged it with - out wink - ing, Lit - tle time I lost in think - ing, Like a

(180)

Point

Wilfred I should say a lump of lead.

stone I saw him sink - ing-

Tutti

He dis -

He dis -

f

Like a

charged it with - out blink - ing, Lit - tle time he lost in think - ing!

charged it with - out blink - ing, Lit - tle time he lost in think - ing!

Point

94

I should say a lump of lead.

stone I saw him sink - ing- Like a

96

G

181

Like a heav - y lump of lead.

stone, my boy, I said- Like a

Like a heav - y lump of lead.

stone, my boy, I said- An - y -

how the man is dead. Wheth - er stone or lump of lead! *Tutti*

An - y -

An - y -

cresc.

182

how, the man is dead, And whe - ther stone or lump of lead, Ar - que - *f*

how, the man is dead, And whe - ther stone or lump of lead, Ar - que - *f*

cresc. *f*

104

bus from sen - try seiz - ing, With a view his King of pleas - ing, Ar - que -

bus from sen - try seiz - ing, With a view his King of pleas - ing, Ar - que -

106

bus from sen - try seiz - ing, With a view his King of pleas - ing, Wil - fred

bus from sen - try seiz - ing, With a view his King of pleas - ing, Wil - fred

ff

108

(183)

shot him through the head, And he's ver - y ver - y dead! And it

shot him through the head, And he's ver - y ver - y dead! And it

sf

stringendo

110

mat - ters ver - y lit - tle wheth - er stone or lump of lead, It is

mat - ters ver - y lit - tle wheth - er stone or lump of lead, It is

stringendo

112

ver - y ver - y cer - tain that he's ver - y ver - y dead!

ver - y ver - y cer - tain that he's ver - y ver - y dead!

ff *ff*

114

H 184

Recit. Lieut.

The riv - er must be dragged— no time be lost; The

fp

Lieut.

117

musical score for measures 117-119. The vocal line (treble clef) contains the lyrics: "bod - y must be found at an - y cost. To this at - tend with-out un - due de -". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with various rests and notes.

120

a tempo

Piu mosso

musical score for measures 120-122. The vocal line (treble clef) contains the lyrics: "lay; So set to work with what dis - patch ye". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with various rests and notes. The dynamic *p* is marked in the piano part.

123

may!

Tutti

musical score for measures 123-125. The vocal line (treble clef) contains the lyrics: "Yes, yes, we'll set to work with what dis-patch we may!". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with various rests and notes. The dynamic *f* is marked in the piano part.

(Wilfred is lifted shoulder high)

128

ff I

Hail — the val - - iant fel - low who

Hail the val - - iant fel - low who

ff sf sf

133

Did — this deed — of der - ring do! Hon - - - ours wait on

Did this deed of der - ring do! Hon - - - ours wait on

sf sf

138

such an one; By my head, 'twas brave - - ly

such an one; By my head, 'twas brave - - ly

143 186

done 'twas brave - - - ly done! Now, by my head, 'twas brave - ly

done 'twas brave - - - ly done! Now, by my head, 'twas brave - ly

*(Wilfred is carried off through the archway.
All go off, leaving Elsie, Phoebe, Fairfax and Point.)*

147

done!

done!

Coda

(Exeunt all but ELSIE, POINT, FAIRFAX, and PHÆBE.)

POINT. *(to ELSIE, who is weeping)* Nay, sweetheart, be comforted. This Fairfax was but a pestilent fellow, and, as he had to die, he might as well die thus as any other way. 'Twas a good death.

ELSIE. Still, he was my husband, and had he not been, he was nevertheless a living man, and now he is dead; and so, by your leave, my tears may flow unchidden, Master Point.

FAIRFAX. And thou didst see all this?

POINT. Aye, with both eyes at once – this and that. The testimony of one eye is naught – he may lie. But when it is corroborated by the other, it is good evidence that none may gainsay. Here are both present in court, ready to swear to him!

PHÆBE. But art thou sure it was Colonel Fairfax? Saw you his face?

POINT. Aye, and a plaguey ill-favoured face too. A very hang-dog face – a felon face – a face to fright the headsman himself, and make him strike awry. Oh, a plaguey, bad face, take my word for it. *(PHÆBE and FAIRFAX laugh.)* How they laugh! 'Tis ever thus with simple folk – an accepted wit has but to say 'Pass the mustard,' and they roar their ribs out!

FAIRFAX. *(aside)* If ever I come to life again, thou shalt pay for this, Master Point!

POINT. Now, Elsie, thou art free to choose again, so behold me: I am young and well-favoured. I have a pretty wit. I can jest you, jibe you, quip you, crank you, wrack you, riddle you –

FAIRFAX. Tush, man, thou knowest not how to woo. 'Tis not to be done with time-worn jests and thread-bare sophistries; with quips, conundrums, rhymes, and paradoxes. 'Tis an art in itself, and must be studied gravely and conscientiously.

19. A man who would woo a fair maid

Fairfax, Elsie and Phoebe

187 Allegretto grazioso

Piano introduction in G major, 6/8 time. The music is marked *f* (forte) and *sf* (sforzando). It features a lively melody in the right hand and a rhythmic accompaniment in the left hand.

5 **A** Elsie, 2nd verse

2.If he's made the best use of his time, _____ His twig he'll so care ful-ly

Fairfax, 1st verse

1. A man who would woo a fair maid, _____ Should 'pren-tice him self to the

The first system of the song features two vocal parts, Elsie and Fairfax, and a piano accompaniment. Elsie's part begins with a repeat sign and a key signature change to G major. The piano accompaniment is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

9 Elsie

lime _____ That ev - e - ry bird Will come down at his word, _____ What -

Fair.

trade, _____ And stud - y all day, In me - thod - i - cal way, How to

9

The second system of the song continues the vocal parts and piano accompaniment. Elsie's part has a long note on 'lime' followed by a rest. The piano accompaniment continues with the same rhythmic pattern.

12

Elsie
ev - er it plu - mage or clime. He must earn that the thrill of a touch May mean

Fair.
flat - ter, ca jole, and per - suade; He should 'pren-tice him-self at four - teen, And

16

Elsie
lit - tle, or noth - ing or much; It's an in - strument rare, To be

Fair.
prac - tice from morn - ing to e'en; And when he's of age, If he

189

19

Elsie
han - dled with care, And ought to be treat - ed as such. Ought _____ to be treat ed as

Fair.
will, I'll en - gage, He may cap - ture the heart of a queen the heart - - - of - a

192

23 B *both times*

Elsie
such. It is pure - ly a mat - ter of skill, — Which

Phoe.
Phoebe
It is pure - ly a mat - ter of skill, — Which
both times

Fair.
queen! It is pure - ly a mat - ter of skill, — Which

23

27

Elsie
all may at - tain if they will: — But ev - e - ry Jack, He must stud - y the knack If he

Phoe.
all may at - tain if they will: — But ev - e - ry Jack, He must stud - y the knack If he

Fair.
all may at - tain if they will: — But ev - e - ry Jack, He must stud - y the knack If he

27

cresc.

31

Elsie wants to make sure of his Jill! If he wants to make sure _____ of his Jill!

Phoe. wants to make sure of his Jill! If he *p* wants to make sure _____ of his Jill!

Fair. wants to make sure of his Jill! If he wants to make sure - of his Jill!

31

Dance

36

C

40

1. Elsie, 2nd verse 2. (191)

Elsie It is

Phoe. 1. 2. Phoebe

3. Then a glance maybe tim - id or free _____ It will

Fair. 1. 2.

40

1. 2.

44
Phoe.
va - ry in might - y de - gree, ——— From an im - pu dent stare To a

47
Phoe.
look of de-spair That no maid with out pit - y can see! And a glance of de-spair is no

51
Phoe.
guide— It may have its ri - dic - u - lous side; It may draw you a tear Or a

55
Phoe.
box on the ear; You can nev - er be sure till you've tried! Ne - ver be sure till you've

59 D *f*

Elsie It is pure - ly a mat - ter of skill, — Which

Phoe. tried! It is pure - ly a mat - ter of skill, - Which

Fair. It is pure - ly a mat - ter of skill, - Which

59

63 (193)

Elsie all may at - tain if they will. — But ev - e-ry Jack, He must stud - y the knack If he

Phoe. all may at - tain if they will. — But ev - e-ry Jack, He must stud - y the knack If he

Fair. all may at - tain if they will. — But ev - e-ry Jack, He must stud - y the knack If he

63

67

Elsie
wants to make sure of his Jill, If he wants to make sure _____ to make

Phoe.
wants to make sure of his Jill, If he wants to make sure _____ of his

Fair.
wants to make sure of his Jill, If he wants to make sure _____ of his

67

194

71

Elsie
sure _____ of his Jill! sure _____ of his

Phoe.
Jill! But ev - 'ry Jack, Must stud - y the knack, But ev - 'ry Jack, Must stud - y the

Fair.
Jill! But ev - 'ry Jack, Must stud - y the knack, But ev - 'ry Jack, Must stud - y the

71

75

Elsie
Jill! If he wants to make sure of his Jill! Yes,

Phoe.
knack If he wants to make sure of his Jill! Yes,

Fair.
knack If he wants to make sure of his Jill! Yes,

75

78

Elsie
ev - e - ry Jack Must stud - y the knack If he wants - to make sure of — Jill!

Phoe.
ev - e - ry Jack Must stud - y the knack If he wants - to make sure of — Jill!

Fair.
ev - e - ry Jack Must stud - y the knack If he wants - to make sure of — Jill!

78

f *p* *f*

195

83

FAIRFAX. (*aside to POINT.*) Now, listen to me – 'tis done thus – (*aloud*) – Mistress Elsie, there is one here who, as thou knowest, loves thee right well!

POINT. (*aside*) That he does – right well!

FAIRFAX. He is but a man of poor estate, but he hath a loving, honest heart. He will be a true and trusty husband to thee, and if thou wilt be his wife, thou shalt lie curled up in his heart, like a little squirrel in its nest!

POINT. (*aside*) 'Tis a pretty figure. A maggot in a nut lies closer, but a squirrel will do.

FAIRFAX. He knoweth that thou wast a wife – an unloved and unloving wife, and his poor heart was near to breaking. But now that thine unloving husband is dead, and thou art free, he would fain pray that thou wouldst hearken unto him, and give him hope that thou wouldst one day be his!

PHŒBE. (*alarmed*) He presses her hands – and whispers in her ear! Ods bodikins, what does it mean?

FAIRFAX. Now, sweetheart, tell me – wilt thou be this poor good fellow's wife?

ELSIE. If the good, brave man – *is* he a brave man?

FAIRFAX. So men say.

POINT. (*aside*) That's not true, but let it pass.

ELSIE. If the brave man will be content with a poor, penniless, untaught maid –

POINT. (*aside*) Widow – but let *that* pass.

ELSIE. I will be his true and loving wife, and that with my heart of hearts!

FAIRFAX. My own dear love! (*Embracing her.*)

PHŒBE. (*in great agitation*) Why, what's all this? Brother – brother – it is not seemly!

POINT. (*also alarmed, aside*) Oh, I can't let *that* pass! (*aloud*) Hold, enough, Master Leonard! An advocate should have his fee, but methinks thou art over-paying thyself!

FAIRFAX. Nay, that is for Elsie to say. I promised thee I would show thee how to woo, and herein lies the proof of the virtue of my teaching. Go thou, and apply it elsewhere! (PHŒBE *bursts into tears.*)

20. When a wooer goes a-wooing

Elsie, Phoebe, Fairfax, Point

196

Allegretto grazioso

A

Elsie

Elsie

When a woo - er goes a woo - ing, Naught is tru - er than his

p

The first system of the musical score. It features a vocal line for Elsie and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note G4, a quarter note F#4, and a quarter note E4. The bass staff has a half note G3, a quarter note F#3, and a quarter note E3. The piano accompaniment is marked with a piano (*p*) dynamic.

Elsie

6

joy.

Fairfax

Fair.

Mai - den hush-ing all his su - ing- Bold - ly blush-ing, brave - ly coy! Brave ly

The second system of the musical score. It features a vocal line for Fairfax and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note G4, a quarter note F#4, and a quarter note E4. The bass staff has a half note G3, a quarter note F#3, and a quarter note E3. The piano accompaniment is marked with a piano (*p*) dynamic.

11

Elsie

Bold - ly blush - ing Brave - ly coy!

Fair.

coy! _____ Bold - ly blush - - - ing-

Point

Oh, the hap - py days of

11

p

[B]

16

Elsie

Oh, the hap - py days of do - ing! Oh, the sigh - ing and the su - ing! When a

Phoe.

Oh, the hap - py days of do - ing! Oh, the sigh - ing and the su - ing When a

Fair.

Oh, the hap - py days of do - ing! Oh, the sigh - ing and the su - ing! When a

Point

do - - - ing! _____ Oh, the sigh - ing and the su - ing! When a

16

21 (198) < > [C]

Elsie
wooer goes a - wooing, Oh, the sweets that nev - er cloy! *(Weeping)*

Phoe.
wooer goes a - wooing Oh, the sweets that nev - er cloy! When a brother leaves his

Fair.
wooer goes a - wooing, Oh, the sweets that nev - er cloy!

Point
wooer goes a - wooing, Oh, the sweets that nev - er cloy!

21

28

Phoe.
sis - ter For an - oth - er, sis - ter weeps. Tears that trick - le, Tears, that blis - ter - Tis but

28

33

Phoe.

mickle sis-ter reaps! Tears that trick - le, tears that blis - ter-

Point

Oh, the doing and un

33

D

40

200

Elsie

Oh, the do-ing and un - do-ing, Oh, the sigh-ing and the su-ing, When a broth er goes a -

Phoe.

Oh, the do-ing and un - do-ing, Oh, the sigh-ing and the su-ing, When a broth er goes a -

Fair.

Oh, the do-ing and un - do-ing, Oh, the sigh-ing and the su-ing, When a broth er goes a -

Point

do - ing _____ Oh, the sigh-ing and the su-ing, When a broth er goes a -

40

46

Elsie
woo ing, And a sob bing sis - ter weeps.

Phoe.
woo ing, And a sob bing sis - ter weeps.

Fair.
woo ing, And a sob bing sis - ter weeps.

Point
woo ing, And a sob bing sis - ter weeps! *p* When a jest er is out - wit-ted, Feel ings

46

53

Point
fes - ter, heart is lead! Food for fish es on - ly fit ted, Jest - er wishes he was

53

58

Point
dead! Food for fish es on - ly fit ted, Jest - er wishes he was dead! _____

58

63 E (202)

Elsie
Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

Phoe.
Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

Fair.
Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

Point
— Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

68 (203)

Elsie
jest-er goes a - woo ing, And he wish es he ____ was dead! Oh, the do-ing and un- *p*

Phoe.
jest-er goes a - woo ing, And he wish es he ____ was dead! Oh, the do-ing and un- *p*

Fair.
jest-er goes a - woo ing, And he wish es he ____ was dead! Oh, the do-ing and un- *p*

Point
jest-er goes a - woo ing, And he wish es he ____ was dead! Oh, the do-ing and un- *p*

205

75

Elsie

do - ing, Oh, the sigh-ing — su - ing, When a jest - er goes a - woo-ing, And he

Phoe.

do - ing, Oh, the sigh-ing and the su - ing, When a jest - er goes a - woo-ing, And he

Fair.

do - ing, Oh, the sigh-ing and the su - ing, When a jest - er goes a - woo-ing, And he

Point

do - ing, Oh, the sigh-ing and the su - ing, When a jest - er goes a - woo-ing, And he

75

dim.

80

(204)

Elsie

wish-es he — was dead! He wish es he was dead! —

Phoe.

wish-es he — was dead! He wish es he was dead! —

Fair.

wish-es he — was dead! He wish es he was dead! —

Point

wish-es he — was dead! He wish es he was dead! —

80

pp

86

Measures 86-89 of a musical score in B-flat major (three flats). The melody in the treble clef consists of eighth and quarter notes, with a repeat sign at the end of measure 89. The bass line features chords and single notes, with a whole rest in measure 88.

90

Measures 90-93 of a musical score in B-flat major. Measure 90 has a triplet of eighth notes in the treble. Measures 91-93 feature a descending eighth-note scale in the treble and a sustained bass line with a slur. Measure 93 ends with a double bar line.

Exeunt all but PHOEBE, who remains weeping.

PHOEBE. And I helped that man to escape, and I've kept his secret, and pretended that I was his dearly loving sister, and done everything I could think of to make folk believe I *was* his loving sister, and this is his gratitude! Before I pretend to be sister to anybody again, I'll turn nun, and be sister to everybody – one as much as another!

Enter WILFRED.

WILFRED. In tears, eh? What a plague art thou grizzling for now?

PHOEBE. Why am I grizzling? Thou hast often wept for jealousy – well, 'tis for jealousy I weep now. Aye, yellow, bilious, jaundiced jealousy. So make the most of that, Master Wilfred.

WILFRED. But I have never given thee cause for jealousy. The Lieutenant's cook-maid and I are but the merest gossips!

PHOEBE. Jealous of thee! Bah! I'm jealous of no craven cock-on-a-hill, who crows about what he'd do an he dared! I am jealous of another and a better man than thou – set that down, Master Wilfred. And he is to marry Elsie Maynard, the pale little fool – set that down Master Wilfred – and my heart is wellnigh broken! There, thou hast it all! Make the most of it!

WILFRED. The man thou lovest is to marry Elsie Maynard? Why, that is no other than thy brother, Leonard Meryll!

PHOEBE. (*aside*) Oh, mercy! what have I said?

WILFRED. Why, what manner of brother is this, thou lying little jade? Speak! Who is this man whom thou hast called brother, and fondled, and coddled, and kissed! – with my connivance, too! Oh Lord! with my connivance! Ha! should it be this Fairfax! (PHOEBE *starts*.) It is! It is this accursed Fairfax! It's Fairfax! Fairfax, who –

PHOEBE. Whom thou hast just shot through the head, and who lies at the bottom of the river!

WILFRED. A – I – I may have been mistaken. We are but fallible mortals, the best of us. But I'll make sure – I'll make sure. (*Going*.)

PHOEBE. Stay – one word. I think it cannot be Fairfax – mind, I say I *think* – because thou hast just slain Fairfax. But whether he be Fairfax or no Fairfax, he is to marry Elsie – and – and – as thou hast shot him through the head, and he is dead, be content with that, and I will be thy wife!

WILFRED. Is that sure?

PHOEBE. Aye, sure enough, for there's no help for it! Thou art a very brute – but even brutes must marry, I suppose.

WILFRED. My beloved. (*Embraces her*.)

PHÆBE. (*aside*) Ugh!

Enter LEONARD MERYLL, *hastily*.

LEONARD. Phœbe, rejoice, for I bring glad tidings. Colonel Fairfax's reprieve was signed two days since, but it was foully and maliciously kept back by Secretary Poltwhistle, who designed that it should arrive after the Colonel's death. It hath just come to hand, and it is now in the Lieutenant's possession!

PHÆBE. Then the Colonel is free? Oh, kiss me, kiss me, my dear! Kiss me, again, and again!

WILFRED. (*dancing with fury*) Ods bobs, death o' my life! Art thou mad? Am I mad? Are we *all* mad?

PHÆBE. Oh, my dear – my dear, I'm wellnigh crazed with joy! (*Kissing* LEONARD.)

WILFRED. Come away from him, thou hussy – thou jade – thou kissing, clinging cockatrice! And as for thee, sir, devil take thee, I'll rip thee like a herring for this! I'll skin thee for it! I'll cleave thee to the chine! I'll – oh! Phœbe! Phœbe! Who is this man?

PHÆBE. Peace, fool. He is my brother!

WILFRED. Another brother! Are there any more of them? Produce them all at once, and let me know the worst!

PHÆBE. This is the real Leonard, dolt; the other was but his substitute. The *real* Leonard, I say – my father's own son.

WILFRED. How do I know this? Has he "brother" writ large on his brow? I mistrust thy brothers! Thou art but a false jade!

Exit LEONARD.

PHÆBE. Now, Wilfred, be just. Truly I did deceive thee before – but it was to save a precious life – and to save it, not for me, but for another. They are to be wed this very day. Is not this enough for thee? Come – I am thy Phœbe – thy very own – and we will be wed in a year – or two – or three, at the most. Is not that enough for thee?

Enter SERGEANT MERYLL, *excitedly, followed by* DAME CARRUTHERS, *who listens, unobserved*.

MERYLL. Phœbe, hast thou heard the brave news?

PHÆBE. (*still in* WILFRED'S *arms*) Aye, father.

MERYLL. I'm nigh mad with joy! (*Seeing* WILFRED.) Why, what's all this?

PHÆBE. Oh, father, he discovered our secret thorough my folly, and the price of his silence is –

WILFRED. Phœbe's heart.

PHÆBE. Oh, dear, no – Phœbe's hand.

WILFRED. It's the same thing!

PHÆBE. *Is it?*

Exeunt WILFRED and PHÆBE.

MERYLL. (*looking after them*) 'Tis pity, but the Colonel had to be saved at any cost, and as thy folly revealed our secret, thy folly must e'en suffer for it! (DAME CARRUTHERS *comes down*) Dame Carruthers!

DAME. So this is a plot to shield this arch-fiend, and I have detected it. A word from me, and three heads besides his would roll from their shoulders!

MERYLL. Nay, Colonel Fairfax is reprieved. (*aside*) Yet, if my complicity in his escape were known! Plague on the old meddler! There's nothing for it – (*aloud*) – Hush, pretty one! Such bloodthirsty words ill become those cherry lips! (*aside*) Ugh!

DAME. (*bashfully*) Sergeant Meryll!

MERYLL. Why, look ye, chuck – for many a month I've – I've thought to myself – 'There's snug love saving up in that middle-aged bosom for some one, and why not for thee – that's me – so take heart and tell her – that's thee – that thou – that's me – lovest her – thee – and – and' – well, I'm a miserable old man, and I've done it – and that's me! But not a word about Fairfax! The price of thy silence is –

DAME. Meryll's heart?

MERYLL. No, Meryll's *hand*.

DAME. It's the same thing!

MERYLL. *Is it?*

21. Rapture, rapture!

Dame Carruthers and Sergeant Meryll

207 *Allegro vivace con brio*

Piano introduction in 6/8 time, key of B-flat major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics range from *f* (forte) to *p* (piano).

A

8 Dame Carruthers

Rap - ture rap - ture! when love's vo-ta-ry, Flushed with cap - ture, Seeks the no-ta-ry,

Musical score for Dame Carruthers (voice) and piano accompaniment. The voice part begins at measure 8. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

208

13 Dame C

Joy and jol-li-ty Then__ is pol-i - ty; Reigns__ fri-vol-i - ty! Rap - ture, rap-ture! Joy and jol-li-ty

Musical score for Dame Carruthers (voice) and piano accompaniment. The voice part continues from measure 13. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

18 Dame C

Then__ is po - li - ty; Reigns__ fri - vol - i - ty! Rap - ture, rap - ture. Sergeant Meryll

Meryll

Dole - ful, dole - ful!

Musical score for Dame Carruthers (voice), Sergeant Meryll (voice), and piano accompaniment. The voice parts continue from measure 18. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

22

Meryll

When hu-man - i - ty With its soul full Of sat - an - i - ty, Court - ing priv - i - ty,

22

(209)

26

Meryll

Down — de-cliv - i - ty Seeks — cap - tiv - i - ty! Dole - ful dole - ful! Court - ing priv - i - ty,

26

30

Dame C

Joy - ful, joy - ful!

Meryll

Down — de-cliv - i - ty Seeks — cap - tiv - i - ty! Dole - ful dole - ful!

30

34

Dame C

When vir-gin - i - ty Seeks, all coy - ful, Man's af - fin - i - ty; Fate all flow - er - y,

38

Dame C

Bright__ and bow - er - y Is__ her dow - er - y! Joy - ful, joy - ful! Fate all flow - er - y,

42

Dame C

Bright__ and bow - er - y, Is__ her dow - er - y, Joy - ful joy - ful!

Meryll

Ghast - y ghast - y!

46

Meryll

When man sor-row-ful, First - ly last - ly Of to-mor-row full, Af - ter tar-ry-ing,

46

50

(211)

Dame C

Joy - ful, joy - ful!

Meryll

Yields to har-ry-ing, Goes a-mar-ry-ing, Ghast - ly ghast - ly!

50

54

Dame C

Joy-ful, joy-ful! Joy - ful, joy - ful! Joy - ful, joy - ful,

Meryll

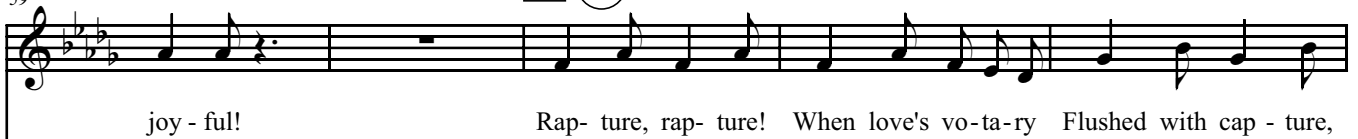
Ghast - ly ghast - ly . Ghast - ly ghast - ly. Ghast - ly, ghast - ly! Ghast - ly ghast - ly

54

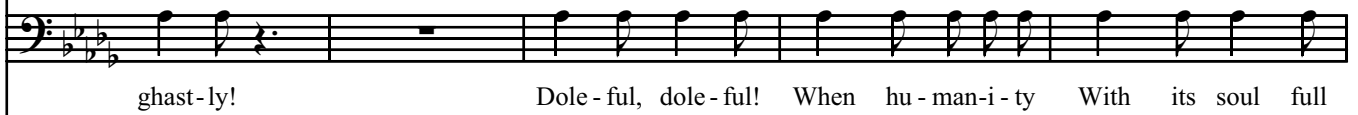
cresc.

59

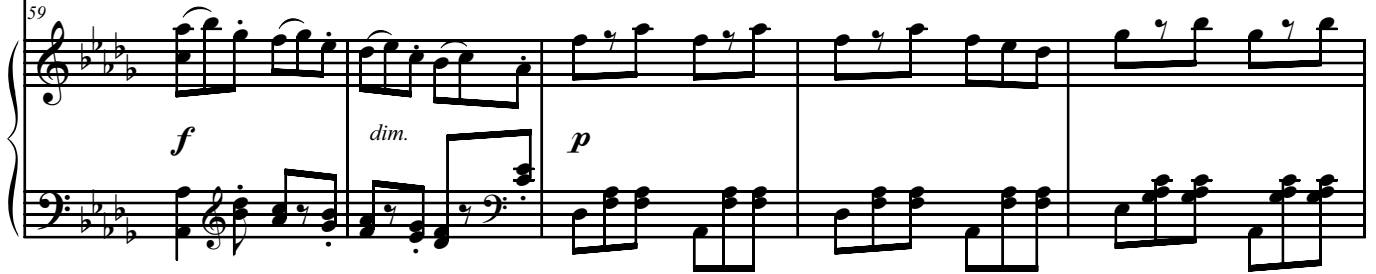
Dame C



Meryll



59



64

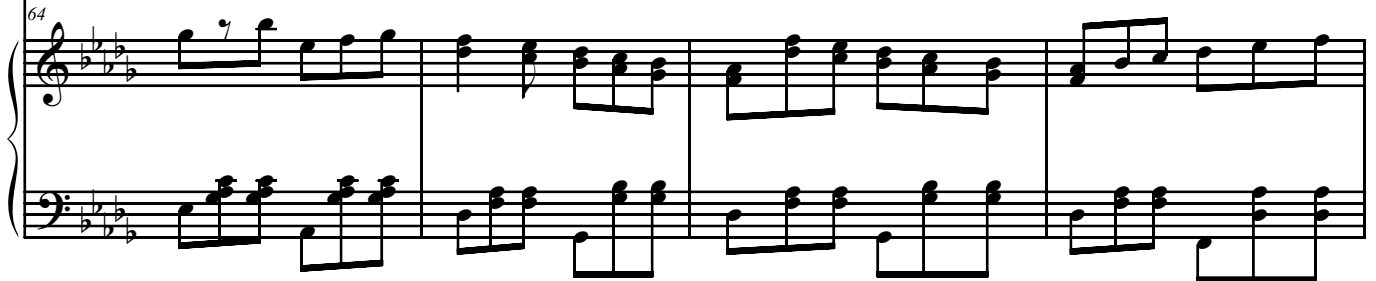
Dame C



Meryll



64

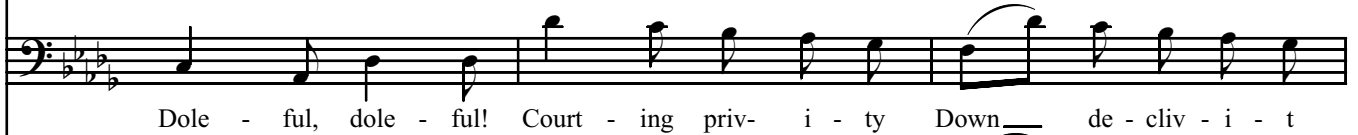


68

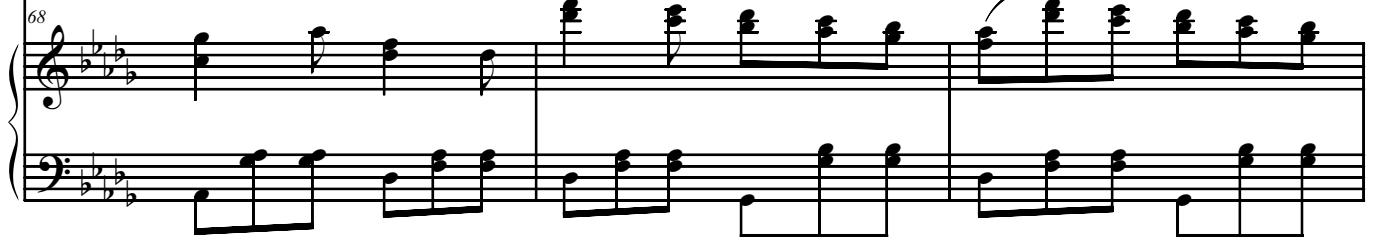
Dame C



Meryll



68



71

Dame C

Reigns — fri - vol - i - ty! Rap - ture, rap - ture!

Meryll

Seeks — c ap - tiv - i - ty Dole - ful, dole - ful!

75

Dame C

Rap - ture, rap - ture! Rap - - ture, Rap -

Meryll

Dole - ful, dole - ful Dole - - - ful, Dole -

80

Dame C

- - ture, rap - - ture, rap - - - - ture! Joy and

Meryll

- - ful, dole - - ful Dole - - - - ful! Court- ing

86

Dame C

jol - li - ty Then is pol - i - ty; Reigns fri - vo - i - ty! Rap - ture, rap - - - -

Meryll

priv - i - ty Down de - cliv - i - ty Seeks cap - tiv - i - ty! Dole - ful, dole - - - -

86

91

Dame C

ture! ____ *(She dances him off.)*

Meryll

ful! ____

91

ff

96

22. Comes the pretty young bride

Ensemble

215

Andante grazioso

(The women enter and sing towards the house. As they sing, the Yeomen enter.)

Piano introduction in 8/8 time, marked *Andante grazioso*. The music features a flowing melody in the right hand and a supporting bass line in the left hand, with a *p* (piano) dynamic marking.

A

Sopranos

Comes the pre - ty young bride, a -

Altos

Comes the pre - ty young bride, a -

Vocal and piano accompaniment for measures 4-6. The vocal parts (Sopranos and Altos) enter with the melody. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line. A *p* (piano) dynamic marking is present.

216

blush - ing, tim - id ly shrink - ing—

Set all they fears — a - side—

cheer - i - ly, pret - ty young bride! —

blush - ing, tim - id ly shrink - ing—

Set all they fears — a - side—

cheer - i - ly, pret - ty young bride! —

Vocal and piano accompaniment for measures 7-9. The vocal parts continue their melody. The piano accompaniment features a dense texture of chords in the right hand and a steady bass line. A *p* (piano) dynamic marking is present.

10

Brave is the youth to whom thy

Brave is the youth to whom thy

13

lot thou are will-ing-ly link-ing!

lot thou are will-ing-ly link-ing!

16 Sopranos (217)

Flow-er of val-our is he- Lov-ing as lov-ing can be! Bright-ly thy sum mer is shin-ing, Altos

Bright-ly thy sum mer is shin-ing,

19

Bright - ly thy sum-mer is shin - ing, Fair as the dawn, _____ as the dawn of the

Bright - ly thy sum-mer is shin - ing, Fair as the dawn, _____ as the dawn _____ of the

(Enter Elsie from house in bridal array, escorted by Dame C and Phoebe.)

218

day; Take him, be true to him- Ten - der his

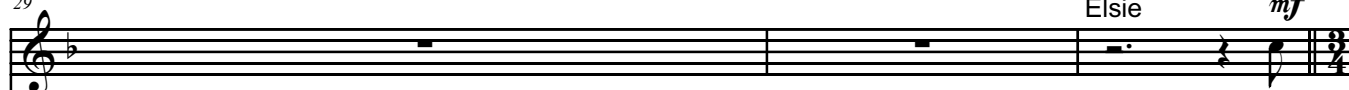
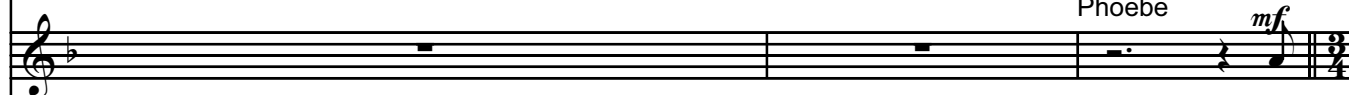
day; Take him, be true to him- Ten - der his

26

due to him- Hon - our him, _____ hon - our him, _____

due to him- Hon - our him, _____ hon - our him, _____

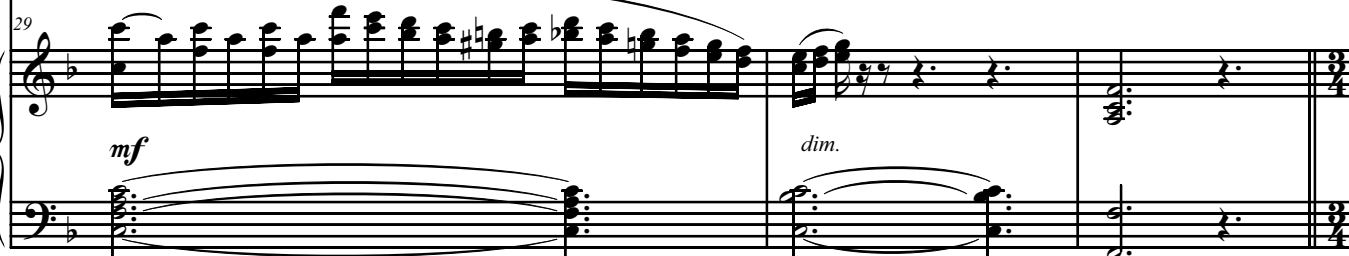
cresc.

Elsie *mf*Phoebe *mf* 'TisDame Carruthers *mf* 'Tis

'Tis

love _____ and _____ o - bey!

love _____ and _____ o - bey!

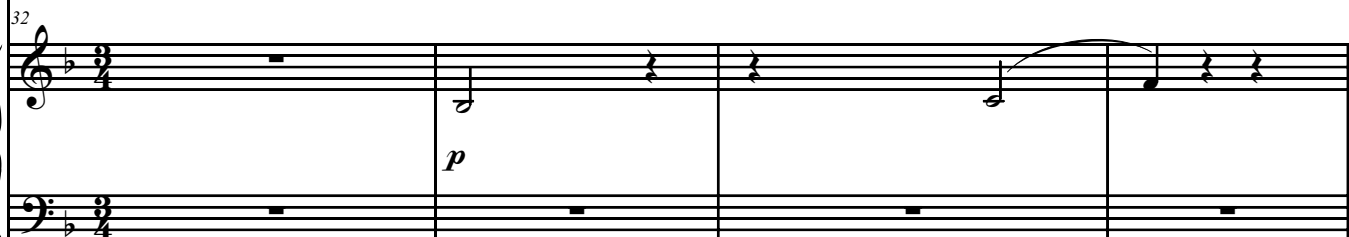
32 B

(219)

said that joy in full per - fec - tion Comes on-ly once _____ to _____ wo - man - kind- That,

said that joy in full per - fec - tion Comes on-ly once _____ to _____ wo - man - kind- That,

said that joy in full per - fec - tion Comes on-ly once _____ to _____ wo - man - kind- That,



36

f

oth - er times, on close in - spec - tion, Some lurk - ing bit - ter we — shall find. If this be

f

oth - er times, on close in - spec - tion, Some lurk - ing bit - ter — we — shall find. If this be

f

oth - er times, on close in - spec - tion, Some lurk - ing bit - ter — we — shall find. If this be

36

40

(220)

so, and men say tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness my

so, and men say tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness my

so, and men say tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness my

40

sempre p

45

soul is cloyed- With hap - pi - ness is cloyed- With hap - pi - ness my

soul is cloyed- With hap - pi - ness is cloyed- With hap - pi - ness my

soul is cloyed- With hap - pi - ness is cloyed- With hap - pi - ness my

45

49

soul is cloyed- This is my joy-day un - al - loyed, un-al - loyed, This is my joy -

soul is cloyed- This is my joy-day un - al - loyed, un-al - loyed, This is my joy -

soul is cloyed- This is my joy-day un - al - loyed, un-al - loyed, This is my joy -

49

pp

rall.
- day — un - al - loyed!

rall.
- day — un - al - loyed!

rall.
- day — un - al - loyed!

rall.
Sopranos & Altos *f* *a tempo*
Tenors & Basses Yes, yes. With hap - pi-ness her soul is cloyed, This is her

Yes, yes. With hap - pi-ness her soul is cloyed, This is her

rall.
p *f* *a tempo*

joy - day — un - al - loyed!

joy - day un - al - loyed!

Moderato marziale

63

(Enter Lieutenant)

D

Lieut

Hold, pret ty one! I bring to thee news- good or ill, It is for

69

(222)

thee to say. Thy hus - band lives- And he is

74

free, And comes to claim his_ bride this ve - ry

Un poco meno mosso ed agitato

78 Elsie

No! no! re call those words— it can not be!

day!

78

p *cresc. molto*

D 81 Phoebe and Dame Carruthers

Oh, day of ter - ror! Oh, day of ter - - - ror! The man to whom thou are al-
Lieut., Meryll & Wilfred

Come, dry this un be coming tears, Most joy - ful tid ings greet thine ears.

p 223

Oh, day of ter - ror! Oh, day of ter - - - ror! Day of

Oh, day of ter - ror! Oh, — of ter - - - ror! Day of ter - ror!

81 *8va*

[illegible]

side, And claim me as thy lov - ing

lied Ap - pears to claim thee as his

The man to whom thou art al - lied Ap - pears to claim thee as his bride. as his

pride claims thee as his

pride claims thee as his

bride. Day of ter - ror! day of tears!

bride. Day of ter - ror. Day of tears!

bride.

bride? Day of ter - ror! day of tears!

bride? Day of ter - ror! day of tears!

94 (225)

E

Fairfax *sternly*

94

All thought of Leonard Meryll *p* set a side.

p

99

Thou art mine own! I claim thee as my bride!

Thou art his own! Al-as! he claims thee as his bride!

Thou art his own! Al-as! he claims thee as his bride!

99

f

103

Recit. p

Elsie

(Elsie kneels)

A sup - pliant at your feet I fall:

Thine heart will

103

p

106

yield to pi-ty's call!

Fairfax

Mine is a heart of mas-sive rock, Un - moved by sent-i-ment-al

110

Elsie **Con molto tenerezza**

Leo - nard my loved one—

shock!

Thy hus - band he!

Thy hus - band he!

Andante expres. e con moto

f *dim.* *p*

113

come to me. They bear me hence a - way! But

113

116

though they take me far from thee My heart is thine for

116

119

aye! My bruised heart, My brokenheart, Is

119

122

thine, my own, for aye! Is thine, is

122

125 *appassionato*

thine, — my — own, — is — thine — for

125

f *dim.*

(228) **Un poco piu' vivo**

128 aye! Sir, I o-bey! I am thy bride;

128

p

132 But ere the fa tal hour I said the say That placed me in thy pow'r, Would I have died!

132

G

Allegro vivace con fuoco

ff

136

Sir, I o-bey! I am thy bride! Leo -

136

pp *ff*

Elsie

141

nard! Ah! _____

ff Fairfax

My own!

8va -----

141

229

146

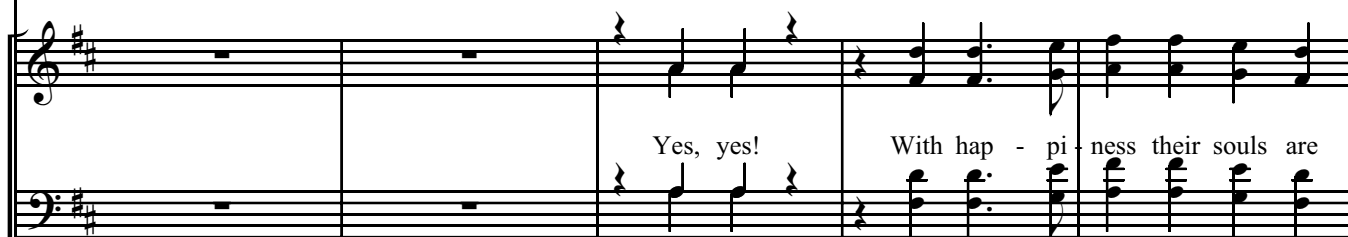
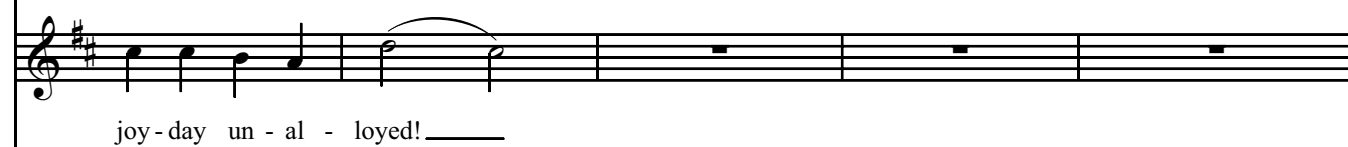
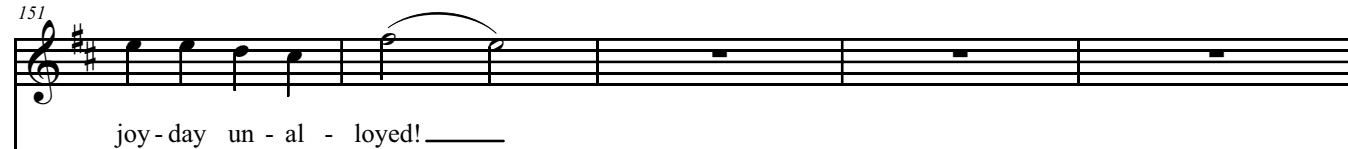
With hap - pi - ness my soul is cloyed, _____ This is our

With hap - pi - ness my soul is cloyed, _____ This is our

146

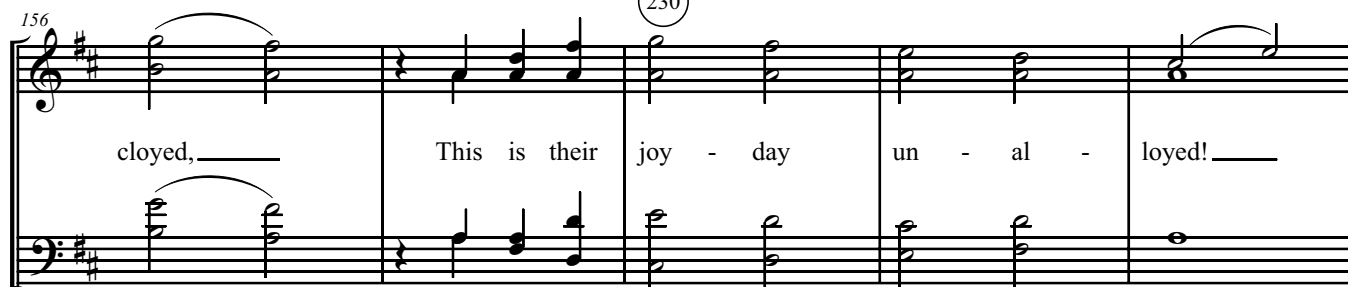
mf *sf*

151



156

230



161

With hap - pi - ness their souls are cloyed, This

With hap - pi - ness their souls are cloyed, This

164

joy — day — un - al loyed

is their joy day un - al - loyed, their joy - day un - al - loyed, un - al - loyed!

is their joy day un - al - loyed, their joy - day un - al - loyed, un - al - lloyed!

pp

171 (231)

p Point *Recit.*

Oh thought - less crew! Ye know not what ye do! At -

p

176 *Slower* *rall.* H *a tempo*

tend to me, and shed a tear or two— For I have a song to

rall. *a tempo*

181

sing, O! Sing me your song, O!

pp *dim.*

181

186 *p*

It is sung to the moon By a love - lorn loon, Who

186

189

232

fled from the mock - ing throng, O! It's the song of a mer-ry man mop - ing mum, Whose

193

soul was sad and whose glance was glum, Who sipped no sup and who craved no crumb, As he

197

sighed for the love of a la - dy!

Heigh - dy, Heigh - dy! Mis-e-ry me,

Oo! *p*

Oo!

202 lack-a-day dee! He sipped no sup and he craved no crumb, As he sighed for the love of a

202

206 I Elsie

la - dye! I have a song to sing, O!

What is your song, O? *dim.*

What is your song, O? *dim.*

206

213 234

It is sung with the ring of the songs maids— sing Who love with a love life -

213

217

long, O! It's the song of a mer-ry maid nest - ling near, Who loved her lord, and who

221

dropped a tear At the moan of a mer ry man, mop-ing mum, Whose soul was sad, and whose

235

225

glance was glum, Who sipped no sup and who craved no crumb, As he sighed for the love of a

229

1st Sops with Elsie

la - dye! Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day dee! He

p Oo

p Oo

229

Phoebe and Dame C with Elsie

234

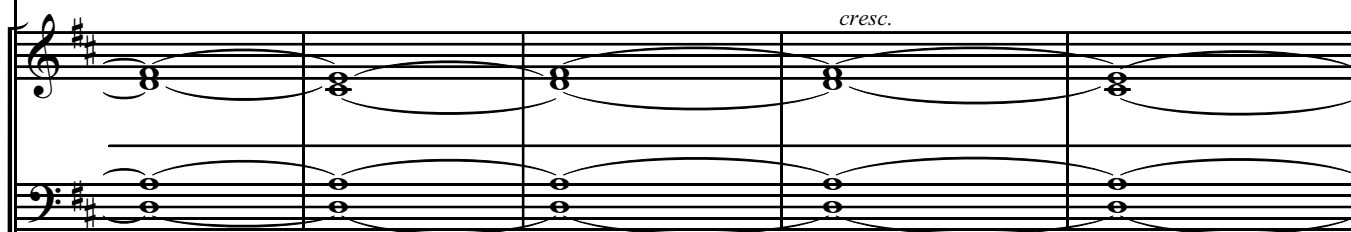
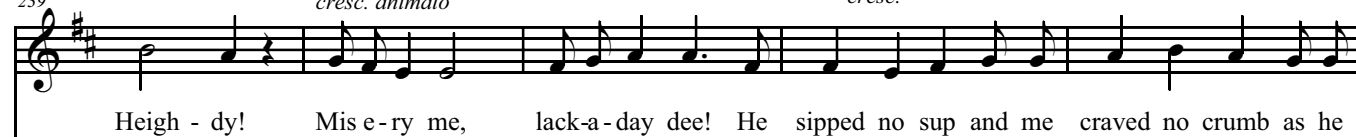
sipped no sup and me craved no crumb as he sighed for the love of a la - dye! Heigh - dy!

ff (236)

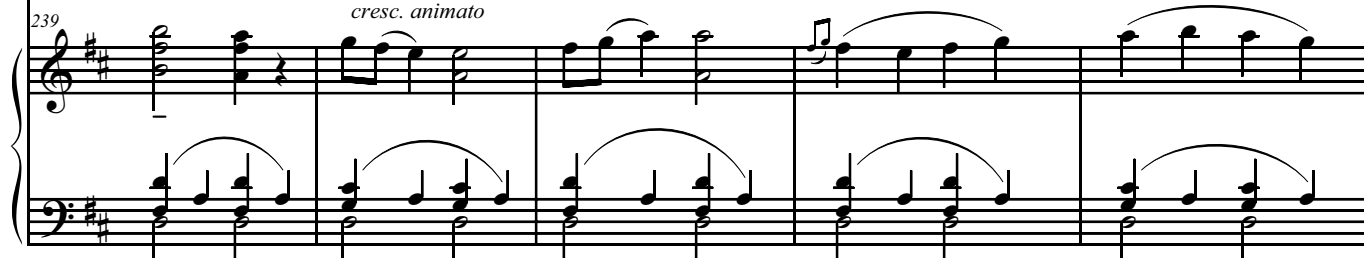
f

234

239

*cresc. animato**cresc.*

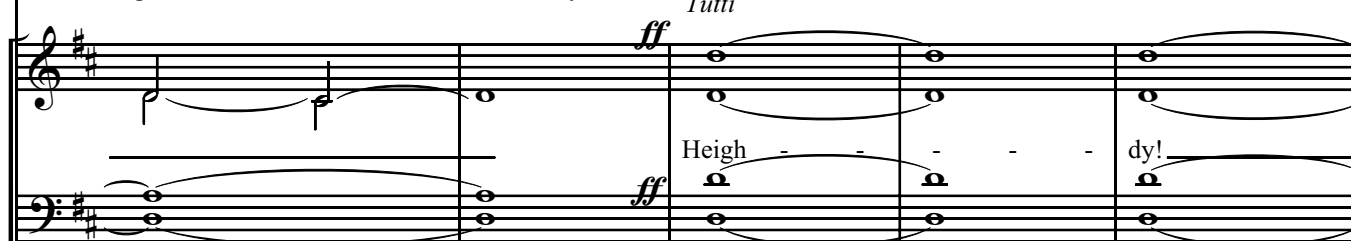
239

cresc. animato

244

J

237



244

Heigh - - - - - dy!



249

Heigh - - - - - dy!

Heigh - - - - - dy!

(238)

255

dy! Heigh - - - - - dy! Heigh - - - - -

dy! Heigh - - - - - dy! Heigh - - - - -

261

dy! Heigh - - - - -

dy! Heigh - - - - -

266

(Fairfax embraces Elsie, as Point falls senseless at their feet.)

The image displays two systems of musical notation. The first system consists of two staves: a vocal staff and a piano accompaniment staff. The vocal staff has a treble clef and a key signature of one sharp (F#). It contains the lyrics "dy!" followed by a long horizontal line indicating a sustained note. The piano accompaniment staff has a bass clef and the same key signature. It features a series of whole notes, each with a fermata, spanning the duration of the vocal line. The second system also consists of two staves, both with a treble clef and a key signature of one sharp. The upper staff contains a series of complex, multi-note chords, some of which are beamed together. The lower staff contains a bass line with eighth and sixteenth notes, providing a rhythmic foundation for the chords above. Both systems conclude with a double bar line.