

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

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This is the 1.0 version of a performing score prepared for Troupers, November 17, 2008.

Page numbering revisions were made in May, 2022.

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.

The cover painting is by W. Russell Flint.

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 part: *ff* (fortissimo), *tr* (trill), *marcato* (marked).
Piano part: *p* (piano), *tr* (trill).

Viol *brillante*

Violin part: *ff* (fortissimo), triplets (3), *tr* (trill).
Piano part: *ff* (fortissimo), triplets (3), *tr* (trill).

Violin part: triplets (3).
Piano part: triplets (3).

Violin part: triplets (3).
Piano part: triplets (3).

Violin part: triplets (3).
Piano part: triplets (3).

20

Musical score for measures 20-22. The top staff features a melodic line with triplets and accents. The bottom staff provides harmonic support with chords and bass lines.

23

Musical score for measures 23-26. Similar to the previous system, it shows a melodic line with triplets and a supporting bass line.

27

Viol & Bsn

Musical score for measures 27-31. The top staff is for Violin and Bassoon, showing a melodic line with accents. The bottom staff continues the piano accompaniment.

32

Ob. Viol.

Musical score for measures 32-36. The top staff includes parts for Oboe and Violin. The bottom staff is the piano accompaniment.

37

Musical score for measures 37-40. The top staff continues the melodic line for Oboe and Violin. The bottom staff is the piano accompaniment.

Ob.

43

p

Fl

48

53

p

Viol

58

Brass

63

pp *p*

68

cresc. *f*

This system contains measures 68 through 71. The music is written for piano in a key with two flats. It features a melodic line in the right hand with various ornaments and a supporting bass line. Dynamics include *cresc.* and *f*.

72

Tutti *ff* *sf*

This system contains measures 72 through 76. The music continues with a more active right hand and a steady bass line. Dynamics include *Tutti*, *ff*, and *sf*.

77

Strings *pp*

This system contains measures 77 through 82. The right hand has a dense texture of chords, while the left hand plays a rhythmic accompaniment. Dynamics include *pp*. The label "Strings" is present.

83

This system contains measures 83 through 87. The music features a complex texture with many chords in the right hand and a rhythmic bass line. Dynamics are not explicitly marked in this system.

88

Ob.

This system contains measures 88 through 92. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. Dynamics are not explicitly marked in this system. The label "Ob." is present.

93 *tr* *(b)*

Musical score for measures 93-96. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a complex texture with many beamed notes and rests. A trill is indicated above the first measure, and a dynamic marking of *tr* is present. A *(b)* marking is above the second measure. A long slur covers the entire system.

97 Fl. & Ob. *p*

Musical score for measures 97-100. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a complex texture with many beamed notes and rests. A dynamic marking of *p* is present. The text "Fl. & Ob." is written above the first measure. A long slur covers the entire system.

101 *cresc.*

Musical score for measures 101-104. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a complex texture with many beamed notes and rests. A dynamic marking of *cresc.* is present. A long slur covers the entire system.

105 *cresc.*

Musical score for measures 105-107. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a complex texture with many beamed notes and rests. A dynamic marking of *cresc.* is present. A long slur covers the entire system.

108 *f* *marcato*

Musical score for measures 108-111. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a complex texture with many beamed notes and rests. A dynamic marking of *f* is present. The text "*marcato*" is written above the second measure. A long slur covers the entire system.

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*

135 *p* *pp* Viol.

142 *pp* *pp* *pp*

149 *pp* *pp* *pp* Ob. Clar. Fl. & Ob. Woodw

156 *pp* *pp* *p* *p*

162 *p* *cresc.* *cresc.* Strings

Musical score for measures 168-171. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and a dynamic marking of *p*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of chords. A *cresc.* marking is present in the piano part.

Musical score for measures 172-175. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and a dynamic marking of *p*. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of chords.

Musical score for measures 176-179. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of chords.

Musical score for measures 180-183. The system includes a vocal line, a trumpet part, and a piano accompaniment. The vocal line features a melodic line with triplets. The trumpet part is marked *Tpt.* and features a melodic line with triplets. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of chords. A *cresc molto* marking is present in the piano part, and a *Tutti* marking is present in the vocal part. A *ff* marking is present in the piano part.

184

con fuoco

v v v v v v

187

sempre con fuoco

p

v v v v v v

190

con fuoco

v v

194

con fuoco

v v v v

201

Musical score for measures 201-206. The piece is in a minor key (three flats). The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a steady accompaniment with quarter notes and chords.

207

Musical score for measures 207-211. The right hand continues with chords and some melodic fragments. The left hand has a consistent bass line with quarter notes and chords.

212

Musical score for measures 212-214. The right hand has a very active, tremolo-like texture with many sixteenth notes. The left hand has a steady accompaniment with quarter notes and chords.

215

Musical score for measures 215-219. The right hand has a very active, tremolo-like texture with many sixteenth notes. The left hand has a steady accompaniment with quarter notes and chords. A double bar line is present at the end of measure 219.

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 maiden loves, she sits and sighs, She wanders to and

28

p

Detailed description: This system contains measures 28 through 33. The vocal line begins with a whole rest in measure 28, followed by a melodic phrase starting in measure 29. The piano accompaniment features a dense, rhythmic pattern of sixteenth notes in the left hand and chords in the right hand. A piano (*p*) dynamic marking is present in measure 29.

34

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

34

Detailed description: This system contains measures 34 through 39. The vocal line continues the melody from the previous system. The piano accompaniment maintains a similar rhythmic texture with chords and moving lines in both hands.

40

14

meno mosso

ho!" 'Tis but a lit - tle word - "Heigh-ho!"

40

Detailed description: This system contains measures 40 through 45. The tempo is marked *meno mosso*. The vocal line has a whole rest in measure 40, then begins with "ho!" in measure 41. The piano accompaniment features a more spacious feel with longer note values and some sustained chords.

B

a tempo

46

So soft, 'tis scarce-ly heard - "Heigh-ho!" An id-le breath - Yet life and - death May

46

Detailed description: This system contains measures 46 through 51. The tempo is marked *a tempo*. The vocal line begins with "So soft, 'tis scarce-ly heard -" in measure 46. The piano accompaniment consists of chords and a steady eighth-note bass line.

52

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

52

rit.

15

58

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

58

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 -

(Phoebe weeps)

102

- 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

The piano introduction consists of three systems of music. The first system shows the vocal line with a whole rest followed by a quarter note G4. The piano accompaniment features a right hand with a sixteenth-note triplet pattern and a left hand with a sustained bass line. The second system continues the piano accompaniment with a *ff* dynamic marking. The third system concludes the introduction with a final chord in the right hand and a sustained bass line in the left hand.

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

6

p

The first system of the vocal entry begins at measure 6. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand, with a *p* dynamic marking.

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,

11

scherezando

The second system of the vocal entry begins at measure 11. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand, with a *scherezando* marking.

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

16

The third system of the vocal entry begins at measure 16. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

21

fade.
wrong.

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

26

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

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. jade!

Poco meno mosso

2. The

38

f

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

82
love a heart - less jade. Or ask a kind - ly friend to

88
crack your wretch-ed 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

S
A

T
B

11

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

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

11

People

13

S
A
T
B

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

17

S
A
T
B

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

21

S
A
T
B

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

B Yeomen - Tenors

26
8
Yeomen - Basses

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

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

20

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

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,

44

50

Yeo

re - call All of by - gone noon.

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

un poco rall. *a tempo*

50

57

2nd Yeo

This the au - tumn

p

Solo 2nd Yeoman

57

63
2nd Yeo

of our life, — This the eve - ning of — our day;

22

69
2nd Yeo

Wea - ry we — of bat - tle strife, — Wea - ry — we — of —

75
2nd Yeo

mor - - - - - tal fray. But our year — is not so

80
2nd Yeo

spent, And our days — are not so fad - ed, But that we with

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

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

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

100

2nd Yeo

As in days of long a -

colla voce

D

103

2nd Yeo

go.

People

Tow-er ward-ers

T A

T B

(24)

103

Yeomen - Tenors

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

Yeomen - Basses

unis

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

f a tempo

Yeo

People

108

S
A
T
B

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

112 (25)

S
A
T
B

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

112

Yeomen - Tenors *sost.*

Yeomen - Basses *sost.*

This the

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

(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

122

S
A
T
B

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

122

Yeo

8

day; Wea - ry we of bat - tle

126

S
A
T
B

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

126

Yeo

8

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

126

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

(27)

131

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

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.

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 own right hand.

3. When our gallant Norman foes Dame Carruthers and Yeomen

29 *Allegro moderato e maestoso*

f

The piano introduction consists of two staves. The right hand begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note accompaniment. The music is in a minor key and common time.

6 A

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

p

The first line of the song starts at measure 6. The vocal line begins with a half rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

10 (30)

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

The second line of the song starts at measure 10. The vocal line continues with quarter notes D5, C5, B4, and A4. The piano accompaniment maintains the eighth-note accompaniment.

13 *f*

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

f

The third line of the song starts at measure 13. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note accompaniment.

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 - oquent 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,
f

men may bleed and men_ may burn, O'er Lon - don town and its

cresc. *mf*

40

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

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

44

ward!

ward!"

With -

A'

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

55

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

57

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

31'

60

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

63

comes not in the measure of its du - - -

66

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

p

70

men may bleed and men may burn, O'er Lon - don town and its

73

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 London town and all its
 rack—may tum, And men may bleed and men—may burn, O'er

80

33'

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

Musical score for measures 87-90. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth notes and triplet chords. The left hand provides a steady accompaniment of eighth notes. Measure 90 ends with a fermata over a chord.

91

Musical score for measures 91-94. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand has a sparse accompaniment of chords and rests. The left hand has a melodic line with eighth notes. Measure 94 ends with a fermata over a chord.

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, Phœbe! 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

22

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

rit. *a tempo*

25

1. mor - - - row! 2. To find my
 sto - - - ry! ry!

rit.

30

boy, my dar - ling boy, the theme of song and sto - ry!

colla voce

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

p

Phoebe

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

A

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

36

17

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

37

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.

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.

40

sf *p* *p*

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

C

Meryll

48

The air I

48

Meryll

56

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

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

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

Meryll 39

80
Un wor - thy thought! _____ Un wor - thy thought!

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

Detailed description: This block contains the first system of a musical score, measures 88-96. It features three vocal parts: Phoebe (soprano), Leonard (tenor), and Meryll (bass). The lyrics are: "And shall we reck - on risks we run— To save the life of such— an". A key signature change to D major is indicated by a box labeled 'D' at the beginning of measure 88. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

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

Detailed description: This block contains the second system of a musical score, measures 97-105. It features the same three vocal parts. The lyrics are: "one? Un - worth - y thought! _____ Un - worth - y". The piano accompaniment continues with the same rhythmic patterns as the first system, providing harmonic support for the vocal lines.

105 40 E

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 - - - -

132

Phoebe
- - - well! May _____

Leonard
- - - well! May _____

Meryll
- - - well! May heav'n _____ help

41

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

C 45

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

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

54

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

rall. un poco **D** *a tempo*

54

colla voce

59

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

59

colla voce. *p* *f*

65

tr

(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*

A 13 sopranos altos sopranos 49 altos

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!

tenors basses tenors basses

13 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!

f

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 ex-per-i-ment In the art of mer-ri-ment; In - to it we _ throw Cock who does-n't _ crow!

Give us an ex-per-i-ment In the art of mer-ri-ment; In - to it we _ throw Cock who does-n't _ crow!

B (50) sopranos

25 *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!

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

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,

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!

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

sf

(Dialog continues through this piannissimo incidental music.)

38

pp

Musical score for measures 38-41. The piece is in B-flat major and 3/4 time. Measure 38 starts with a piano (*pp*) dynamic. The score features a mix of eighth and sixteenth notes in both hands, with some chords in the right hand. A repeat sign is present at the end of measure 41.

42

Musical score for measures 42-45. The time signature changes to 5/4 in measure 42 and back to 3/4 in measure 45. The music continues with similar rhythmic patterns and chordal textures.

46

Musical score for measures 46-49. The time signature changes to 3/4 in measure 46 and back to 5/4 in measure 48. The piece concludes with a final cadence in measure 49.

52

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

51

Musical score for measures 51-54. This section begins with a new piece, marked with a circled measure number 51. It features a more active rhythmic pattern with sixteenth notes and eighth notes in both hands, leading to a final cadence in 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, often beamed together, and includes some triplet-like rhythms. The left hand provides a steady accompaniment with chords and moving lines. A circled number '53' is at the start, and a box with the letter 'A' is at the end.

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. It features a vocal line for Point (measures 9-11), Elsie (measures 12-14), and Point (measures 15-17). The piano accompaniment is shown in two staves below the vocal line. The lyrics are: "I have a song to sing, O! _____ Sing me your song, O! _____ It is".

18 54

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

This system contains the second line of the song. It features a vocal line (measures 18-21) and piano accompaniment (measures 18-21). The lyrics are: "sung to the moon by a love - lom - loon, Who fled from the mock - ing thron, O! It's the".

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. It features a vocal line (measures 22-25) and piano accompaniment (measures 22-25). The lyrics are: "song of a merr-ry-man, mop - ing mum, Whose soul was sad and whose glance was glum, Who".

26

55

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

31

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

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 humble 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. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand, with a slur over the first four measures.

133

glance was glum, Who sipped no sup, and who

This system contains measures 133 and 134. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats. The piano accompaniment continues with a steady eighth-note bass line and a melody of quarter notes in the right hand, with a slur over the first two measures of each system.

135

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

This system contains measures 135 through 137. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats. The piano accompaniment continues with a steady eighth-note bass line and a melody of quarter notes in the right hand, with a slur over the first two measures of each system. The system concludes with a double bar line and a treble clef sign on the right.

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

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

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

A musical score for six measures, numbered 156 to 161. The score is written for piano in a key signature of two flats (B-flat and E-flat) and a common time signature. The upper staff is in treble clef and the lower staff is in bass clef. Measure 156 features a melodic line in the treble with a slur over the first two notes and an accent (>) over the third. The bass line consists of a single chord. Measure 157 continues the melodic line with a slur and a fermata over the final note. Measure 158 shows a melodic line with a slur and a fermata over the final note, and a bass line with a single chord. Measure 159 has a melodic line with a slur and a fermata over the final note, and a bass line with a single chord. Measure 160 has a melodic line with a slur and a fermata over the final note, and a bass line with a single chord. Measure 161 has a melodic line with a slur and a fermata over the final note, and a bass line with a single chord. 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

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

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

24
Lieut. If truth the po - ets_ tell, Most bride-grooms, ere they mar - ry

32
Elsie B Elsie
A strange pro - pos - al you re -

Lieut. lose Both head and heart as well.

40
Elsie 69
veal, It al-most makes my sens-es reel. A - las I'm ver - y poor in -

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!

70

C

Point
Though as a gen'-ral

70

Point

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.)

76

Point

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

84

Point

(71)

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

94

Point

Yes, ob - jec-tion I will waive!

100 D

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

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

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

100 *p*

106 (72)

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

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

Lieut.
sta - tion, Your fas - ci-na-tions splendid; 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! Head o-ver heels, Head o-ver heels, Head o-ver

Lieut.
to you! 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 (8va)

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

Piu' lento

77

136

Elsie

Point

Lieut.

heels, Head o - ver heels!

o - ver, o - ver heels!

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

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

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

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)

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. 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 line starts at measure 5. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment continues with the same eighth-note patterns as the introduction. The lyrics are: "I've jibe and joke And quip and crank For low-ly folk And men of rank."

10 **79**

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

The second system of the vocal line starts at measure 10. The vocal line continues with the same melody. The piano accompaniment features a trill in the right hand at the beginning of the system. The lyrics are: "I ply my craft And know no fear, But aim my"

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

The third system of the vocal line starts at measure 14. The vocal line concludes with the lyrics: "shaft At prince or peer. At peer or prince— at prince or peer, I". The piano accompaniment continues with the eighth-note patterns.

18
aim my shaft and know no fear!

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

p

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

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

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

54

(81')

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

58

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

61

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

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.

Musical score for measures 83-85. The vocal line begins with a recitative-style phrase: "'Tis done! I am a bride! Oh, lit-tle ring, That bear-est in thy circ - let all the". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked *Moderato*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Musical score for measures 86-87. The vocal line continues: "glad-ness That lov - ers— hope for, and that po - ets sing, What bring-est thou to". The piano accompaniment continues with the eighth-note bass line and chords. The tempo is marked *a tempo*. The key signature and time signature remain the same.

84

Musical score for measures 88-91. The vocal line continues: "What bring-est thou to". The piano accompaniment continues with the eighth-note bass line and chords. The tempo is marked *a tempo*. The key signature and time signature remain the same.

12

me but gold and sad - ness? A bride-groom All unknown, 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

(86)

37

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

C

41

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

45

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

87

cresc.

49

poco rall.

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

colla voce *f* *p* *p*

55

B'

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 - dowhood,

77

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

81 C'

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

85 87' *poco rall.*

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

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

90

O wea - ry wives _____ Who

88

95

wi - dow - hood _____ would win, _____ Re - jice, _____ re-joyce, re -

99

Ossia

joyce, _____ O wea - ry, wea - ry wives, _____ re - jice!

joyce, _____ O wea-ry, wea-ry wives, re - jice!

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!

PHŒBE. (*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 –?

PHŒBE. 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 steady eighth-note bass line in the left hand and a pattern of chords in the right 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 quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with the same rhythmic pattern.

I thy bride! Up - on thy

This system contains measures 11 through 15. The vocal line begins with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with the same rhythmic pattern.

14 (91)

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

Musical score for measures 14-18. The system includes a vocal line and a piano accompaniment. The piano part features a dense texture of chords in the right hand and a simpler bass line in the left hand.

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

19

Were I thy bride! This heart of mine Would

Musical score for measures 19-24. The system includes a vocal line and a piano accompaniment. The piano part continues with a similar chordal texture as the previous system.

25

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

Musical score for measures 25-29. The system includes a vocal line and a piano accompaniment. The piano part continues with a similar chordal texture as the previous system.

30

I thy bride! And all day long Our

35

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

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

40

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

45

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

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

62

C 94

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

67

as a car-ri- on's cry To lul-la - by Such as I'd sing to thee, Were

72

I thy bride! A feath - er's press Were

77

(95)

lead - en heav - i - ness To my car - ess. But then, of course you see

*(He is about to kiss her.
She pushes him down and runs off laughing.)*

81

I'm not thy bride!

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**

Musical score for measures 96-97. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 96 features a piano introduction with a treble clef staff containing a wavy line and a bass clef staff with a forte (*ff*) dynamic. Measure 97 continues with a treble clef staff featuring a melodic line and a bass clef staff with accompaniment.

Musical score for measures 98-100. Measure 98 begins with a treble clef staff marked *brillante* and a bass clef staff with chords. Measures 99 and 100 continue with a treble clef staff featuring a rapid sixteenth-note pattern and a bass clef staff with chords.

Musical score for measures 101-102. Measure 101 features a treble clef staff with a rapid sixteenth-note pattern and a bass clef staff with chords. Measure 102 continues with a treble clef staff with a rapid sixteenth-note pattern and a bass clef staff with chords.

Musical score for measures 103-104. Measure 103 features a treble clef staff with a rapid sixteenth-note pattern and a bass clef staff with chords. Measure 104 continues with a treble clef staff with a rapid sixteenth-note pattern and a bass clef staff with chords. A circled measure number 97 is placed above the treble staff in measure 104.

Musical score for measures 105-106. Measure 105 features a treble clef staff with a rapid sixteenth-note pattern and a bass clef staff with chords. Measure 106 continues with a treble clef staff with a rapid sixteenth-note pattern and a bass clef staff with chords. The dynamic is marked *sf*. The key signature changes to one flat (B-flat) in measure 106.

(All are on stage)

(They see Meryll, come down and gather round him.)

14

16

A

Tenors *unis.*

Yeomen

Oh, Ser-geant Mer-yll is it true— The

Basses *unis.*

16

Oh, Ser-geant Mer-yll is it true— The

98

19

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

19

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

22

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

22

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

25

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

25

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

28

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

28

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

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

39

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

42

(Pretending to weep.)

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

Tenors **f** C
 Bases **f**

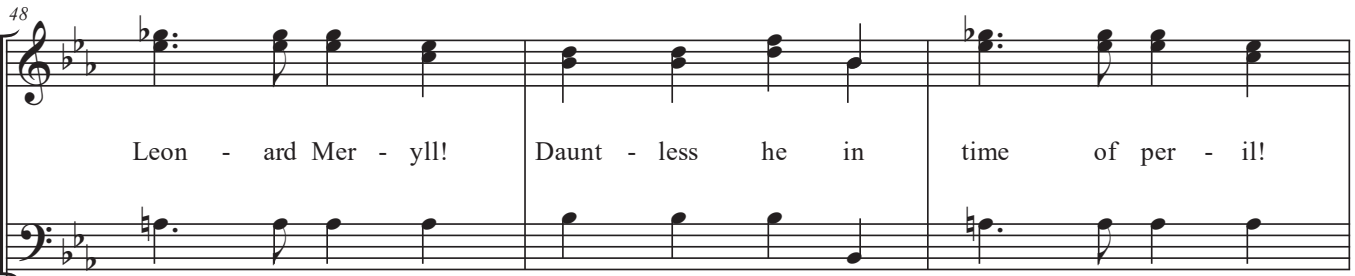
Leon - ard Mer - yll!

a tempo

cresc.

Leon - ard Mer - yll!

48
Leon - ard Mer - yll! Daunt - less he in time of per - il!

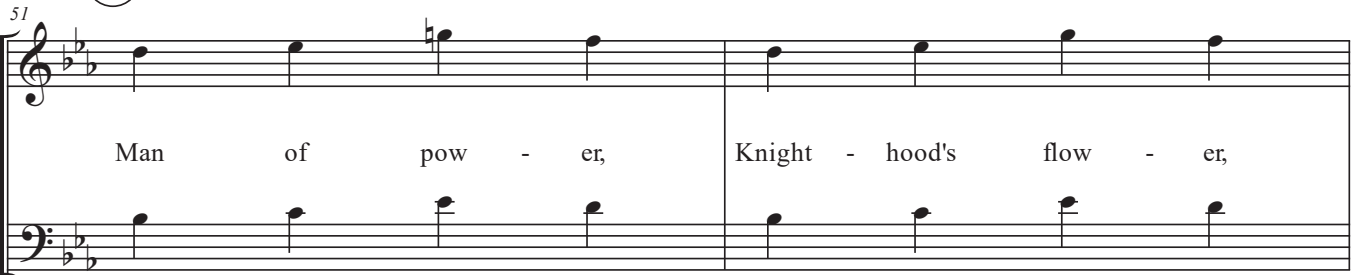


48
Leon - ard Mer - yll! Daunt - less he in time of per - il!




101

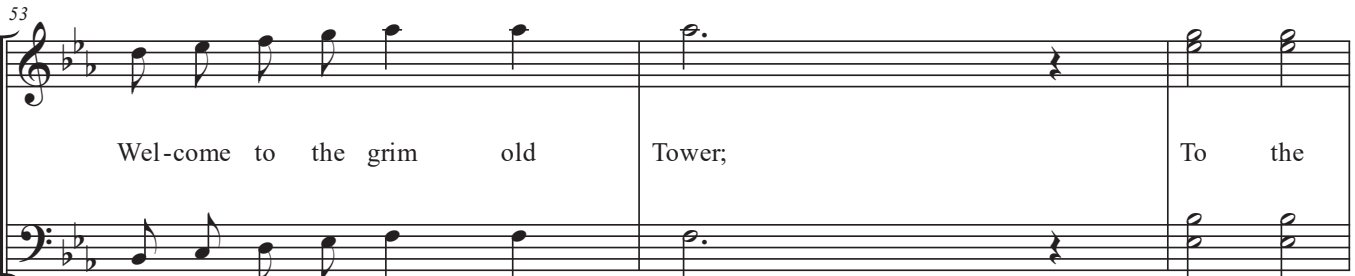
51
Man of pow - er, Knight - hood's flow - er,



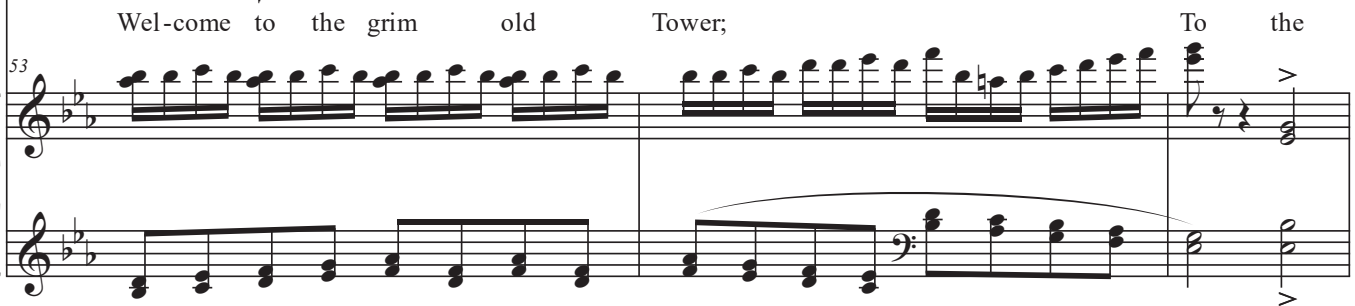
51
Man of pow - er, Knight - hood's flow - er,



53
Wel-come to the grim old Tower; To the



53
Wel-come to the grim old Tower; To the



56

Tow - er wel - come thou!

Tow - er wel - come thou!

D

Fairfax

102

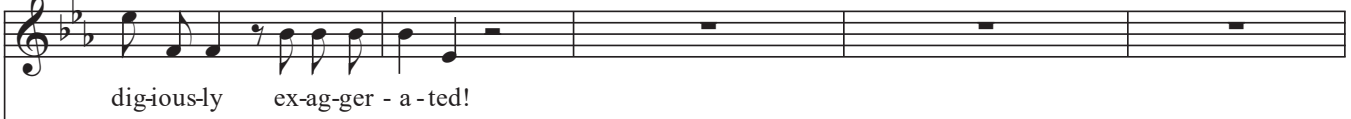
61

For-bear, my friends, and spare me this o - vation: I have small claim to such consider - ation: The

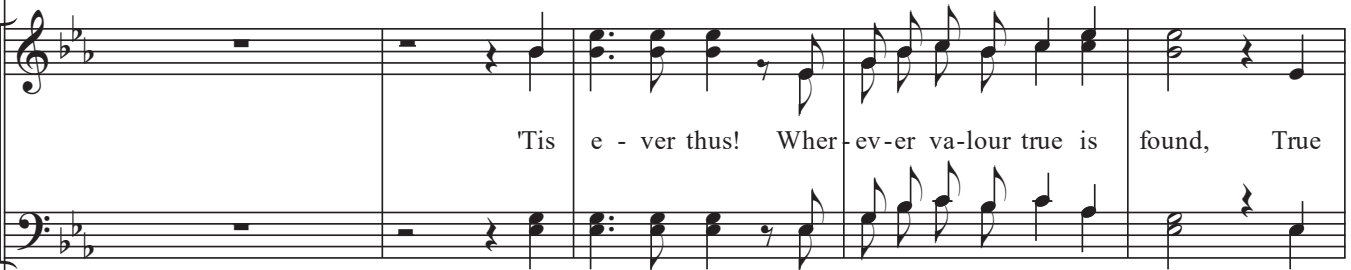
66

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

70



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



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

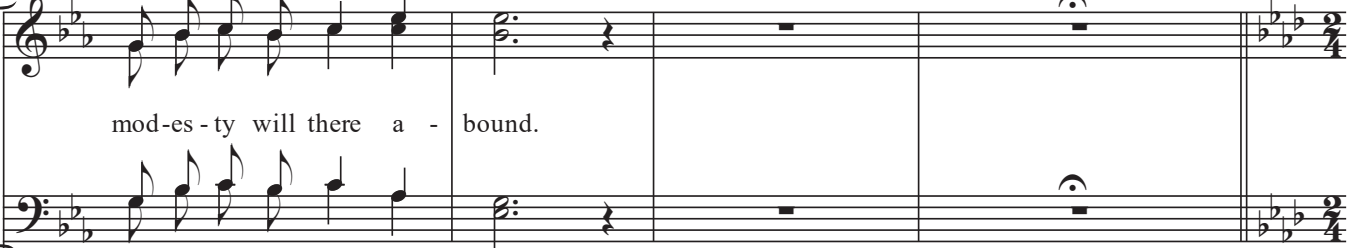
'Tis e - ver thus! Wher - ev - er va - lour true is found, True

70



103

75



mod - es - ty will there a - bound.

mod - es - ty will there a - bound.

75



rall.

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

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 Didst 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.

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 -

93

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

f

97

101 105

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!

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

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.

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

true! 3rd Yeoman You, when true!

124

They are

130

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

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!

107

138

142

H

Allegro

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

Fairfax (puzzled)

I beg your par-don!

Phoebe

Leo-nard!

142

146

Fairfax (still puzzled)

Phoe-be! Is this Phoe-be?

Phoebe

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

146

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

154

159

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

Chorus of Men

Aye, he speaks the truth;

Aye, he speaks the truth;

Aye, he speaks the truth;

Aye, he speaks the truth;

159

Fairfax *(pretending to recognize her)*

163

Musical staff for Fairfax, measures 163-166. The staff shows a melodic line with a fermata over the final note. The lyrics "Sis - ter Phoe - be!" are written below the staff.

109

Sis - ter Phoe - be!

Piano accompaniment for Fairfax, measures 163-166. The right hand plays chords and the left hand plays a simple bass line. The lyrics "'Tis Phoe - be!" are written below the staff.

'Tis

Phoe - be!

Piano accompaniment for Fairfax, measures 163-166. The right hand plays a more active melodic line with slurs and accents. The left hand plays a bass line with some chords. The lyrics "'Tis Phoe - be!" are written above the staff.

'Tis

Phoe - be!

167

Musical staff for Phoebe, measures 167-170. The staff shows a melodic line with a fermata over the final note. The lyrics "Phoebe Why, how you've grown! I did not re-cog-nize you!" are written below the staff.

Phoebe

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

Musical staff for Phoebe, measures 167-170. The staff shows a melodic line with a fermata over the final note. The lyrics "Oh, my bro-ther! So" are written below the staff.

Oh, my bro-ther!

So

Piano accompaniment for Phoebe, measures 167-170. The right hand plays a melodic line with slurs and accents. The left hand plays a bass line with some chords. The lyrics "Oh, my bro-ther! So" are written above the staff.

172

Phoebe

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

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

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

Wilfred

self. Good sir,

(111)

189

f

p

195

Phoebe

(Fairfax turns inquiringly to Phoebe)

O more or less—

Wilfred

we are be - trothed.

195

p

200

ad lib.

Moderato

Musical notation for the first system, vocal line. It shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The rest of the system contains whole rests.

But rath-er less than more!

Wilfred

Musical notation for the second system, vocal line. It shows a bass clef. The melody begins with a quarter rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. The rest of the system contains whole rests.

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

Piano accompaniment for the first system. The right hand has a treble clef and the left hand has a bass clef. The music is in 3/4 time with a key signature of one sharp. The right hand plays a melody of quarter notes, and the left hand provides harmonic support with chords and single notes. A dynamic marking of *p* (piano) is present.

112

205

Musical notation for the third system, vocal line. It shows a bass clef. The melody begins with a quarter rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. The rest of the system contains whole rests.

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

Piano accompaniment for the second system. The right hand has a treble clef and the left hand has a bass clef. The music is in 3/4 time with a key signature of one sharp. The right hand plays a melody of quarter notes, and the left hand provides harmonic support with chords and single notes.

209

Musical notation for the fourth system, vocal line. It shows a bass clef. The melody begins with a quarter rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. The rest of the system contains whole rests.

And when she feels (as sometimes she does feel) Disposed to indis-crim-i-nate ca - ress, Be

Piano accompaniment for the third system. The right hand has a treble clef and the left hand has a bass clef. The music is in 3/4 time with a key signature of one sharp. The right hand plays a melody of quarter notes, and the left hand provides harmonic support with chords and single notes.

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 -

221

225

well, _____ That if I'm left a - lone _____ The

mend; _____ From ev - 'ry lurk - ing snare _____ Thy

225

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!

230

235

grant, I pray, this boon Oh! grant this

grant, I pray, this boon— Oh! grant this

235

240

114

boon I shall not leave thy sight: From

boon She shall not quit thy sight: From

240

245

mom to af - ter - noon From af - ternoon to night- From sev'n o'clock to

mom to af - ter - noon From af - ternoon to night- From sev'n o'clock to

245

250

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

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

250

255

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

dim twi-ght 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-ternoon to 'lev'n at night She shall not quit thy

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

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

267 Phoebe 1. Fairfax

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

side!

116

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

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

285

rall.

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

285

pp rall.

291

(tenderly) (117) *sostenuto*

(kiss)

(kiss)

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

f

From morn to af - ternoon From af - ternoon 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

p

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

p

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!

Elsie P 121

351

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

122

359

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-

359

363

cresc.

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

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

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

363

cresc.

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

368

dim.

wor - thiest falls! Oh, Mer - cy!

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

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

368

dim.

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

124

(Enter Fairfax with 3 Yeomen)

Allegro agitato

Fairfax

374

Q

Doppio movimento

My lord! my lord! I

374

379

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

379

384

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

384

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!

389

394

R

Fairfax, 1st & 2nd Yeomen

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

394

p

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

397

400

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

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

400

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

402

404

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

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

Sopranos & Altos

Now by my troth the news is

Now by my troth the news is

404

408

S (127)

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

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

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

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

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

Tenors & Basses

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

408

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

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

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

T Lieut.

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

sf sf

422

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

426

(Wilfred is arrested)

stead!

Wilfred

My lord, I did not set him free,

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
I 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

Point

132

449

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

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-ref! 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 Basses

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?

466

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

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

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

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

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

478

dead, Who brings _____ him _____ here, a - live _____

dead, Who brings _____ him _____ here, a - live _____

478

137

483

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

_____ or dead! A thou - - sand marks, a

483

_____ or dead! A thou - sand thou - - - - - *8va*

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

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

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

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

492 (8^{va})

498

dead! _____

dead! _____

dead! _____

498 *8va*

(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.)

503 (*8va*)

509

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*

5

10

141

f *cresc.*

20

ff *dim.* *p* *tr*

Detailed description: This is a piano accompaniment score for Act II, scene 13. It consists of five systems of music, each with a treble and bass clef staff. The tempo is 'Andante non troppo lento'. The key signature has two flats (B-flat and E-flat). Measure 140 is circled. The score includes dynamic markings: *p* (piano), *marcato*, *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano) with a trill (*tr*) in the final measure. The music features a mix of chords and melodic lines, with some measures containing fermatas or slurs.

26 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

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' Ev-'ry cham-ber ev-'ry house,

B *f* Basses

B Up and down, and in and out, Here and there and round a-bout' Ev-'ry cham-ber ev-'ry house,

p

145

67

T Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

B *p*

B Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

69

T
Where a bee - tle black could creep, Ev - 'ry out - let ev - 'ry drain, Have we

B
Where a bee - tle black could creep, Ev - 'ry out - let ev - 'ry drain, Have we

71

S+A
Ward - ers are ye? Whom do ye

T
searched but all in vain, all in vain!

B
searched but all in vain, all in vain!

146 **D** *f*

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?

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

E

76

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?

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 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

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

20 *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

24 *a tempo* (152) [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

fun - ny!

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, marked *f* (forte). The music features a rhythmic pattern of eighth notes in the right hand and chords 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 lines for Point and Wilf with piano accompaniment. The piano part is marked *p* (piano) and features a steady eighth-note accompaniment.

Point

155

cure by sol-ern 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, jesting free. Proud po-

Wilf

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

Vocal lines for Point and Wilf with piano accompaniment. The piano part continues with the eighth-note accompaniment.

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

23

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

Wilf
swear — to!
flag - ging.

Point
I to swear to!
Waga - wag - ging

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

Point
I to
Nev - er

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

156

28

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

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

Point
Tell — a — tale — of —

Wilf
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; -

p

Detailed description: This block contains the first six measures of the piece. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the first measure of the piano part.

7

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

Detailed description: This block contains measures 7 through 11. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern as the previous section.

12

160

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

rit.

Detailed description: This block contains measures 12 through 16. The vocal line concludes with the lyrics. The piano accompaniment ends with a *rit.* marking. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

18 *p* *freely*

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

23 A

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

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

39

band The sad - - - dest he, The sad³ - - - dest he! Of all the cap-tive

cresc. *rit.* *dim.* *a tempo* *p*

44

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

freely *rall.* *colla voce* *f* *a tempo*

(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!

DAME. 'Tis about this Elsie Maynard. A pretty girl, Master Leonard.

FAIRFAX. Aye, fair as a peach blossom – what then?

DAME. She hath a liking for thee, or I mistake not.

FAIRFAX. With all my heart. She's as dainty a little maid as you'll find in a midsummer day's march.

DAME. Then be warned in time, and give not thy heart to her. Oh, *I* know what it is to give my heart to one who will have none of it!

MERYLL. (*aside*) Aye, *she* knows all about that. (*aloud*) And why is my boy to take heed of her? She's a good girl, Dame Carruthers.

DAME. Good enough, for aught I know. But she's no girl. She's a married woman.

MERYLL. A married woman! Tush, old lady – she's promised to Jack Point, the Lieutenant's new jester.

DAME. Tush in thy teeth, old man! As my niece Kate sat by her bedside today, this Elsie slept, and as she slept she moaned and groaned, and turned this way and that way – and, 'How shall I marry one I have never seen?' quoth she – then, 'An hundred crowns!' quoth she – then, 'Is it certain he will die in an hour?' quoth she – then, 'I love him not, and yet I am his wife,' quoth she! Is it not so, Kate?

KATE. Aye, aunt, 'tis even so.

FAIRFAX. Art thou sure of all this?

KATE. Aye, sir, for I wrote it all down on my tablets.

DAME. Now, mark my words: it was of this Fairfax she spake, and he is her husband, or I'll swallow my kirtle!

MERYLL. (*aside*) Is it true, sir?

FAIRFAX. (*aside to MERYLL*) True? Why, the girl was raving! (*aloud*) Why should she marry a man who had but an hour to live?

DAME. Marry? There be those who would marry but for a minute, rather than die old maids.

MERYLL. (*aside*) Aye, I know one of them!

17. Strange adventure

Kate, Dame C, Fairfax, Meryll

163

Allegretto, tempo di Gavotta

Piano introduction in G major, 2/4 time. The piece begins with a piano (*p*) dynamic. It features a first ending marked with a double bar line and repeat dots. The melody is primarily in the right hand, with accompaniment in the left hand.

5

A

164

Kate

Strange ad-ven-ture! Maid-en wed-ded To a groomshe'd nev-er seen! *dim.*

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

Dame C

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

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

Strange ad-ven-ture! Maid-en wed-ded To a groomshe'd nev-er seen! *dim.*

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

5

Piano accompaniment for the vocal parts, starting at measure 5. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The accompaniment is sparse, primarily consisting of chords and single notes.

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 -

B 165

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

Kate
 Green boom! Groom in drear-y dun-geon ly-ing Groom as
 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
 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 1. *p*

28 *p* *cresc.*
 tomb! Tow - er tomb! Tow - er tomb! Though the

28 *p* *cresc.*
 tomb! Tow - er tomb! Tow - er tomb! Though the

28 *p* *cresc.*
 tomb! Tow - er tomb! Tow - er tomb! Though the

28 *p* *cresc.*
 tomb! Tow - er tomb! Tow - er tomb! Though the

167 33 *Slower dim. p*
 al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

dim. p
 al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

dim. p
 al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

dim. p
 al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

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. Jestings? 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.*

Hark! What was that sir?

Fairfax

Why an ar - que-bus- fired from the wharf un - less I much mis -

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

Point

41

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

177

71

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 -

nough to make one shiv - er, With a gasp and with a quiv - er, Down he

f
f
Down he

nough to make one shiv - er, With a gasp and with a quiv - er, Down he

f
f

77 (178)

dived in - to the riv - er, It was ve - ry brave of him!

p
p

dived in - to the riv - er, It was ve - ry brave of him!

p

79

F

Wilfred

In-gen - u - i - ty is catch-ing; With the view my King of pleas-ing, Ar - que -

82

Point

I should rath - er call it seiz - ing -
 bus from sen - try snatch - ing With an

179

84

ounce or two of lead I dis - patched him through the head!

f Tutti
 With an
f
 With an

Wilfred

I dis -
 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. how, the man is dead, And whe - ther stone or lump of lead, *f* Ar - que -

cresc. how, the man is dead, And whe - ther stone or lump of lead, *f* Ar - que -

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

ff

ff

183

108

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*

H 184

114 *Recit.* Lieut.

The riv - er must be dragged— no time be lost; The

fp

Lieut.

117

musical score for measures 117-120. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "bod - y must be found at an - y cost. To this at - tend with-out un - due de -".

120

a tempo

Piu mosso

musical score for measures 120-123. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "lay; So set to work with what dis - patch ye". The piano part includes dynamic markings *p* and *a tempo animato*.

123

musical score for measures 123-126. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "may! Yes, yes, we'll set to work with what dis-patch we may!". The piano part includes the dynamic marking *f* and the instruction *Tutti*.

185

(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

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!

Adagio

(Exeunt all but ELSIE, POINT, FAIRFAX, and PHEBE.)

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!

PHEBE. 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. *(PHEBE 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 piece begins with a forte (*f*) dynamic and features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. A *sf* (sforzando) dynamic marking is present in the second measure.

5 **A** Elsie, 2nd verse
2. If he's made the best use of his time, _____ His twig he'll so care-ful-ly

Fair. Fairfax, 1st verse
1. A man who would woo a fair maid, _____ Should 'pren-tice him-self to the

This system contains the vocal lines for Elsie and Fairfax, and the piano accompaniment. Elsie's part is marked with a box 'A' and a measure rest. Fairfax's part begins with a measure rest. The piano accompaniment continues with a rhythmic pattern of eighth 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

This system continues the vocal lines and piano accompaniment. Elsie and Fairfax sing their respective parts, with lyrics provided below the notes. The piano accompaniment provides harmonic support for the vocalists.

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

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

23 B *both times*

Elsie
such. It is pure - ly a mat - ter of skill, _____ Which

Phoebe
Phoebe
It is pure - ly a mat - ter of skill, _____ Which

Fair.
queen! *both times* It is pure - ly a mat - ter of skill, _____ Which

27

Elsie
all may at - tain if they will: _____ But ev - e - ry Jack, He must stud - y the knack If he

Phoebe
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

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!

Dance
 36

40 1. Elsie, 2nd verse 2. C 191

Elsie It is

Phoe. 1. 2. Phoebe

Fair. 3. Then a glance maybe tim - id or free _____ It will

40 1. 2.

44
Phoc. va - ry in might - y de - gree, From an im - pu - dent stare To a

47
Phoc. look of de - spair That no maid with - out pit - y can see! And a glance of de - spair is no

51
Phoc. guide - It may have its ri - dic - u - lous side; It may draw you a tear Or a

192

colla voce.

55
Phoc. (She boxes his ear.) box on the ear; You can nev - er be sure till you've tried! Ne - ver be sure till you've

rall.

colla voce.

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

(193)

63

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

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

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

194

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,

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!

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

Detailed description: This block contains the first system of the musical score. It features a vocal line for Elsie and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 2/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The tempo is marked 'Allegretto grazioso' and the dynamics are 'p' (piano).

Elsie

joy.

Detailed description: This block shows the second system of the musical score, specifically the vocal line for Elsie. It begins with a measure number '6' and a fermata over the first note. The rest of the line is empty, indicating a long note or a rest.

Fair.

Fairfax

Mai - den hush - ing all his su - ing - Bold - ly blush - ing, brave - ly coy! Brave - ly

Detailed description: This block contains the third system of the musical score. It features a vocal line for Fairfax and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 2/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The dynamics are 'p' (piano).

11 (197)

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
wooeer goes a - wooing, Oh, the sweets that nev - er cloy! *(Weeping)*

Phoe.
wooeer goes a - wooing Oh, the sweets that nev - er cloy! When a brother leaves his


Fair.
wooeer goes a - wooing, Oh, the sweets that nev - er cloy!

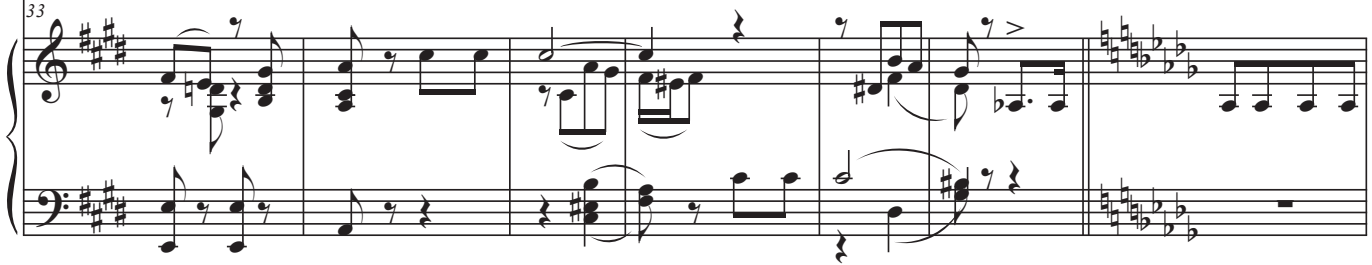
Point
wooeer goes a - wooing, Oh, the sweets that nev - er cloy!

28


Phoe.
sis - ter For an - oth - er, sis - ter weeps. Tears that trick - le, Tears, that blis - ter - Tis but


33
Phoe. 
mickle sis-ter reaps! Tears that trick - le, tears that blis - ter-


Point 
Oh, the doing and un-


33 

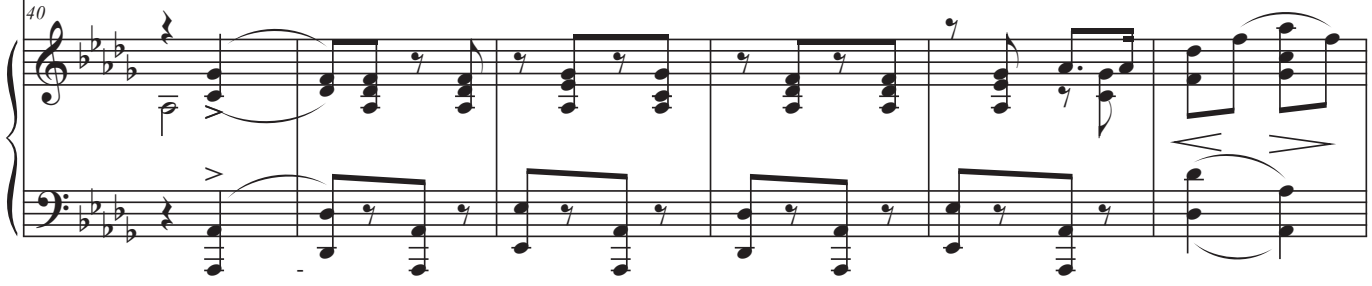
D

40
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 wish-es he was

53

58
Point
dead! Food for fish-es on - ly fit-ted, Jest - er wish-es 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 *p*

Elsie
jest-er goes a - woo-ing, And he wish-es he ____ was dead! Oh, the do-ing and un-

Phoe. *p*
jest-er goes a - woo-ing, And he wish-es he ____ was dead! Oh, the do-ing and un-

Fair. *p*
jest-er goes a - woo-ing, And he wish-es he ____ was dead! Oh, the do-ing and un-

Point *p*
jest-er goes a - woo-ing, And he wish-es he ____ was dead! Oh, the do-ing and un-

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 wishes he was dead! —

Fair.
wish - es he — was dead! He wishes he was dead! —

Point
wish - es he — was dead! He wishes he was dead! —

80

pp

86

Musical score for measures 86-89. The piece is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

90

Musical score for measures 90-93. The right hand continues the melodic line with some chords and rests. The left hand features a more active bass line with eighth notes and chords. The piece concludes with a final chord in the right hand and a whole note in the left hand.

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*.)

PHŒBE. (*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!

PHŒBE. 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?

PHŒBE. 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?

PHŒBE. 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!

PHŒBE. 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.

PHŒBE. 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?

PHŒBE. (*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**

A
8 Dame Carruthers

Dame C

8 Rap - ture rap - ture! when love's vo-ta-ry, Flushed with cap - ture, Seeks the no-ta-ry,

(208)

Dame C

13 Joy and jol-li-ty Then — is pol-i-ty; Reigns — fri-vol-i-ty! Rap - ture, rap-ture! Joy and jol-li-ty

Dame C

18 Then — is po-li-ty; Reigns — fri-vol-i-ty! Rap - ture, rap - ture. Sergeant Meryll

Meryll

18 Dole - ful, dole - ful!

22

Meryll

When hu-man - i - ty With its soul full Of sat - an - i - ty, Court - ing priv - i - ty,

(209)

26

Meryll

Down__ de-cliv - i - ty Seeks__ cap - tiv - i - ty! Dole - ful dole - ful! Court - ing priv - i - ty,

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,

210

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!

42

46

Meryll

When man sor-row-ful, First - ly last - ly Of to-mor-row full, Af - ter tar-ry-ing,

50 (211)

Dame C

Joy - ful, joy - ful!

Meryll

Yields to har-ry-ing, Goes a-mar-ry-ing, Ghast - ly ghast - ly!

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
joy - ful! Rap - ture, rap - ture! When love's vo-ta-ry Flushed with cap - ture,

Meryll
ghast-ly! Dole - ful, dole - ful! When hu - man-i - ty With its soul full

59

f *dim.* *p*

64

Dame C
Seeks the no-ta-ry, Joy and jol-li-ty Then__ is pol - i - ty; Reigns fri-vo - i - ty!

Meryll
Of sat-an - i - ty, Court-ing priv-i - ty, Down__ de-cliv - i - ty Seeks cap-tiv - i - ty

64

68

Dame C
Rap - ture, rap - ture! Joy and jol - li - ty Then__ is pol - i - ty;

Meryll
Dole - ful, dole - ful! Court - ing priv - i - ty Down__ de - cliv - i - t

68

(213)

71

Dame C
Reigns — fri - vol - i - ty! Rap - ture, rap - ture!

Meryll
Seeks — cap - 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

22. Comes the pretty young bride

Ensemble

215 **Andante grazioso**

(The women enter and sing towards the house. As they sing, the Yeomen enter.)

4 A Sopranos

Comes the pre - ty young bride, a -

Altos

Comes the pre - ty young bride, a -

216

7

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! —

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

19

(Enter Elsie from house in bridal array, escorted by Dame C and Phoebe.)

218

22

day; Take him, be true to him- Ten - der _____ his _____
 day; Take him, be true to him- Ten - der _____ his _____

22

26

due to him- Hon - our him, _____ hon - our him, _____
 due to him- Hon - our him, _____ hon - our him, _____

26

Elsie *mf*

Musical staff for Elsie's vocal line, showing a whole note rest followed by a quarter note.

Phoebe 'Tis

Musical staff for Phoebe's vocal line, showing a whole note rest followed by a quarter note.

Dame Carruthers *p* 'Tis

Musical staff for Dame Carruthers' vocal line, showing a whole note rest followed by a quarter note.

Musical staff for piano accompaniment, showing a melodic line with a slur.

love and o - bey!

Musical staff for piano accompaniment, showing a melodic line with a slur.

love and o - bey!

Musical staff for piano accompaniment, showing a melodic line with a slur.

Musical staff for piano accompaniment, showing a melodic line with a slur.

mf

dim.

Musical staff for piano accompaniment, showing a melodic line with a slur.

32 **B**

219

Musical staff for vocal line, showing a melodic line with lyrics.

said that joy in full per - fec - tion Comes on-ly once to wo - man - kind- That,

Musical staff for vocal line, showing a melodic line with lyrics.

said that joy in full per - fec - tion Comes on-ly once to wo - man - kind- That,

Musical staff for vocal line, showing a melodic line with lyrics.

said that joy in full per - fec - tion Comes on-ly once to wo - man - kind- That,

Musical staff for piano accompaniment, showing a melodic line with a slur.

p

Musical staff for piano accompaniment, showing a melodic line with a slur.

Musical staff for piano accompaniment, showing a melodic line with a slur.

36

oth - er times, on close in - spec - tion, Some lurk - ing bit - ter we ___ shall find. If this be

oth - er times, on close in - spec - tion, Some lurk - ing bit - ter ___ we ___ shall find. If this be

oth - er times, on close in - spec - tion, Some lurk - ing bit - ter ___ we ___ shall find. If this be

36

40

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

220

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

(Enter Meryll and Wilfred)

54 *rall.*
 - day — un - al - loyed!

rall.
 - day — un - al - loyed!

rall.
 - day — un - al - loyed!

rall.
 Sopranos & Altos *f* *a tempo*
 Tenors & Basses *f* *a tempo*
 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

54 *rall.*
rall. *p* *f* *a tempo*

58
 joy - day — un - al - loyed!

58 **Moderato marziale**
 joy - day un - al - loyed!

63 (Enter Lieutenant) D Lieut

Hold, pret-ty one! I bring to thee news- good or ill, It is for

69 thee to say. Thy hus-band lives- And he is

(222)

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!

p *cresc. molto*

D 81 Phoebe and Dame Carruthers (223)

Oh, day of ter - - - ror! Oh, day of ter - - - ror! The man to whom thou are al- Lieut., Meryll & Wilfred

Come, dry these un-be-coming tears, Most joy-ful tidings greet thine ears.

Oh, day of ter - - - ror! Oh, day of ter - - - ror! Day of ter - - - ror!

Oh, day of ter - - - ror! Oh, day of ter - - - ror! Day of ter - - - ror!

p *swa*

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*

All thought of Leonard Meryll *p* set a-side.

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! Alas! he claims thee as his bride!

Recit. p Elsie (*Elsie kneels*)

A sup - pliant at your feet I fall: Thine heart will

106

yield to pi-ty's call!

Fairfax

Mine is a heart of mas-sive rock, Un - moved by sent-i-ment-al

106

110

Elsie **Con molto tenerezza**

Leo - nard my loved one-

shock!

Thy hus - band he!

Thy hus - band he!

Andante expres. e con moto

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

227

119

aye! My bruised heart, My brokenheart, Is

119

122

thine, my own, for aye! Is thine, is

122

cresc.

appassionato

125

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!

141

sfz

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

joy-day un - al - loyed!____

joy-day un - al - loyed!____

Yes, yes! With hap - pi - ness their souls are

Yes! Yes! With hap - pi - ness their souls are

156

230

cloyed,____ This is their joy - day un - al - loyed!____

cloyed,____ This is their joy - day un - al - loyed!

161

With hap - pi - ness their souls are cloyed, This

With hap - pi - ness their souls are cloyed, This

164

joy — day — un - al lloyd

is their joyday un - al - lloyd, their joy - day un - al - lloyd, un - al - lloyd!

is their joyday un - al - lloyd, their joy - day un - al - lloyd, un - al - lloyd!

171 (231) Point Recit.

Oh thought - less crew! Ye know not what ye do! At -

176 *Slower* H *rall.* *a tempo*

tend to me, and shed a tear or two— For I have a song to

176 *rall.* *a tempo*

181

sing, O!

pp *dim.*

Sing me your song, O! *dim.*

Sing me your song, O!

181 *p*

186 *p*

It is sung to the moon By a love - lom_ loon, Who

186 *p*

189

232

fled from the mock - ing throng, O! It's the song of a mer-ry man mop - ing mum, Whose

189

193

soul was sad and whose glance was glum, Who sipped no sup and who craved no crumb, As he

193

197

sighed for the love of a la - dye!

Heigh - dy, Heigh - dy! Mis-e-ry me,

Oo!
p

Oo!

197

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?

What is your song, O?

dim.

ff

dim.

206

p

213 It is sung with the ring of the songs maids sing Who love with a love life -

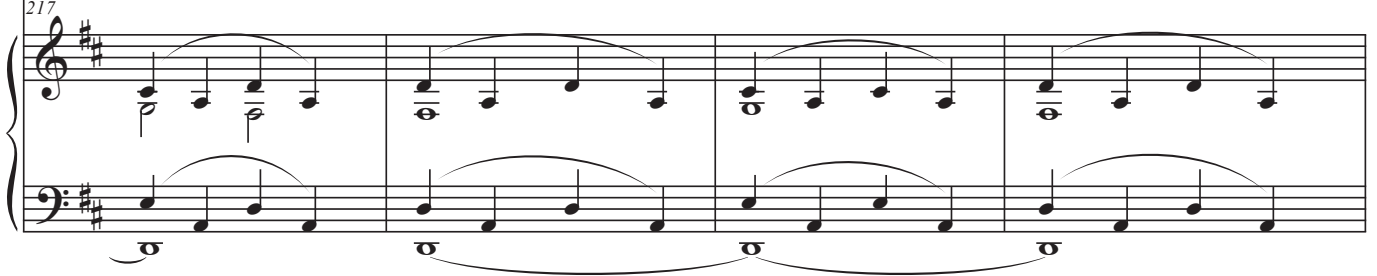
213

217



long, O! It's the song of a mer-ry-maid nest - ling near, Who loved her lord, and who

217

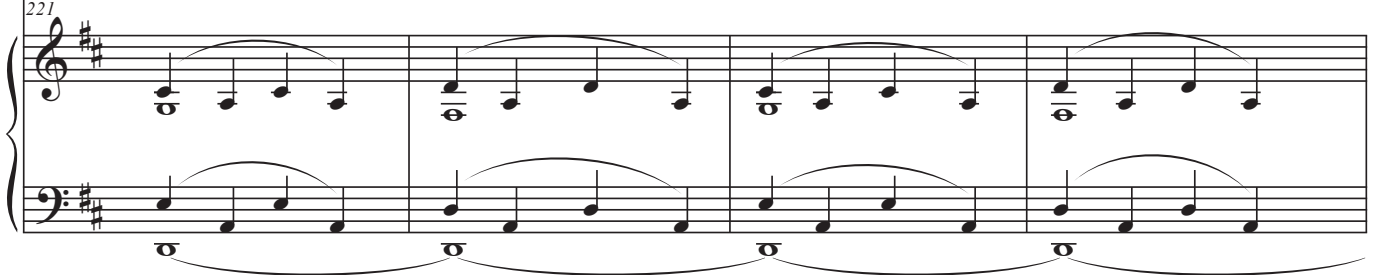


221



dropped a tear At the moan of a mer-ry man, mop - ing mum, Whose soul was sad, and whose

221



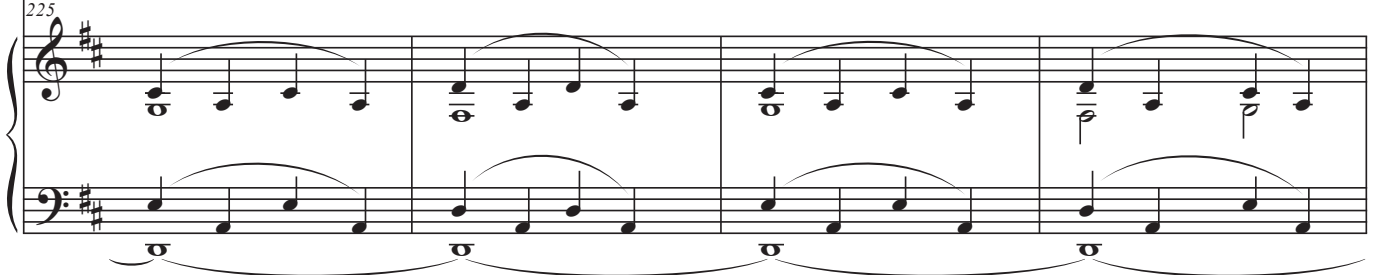
235

225



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

225



229

1st Sops with Elsie

la - dye! Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day dee! He

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)

234

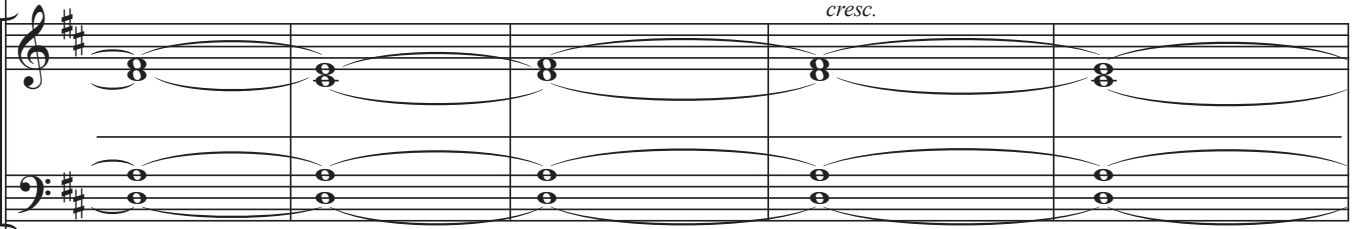
239

cresc. animato

cresc.



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



cresc.

239

cresc. animato



244

J

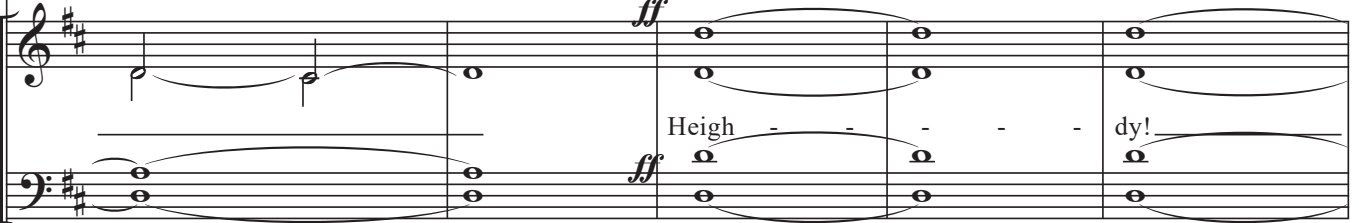
237



sighed for the love of a la - dye!

Tutti

ff



Heigh

dy!

244

ff



Heigh - - - - - dy!

249

Heigh - - - - - dy! Heigh -

This system contains five measures of music. The vocal line (top staff) features a long note with a slur, with the lyrics "Heigh - - - - - dy!" and "Heigh -" written below it. The piano accompaniment (bottom staff) consists of a steady eighth-note bass line in the left hand and chords in the right hand.

249

Heigh - - - - - dy! Heigh -

This system shows the piano accompaniment for measures 249-254. The right hand plays chords with some grace notes, while the left hand plays a consistent eighth-note bass line.

255

dy! Heigh - - - - - dy! Heigh - - -

238

This system contains five measures of music. The vocal line (top staff) has lyrics "dy! Heigh - - - - - dy! Heigh - - -". A circled number "238" is placed above the second measure. The piano accompaniment (bottom staff) continues with chords and a bass line.

255

dy! Heigh - - - - - dy! Heigh - - -

This system shows the piano accompaniment for measures 255-260. The right hand features more complex chordal textures, and the left hand maintains the eighth-note bass line.

261

dy! Heigh - - - - - dy! Heigh - - - - -

This system contains five measures of music. The vocal line (top staff) has lyrics "dy! Heigh - - - - - dy! Heigh - - - - -". The piano accompaniment (bottom staff) features sustained chords in the right hand and a bass line in the left hand.

261

dy! Heigh - - - - - dy! Heigh - - - - -

This system shows the piano accompaniment for measures 261-266. The right hand plays chords with some grace notes, and the left hand plays a bass line.

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 line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with the lyric "dy!" and features a melodic line with a long note. The piano accompaniment provides harmonic support with chords and moving lines. The second system also consists of two staves, both for piano accompaniment. The upper staff (treble clef) has the lyric "dy!" written above it, with a melodic line that includes a fermata. The lower staff (bass clef) provides a rhythmic and harmonic accompaniment with chords and moving lines. Both systems are in the key of D major and 4/4 time.