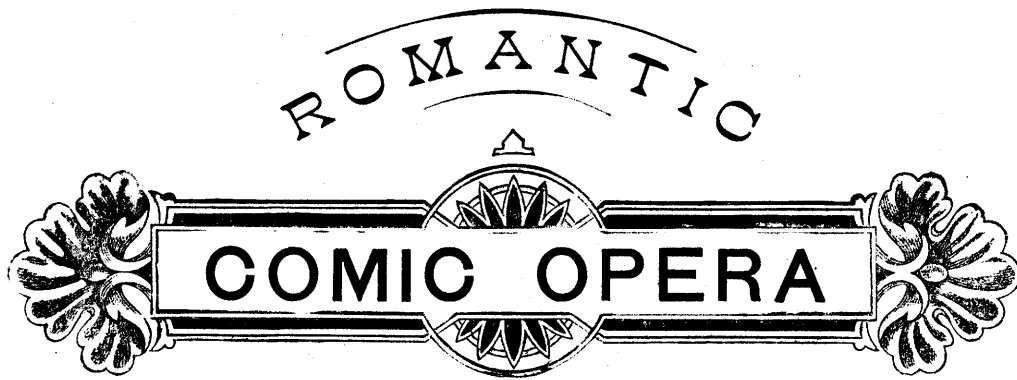


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—OF—

# CLAUDE LUYAL

—OR—

## LOVE AND LARCENY.

IN THREE ACTS

Written by

→\*HENRY † P. † STEPHENS\*←

Composed by

→\*EDWARD † SOLOMON\*←

Full Vocal Score, - - - - -	\$1.00	Potpourri, (Inst.) - - - - -	\$1.00
Vocal Gems, (Selections) - - - - -	.25	Libretto, (Words only,) - - - - -	.10

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# CLAUDE DUVAL

OR,

## Love and Larceny.

ROMANTIC COMIC OPERA IN  
**THREE ACTS.**

WORDS BY

HENRY P. STEPHENS.

MUSIC BY

EDWARD SOLOMON.



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# CLAUDE DUVAL

OR,

## LOVE AND LARCENY.

### OVERTURE.

Words by H. P. STEPHENS.

Music by EDWARD SOLOMON.

PIANO.

*Tempo di marcia.*

*f* *fz* *fz* *fz* *p<sup>3</sup>* *cre* *scen* *do.* *f*

*ff*

*1st time.* *2nd time.*

*dolce.* *mf*

*tr* *tr* *cres.*

1 5

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many triplets and dynamic markings. The lyrics "cre - scen - do." are written above the treble staff. Dynamic markings include *f*, *ff*, *ffz*, *p*, and *f*. The number "3" is written above several groups of notes to indicate triplets.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many triplets and dynamic markings. Dynamic markings include *ff*. The number "3" is written above several groups of notes to indicate triplets.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many triplets and dynamic markings. Dynamic markings include *p*. The number "3" is written above several groups of notes to indicate triplets.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many triplets and dynamic markings. The tempo marking "Allegretto." is written above the treble staff. Dynamic markings include *ff* and *p*. The lyrics "con grazia." are written above the treble staff. The number "3" is written above several groups of notes to indicate triplets.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many triplets and dynamic markings. Dynamic markings include *ff*. The number "3" is written above several groups of notes to indicate triplets. The word "dolce." is written above the treble staff.

Sixth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many triplets and dynamic markings. Dynamic markings include *ff*. The number "3" is written above several groups of notes to indicate triplets.

tempo.  
ritard.  
p scherz.

rall.

tempo.  
mf

p  
dim - in - u - en - do.

pp  
Allegretto.  
f  
tr tr  
cres.

p

First system of a piano score. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Second system of the piano score. It includes the dynamic marking *rit.* (ritardando) above the staff and *f* (forte) below the staff. The musical texture continues with intricate patterns in both hands.

Third system of the piano score, showing further development of the melodic and harmonic material. The right hand has many sixteenth-note passages, while the left hand provides a steady accompaniment.

Fourth system of the piano score. It features the tempo marking *Andante moderato.* above the staff. The system includes dynamic markings *ff* (fortissimo) and *p* (piano). There are also changes in time signature from 4/4 to 2/4 and back to 4/4.

Fifth system of the piano score. It includes the marking *8va.* (octave) with a wavy line above the staff, indicating an octave shift. The word *loco.* (loco) is also present, suggesting a change in articulation or phrasing.

Sixth system of the piano score. It features the dynamic marking *mf* (mezzo-forte) below the staff. Like the previous system, it includes *8va.* and *loco.* markings. The piece concludes with a final chord in the right hand.



Allegretto.

*f*

2/4

This system shows the beginning of the piece in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. A dynamic marking of *f* is present.

*f* *ff* *Con spirito.* *mf*

*Repeat ff*

This system continues the piece with a repeat sign. The dynamics range from *f* to *ff*. The instruction *Con spirito.* is written above the staff, and *mf* is written below. A *Repeat ff* marking is also present.

1st time. 2nd time.

This system contains a first ending bracket. The first ending leads back to an earlier section, while the second ending concludes the phrase. The piece is in a key with three sharps (F#, C#, G#).

*ff marcato.* *mf* *Repeat ff*

This system features a *ff marcato.* marking in the left hand and a *mf* marking in the right hand. A *Repeat ff* marking is also present.

1st time. *f*

This system includes a first ending bracket. The dynamics include *f* in the right hand.

2nd time. *accell.* *ff*

This system contains a second ending bracket. The instruction *accell.* (accelerando) is written below the staff, and a *ff* dynamic marking is present.

# ACT I.—“LARCENY.”

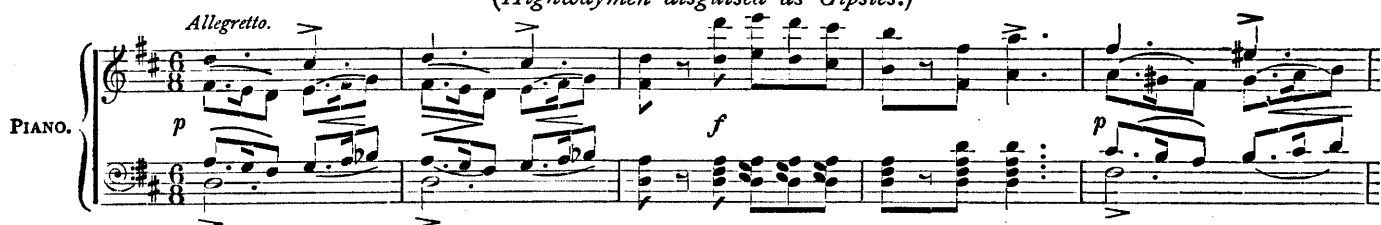
SCENE.—Newmarket Heath.

## No. I. OPENING CHORUS.—“Hurrah for the Gipsy Tent!”

(Highwaymen disguised as Gipsies.)

PIANO.

*Allegretto.*



(Curtain.)



TENORS.

BASSES.

Hur - rah for the gip - sy tent! Hur - rah! Hur - rah!



Hur-rah for the green - wood tree ! Hur - rah ! Hur - rah ! Hur - rah ! for the camp and the

Hur-rah for the green - wood tree ! Hur - rah ! Hur - rah ! Hur - rah ! for the camp and the

*p*

mid - night lamp, And the lodg - ing and eat - ing free, And the lodg - ing and eat - ing

mid - night lamp, And the lodg - ing and eat - ing free, And the lodg - ing and eat - ing

*fz*

free. With the se - cret snare and the slaugh - ter'd

free. se - cret snare,

*p misterioso.*

*pp*

*p misterioso.*

hare, And the goose caught a - sleep in the pen, And the goose caught a - sleep in the

slaughter'd hare, And the goose caught a - sleep in the pen, And the goose caught a - sleep in the

*stacc.*

pen, And the steal - thy prowl, and the mur - der'd fowl, And, the *lento.*  
*p*  
 pen, And the steal - thy prowl, and the mur - der'd fowl, And the *lento.*  
*p*

last dy - ing cluck of the hen, And the last dy - ing cluck of the hen! Ha, ha! ha, ha! Hur - *rall.*  
*Con spirito a tempo.*  
 last dy - ing cluck of the hen, And the last dy - ing cluck of the hen! Ha, ha! ha, ha! Hur-rah! Hur - *a tempo.*

- rah! Ha, ha! ha, ha! Hur - rah! Hur - rah! Hur - rah, Hur-rah, Hur - *f*  
*cre - scens -*  
 - rah! Ha, ha! ha, ha! Hur - rah! Ha, ha! Ha, ha! Hur - rah, Hur - rah, Hur - *f*

- rah! Hur - rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah!  
 - rah! Hur - rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah!  
 - do.

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *f* and *fz*.

Hur-rah for the green-wood tree! Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah! Hur-rah!  
 Hur-rah for the green-wood tree! Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah! Hur-rah!  
 Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah for .. the gip - sy tent!  
 Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah for .. the gip - sy tent!

This system contains the third and fourth systems of music. The vocal lines continue with lyrics, and the piano accompaniment provides harmonic support. Dynamic markings include *p* and *mf*.

Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah for .. the gip - sy tent!  
 Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah for .. the gip - sy tent!  
 Hur-rah! Hur-rah for the gip - sy tent! Hur-rah! Hur-rah for .. the gip - sy tent!

This system contains the fifth and sixth systems of music. The vocal lines conclude the piece with repeated lyrics. The piano accompaniment features a melodic line with trills (*tr*) and dynamic markings *mf* and *f*.

Musical score for the first system. It includes vocal lines for 'Hur rah!...' and a piano accompaniment. The piano part starts with a forte (*f*) dynamic, followed by fortissimo (*ff*), an acceleration (*accel.*), and then fortissimo (*ff*) with accents.

BOSCAT. Gentlemen, we are sick of this masquerading.  
*Tenore.* We are.  
*Bassi.* We are.  
 Bos. In short, I am right in stating that we are neglecting our business, and that trade is going to the dogs.  
*Tenore.* You are.  
*Bassi.* You are.  
 Bos. I do not perhaps possess the professional ability of our absent captain, but there is one here—  
 (*Enter BLOOD-RED BILL, unperceived.*)

For Entrance of BLOOD-RED BILL.

*Allegretto misterioso.*

Musical score for the entrance of Blood-Red Bill. It is marked 'PIANO' and 'Allegretto misterioso'. The piano part begins with a pianissimo (*pp*) dynamic, followed by a crescendo (*cres.*), and ends with fortissimo (*ff*).

BILL. I say there is one there.  
 (*Knocking BOSCAT down; Gypsies laugh.*)  
 Bos. Lieutenant, you hits hard.  
 BILL. A merciful Providence has, as you feel, endowed me with a fist of some persuasion. Now, what is it you want?  
 GYPSIES. The captain.  
 BILL. And have him you shall, and plenty of gold, boys, to boot. Here you are leading virtuous and respectable lives; what more do you want? What's the use of being in such a hurry to get hanged?  
 Bos. Lieutenant, you put things unpleasantly. (*R. C.*) I shall take to shopkeeping.  
 BILL. Shoplifting, Master Boscat, would be more to your fancy. (*Gypsies laugh.*)—Gentlemen, until our gallant chief returns I must ask you to continue robbing hen-roosts and telling fortunes. (*Looking off.*)—My vision is surely correct. Yes, a number of village damsels are drawing nigh, doubtless to consult the oracle. They seem to like consulting the oracle, for they visit our camp daily.—Attention! (*All attention around BILL.*) Let us receive the ladies in the true Romany fashion; and mind, gentlemen, no kissing. A squeeze of the hand perhaps, but, by Venus's bell, keep osculation for private and confidential use.  
 GYPSIES. We will! we will!  
 (*Enter Village Maidens in fours from each side.*)

No. 2.—(A) CHORUS OF VILLAGE GIRLS.—“Maidens We.”

(B) SOLO—Blood-Red Bill—“Fortune Telling.”

PIANO.

*Allegretto con grazia.*

*p scherz.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and grace notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The tempo is marked 'Allegretto con grazia' and the dynamics are 'p scherz'.

MAIDENS.

Mai - dens we,

The vocal line begins with the lyrics 'Mai - dens we,'. The piano accompaniment continues with chords and melodic fragments. Dynamics include *fs* and *p*.

mai - dens we, liv - ing in com - plete sim - pli - ci - ty, Want - ing ma - ny things to

The vocal line continues with the lyrics 'mai - dens we, liv - ing in com - plete sim - pli - ci - ty, Want - ing ma - ny things to'. The piano accompaniment features a wavy line above the staff labeled *Sva.*

know and see, Tho', not wish - ing to be reck - on'd o - ver bold, We can - not well dis -

The vocal line continues with the lyrics 'know and see, Tho', not wish - ing to be reck - on'd o - ver bold, We can - not well dis -'. The piano accompaniment continues with chords and melodic fragments.

- par - age Our fu - ture chance of mar - riage. We come to know if dark or fair, Has he

The vocal line concludes with the lyrics '- par - age Our fu - ture chance of mar - riage. We come to know if dark or fair, Has he'. The piano accompaniment features a wavy line above the staff labeled *Sva.*

cur - ly hair? has he wealth to spare? Say, will he for his true love care? Be - cause for him we would prepare, At

*Sva.*

us, kind gip - sies, do not stare, We want our for - tunes told; Sim - ple lambs with

*p dolce.*

*Sva.*

- out our dams We've wan - der'd from the fold, And would have our

*rit.*

for - tune told. Sim - - ple lambs with - out our

TENORS. *mf*

BASSES. *mf*

Sim - ple lambs with - out their

*mf a tempo.*



dams, We've wan - dered from the fold, And would have our  
 dams, with - out their dams, Wan - dered from the fold, And would have their  
 dams, with - out their dams, Wan - dered from the fold, And would have their

for - tunes told.  
 for - tunes told.  
 for - tunes told.

*dim.* *pp*

B BILL.

Come hi - ther, pret - ty mai - dens, Your wants I will sup - ply; For in all the wide land there is

not such a hand At tel - ling good for - tunes as I!  
 BASSES.

What a—

*rall.* *mf* *pp* *Allegretto.*

BILL (*telling girls' fortunes*).

1ST SOPRANO.

I pro - mise you, dam - sel, a knight of re - nown.

Oh

The first system of the musical score consists of a vocal line for the 1st Soprano and a piano accompaniment. The vocal line begins with the lyrics "I pro - mise you, dam - sel, a knight of re - nown." and ends with a long note on "Oh". The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

2ND SOPRANO.

BILL (*aside*).

dear!

oh dear! . . .

No, she'll pro - ba - bly mar - ry a poor coun - try clown.

The second system of the musical score features the 2nd Soprano and piano accompaniment. The 2nd Soprano part includes the lyrics "dear! oh dear! . . ." and "No, she'll pro - ba - bly mar - ry a poor coun - try clown." The piano accompaniment continues with a piano (*p*) dynamic, providing a harmonic and melodic support for the vocal lines.

TENORS.

BASSES.

*p* BILL.

Oh dear!

Oh dear!

I pro - mise you,

The third system of the musical score includes parts for Tenors, Basses, and Bill. The Tenors and Basses sing "Oh dear!" while Bill sings "I pro - promise you,". The piano accompaniment features a piano (*p*) dynamic and includes trills (*tr*) in the right hand.

1ST SOPRANO.

2ND SOPRANO.

dam - sel, a gay ca - va - li - er!

Oh dear!

Oh dear! . . .

The fourth system of the musical score features the 1st and 2nd Sopranos and piano accompaniment. The 1st Soprano sings "dam - sel, a gay ca - va - li - er!" and the 2nd Soprano sings "Oh dear! Oh dear! . . .". The piano accompaniment includes trills (*tr*) and a crescendo (*cres.*) marking.

BILL (*aside*). TENORS.

... No, she'll live an old spin - ster for ma - ny a year! Oh

BASSES. BILL.

dear! Oh dear! A cap - tain you'll wed, Miss, who walks on the

SOPRANOS. BILL (*aside*).

deck! Oh dear! oh dear! . . . . No, - if I'm not

SOPRANOS. TENORS.

wrong he will swing by the neck! Oh dear! Oh

BASSES. *p* BILL.

dear! Oh dear! Your hus - band, my dar - ling, a mar - quis will

1ST SOPRANO. 2ND SOPRANO. BILL (*smilingly*).

be!... Oh dear! Oh dear! No, you'll

pro - ba - bly mar - ry a fel - low like me. *cres.*

SOPRANOS. *f* Oh dear! oh dear! oh

TENORS. *f* A fel - low like me, a

BASSES. *f* A fel - low like me a

*Allegretto.* BILL.

I trust my di - vi - na - tion meets with  
 dear! oh dear!  
 fel - low like me!  
 fel - low like me!

*Allegretto.*

*p* *f* *p*

all your ap - pro - ba - tion, For with cease - less ap - pli - ca - tion I have stu - died nights and days; Just a

tri - ble I would ask ere I quite com - plete my task, And you'll hear with o - pen ear what the old man says.

2

**SOPRANOS.**

*p* Yes, yes! your di - vi - na - tion meets with all our ap - pro - ba - tion;

*Tempo Io.*

*p scherz.*

*cres.*

**BILL.**

*mf* Yes, my di - vi - na - tion meets with all their ap - pro - ba - - - tion.

*cre - - - scen - do. f*

**SOPRANOS.**

*mf* Yes, your di - vi - na - tion meets with all our ap - pro - ba - - - tion.

*cre - - - scen - do. f*

**TENORS.**

*mf* Yes, your di - vi - na - tion meets with all their ap - pro - ba - - - tion.

*cre - - - scen - do. f*

**BASSES.**

*mf* Yes, your di - vi - na - tion meets with all their ap - pro - ba - - - tion.

*cre - - - scen - do. f*

*mf*

*cre - - - scen - do. f*

*Sva..... loco.*

**BILL.** And now, lads, let us offer these pretty maidens that hospitality for which the true-hearted gypsy is ever renowned.

**GYPSIES.** Bravo! bravo!

**BILL.** (*To first Girl.*) Allow me. (*Offers arm; Girl turns her head.*) What! coy? Demme, you don't know what a heart-smasher I am. Just glance at my features, and you can't resist. (*Girl looks and smiles.*) I thought not, and, as the nobleman said of the bet, we're off. (*Bill, Gypsies, and Maidens exit to Chorus.*)

TENORS.  
 BILL with BASSES.  
 BASSES. Sim - ple lambs with - out their dams, They've wan-dered from the fold, and

Sim - ple lambs with - out their dams, They've wan-dered from the fold, and

8va.....

BILL. *mf*

SOPRANOS. *mf*

ritard. *mf*

would have their fortunes told. Sim - ple lambs with - out their dams, with - out their dams, Wander'd

would have their fortunes told. Sim - ple lambs with - out their dams, with - out their dams, Wander'd

rit. *mf a tempo.*

BILL. *rall.*

from the fold, and would have their for - tunes told, their for - tunes told. . . .

from the fold, and would have our for - tunes told, our for - tunes told. . . .

from the fold, and would have their for - tunes told, their for - tunes told. . . .

from the fold, and would have their for - tunes told, their for - tunes told. . . .

*f rall. cres. f dim. p*

(As Girls and Gypsies go off, enter LORRIMORE.)

LORRIMORE. Not a soul; only a gypsy encampment. The Kings, they say, have short memories, but Charles the Second court-favorite of only a few months back feels more like a has none at all. Would that I were like him! would that I hunted dog than an English gentleman. It is nothing in the could forget her who will never forget me!

No. 3.

ROMANCE—Lorrimore—"Yesterday and to-day."

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into several systems, each with a vocal line and a piano line. The piano part includes various musical notations such as dynamics (p, p*iano*, *ritard.*, *a tempo*, *rit.*, *agitato*, *ritard.*, *cres.*, *colla voce*, *dim.*, *dolce tempo*, *con forza*), articulation (accents, slurs), and phrasing. The lyrics are: "I would to-day were yes-ter-day, I would old times a-gain could be; I would this June were once more May, That hap-py May for thee and me. I would that thou for whom I yearn Wert now, as then, close by my side; Oh, for life's wave to back-ward turn, And bear me on its eb-bing tide. . . . E'en for an hour of by-gone bliss A year of years I'd glad-ly pay, To read thy smile, to".



*dolce.* *rall. dim.*

feel thy kiss; Oh! would to-day were yes - ter-day! Oh! would to-day were yes - ter - day! . . .

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'feel thy kiss; Oh! would to-day were yes - ter-day! Oh! would to-day were yes - ter - day! . . .'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Performance markings include 'dolce.' and 'rall. dim.'.

*p* *ritard.* *dim.*

I would to - day to - mor - row were, So that some hope might

The second system continues the musical score. The vocal line begins with the lyrics 'I would to - day to - mor - row were, So that some hope might'. The piano accompaniment continues with two staves. Performance markings include 'p', 'ritard.', and 'dim.'.

shine a - far, As faint a - cross the mid - night air There gleams on high the fit - ful star; I

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'shine a - far, As faint a - cross the mid - night air There gleams on high the fit - ful star; I'. The piano accompaniment consists of two staves. Performance markings include 'p'.

would, sweet-heart so brave and true, That this my wish could e - ver be, Oh, if I could but

The fourth system continues the musical score. The vocal line begins with the lyrics 'would, sweet-heart so brave and true, That this my wish could e - ver be, Oh, if I could but'. The piano accompaniment consists of two staves.

*rit.* *dolce.*

breathe a-dieu I'd bid fare-well to all but thee! , . . . E'en for an hour of fu - ture bliss, A

*cres.* *cres. colla voce.* *dim.* *cres.*

The fifth and final system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'breathe a-dieu I'd bid fare-well to all but thee! , . . . E'en for an hour of fu - ture bliss, A'. The piano accompaniment consists of two staves. Performance markings include 'rit.', 'dolce.', 'cres.', 'cres. colla voce.', and 'dim.'.

year of years I'd glad-ly pay, To read thy smile, to feel thy kiss; Oh, would to-mor-row

were to-day, Oh, would to-mor-row were to-day! . . . . .

Enter HIGHWAYMEN.

PIANO.

(Re-enter BILL.)

BILL. A stranger? Maybe with well-lined pockets—just what we want to enable us to discharge our outstanding accounts.—(Aloud.) My noble gentleman, would you have your fortune told?

LOR. Fortune? A pretty idea! I have none to tell.

BILL. (Aside.) The rich always say that.—(Aloud.) Nay, but cross the poor gypsy's hand with a piece of silver.

LOR. My silver is at as low an ebb as my fortune. Let me pass, fellow.

BILL. Fellow? By the hangman's halter you shall pay dearly for that figure of speech.

LOR. Pshaw! Let me by, pestilent knave.

BILL. Pestilent knave? The plague take such insolent remarks! (Whistles.)

LOR. Rascal, why do you whistle?

BILL. Whistle? Why, what do folks generally whistle for but a wind? and a wind, my pretty popinjay, which possibly you won't care about.—Ho there!

(Re-enter Highwaymen; they surround LORRIMORE, who resists.)

Bos. Steady! You'd better not ruffle your feathers.

LOR. What do you want, scoundrels?

BILL. This indiscriminate use of bad language won't save your shiners, my worthy gentleman; so ease your tongue while we ease your pockets.

LOR. My pockets, as I told you before, are wellnigh empty. Gad's life, man! I am an outlaw.

BILL. A singular coincidence, but so am I. Well, what of that?

LOR. What of it? Why, I am flying for my life; a reward is offered for my capture.

BILL. Then, my noble, it strikes me very forcibly that we shall receive that reward.—What say you, comrades?

GYPSIES. Hear! hear!

BILL. I suppose you are at the very least a murderer?

LOR. Heaven forbid! I am guilty of politics, not assassination.

BILL. Some Roundhead rascal. So much the better.—(To men.) Take your prisoner, and keep him safely till the captain's arrival.

LOR. Once more I implore you to let me go on my way.

BILL. I have a tender heart, but business is business, and sentiment must, as heretofore, be blowed.—Corker and Custard, remove him. (LORRIMORE taken off.)

LOR. Each step I take seems to bring more misfortune upon me. (Exit.)

BILL. Never mind; there'll soon be an end of your misery by means of a drop too much.—(To Gypsies.) Gentlemen, I think we may congratulate ourselves upon an excellent stroke of business. I don't say it is quite legitimate, but, hang it all! in this garb one could do anything.

GYPSIES. Anything! anything!

No. 4.—(A) CONCERTED PIECE—Bill and Chorus—“Mum’s the Word.”  
 (B) SONG—Claude Duval—“Kings of the King’s Highway.”

*Misterioso.*  
 PIANO. *p*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a 'Misterioso' tempo. The right hand plays a series of chords and triplets, while the left hand provides a steady accompaniment with eighth notes and chords. The piece concludes with a final chord.

BILL. T. & B. BILL.  
 There's a prin-ci-ple that's right, Mum's the word, mum's the word ; In

The first vocal line is for Bill, Tenors, and Basses. It begins with a rest for the first two measures, then enters with the lyrics. The melody is simple and rhythmic, following the piano accompaniment. The piano accompaniment continues with triplets and a trill (tr) in the right hand.

BILL. TENORS. BASSES.  
 day as well as night ; Let the fools for o-thers pay If they can-not find their way, Why,  
 Mum's the word ;  
 Mum's the word, mum's the word ;

The second vocal line continues the chorus. It features a piano accompaniment with a trill (tr) and a dynamic marking of *p*. The lyrics are: "day as well as night ; Let the fools for o-thers pay If they can-not find their way, Why, Mum's the word ; Mum's the word, mum's the word ;".

BILL.  
 show them while you say We are not what they think, mum's the word ; But our  
 mum's the word ; We are not what they think, mum's the word, mum's the word ; But our  
 mum's the word ; We are not what they think, mum's the word, mum's the word ; But our

The third vocal line continues the chorus. It features a piano accompaniment with dynamic markings of *p* and *mf*. The lyrics are: "show them while you say We are not what they think, mum's the word ; But our mum's the word ; We are not what they think, mum's the word, mum's the word ; But our mum's the word ; We are not what they think, mum's the word, mum's the word ; But our".

*mf*  
 dig - ni - ty we sink, mum's the word ; We are highwaymen by trade, We don't like this mas-que-rade, But we  
 dig - ni - ty we sink, mum's the word, mum's the word ; We are highwaymen by trade, mum's the word ; But we  
 dig - ni - ty we sink, mum's the word, mum's the word ; We are highwaymen by trade, mum's the word ; But we

*p*  
*stacc.*

*dim.* *f*  
 do it 'cause we're bade, Mum's the word, mum's the word, mum's the word, mum's the word.  
 do it 'cause we're bade, Mum's the word, mum's the word, mum's the word, mum's the word.  
 do it 'cause we're bade, Mum's the word, mum's the word, mum's the word, mum's the word, mum's the word.

*Unaccompanied.*  
*dim.* *f* *mf*

BILL  
 Yes, we o - bey the captain's word, Who rigged us in this

*rit.* *tr* *Allegro moderato.*  
*p*

garb ab - surd ; For gip - sy life we do not care, But dis - o - bey we do not dare.

*f*  
 We  
 We

BILL.

we do not dare. . . . . So

do not dare, we do not dare. . . . .

do not dare, we do not dare. . . . .

*Allegretto.*

*p*

BILL.

ev - 'ry one does his best to get tip - sy, Which is the de - light of the wan - der - ing gip - sy, Which

Which

Which

*p*

*f*

BILL.

is, which is the de - light, which is the de - light of the wan - d'ring gip - sy.

is the de - light, which is the de - light of the wan - d'ring gip - sy.

is the de - light, which is the de - light, the de - light of the wan - d'ring gip - sy.

*tr*

*tr*

*Allegretto. Sva.....*

*mf Whistle.*

**BILL.**  
 The Cap-tain's whistle! Yes! 'tis he, 'tis he! 'Tis he, . . . . .  
 'Tis he, 'tis he, our  
 'Tis he, 'tis he, our

*Sua* ..... *loco.*

*p loco.* *mf Whistle.* *p* *cre*

*scen* - - - *do.* *f* *Enter CLAUDE DUVAL on horseback.*  
 . . 'tis he, . . . . . 'tis he!  
 Cap - tain, yes, 'tis he, . . . . 'tis he!  
 Cap - tain, yes, 'tis he, . . . . 'tis he!

*scen* - - - *do.* *f* *Grandioso.*

*scen* - - - *do.* *f* *f*

*tr*

DUVAL. Com - rades, I'm here! **BILL.** Wel - come, wel - come to our cap - tain, wel - come to our cap - tain bold! Wel - come to the

TENORS. Wel - come, wel - come to our cap - tain, wel - come to our cap - tain bold! Wel - come to the

BASSES. Wel - come, wel - come to our cap - tain, wel - come to our cap - tain bold! Wel - come to the

*f* *mf* *f* *ff*

**BILL.** Yes, I do!

brave Du - val! Do you bring us news of gold? That's cap - i - tal, that's cap - i - tal.

brave Du - val! Do you bring us news of gold? That's cap - i - tal.

brave Du - val! Do you bring us news of gold? That's cap - i - tal.

*f* *f* *f* *f*

**DUVAL.** From Lon - don town on char - ger fleet, . . . My gal - lants I have come to

*tr* *tr*

*scherzo.* *p*

*con forza.* meet, My gal - lants I have come to meet!

*ff*

(B) SONG—Claude Duval—"Kings of the King's Highway."

DUVAL.

Robbers they call us, but what care we!

*Con spirito.*  
*f.* *p.*

PIANO.

The first system of the musical score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f.*) dynamic and includes the instruction *Con spirito.* The system concludes with a piano (*p.*) dynamic. The vocal line starts with a rest followed by the lyrics 'Robbers they call us, but what care we!'.

Monarchs are thieves, so people tell. The doctor or lawyer, he takes his fee, And we take our fees as

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line continues with the lyrics 'Monarchs are thieves, so people tell. The doctor or lawyer, he takes his fee, And we take our fees as'.

well! For limbs of the law we care not a straw, Though thief-catch-ing's quite *à la mode*; By

*stacc.*

The third system continues the vocal and piano parts. The piano accompaniment includes the instruction *stacc.* (staccato). The vocal line continues with the lyrics 'well! For limbs of the law we care not a straw, Though thief-catch-ing's quite *à la mode*; By'.

land or by sea there is no one so free As a thorough-paced knight of the road!

The fourth system concludes the vocal and piano parts. The piano accompaniment continues with the same rhythmic pattern. The vocal line concludes with the lyrics 'land or by sea there is no one so free As a thorough-paced knight of the road!'.



*p* DUVAL. *cres.* *p*

Knights of the road, knights of the road, knights of the road! Yes! knights of the road,

*p* *cres.*  
Knights of the road, knights of the road, of the road, of the road!

*p* BILL (also). *cres.*  
Knights of the road, knights of the road, of the road, of the road!

*fz* *p*

knights of the road! Who so gal-lant and gay?... By day and by night en-forc-ing our right.

*f* BILL.  
Kings of the king's high-way! Knights of the road, knights of the road! Who so gal-lant and

*f*  
Knights of the road, knights of the road! Who so gal-lant and

*f*  
Knights of the road, knights of the road, So gal-lant and

**BILL.**

gay? . . . . By day or by night en - forc - ing our right, Kings of the king's high - way.

gay? . . . . En - forc - ing our right, our right, Kings of the king's high - way.

gal-lant and gay? By day or by night en - forc - ing our right, Kings of the king's high - way.

**DUVAL.**

Lass - es may leave us, but what care we! Ro - sy lips may be

found by the score; If fic - kle or faith - less they prove to be, We can al - ways find plen - ty more. When

down on his knees some bag - man we ease, We are on - ly re - liev - ing his load; For to

*stacc.*

le - vy a tax on all ci - ti - zens' packs Is a right of the knights of the road !

**DUVAL.**

Knights of the road, knights of the road, knights of the road, Yes,

Knights of the road, knights of the road, of the road, of the road.

Knights of the road, knights of the road, of the road, of the road.

knights of the road, knights of the road, Who so gal - lant and gay? . . . By

**TENORS.** day and by night en - forc - ing our right, Kings of the king's high - way. **BILL.** Knights of the road,

**BASSES.** Knights of the road, Knights of the

knights of the road, Who so gal - lant and gay? . . . By day or by night en - forc - ing our right,  
knights of the road, Who so gal - lant and gay? . . . En - forc - ing our right, our right,  
road, knights of the road, So gal - lant and gal-lant and gay, By day or by night en - forc - ing our right,

**DUVAL.** *con forza.* *cres. rall.* *fz*  
Kings of the king's high - way, high - way, Kings of the king's high - way! . . .  
high - way!  
high - way!  
*cres.* *rall.*

*ff*

DUV. Gentleman all, I thank you for the heartiness of your reception. As I stated, I bring you news of considerable value.

BOS. Bravo! bravo!

BILL. (*Hitting him over head.*) Who the deuce wants your applause?

DUV. You have, as I directed, examined the place called Mildew Hall?

BILL. I have, captain, and, save the poverty of the jest, I should be inclined to style it Mildew Hall. (*All laugh.*)

DUV. No matter its appearance. I have discovered that its owner, Martin Magruder, a miserly Roundhead, there keeps most of his ill-gotten gains; in fact, he prefers being his own banker. I need scarcely tell you, gentlemen, who will draw at sight upon his capital.

GYPSIES. Ha! ha! ha! ho! ho! ho!

DUV. I am aware that an enterprise of this kind lies more in the housebreaking branch of our service, but fifty thousand guineas make a sum in respect of which distinctions of rank should be sunk.

BILL. Fifty thousand guineas? I'll sink anything for fifty thousand pence.

DUV. Ay, or blow anything up either, for that matter.—Lieutenant William, is there anything to report to me?

BILL. Yes, captain; we have effected a valuable capture.

DUV. Good! Petticoat?

BILL. No, captain—breeches.

DUV. Then let the bisected garment appear before me. (*Stage R.*)

BILL. It shall at once.—Produce the capture.

BOS. Immediately. (*Exit.*)

DUV. Tell me, William, what manner of man is your prey?

BILL. He is young, somewhat melancholy, and his language does not always savor of Parliament.

DUV. How know you, then, that he is valuable? Has he much money with him?

BILL. Far from it, but he has himself declared that a large reward is set upon his head.

DUV. Doubtless some ill-conditioned Puritan. But we may not take blood-money at any cost.

BILL. (*Disappointed.*) How so, captain? What shall we do with him?

DUV. Exercise our royal prerogative and suspend him.

BILL. Well said, captain! Here he is.

(*Enter BOSCAT with LORRIMORE.*)

LOR. Unhand me, knave! How can an unarmed man make resistance? (*Sees DUVAL.*)—Sir Henry Villeboise here?

DUV. Captain Lorrimore!

LOR. Are you also in the power of these scoundrels?

DUV. No; I fancy they are more or less in mine.—Retire and leave us together.

BILL. But, captain—

DUV. Retire, I say!

BILL. Far be it from me to attempt to fathom your intentions, but I will bear in mind your hint about the rope.—Gentlemen, as the French have it, we are *de trop*; so let us go. (*Exeunt.*)

LOR. You seem on good terms with these vagabonds.

DUV. Yes; I am not disposed to quarrel with any one. What, my dear Lorrimore, brings you to Newmarket Heath?

LOR. A foolish whim.

DUV. How so?

LOR. You know that, rightly or wrongly, the King has banished my friend and patron, Lord Clarendon, and I am also condemned to share his exile.

DUV. Then why here?

LOR. You will no doubt think me foolish, but I could not start from England without saying good-bye.

DUV. For money, a woman!

LOR. No, hang it! Say rather an angel.

DUV. Ah, these wingless angels soon fall in one's estimation; they haven't enough to support them, I suppose.

LOR. Nor have I, for that matter. Poor Constance! she loves me too.

DUV. Why not relieve her poverty and add Lorrimore to her exceedingly pretty Christian name.

LOR. Demme, she has an uncle.

DUV. They're usually accommodating gentlemen enough.

LOR. That's not quite the character of Martin Magruder.

DUV. Martin Magruder?

LOR. Ay; an old rascal in the winter of life.

DUV. But what does he object to?

LOR. In the first place, he has forced Constance into accepting Sir Whiffle Whaffle, an old beau. Oliver Cromwell seized our estate of Mildew Hall and granted it to this very Magruder.

DUV. Altogether, Lorrimore, you don't seem to have any chance; but maybe I can help you. I have a debt to wipe off.

LOR. So have I—many.

DUV. Come! come! you know what I mean. I sha'n't easily forget how you saved my life at Burrow's gaming-house; the thrust with which you relieved me when the two rascally bullies were about to spit me was the very pink of perfection.

LOR. But those were delightful days when you and I ruffled it together!

DUV. Yes. If they can't be recalled, they shall at least be remembered.

# No. 5. DUET—Duval & Lorrimore—"What Days Were Those."

DUVAL. LORRIMORE.

What times were those when you and I Turn'd day to night, and night to day! How

*Moderato.*

PIANO. *f* *p*

DUVAL. LORRIMORE.

law and or - der we'd de - fy, And on - ly knew our fan - cy's sway! How you would chaff! How

*p*

you would laugh! How cups would clash! How for a kiss or

DUVAL. LORRIMORE.

How swords would flash! How for a kiss or smile we'd

*cres. ritard.* *cres. ritard.* *cres. ritard.*

smile we'd die! The race be-gun, young blood must run, And so we let it, you and I;

die, we'd die! The race be-gun, young blood must run, And so we let it, you and I;

*con spirito. mf* *con spirito. mf* *con spirito. mf*

So we let it, you and I, So we let it, you and I; The race be-gun, young blood must run, And

So we let it, you and I, So we let it, you and I; The race be-gun, young blood must run, And

*rall.* *cres.* *tempo.*

so we let it, you and I, So we let it, you and I, you and I.

so we let it, you and I, So we let it, you and I, you and I. Ir -

*dolce.* *p*

Ir - re - gu - lar rol - lick - ing, fan - ci - ful fro - lick - ing, mix - ture of

re - gu - lar rol - lick - ing, fan - ci - ful fro - lick - ing, Life with its mix - ture of

*p*

plea - sure and pain; . . The bit - ter and sweet to - ge - ther might meet, But the

plea - sure and pain; The bit - ter and sweet to - ge - ther might meet, But the

cup to its ut - ter - most we would drain! Thus care - less and free would our

cup to its ut - ter - most we would drain! Thus care - less and free would our

*cres.* *p*

life go by, When we were to - ge - ther, you and I, . . .

life go by, When we were to - ge - ther, you and I, . . . The

*rall.* *cres.* *rall.* *en - tan - do.* *Tempo primo.* *Con spirito.* *p*

*rall.* *cre - scen - do.* *p*

you and I, So we let it, you and I,

race be - gun, young blood must run, And so we let it, you and I, So we let it, you and I,

*con spirito.* *f*

So we let it, you and I; The race be - gun, young blood must run, And so we let it, you and I,

So we let it, you and I; The race be - gun, young blood must run, And so we let it, you and I,

*con forza.* *ritard.* *f tempo.* *ritard.* *f tempo.* *con forza.* *ritard.*



*ad lib. con energico.*

So we let it, you and I, you... and I! . . . . .

So • we let it, you and I, you... and I! . . . . .

*colla voce.* *fs tremoloso.* *ff*

For Entrance of BOSCAT.

*Segue.*

*Misterioso. stacc.*

PIANO. *pp*

(After Duet enter BOSCAT.)

Bos. Captain, a coach approaches this way.  
 Duv. Private or public?  
 Bos. Private—two horses.  
 Duv. Is all ready for action?  
 Bos. Everything, captain.  
 Duv. Good! (*Exit Bos.*)  
 LOR. Sir Harry, what does this mean?  
 Duv. Money, I hope.  
 LOR. But—

Duv. A moment. You have told me your secret; will you keep mine? I am not Sir Harry Villeboise, but Claude Duval!  
 LOR. The devil!  
 Duv. No, no; the highwayman. Are you afraid of me?  
 LOR. Why should I be?  
 Duv. You will trust me?  
 LOR. Assuredly.  
 Duv. Shake hands. I will help you; my word is my bond.  
 LOR. So is mine.  
 Duv. Come with me and I'll provide you with a disguise.  
 Quick! they approach. (*Exit.*)

When DUVAL explains to LORRIMORE his real character.

*Allegro moderato.*

PIANO. *pp*

*ritara.* *fff*

(I'm CLAUDE DUVAL.)

(Enter coach with MAGRUDER, BETTY, CONSTANCE, and MAID.)

BETTY. Coachman! coachman! stop! we're off the road.  
 Where are you driving to? (*All get out of coach.*)

No. 6. TRIO—"We are Quaking."—Constance, Mrs. Betty, & Magruder.

PIANO.

*Allegro vivace.*  
1st time *pp*, 2nd time *f*.

*Minor. p* *fz*

CONSTANCE.  
*staccato.*

What a fright - ful sit - u - a - tion!

*tr* *fz* *p misterioso.*

BETTY (to MAGRUDER).

I am qua - king, I am qua - king! Bro - ther, mark my a - gi - ta - tion; I am

*tr ad lib.* *tr*

*cres.* *cres.* *colla voce.*

MAGRUDER.  
*tempo.*

sha - king! Our fears we must dis - sem - ble, Tho' I own I al - so trem - ble Lest high -

*trem.*

CONSTANCE. *p*

Lest high - way - men should draw near,

BETTY. *p*

Lest high - way - men should draw near,

MAGRUDER. *p*

- way - men should draw near, Lest high - way - men should draw near, Who would

MAGRUDER. *p* *rit.*

come with cun - ning stealth, And ap - pro - pri - ate my wealth, Dis - re - gard - ing pray'r or

CONSTANCE. *p* *cres.* (*Nervously.*)

Dis - re - gard - - ing pray'r or tear. We are

BETTY. *p* *cres.*

Dis - re - gard - - ing pray'r or tear. We are

MAGRUDER. *p* *cres.*

tear, Dis - re - gard - - ing pray'r or tear. We are

*Major.*

qua - king, qua - king, qua - king! We are sha - king, sha - king, sha - king! And in -  
 qua - king, qua - king, qua - king! We are sha - king, sha - king, sha - king! And in -  
 qua - a - king, qua - a - king! Sha - a - king, sha - a - king! And in -

*p*

- deed there's no mis - ta - king That we're pa - ra - lys'd with fear. We are  
 - deed there's no mis - ta - king That we're pa - ra - lys'd with fear. We are  
 - deed there's no mis - ta - king That we're pa - ra - lys'd with fear. We are

*cres.* *fz* *mf*  
*cres.* *fz* *mf*  
*cres.* *fz* *cres.*

qua - king, qua - king, qua - king! We are sha - king, sha - king, sha - king! And in -  
 qua - king, qua - king, qua - king! We are sha - king, sha - king, sha - king! And in -  
 qua - a - king, qua - a - king! Sha - a - king, sha - a - king! And in -

*mf*

- deed, there's no mis - ta - king that we're pa - ra - lys'd! pa - ra - lys'd!

- deed, there's no mis - ta - king that we're pa - ra - lys'd! pa - ra - lys'd!

- deed, there's no mis - ta - king that we're pa - ra - lys'd! pa - ra - lys'd!

Wood.

*dim.*

We're pa - ra - lys'd with fear! . . . .

We're pa - ra - lys'd with fear! . . . .

We're pa - ra - lys'd with fear! . . . .

*f* *ff*

CONST. Oh, aunt, what horrid-looking persons!

BETTY. Martin, reprimand the obtrusive curiosity of these vulgarians.

MAG. I reprimand the whole affair, but what is one against numbers? Those masks must conceal some very ugly faces. I will escape.

BETTY. Not without me, brother—not without me.

BILL. (*Stopping them.*) Or me.

MAG. Help! help! We're being murdered!

BILL. Not yet, and, believe me, I wouldn't go so far as that.

BETTY. Help! help! he's going to assault us!

BILL. Not yet, beauteous female, or, to be plainer, old Frizzlewig.

BETTY. Old Frizzlewig? Let me tell you, Mr. Blackface, that in years I am but a chicken.

BILL. And a tough old rooster into the bargain. I should say you're not married. Well, dry goods, I suppose, don't sell well in the marriage-market.

BETTY. It's my misfortune, not my fault.

BILL. Thanks for your confidence; I'll extend mine to you. We look like gypsies, don't we?

MAG. No, you look like perfect gentlemen.

BILL. Then we look like what we're not; we're members of a nobler profession: we're highwaymen!

MAG. Damme! I could have sworn it. Oh, my guineas! my guineas!

BILL. Will soon be placed to our account.

No. 7.

FINALE.

*Allegro moderato.*

PIANO.

*mf* *fz* *p*

BILL.

I'll tell you what we want, And cut all use - less talk - ing; Our a - mia - ble in -

*p* *fz* *p* *fz*

(*fercely.*) BETTY.

- ten - tion You've no means of balk - ing. Your mo - ney or your life! O

*fz* *fz*

CONST. (*imploringly*). *ritard. cres.* *f* BILL. *tempo.*

hor - ri - ble sug - ges - tion! Oh spare us, gen - tle sir! . . . Come an - swer quick my ques - tion!

TENORS. *f* Come

BASSES. *f* Come

*cres.* *f*

BILL.

For 'tis our gen - 'ral rule,..... That none of us may break ; Your

an - swer quick his ques - tion !

an - swer quick his ques - tion !

*p*

*ritard.*

life, or mo - ney's gi - ven! Say, which am I to take? Say, which am I to take, to take? Say,

Say, which are we to take, Say,

Say, which are we to take, to take? Say,

*cres. colla voce.*

*fz*

*cres. fz*

which am I to take, to take? Your life, or mon - ey's gi - ven! Say, which am I to take?

which are we to take, to take? Your life, or mon - ey's gi - ven! Say, which are we to take?

which are we to take, to take? Your life, or mon - ey's gi - ven! Say, which are we to take? .....

*fz* *f* *fz*

*Andante moderato.*

BILL.  
*con energico.*

MAGRUDER.

I scarce-ly know with which I'd ra-ther part, Since gold and life do just di- vide my heart. It

strikes me for- ci- bly that both you'll lack! Seize him!

CONSTANCE.

Oh mer- cy, mer- cy,

BETTY.

Oh mer- cy, mer- cy,

DUVAL (to BILL).  
RECIT. *f*

*piu lento.*

Stand back! you'd

sir! . . . . .

mer- cy, sir!  
*Agitato. (enter DUVAL.)*

BILL.

DUVAL. *dolce.*

ease this old cur- mud- geon, eh! Yes, cap- tain, yes! But why to gen- tle la- dies cause dis- tress?



DUVAL. *accel.* *cres. con gusto.*

Mes-dames, your most o - be - dient, do not fear, You can - not suf - fer hurt, while Claude Du - val is

DUVAL. *con forza.* ^ ^ ^ ^

here ! Yes, Claude Du - val is here ! . . . . .

*p* CONSTANCE (*surprised*).

Claude Du - val, Claude Du - val !

*p* BETTY.

Claude Du - val, Claude Du - val !

*p* MAGRUDER.

Claude Du - val, Claude Du - val !

*p* BILL.

Claude Du - val, Claude Du - val !

TENORS. *f*

Claude Du-val, Claude Du-val !

BASSES. *f*

Claude Du-val, Claude Du-val !

*Allegro moderato.*

DUVAL. *con energico.*

There are ma - ny gal - lants drink - ing now to Claude Du - val, to Claude Du - val, to Claude Du - val! There are  
 CONSTANCE, BETTY, & MAGRUDER.

BILL. Claude Du - val, Claude Du - val!

TENORS. Claude Du - val! . . .

BASSES. Claude Du - val, Claude Du - val!

Claude Du - val, Claude Du - val!

DUVAL. *rall - en - - - tando.*

ma - ny dam - sels think - ing now of Claude Du - val, For well known to la - dies fair is this high

DUVAL. CONSTANCE, BETTY, LORRIMORE & MAGRUDER.

- way - man! There are ma - ny gal - lants drink - ing now to Claude Du - val, to Claude Du - val, to

TENORS. There are ma - ny gal - lants drink - ing now to Claude Du - val, to Claude Du - val, to

BASSES. (BILL also.) There are ma - ny gal - lants drink - ing now to Claude Du - val, to Claude Du - val, to

(DUVAL also.) *rall.*  
 Yes, well

Claude Du - val! There are ma - ny dam - sels thinking now of Claude Du - val, For well known to la - dies fair is this high -

Claude Du - val! There are ma - ny dam - sels thinking now of Claude Du - val, For well known to la - dies fair is this high -

Claude Du - val! There are ma - ny dam - sels thinking now of Claude Du - val, For well known to la - dies fair is this high -

*rall.*

CONSTANCE (to DUVAL).

- way - man. Oh Sir, if you be court - ly as they say,  
 MAGRUDER & BETTY.

- way - man.

- way - man.

- way - man.

- way - man.

*Allegretto.*

*mf* *p* *ff*

MAGRUDER.

I beg you free us, let us go our way! Oh let us go our way!

BETTY.

Oh let us go our way!

DUVAL. *Andante con espressione.*

T. *p*

Don't let them go their way. I can - not with - out

B. BILL.

Don't let them go their way.

*cras.* *ff* *p*

ran - som, Ma - dam; Stay . . . . you, an' it please, you shall the ran - som pay.

CONSTANCE.

How can I, Sir! jest not. Nay, Ma - dam, nay. . .

DUVAL. *rit.* *p*

*Moderato.* *p con grazia.*

*dolce.*

If you will tread a mea - sure here with me, That shall your ran - som be, Then you are free. . .

CONSTANCE. *cres.*

Then we are free! . . . A quaint con-ceil 'twill be! . . . .

BETTY.

Then we are free! . . . A quaint con-ceil 'twill be! . . . .

MAGRUDER.

A quaint con-ceil 'twill be, 'twill be! . . . .

DUVAL.

A quaint con-ceil 'twill be! . . . .

BILL.

Then they are free! A quaint con-ceil 'twill be! . . . .

TENORS.

Then they are free! *cres.* A quaint con-ceil 'twill be!

BASSES.

Then they are free! *cres.* A quaint con-ceil 'twill be!

*cres.* *dim.* *p*

DUVAL. *appassionate.* *p rit. dim.*

Come, Madam, tread the state-ly dance, The cor-ran-to of sun-ny Francé. Come, la-dy

*scherzo.* *cres.* *rit.*

CONSTANCE (*timidly*). *rit.*

fair! . . . Oh Sir, . . . since there's no o-ther way, . . . I may not to your word say nay,

4

*rit.* **DUVAL.**

yet scarce - ly dare. . . . Nay, I but ask, I don't com - mand ;

*(bows.)* *cres.* *dim.*

Ma - dam, your slave, this dain - ty hand I dare to kiss, I dare to

**CONSTANCE.**

kiss. . . . See, Sir! my trembling fin - gers shake. I fear me

*scherno.*

**DUVAL.**

lest by some mis - take we go a - miss, we go a - miss. No, . . . No, . . .

*Andante moderato.*

CONSTANCE (imitating DUVAL).

With arm up-rai's'd, and pointed toe, Advance, re - tire,

DUVAL (dancing).  
With arm up - rais'd, and pointed toe, Advance, re - tire, now to and

now to and fro, So tread the state - ly . . . . . cor - ran - to! . . . So tread the  
fro, So tread the state - ly, the state - ly cor - ran - to! . . . So tread the

CONST. *cres.* state - ly, the state - ly cor - ran - to! *mf* With arm up - rais'd, . . . . . and pointed toe, . . . . . Advance, re -

BETTY. *cres.* So tread the state - ly cor - ran - to! With arm up-rai's'd, and pointed toe,

MAG. *cres.* So tread the state - ly cor - ran - to! With arm up-rai's'd, and pointed toe,

DUVAL. *cres.* state - ly, the state - ly cor - ran - to! *mf* With arm up - rais'd, . . . . . and pointed toe, . . . . . Advance, re -

BILL. So tread the state - ly cor - ran - to! *mf* With arm up-rai's'd, and pointed toe,

TENORS. *cres.* So tread the state - ly cor - ran - to! *mf* With arm up-rai's'd, and pointed toe,

BASSES. So tread the state - ly cor - ran - to! *mf* With arm up-rai's'd, and pointed toe,

CONST. *cres.*

tire, now to and fro, . . . So tread the state - ly, the state - ly cor -

BETTY. *cres.*

Ad - vance, re - tire, now to and fro, . . . So tread the state - ly cor -

MAGRUDER.

Ad - vance, re - tire, now to and fro, . . . So tread the state - ly cor -

DUVAL.

tire, now to and fro, . . . So tread the state - ly . . . cor -

BILL.

Ad - vance, re - tire, now to and fro, . . . So tread the state - ly cor -

TENORS.

Ad - vance, re - tire, now to and fro, . . . So tread the state - ly cor -

BASSES.

now to and fro, . . . So tread the state - ly cor -

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to,

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

ran - to, So tread the state - ly cor - ran - - to.

*cres. marcato.*

*cres.*



(Enter Village Maidens singing.)  
*mf* SOPRANOS.

Glad - some dance, of mirth and laugh - ter tell - ing, Joy - ous dance, all care and thought dis - pell - ing,

Tru - est sign to all of hap - py lei - sure, Light - ly tread in u - ni - son the mea - sure. Yes,

dance, yes, dance in u - ni - son the mea - sure.

*rit.*

*Agitato. (Enter LORRIMORE.)*

*f*

LORRIMORE. RECIT. CONSTANCE.

What's this? Can I be-lieve my eyes? my Con - stance! Charles, in this dis - guise!

LORRIMORE. *p* CONSTANCE. DUVAL (*aside*).

Be-tray me not, show no sur - prise, I come to thee. I will o - bey. . . . He

(to CONSTANCE.) *cres.*

knows her! Madam, from to - day count me a - mong your slaves, I

*Tempo primo.*

*cres.*

CONSTANCE & LORRIMORE. *mf*

BETTY & MAG. *mf*

DUVAL. *mf*

SOPRANOS. *mf*

*rit.*

pray, count me a - mong your slaves, I pray. . . .

With arm up -

With arm up -

With arm up -

With arm up -

*p* *cres.* *f*

CONSTANCE & LORRIMORE.

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . . So tread the

BETTY.

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . . So tread the

MAGRUDER.

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . . So tread the

DUVAL.

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . . So tread the

BILL.

With arm up-rais'd, and pointed toe, Advance, re - tire, now to and fro, . . . So tread the

SOPRANOS.

rais'd, . . . and pointed toe, . . . Advance, re - tire, now to and fro, . . .

TENORS.

With arm up-rais'd, and pointed toe, Advance, re - tire, now to and fro, . . .

BASSES.

With arm up-rais'd, and pointed toe, Advance, re - tire, now to and fro, . . .

*cres.*

CONSTANCE & LORRIMORE.

*grandioso.*

*ff*

state - ly . . . . . cor - ran - to!... So tread the state - ly cor - ran - to! . . .

BETTY.

state - ly . . . . . cor - ran - to!... So tread the state - ly cor - ran - to! . . .

MAGRUDER.

state - ly . . . . . cor - ran - to!... So tread the state - ly cor - ran - to! . . .

DUVAL.

state - ly . . . . . cor - ran - to!... So tread the state - ly cor - ran - to! . . .

BILL.

state - ly . . . . . cor - ran - to!... So tread the state - ly cor - ran - to! . . .

SOPRANOS.

*grandioso.*

*ff*

So tread the state - ly cor - ran - to!... So tread the state - ly cor - ran - to! . . .

TENORS.

So tread the state - ly cor - ran - to!... So tread the state - ly cor - ran - to! . . .

BASSES.

So tread the state - ly cor - ran - to!... So tread the state - ly cor - ran - to! . . .

*Sva.....*

*Dance.*

*loco.*

*f*

*piu lento.*

*grandioso.*

*tremoloso.*

*Slow Curtain.*

*Marcato.*

*fff*

*End of First Act.*

# ACT II.

SCENE.—*The Village-Green. Exterior Milden Hall.*

## No. 8. OPENING CHORUS—"When our work is done."—Villagers. (S.S.T.B.)

PIANO.

Oboe.  
*mf*  
Tympani.

INTRODUCTION.

*Allegro moderato.*

*Pastorale.*  
*mf*

*scherzo.*

*ff marcato.* *p*

*mf*

*f* *ff*

## SOPRANOS.

## TENORS.

## BASSES.

When their work is done, and the wea - ther is fine, They al - ways have a  
 When our work is done, and the wea - ther is fine, We al - ways have a  
 When our work is done, and the wea - ther is fine, We al - ways have a

trun - dle at the skit - tles nine, For there's no - thing gives a bet - ter zest to ale or  
 trun - dle at the skit - tles nine, For there's no - thing gives a bet - ter zest to ale or  
 trun - dle at the skit - tles nine, the skit - tles, For there's no - thing gives a bet - ter zest to ale or

*stacc.*

vic - tuals Than a con - test on the green at a mer - ry game of skit - tles;  
 vic - tuals Than a con - test on the green at a mer - ry game of skit - tles;  
 vic - tuals Than a con - test on the green at a mer - ry game of skit - tles;

*fz*

Crash! goes the ball, Crash! goes the ball, Down go the pins!

*fz*

Crash! goes the ball, Crash! goes the ball, Down go the pins!

Crash! goes the ball, Crash! goes the ball, Down go the pins!

See how they fall; Crash! goes the ball, Down fall the

See how they fall; Crash! goes the ball, Down fall the

See how they fall, they fall; Crash! goes the ball, Down fall the

*marcato.* pins, If one side lo - ses, why the o - ther side wins! When their work is

*con forza. ff* *tempo.*

pins, If one side lo - ses, why the o - ther side wins! When our work is

pins, If one side lo - ses, why the o - ther side wins! When our work is

*marcato.* *con forza.* *tempo.*

done, and the wea - ther is fine, They al - ways have a trun - dle at the skit - tles

done, and the wea - ther is fine, We al - ways have a trun - dle at the skit - tles

done, and the wea - ther is fine, We al - ways have a trun - dle at the skit - tles nine, the

nine, For there's no - thing gives a bet - ter zest to ale and vic - tuals Than a con - test on the

nine, For there's no - thing gives a bet - ter zest to ale and vic - tuals Than a con - test on the

skit - tles, For there's no - thing gives a bet - ter zest to ale and vic - tuals Than a con - test on the

*stacc.*

*p*

green at a mer - ry game of skit - tles. When their work is done, and the wea - ther is

green at a mer - ry game of skit - tles. When our work is done, and the wea - ther is

green at a mer - ry game of skit - tles. When our work is done, and the wea - ther is

*p*



cre - - - scen - f - - - do.

fine, They al-ways have a trun-dle at the skit-tles, the skit-tles, the skit - - -

fine, We al-ways have a trun-dle at the skit-tles, the skit-tles, the skit - - -

fine, We al-ways have a trun-dle at the skit-tles, the skit-tles, the skit - - -

tles nine!

tles nine!

tles nine!

*dim - in - u - en - do.*

*p* *pp* *ppp*

(Enter DOLLY.)

DOLLY. There they go after their game. I wonder if Mistress Constance's beau, Sir Whiffle Whaffle, has arrived yet? We are expecting him down to-day. He is one of the grandest gentlemen in England. He's got thousands of gold-pieces a year, and is the intimate friend of the King.

BILL. And what, fair lady, of Sir Whiffle Whaffle?

DOLLY. Oh, what's that? (BILL kisses her.)

Oh, sir, you shouldn't.

BILL. London manners, my child. Why, in London, if you meet a girl and don't salute her, she thinks you are angry with her.

DOLLY. But, sir, who are you?

BILL. I am one of the Hawbucks of Haw, Buckinghamshire. And now about Sir Whiffle Whaffle. You expect him, eh?

DOLLY. Yes, we expect him down to-day. He is going to stop at yonder hall with Squire Magruder; he is to marry Mistress Constance, his niece, next week. But there are the girls returning from their flower-gathering, so I must retire into the hall. Good-day, sir.

BILL. Let me respectfully brush the bloom off that peach.

DOLLY. Oh, sir! (Exit.)

BILL. Not so bad!

(Enter Flower-girls.)

No. 9. (A) CHORUS OF FLOWER GATHERERS—"Over the barley mow."

(B) SONG—"The Willow and Lily."—Constance.

*Allegretto pastorale.*

PIANO. *mf*

The piano introduction is in 6/8 time, marked *Allegretto pastorale*. It features a treble and bass staff. The treble staff has a melodic line with trills (*tr*) and a dynamic marking of *mf*. The bass staff provides a rhythmic accompaniment with a dynamic marking of *mf* and a *dim.* marking at the end.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a *cres.* marking. The bass staff has a rhythmic accompaniment with a *cres.* marking.

SOPRANOS. *mf*

O - ver the bar - ley mow, . . . O - ver the ver - dant lea, . . .

The soprano vocal line is in 6/8 time, marked *mf*. It features a treble staff with a melodic line. The piano accompaniment is in the bass staff, marked *p* and *cres.*

Un - der the hill - top side, . . . Un - der the spread - ing tree, . . . Thro' thick - et and glade, Thro'

The soprano vocal line continues in 6/8 time, marked *mf*. It features a treble staff with a melodic line. The piano accompaniment is in the bass staff, marked *cres.* and *cres.*

*dolce.*

sun-shine and shade, By brook and by ri-ver roam we; . . . Cul-ling a fern-leaf here,— . . .

*cres.* *p* *cres.*

*ritard.*

Plucking a cow-slip there,— . . . Fox-gloves and ro-ses to bind in-to po-sies, And wreaths to en-twine in our

*cres.* *ritard.*

*p tempo.*

hair. Mer-ry, mer-ry, mer-ry and free, Hap-py, hap-py, none hap-py as we, Hap-py,

*p*

*dim.*

hap-py, none hap-py as we, as we, None so hap-py as we. Mer-ry, mer-ry, mer-ry and

*rit.*

*rall en-tando. dim in-u-endo.*

free, None so hap-py as we!

*rall en-tan-do. piu lento. pp*

(Enter CONSTANCE &amp; ROSE.) ROSE.

Dear sis - ter, ere we part this eve Some

*Moderato.*

*mf* *cres.* *p* *cres.*

*tr*

SOPRANOS. CONSTANCE.

quaint old sto - ry, pri - thee, weave, Some sto - ry, pri - thee, weave. . . My sto - ries

*f* *p*

ROSE. SOPRANOS. *a tempo.*

are too sim - ple. Nay, sweet sis - ter, tell us one, I pray. Yes,

*rit.* *f*

CONSTANCE. *piu lento.*

tell us one, we pray. No churl am I, so wil - ly, nil - ly, I'll tell how wil - low

*p* *piu lento.*

*mf* SOPRANOS.

lov'd a li - ly, And tri - bu - la - tion found, And tri - bu - la - tion

*mf*

found; Yes, tell how wil - low lov'd a li - ly, And we will sit a - round.

*scherso. mf*

*piu lento.* CONSTANCE.

No grand ro - mance you'll

*piu lento.*

hear from me, But sim - ply of a plant and tree. . . .

*rit.* *rit.* *ff*

(B) SONG—Constance—"The Willow and the Lily."

CONSTANCE.

*Allegretto.*

PIANO *p*

A wil - low once look'd with a fond, fond eye,

Heigh - o! so the sto - ry goes, On a li - ly that did on the wa - ter lie; Heigh - o! so the

sto - ry goes; But the li - ly was coy, and no ear would lend To his sighs as he did to her pe - tals bend; His

branch - es he creak'd, and his twigs did rend; Heigh - o! so the sto - ry goes, . . . . Heigh-

*rit.* *tempo.* *p*

- o! . . . Heigh - o! . . . Wil - lows and li - lies don't mate, you know! . . . Heigh-o! . . .

SOPRANOS. *mf*

Heigh - o! . . . Heigh-

*cres.* *mf*

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Heigh - o! Wil - lows and li - lies don't mate, you know. But a

o! . . . . . Wil - lows and lil - ies don't mate, you know.

*cres.* *dim.* *f*

*pp* *cres.* *dim.*

*dim.* *mf*

tem - pest swept o - ver the stream one day, Heigh - o! so the sto - ry goes; And the

*p* *mf*

*mf* *cres.* *p*

li - ly up - root - ed was borne far a - way; Heigh - o! so the sto - ry goes. O'er the

*rit.* *p* *con espressione.*

*rit.* *p*

willow there camethen such sor - row deep, That its trunk it did shake and its leaves did creep; And that is why peo - ple find

*piu lento.*

*cres.* *cres.*

wil - lows that weep. Heigh - o! so the sto - ry goes, Heigh - - - - o! Heigh -

*ad lib.* *p*

*rit.* *p*

CONSTANCE. *tempo.* *cres.*  
 o! . . . Heigh-o! . . . Heigh-o! . . . Wil-lows and li-lies don't mate, you know!  
 SOPRANOS. *mf* Heigh

*tempo.* *cres.* *mf*  
 Heigh - - - o! Heigh - o! . . . Wil-lows and lil-lies don't mate, don't mate, you  
 o! . . . Heigh-o! . . .

*cres.*

*cadenza. ad lib.* *tr* *f*  
 know, don't mate, you know, you know! . . .

*ad lib.* *fz* *accell. dim.* *pp*

ROSE. What a pity, Constance, that you should be going to marry a town-bred beau, while I am condemned to live in the country! I really believe I shall have to look about for an eligible highwayman.

(Enter DUVAL, unperceived.)

GIRLS. A highwayman! Horrible! dreadful!

DUV. (*Advancing.*) And wherefore not, pretty damsels?

GIRLS. (*Screaming.*) Oh! (*Rise and cluster together.*)

DUV. (*Aside.*) By Venus, my little partner in the Cor-ranto!—(*Aloud.*) Forgive me, ladies, for frightening you. Par-dieu! I would not have a flutter in any demoiselle's heart, save by reason of a tender passion. But did not one of your sweet mouths declare a preference for a gentleman of the road, called, in vulgar parlance, a highwayman?

CONST. Yes, sir; we were just reproving Rose for such un-worthy sentiments.

DUV. Unworthy? Wherefore, fair mistress? Is there any life more free, more reckless, more daring? Is not his calling but to mulct the rich for the benefit of the poor? And when did any gentleman of the road ever fail to love, honor, and obey Nature's chiefest ornament, lovely woman?

ROSE. Oh, sir, from your eloquence you might be he they call "the ladies' highwayman," Claude Duval.

DUV. Claude Duval?

CONST. Oh, yes; he compelled me to be his partner in a dance on Newmarket Heath.

DUV. Would that he could make you his partner for life!

CONST. Sir!

DUV. That is doubtless what he would say; for, if report speaks true, he is a judge of beauty. By the way, should you know him again?

CONST. No, sir; he was masked.

DUV. Masked? me?



RECIT. DUVAL.

And would you hear of Claude Du - val? In what res - pect he's like to

PIANO.

CONSTANCE & ROSE. DUVAL. *piu lento.*

me? We would, . . we would! You would? you shall! In this we both a - gree! . .

*p scherzo.* *colla voce.* *f*

*tr* *tr*

*Segue.*

SONG—Claude Duval.

*p cantabile.*

There comes a law from

*Andante moderato.*

*p legato.* *p*

heav'n a - bove, We mor - tals soon dis - co - ver That love - ly wo - man's made to love, And

*cres.*

man is made to love her! So, act - ing on this gold - en rule, Fair la - dies all I do a -

*appassionato. rit.* *rit.*

*rall.*

- dore: Bru - nette or blonde, of both I'm fond; Not one I wor - ship, but a

*colla voce.*

*con espressione.* *p*

score! . . . Be she wi - dow or maid, in plain stuff or bro - cade, If she flaunt in Cheapside or the

*con forza.* *f*

Mall, . . . . . I care not a jot! to re - sist she can - not, No, ne-ver! no, ne-ver! to

Claude Du - val! . . . Some men pre - fer a town bred belle, With

*mf* *p*

mo - dish airs and gra - ces; I like a vil - lage girl as well If hers a pret - ty

*cres.*

*accel.*

face is; A du- chess fair I can es - teem, A mil- lin- er do not des - pise If

*ritard.* *con espressione.*

on - ly she can show to me That love lies lurk - ing in her eye! . . . Be she

*colla voce.*

wi - dow or maid, in plain stuff or bro - cade, If she flaunt in Cheapside or the Mall, . . . I

*con forza.* *f* *mf accel.*

care not a jot! To re - sist she can - not, No, never! no, ne- ver! to Claude Du - val! Be she

*f* *mf*

wi - dow or maid, in plain stuff or bro - cade, If she flaunt in Cheapside or the Mall, . . . . . I

care not a jot! To re - sist she can - not, No, never! no, ne - ver! to Claude Du - val!

CONST. And now, girls, you must to your homes, or your poor flowers will be faded.

(Exit Girls.)

DUV. Might I ask, gracious lady, what is that mansion?

CONST. That, sir, is the hall where we live.

DUV. By Cupid's bow, a perfect treasure-house! It is really worth while coming from London to see such gems.

ROSE. (Looking off.) Here come uncle and aunt.

DUV. These are the gems of the manor-house; the others must be the curiosities.

(Enter MAGRUDER and BETTY.)

BETTY. Ah! there they are, the minxes! talking, moreover, to a stranger. How shockingly familiar!

MAG. Not the sort of familiarity that breeds contempt, either, if I can judge by his countenance. A very daredevil he looks, too—the sort of rascal who'd have everything and everybody on credit.

BETTY. (Advancing.) Nieces! nieces! come hither, I say.

DUV. (Advancing.) Nieces, did I hear you say? Madam, surely my ears deceived me; say rather your sisters.

BETTY. What polish! what exquisite polish!—(To DUVAL.) I protest, sir, that you are vastly civil, but these are indeed my nieces, though it is true their poor mother was almost old enough to be mine.

MAG. Then she must have been her own grandmother.—(To DUVAL.) Might I inquire, sir, to what reason my nieces are indebted for this conversation?

DUV. Reason, sir? Say instinct, which, as you know, madam, always leads weak man to lovely woman.

BETTY. Oh, sir, you overcome me!

DUV. (Aside.) Egad, what a conquest!

CONST. This gentleman is from London, and was inquiring of us directions.

MAG. The road from the village lies yonder.

DUV. I take it I have the honor of speaking with Squire Magruder?

MAG. Sir, you have the advantage of me.

DUV. I generally have of most people.

MAG. I thought so; you are—

DUV. Your most obedient servant, Sir Harry Villeboise.

MAG. One of our most ancient families. Your hand, sir, I knew your father well.

DUV. (Aside.) Egad! that's more than I ever did.

MAG. In your politics, Sir Harry, you are, I presume, a Royalist?

DUV. Yes, sir. I am well known by the King; the King is ever seeking my presence; the King provides me with money and raiment; and I doubt not that the King will one day promote me to a much higher position than the one I now occupy.

MAG. But monarchs are capricious.

DUV. Yes, sir, and His Majesty has suspended several of my friends who occupied the same office as that I now hold.

BETTY. Brother, would it not be well to ask Sir Harry to share our frugal meal?

MAG. If he will do us that honor.

DUV. The honor is to me.

No. 11. QUARTETTE—"On a crust and a handful of pease."—Constance, Betty, Duval, & Magruder.

DUVAL.

PIANO.

*All.gretto.*

On a crust and a hand-ful of

pease I'd dine, Were the smile of my la - dy near, . . . And a fla - gon of wa - ter should

be my wine, Did her laugh-ter sup - ply the cheer. I'd deem it the fare of a mil - lion-aire, And no

prince would be prouder than I, . . . I'd hold it a feast for a monarch, at least, Were there on-ly that la - dy

DUVAL,

by.  
CONSTANCE.

What la - dy, sir? oh, fie, fie, fie!

BETTY.

What la - dy, sir? oh, fie, fie, fie!

MAGRUDER.

*a tempo.* What la - dy, sir? oh, fie, fie, fie! What la - dy, sir? my eye, my eye!

DUVAL. *mf*  
 mat - ters not who so she be by, And sure - ly you'll guess the rea - son why! And sure - ly you'll guess, Yes,  
 CONSTANCE. *mf*  
 And sure - ly we'll guess, Yes,  
 BETTY. *mf*  
 And sure - ly we'll guess, Yes,  
 MAGRUDER. *mf*  
 And sure - ly we'll guess, Yes,

sure - ly you'll guess the rea - - son why!  
 sure - ly we'll guess the rea - - son why!  
 sure - ly we'll guess the rea - - son why! I could  
 sure - ly we'll guess the rea - - son why!

BETTY. MAGRUDER. BETTY.  
 sup on the wing of a lark, I think; That is hard - ly what I should say! . . . For my lo - ver would find me in

BETTY. MAGRUDER. CONSTANCE.

food and drink. Yes, and for it he'd hea - vi - ly pay; . . . Good cheer I'd for - get, and no wise re - gret, Had he

on - ly e - nough and to spare, . . . As love is the test of the tru - est and best, So 'tis

*rall* *en*

*cres.* *rall* *en*

*tan do.* DUVAL. MAG. & BETTY.

love makes the feast, not the fair, . . . Yes, so it is, I safe - ly swear! And so would we, if

*tan do.* *p*

MAGRUDER. (to DUVAL.) *rit.*

swear we dare! I ra - ther would have a goat to spare, But come in and taste our hum - ble fare.

*rit.* *p*

DUVAL. *rall.* *a tempo. f*

Yes, I'll come in and taste your hum - ble fare; . . . Yes, I'll come in and taste, I'll  
 CONSTANCE.

Yes, come in and taste; yes,  
 BETTY.

Yes, come in and taste; yes,  
 MAGRUDER.

Yes, come in and taste; yes,  
*a tempo. f*

*rall.*

come in and taste your hum - ble fare. . . .

come in and taste our hum - ble fare. . . .

come in and taste our hum - ble fare. . . .

come in and taste our hum - ble fare. . . .

come in and taste our hum - ble fare. . . .

(After which exit into mansion. CLAUDE crosses to BETTY, and dances off with CONSTANCE. BETTY, disgusted, dances off with MAGRUDER.)



(Enter LORRIMORE.)

LOR. The old place! The old hall, which should be mine, wrongfully in possession of a stranger!—But, darling Constance, it's a case of neck or nothing to see you; most possibly nothing, and very probably neck.

(Enter CONSTANCE.)

CONST. Charles, you see I am punctual?

LOR. My darling!

CONST. Oh, Charles! what dangers you must have undergone to meet me!

LOR. Yes, I'm in great trouble.

CONST. Dearest, why stay in England? I should die if you were to be recognized and seized.

LOR. So should I, I expect. But fear not, sweetheart; here, where I was born and bred, I am clean forgotten.

CONST. Oh, Charles! you know this hateful wedding is fixed for next Tuesday.

LOR. Then we have five days to mature our plans. On Monday night I will have horses ready, and ere this ancient bridegroom discovers his loss we shall be far across the sea, in Normandy.

No. 12. DUET—"In Normandy."—Constance & Lorrimore.

LORRIMORE. *legato.*

Andante con espressione.

PIANO.

A - cross the sea in

Nor-man-dee Our an-ces-tors were born and bred, E'er Sax-on boast made Nor-man host Choose Eng-land

*ritard.*

as a home in - stead. We should be go - ing back, my love, To where our fa - thers

*8va..... loco.*

CONSTANCE. *dolce.*

Oh!

*ritard.* LORRIMORE. *p*

dwelt of yore; We shall not land on fo-reign strand When we set foot on Nor-man shore. Oh!

*cres. rit. p*

CONSTANCE.  
would that we, oh, would that we were now, my love, a - cross the sea! We shall be safe, we

LORRIMORE.  
would that we, oh, would that we were now, my love, a - cross the sea, my love, a - cross the sea! We

shall be free in Nor - man - dee, in Nor - man - dee, in Nor - man - dee!

shall be safe, we shall be free in Nor - man - dee, be free in Nor - man - dee!

*cres.* *dim.*

*cres.* *dim.* *mf*

CONSTANCE. *legato.*

I do not fear to leave all here, I may not doubt what thou dost say; I on - ly hear thine

*p*

ac - cents dear, My on - ly thought is to o - bey! . . . . . I'd cross the broadest o - cean, love,

*ritard.* *tempo.* *rit.* *Sua.....*

If on - ly thou wert still with me ; My love, my life, no sea of strife Would be too rough to cross with

*ritard.*

*cres.*

*colla voce.*

thee ! Oh, would that we, oh, would that we Were now, my love, a - cross the sea ! We

*dolce.*

*p*

LORRIMORE.

Oh, would that we, oh, would that we Were now, my love, a - cross the sea, my love, a - cross the

*p*

shall be safe, we shall be free In Nor - man-dee, in Nor - man-dee, In

*cres.*

*dim*

sea ! We shall be safe, we shall be free In Nor - man - dee, be free, In

*cres.*

*dim.*

- in - u - en - do.

rall - en - tan - do. *pp*

Nor - man - dee, in Nor - man - dee.

rall - en - tan - do. *pp*

Nor - man - dee, in Nor - man - dee.

*rall.*

*p*

*dim.*

*pp*

CONST. Some one approaches from the hall. Hide, Charles, hide!

LAR. I suppose it's my luck to be reduced to hiding and sneaking. I'll wait hard by. (*Hides behind tree.*)

(*Enter DUVAL.*)

DUV. A plague on the old miser's hospitality! Sour claret and mutton-bones make but a poor meal for a hard-working man.—(*Perceiving CONSTANCE.*) Ah, gentle mistress, I have been commissioned to discover your hiding-place by your worthy aunt, and I myself would entreat you no longer to play truant.

CONST. The heat oppressed me; I would breathe the fresh air.

DUV. Happy air, to kiss those cherry lips, to play with those silken locks, to look into those star-like eyes, and to wrap that sweet form in its embrace!

CONST. Oh, sir, you are ever poetical.

DUV. And is not poetry the fragrance of speech? Is it not the language of love?

CONST. Oh, sir, I understand you not.

DUV. Nay, then, I will be plainer. Adorable Constance, when yesterday I was privileged to touch the tips of your dainty fingers, to press my lips to your milk-white hand, and to tread a measure with your loveliness, I felt the burning fire run through my veins.

CONST. (*Bewildered.*) Oh, sir, what mean you? who are you?

DUV. Claude Duval!

CONST. Claude Duval? Ah! (*Screams as DUVAL catches her hand.*)

DUV. Ay, Claude Duval, who here on his knees before you swears he loves you with all passion and tenderness.

CONST. Oh, unhand me! Help! help!

(*Re-enter LORRIMORE, with sword drawn.*)

LOR. (*Rushing at Duval.*) Whoever you may be, you pay

for this insult with your life. Draw and defend yourself.

DUV. (*Turning round.*) Parbleu! What coward puppy speaks to me? (*Draws.*)

CONST. Oh, Charles!

LOR. Duval? (*Drops point.*) What means this insult?

DUV. Insult? Call you a declaration of love an insult? By Cupid's bow, many ladies must then be insulted every day.

LOR. Don't bandy words; the lady is pledged to me.

DUV. (*Sheathing sword.*) Then I congratulate you on the excellence of your choice. I knew it not.—Madam, I crave your pardon.—As for you, sir, I have a debt to wipe out before we can meet on equal terms.

LOR. What debt?

DUV. My life.—(*A whistle off.*) Ha! the signal!—(*Raises hat.*) We meet again. (*Exit.*)

(*Enter ROSE.*)

ROSE. Constance! Constance! Aunt Betty says you must come in at once, as the time draws near for the arrival of Sir Whiffle Whaffle.

LOR. Curse Sir Whiffle Whaffle!

ROSE. Mr. Lorrimore here?

CONST. Ay, sweet sister, and in danger. You will be discreet for my sake, dear Rose?

ROSE. That I will, but pray come in.

CONST. (*To LORRIMORE.*) Till to-night, dearest, farewell. Meet me by the linden tree here at six.

ROSE. Come, sister, come!—(*To LORRIMORE.*) Fare you well, Mr. Lorrimore.

LOR. Good-bye.

CONST. (*Going.*) Remember, six! (*Throws him a bunch of forget-me-nots and exits.*)

LOR. (*Kissing flowers.*) Remember? I never forget you. I must see Duval; perchance he meant no harm. That ardent French nature of his is scarcely suited to sober England. It's a question whether their claret or their loves be lightest.

(*Exit.*)

# No. 13. CHORUS & SOLO—"Silence! Silence!"—Bill and Highwaymen.

*Misterioso.*

PIANO. *p*

*p* TENORS.

Hush! hush! yes, most distinct - ly hush, With the noise - less flit of night - jar or the owl, the owl,

BASSES. (BILL also.) *p*

Hush! hush! yes, most distinct - ly hush, With the noise - less flit of night - jar or the owl, the owl,

*p stacc.*

Crush! crush! yes, most dis - tinct - ly crush the mon - grel who would dare to raise a growl!

Crush! crush! yes, most dis - tinct - ly crush the mon - grel who would dare to raise a growl! With the

SOLO. BILL. *p*

sly - ness of the fox, And the stout - ness of the ox, Min - gle plen - ty of the sub - tle and sa -

BILL.

- ga - cious ser - pent's guile; To the fleet - ness of the hare Add the cau - tion of the bear, And

TENORS.

Si - lence!

BILL.

*ritard.*

BASSES.

ne - ver let your grief ex - cel the tears of cro - co - dile! Si - lence, si - lence! Si - lence!

BILL. *stacc.*

Si - lence, si - lence! Not a - bove a whis - per! to be - tray one's con - fi - dence is sin - gu - lar - ly weak; In a

se - ri - ous mat - ter on - ly mag - pies chat - ter, And it's on - ly lit - tle pigs go squeak, squeak, squeak!

TENORS.

Si - lence! si - lence! not a - bove a whis - per! To be - tray one's con - fi - dence is sin - gu - lar - ly weak; In a

BASSES &amp; BILL.

Si - lence! si - lence! not a - bove a whis - per! To be - tray one's con - fi - dence is sin - gu - lar - ly weak; In a

se - ri - ous mat - ter on - ly mag - pies chat - ter, And it's on - ly lit - tle pigs go

se - ri - ous mat - ter on - ly mag - pies chat - ter, And it's on - ly lit - tle pigs go

squeak, squeak, squeak!

squeak, squeak, squeak!

*mf* *dim.* *p*

BILL. Gentlemen, I've good news: the captain intends to sack the hall to-night; and now the cat's out of the bag.

Bos. And now the cat's out—

BILL. (*Whacking him*). But not the Boscat. I'd have you remark on the wicked astuteness of our leader. Why, the old baronet thought the captain had rescued him from our clutches. Oh, deceit! deceit! be henceforth called Claude Duval!

Bos. Here he comes, supporting the old gentleman.

BILL. And isn't it the duty of youth to support old age?—But quick, gentlemen, uncloak, or we may be recognized. Besides, we should never attempt to conceal anything, more especially when our successful failings are in question.

(*Enter DUVAL and SIR WHIFFLE, followed by Peasants.*)

SIR W. Thanks, my dear sir, a thousand thanks, for your polite attention. But for you, when I was in such a hole, I should assuredly have been cut to pieces. I should, Gadzooks! I should.

Duv. Don't mention it. Had these excellent gentlemen, who are my travelling-companions as far as Cambridge, been with me, we might have stopped your assailants from stopping the coach, and so saved not only your life, but your property.

SIR W. (*Surveying them with eye-glass.*) Gadzooks, gentlemen! you are a strong party, and should scarcely fear the perils of the road.

Duv. Oh no, we're not at all afraid of highwaymen; are we?

CHO. Not at all. Ha! ha!

SIR W. Present me, Sir Harry, present me.

Duv. (*Introducing BILL.*) Captain Hawbuck.

SIR W. Hawbuck? of where?

BILL. Of Haw, Buckinghamshire. Delighted! May I? (*Offers snuff-box.*)—The royal rappee.

SIR W. What exquisite manners!—(*Takes pinch. Aside.*) Faugh! the royal rappee is not worth a rap.

Duv. Lieutenant Throttletop; Sir Huntington Ginger.

SIR W. Of the Green Gingers?

Duv. Undoubtedly the very greenest ginger.

SIR W. Gadzooks! a most pleasant company. This is one of the happiest days of my life. Believe me, gentlemen, I shall always remember how I made your acquaintance.

Duv. I'm certain you will.

SIR W. Permit me to introduce myself. Gentlemen, your very humble servant, Sir Whiffle Whaffle.

No. 14. SONG—(Sir Whiffle Whaffle)—“The Ornamental Baronet.”

Oh, be -

*Moderato.*  
*mf* *cres.*

PIANO.

- ware my ra - kish glan - ces, And my smiles and my ad - van - ces; And my pol - ish which from France is, Where I

had my ed - u - ca - tion. I care not for op - po - si - tion, Tho' I own with some con - tri - tion That I've

been the cause of mourn - ing To the fair - est of the na - tion; Poor lit - tle souls, they flut - ter At the

no - things sweet I ut - ter, For my speech is soft as but - ter, And my aim they can - not baf - fle. Oh, in

*ritard.* *tempo.*  
*ritard.*

88

The image shows a musical score for a song. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part includes dynamic markings like 'mf' and 'cres.', and performance directions like 'ritard.' and 'tempo.'. The lyrics are written below the vocal line. The page number '88' is at the bottom left.



*rall.*

va - ri - ous dis - gui - ses I have cap - tur'd scores of pri - zes! Oh! the fish up - on the rise is When the

**SIR WHIFFLE WHAFFLE.** *tempo.*

bait is Whif - fle Whaf - fle! My name's Sir Whif - fle Whaf - fle! Sir Whif - fle! Sir Whaf - fle! I'm a

**SOPRANOS & TENORS.** *p* Whaf - fle, Whif - fle, Whaf - fle!

**BASSES.** *p* Whaf - fle, Whif - fle, Whaf - fle!

prize in Cu - pid's raf - fle! And the fair sex I up - set. I know for me they're cry - ing, And

*p* **SOPRANOS.** The pet!

*p* **TENORS (also).** Cry - ing,

*p* Cry - ing,

sigh - ing, and dy - ing, In short, I am an or - na - men - tal ba - ro - net, In

sigh - ing, dy - ing, Yes!

sigh - ing, dy - ing, Yes!

sigh - ing, dy - ing, Yes!

*f*

short, I am an or - na - men - tal ba - ro - net! I've the

yes! you are an or - na - men - tal ba - ro - net!

yes! you are an or - na - men - tal ba - ro - net!

yes! you are an or - na - men - tal ba - ro - net!

*cres.* *f* *cres.*

strong - est in - cli - na - tion For all sorts of dis - si - pa - tion; You must blame my e - du - ca - tion If you're

shock'd by what I say; I will throw the dice till morn-ing, Ev - 'ry thought of sleep - ing scorn - ing, And I've

lost a hand - some for - tune Thro' my reck - less style of play. Though to drink I'm e - ver rea - dy, Yet I

ne - ver feel un - stead - dy, If the wine be o - ver head - y, Still I need no curb or snaf - fle, Dem - me!

*ritard.* *tempo.*  
*ritard.*

what are such ex - cess - es To dear wo - man's sweet ca - ress - es! Since her mis - sion but to bless is The soft

*rall.* *rall.*

*p tempo.*

head of Whif - fle Whaf - fle. My name's Sir Whif - fle Whaf - fle, Sir Whif - fle, Sir Whaf - fle, I'm a

Whaf - fle, Whif - fle, Whaf - fle,

Whaf - fle, Whif - fle, Whaf - fle,

prize - in Cu - pid's raf - fle, And the fair sex I up - set; I know for me' they're cry - ing, And

The pet! Cry - ing,

Cry - ing,

sigh - ing, and dy - ing, In short, I am an or - na - men - tal ba - ro - net, In

sigh - ing, dy - ing, Yes!

sigh - ing, dy - ing, Yes!

sigh - ing, dy - ing, Yes!

*mf accel.*

short, I am an or - na - men - tal ba - ro - net. My name's Sir Whif - fle Whaf - fle, Sir

*pp accel.*

yes! you are an or - na - men - tal ba - ro - net. His name's Sir Whif - fle Whaf - fle, Sir

*pp accel.*

yes! you are an or - na - men - tal ba - ro - net, An or - na - men - tal ba - ro - net, An

*pp accel.*

yes! you are an or - na - men - tal ba - ro - net, An or - na - men - tal ba - ro - net, An

*cres.* *accel. p*

Whif - fle, Sir Whaf - fle, An or - na - men - tal ba - ro - net, An or - na - men - tal ba - ro - net. My

Whif - fle, Sir Whaf - fle, An or - na - men - tal ba - ro - net, An or - na - men - tal ba - ro - net. His

or - na - men - tal ba - ro - net, Sir Whif - fle Whaf - fle, Sir Whif - fle Whaf - fle, An or - na - men - tal

or - na - men - tal ba - ro - net, Sir Whif - fle Whaf - fle, Sir Whif - fle Whaf - fle, An or - na - men - tal

*p*

name's Sir Whif - fle Whaf - fle, Sir Whif - fle, Sir Whaf - fle— An or - na - men - tal, or - na - men - tal,  
name's Sir Whif - fle Whaf - fle, Sir Whif - fle, Sir Whaf - fle— An or - na - men - tal, or - na - men - tal,  
ba - ro - net, Sir Whif - fle Whaf - fle, Sir Whif - fle Whaf - fle— An or - na - men - tal, or - na - men - tal,  
ba - ro - net, Sir Whif - fle Whaf - fle, Sir Whif - fle Whaf - fle— An or - na - men - tal, or - na - men - tal,

*p* *cre*

or - na - men - tal, or - na - men - tal ba - ro - net.  
or - na - men - tal, or - na - men - tal ba - ro - net.  
or - na - men - tal, or - na - men - tal ba - ro - net.  
or - na - men - tal, or - na - men - tal ba - ro - net.

*scen* *do.* *f*

*f*

(Enter Flower-girls. Enter MAGRUDER and BETTY.)

MAG. My excellent friend, what heart-rending news is this? Robbed, actually robbed, they tell me!

SIR W. A mere bagatelle to me. Gadzooks, though! had it not been for Sir Harry Villeboise there, they'd have levied a tax on my life as well as on my pockets.

DUV. Pshaw, Sir Whiffle! you overrate my poor services.

BILL. A monstrous fine woman!—(Aside.) Old Frizzlewig again!

BETTY. That fair-haired cavalier has a vastly prepossessing appearance.

SIR W. And my bride? Is she in rapture at my arrival?

MAG. She positively can't contain her joy. She's done nothing all day but hurry out to meet you.

SIR W. Sweet soul! let me hurry in to meet her.

MAG. Sir Harry, pray accompany us. You have added another link to our chain of friendship.

(Exit DUVAL, then MAGRUDER and SIR W. BETTY, following, drops handkerchief; BILL picks it up and presents it. Highwaymen and Peasants exeunt.)

BETTY. I thank you, sir, for your courtesies.

BILL. Ah, madam, the handkerchief was where every one should be—at your feet.—(Aside.) That's what I call poetry.

BETTY. It is easy to see that you have received a classical education. A 'Varsity man, perhaps?

BILL. Yes, ma'am, an ad-varsity man, but none the less an admirer of all that is beautiful.

BETTY. Flatterer!

BILL. Look in the glass and see for yourself. If it don't reflect perfect loveliness, then both it and me is cracked; and William couldn't descend to a cracker. Let me kiss that ivory hand in token of my truthfulness. (Kisses her hand.)

BETTY. Oh, sir, what would people say if they saw us now?

BILL. Say? Why, "Do it again;" and (kisses her hand) I do it again. Demme, madam! your very finger-nails savor of honey and nectar.—(Aside.) That's what I call soap.

BETTY. Oh, sir, you shock my maidenly modesty.

BILL. Maidenly modesty was meant to be shocked. (Kisses her hand.)

BETTY. Oh, sir, unhand me!

BILL. Nothing wrong, I assure you. (Kiss.)

(Enter DOLLY hurriedly.)

BETTY. Ah!

DOLLY. I beg pardon, madam; I didn't know—

BETTY. Didn't know; then what are your eyes for? You should have looked the other way, you little baggage!

ROSE. (Enters from house, aside.) Soldiers are coming, aunt—with Captain Harleigh, I suppose.

BETTY. Soldiers? Do you think I can allow myself to be gazed upon by soldiers? Precede me, minx, into the house, where I shall be safe from this ribald crew.

BILL. (Aside.) 'Pon my life! O vanity! vanity!

ROSE. Dolly, here! here!

BETTY. Fair sir, *au revoir*.

BILL. Madam, I should die if it wasn't *au revoir*.—Soldiers, without doubt; I agree with Frizzlewig in disliking soldiers. Whenever I see a red-coat I become a man of peace at once.

(ROSE coming forward.)

ROSE. What is this, Dolly?

DOLLY. Soldiers, Mistress Rose.

ROSE. I know, I know, but what do they want?

DOLLY. Well, they tell me that they want Mr. Lorrimore.

ROSE. Mr. Lorrimore? Run, Dolly—run and tell my sister I must see her at once.

(DOLLY exits into hall.)

ROSE. Why does Constance fall in love with outlaws like Lorrimore? Something must be done, or he will surely pay the penalty of the law.

CONST. (Entering, clasping ROSE.) Sweet sister, what is it?

ROSE. Best of sisters, prepare yourself for the worst: the soldiers are here to take Charles Lorrimore.

CONST. Charles Lorrimore! Charles Lorrimore!

(Enter LORRIMORE.)

LOR. Here, sweetheart!

CONST. Charles, Charles, fly! soldiers are seeking your life.

LOR. Then they shall find it; I stay here.

ROSE. Captain Lorrimore, this is madness. I will try to delay their approach as long as possible, but what is one woman against an army of men? (Exit.)

LOR. Brave-hearted girl! Don't cry, dearest.

CONST. I shall break my heart.

No. 15. (A) "The March of the Coldstream Guards."—(S.S.T.B.)

(B) SOLO—Captain Harleigh.

*Tempo di Marcia.*

PIANO.



TENORS.

MARCH, MARCH, STEADY KEEP TOGETHER, BOYS, WHILE MARCHING WITH THE COLD-STREAM SWING! MARCH, MARCH,

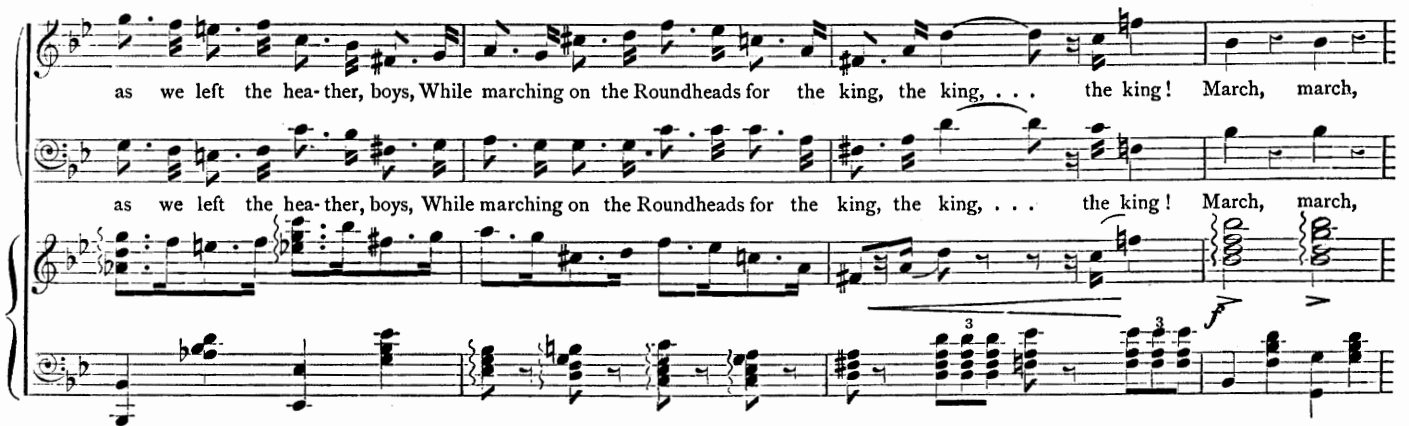
BASSES.

MARCH, MARCH, STEADY KEEP TOGETHER, BOYS, WHILE MARCHING WITH THE COLD-STREAM SWING! MARCH, MARCH,



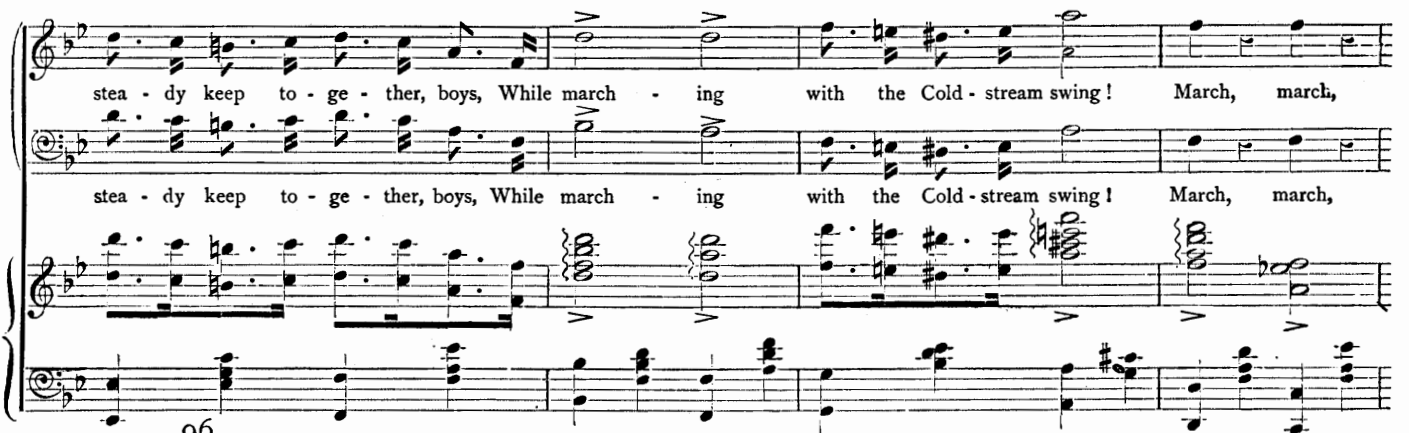
AS WE LEFT THE HEATHER, BOYS, WHILE MARCHING ON THE ROUNDHEADS FOR THE KING, THE KING, . . . THE KING! MARCH, MARCH,

AS WE LEFT THE HEATHER, BOYS, WHILE MARCHING ON THE ROUNDHEADS FOR THE KING, THE KING, . . . THE KING! MARCH, MARCH,



STEADY KEEP TOGETHER, BOYS, WHILE MARCHING WITH THE COLD-STREAM SWING! MARCH, MARCH,

STEADY KEEP TOGETHER, BOYS, WHILE MARCHING WITH THE COLD-STREAM SWING! MARCH, MARCH,





as we left the hea - ther, boys, While march - ing on the Round-heads for the king, the king.

as we left the hea - ther, boys, While march - ing on the Round-heads for the king, the king.

*mf dolce.* SOPRANOS.  
Val - iant men !..... welcome, wel - come to you, men of glo - ry! You whose might is told in

*mf*

SOPRANOS.  
bal - lad and in sto - ry. He - roes brave, . . say what you'd seek in this, in

TENORS.  
*p*

BASSES.  
March, march, march, march, march, march, march, march, March, march, march, march,

March, march, march, march, march, march, march, march, March, march, march, march,

this our vil - lage. Sack not our hearts, . . . . we would implore, Nor our af - fec - tions pil - lage.

*cres.*

march, march, march, march, march, March with the Coldstream swing, March, march to serve the king, to serve the king.

march, march, march, march, march, march, march, March with the Coldstream swing, March, march to serve the king, to serve the king.

(B) SOLO—Captain Harleigh.

HARLEIGH.

PIANO.

*Marciale.*

The sol - dier knows no o - ther law Than that of king and coun - try's

*f* *p*

will; . . . Not his to find it in the flaw, . . . But sim - ple or - ders to ful - fil! His

*dolce.*

trust - y sword carves out his name, Va - lour makes for him a name That lives, may be, for lit - tle

*cres.*

space, . . . That lives, may be, for lit - tle space, . . . And if in bat - tle he should fall, And

*espressivo. più lento. cres. p*

an - swers to his last roll call, A - no - ther fills his place, . . . A - no - ther fills his

*p con energico. tempo. mf cres. f ad lib. colla voce.*

place! March! March! March! March!

*tempo. tempo di marcia. p fz cre scen do. ff*

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**SOPRANOS.**  
 March, march, stea - dy keep to - ge - ther, girls, While march - ing with the Cold - stream swing!

**TENORS.**  
 March, march, stea - dy keep to - ge - ther, boys, While march - ing with the Cold - stream swing!

**BASSES.**  
 March, march, stea - dy keep to - ge - ther, boys, While march - ing with the Cold - stream swing!

March, march, as they left the hea - ther, girls, While marching on the Round - heads for the king, the king, To serve the

March, march, as we left the hea - ther, boys, While march - ing on the Round - heads for the king, the king! March,

March, march, as we left the hea - ther, boys, While march - ing on the Round - heads for the king, the king! March,

king, to serve the king! March, march, march, march, to serve the king! March! march! march! march!

march, march, march, to serve the king, to serve the king! March! march! march! march! march!

march, march, march, to serve the king, to serve the king! March! march! march! march! march! march!

CONSTANCE. LORRIMORE. (Enter Duval.)

A-las, a-las, he's lost! . . . Sweet-heart, be calm and

*Agitato.*

PIANO.

CONSTANCE. DUVAL. *accel.*

still! . . . Can no one save him? . . . Can no one save him? Yes! yes! yes!

CONST. & LORRI. (surprised.) DUVAL.

I can, and will! . . . . . You! you! Yes, I! nor think the state-ment strange;

*p*

(to Lorrimore.) *piu lento.*

You take my hat and cloak! I yours, and so we change! They know you not, the trick will ne'er dis-co-ver; And

*p*

*con espressione.* (to CONSTANCE.) CONSTANCE.

thus you save your life, You! Ma-dam, keep your lo-ver. Joy! joy!

*p* *tempo.* *ff*

CONSTANCE. *dolce.*

Joy! joy! Joy, joy, joy! when pe - ril is near - est!

LORRIMORE.

Joy! joy! . . .

DUVAL.

Joy! joy! . . .

*Moderato.*

*p* Major.

CONSTANCE.

Joy, joy, joy! to keep thee, my dear - est! Joy, joy, joy! no dan - ger thou fear - est! Joy, joy, joy! yes, heart - felt joy!

*cres.*

*fz*

*f* CONSTANCE. *cres.*

Joy, joy, joy! when pe - ril is near - ing! Joy, joy, joy! now hope is ap - pear - ing!

*f* LORRIMORE. *cres.*

Joy, joy, joy! when pe - ril is near - ing! Joy, joy, joy! now hope is ap - pear - ing!

*f* DUVAL. *cres.*

Joy, joy, joy! when pe - ril is near - ing! Joy, joy, joy! now hope is ap - pear - ing!

*f* *cres.*

CONSTANCE. *cres.*

Joy, joy, joy! to hap - pi - ness steer - ing! Joy, joy, joy! yes, heart - felt joy!

LORRIMORE. *cres.* *p*

Joy, joy, joy! to hap - pi - ness steer - ing! Joy, joy, joy! yes, heart - felt joy! But

DUVAL. *cres.*

Joy, joy, joy! to hap - pi - ness steer - ing! Joy, joy, joy! yes, heart - felt joy!

LORRIMORE. *f*

no! I can - not, love, I can - not, love!

DUVAL. *f*

You must! You must!

(Tramp of soldiers heard off.)

CONSTANCE.

Ah, pri - thee, why?

*Tempo di marcia.*

DUVAL.

Your foes are draw - ing nigh!

I say you shall, I will not take your nay.

CONSTANCE.

Oh, sir, for - give my

DUVAL. *v*

sel - fish - ness, I pray; my heart is rack'd! Fair dame, I'll have my way.

LORRIMORE.

Nay, nay, I will not!

CONSTANCE. *cres.* *Marcato. f*  
 Ah, pri - thee, why? ah, pri - thee, why? Ah! . . . . .

LORRIMORE. *cre* *scen* *do.*  
 Nay, nay, I will not! Nay, nay, I will not! . . . . .

DUVAL. *cre* *scen* *do.* *con energico.*  
 I say you shall, I say you shall, . . . . . I say you shall! . . . . . For there's

DUVAL. *f*  
 not a pri - son tough e - nough for Claude Du - val, . . . . . for Claude Du - val, And there's

CONSTANCE.  
 For Claude Du - val, . . . . .

LORRIMORE.  
 For Claude Du - val, for Claude Du - val.

DUVAL. *con forza.* *rall.*  
 not a jai - ler rough e - nough for Claude Du - val, For no bolt or bar can fright-en this high - way - man!

DUVAL (to Lorrimore). LORRIMORE. DUVAL. LORRIMORE. DUVAL. (smilingly.)

So quick - ly change. No, no! You must. No, no! You must. You would not give me

*Agitato.*

RECIT. LORRIMORE.

cold, I trust, not give me cold, I trust. So be it could I requite this no - ble aid.

*fp*

CONSTANCE (to Duval). DUVAL. *rit.* (Enter BILL & HIGHWAYMEN.)

Oh, sir! our debt. The debt's al - rea - dy paid.

*dim.* *Vivace.*

*p* *p* cre - scen - do.

BILL (to Duval).

Cap - tain, the

*f* *ff* *Bold.* *p*



DUVAL. BILL.

red coat knaves are draw - ing nigh, are draw - ing nigh! What's that to me! Why,

DUVAL.

sure - ly you will fly! Not I! And when they come, and

TENORS. HIGHWAYMEN.

He won't!

BASSES.

He won't!

*rall.*

when they come, What - e'er I do, what - e'er I do, be sure you're

*rall.*

HIGHWAYMEN.  
SOLDIERS.

DUVAL. *cre* . . . . . *scen*

dumb, . . . . . What'er I do, . . . . . be sure you're dumb, . . . . . be sure you're

BILL. *cre* *scen*

We will, whate'er you do or say, For 'tis our na - ture to o - bey, For 'tis our na - ture

TENORS. *p* *cre* *scen*

We will, whate'er you do or say, For 'tis our na - ture to o - bey, For 'tis our na - ture

BASSES.

We will, whate'er you do or say, For 'tis our na - ture to o - bey, For 'tis our na - ture

TENORS. *f* *cre* *scen*

March, march, march, march, march, march, march, March, march, march, march,

BASSES. *f* *cre* *scen*

March, march, march, march, march, march, march, March, march, march, march,

*Tempo di marcia.*

*mf* *fz* *fz* *cre*

*do.*

dumb!

*do.*

to o - bey! . . .

*do.*

to o - bey! . . .

*do.*

to o - bey! . . .

SOPRANOS. *f* (Enter SOLDIERS & VILLAGERS.)

March, march! stea - dy keep to - ge - ther, girls, While march - ing

*do.* *f*

march, march, march! March, march! stea - dy keep to - ge - ther, boys, While march - ing

*do.* *f*

march, march, march! March, march! stea - dy keep to - ge - ther, boys, While march - ing

*scen* *do.* *f*

with the Coldstream swing. March, march, as they left the hea-ther, girls, While march-ing on the Roundheads for the  
 with the Coldstream swing. March, march, as we left the hea-ther, boys, While march-ing on the Roundheads for the  
 with the Coldstream swing. March, march, as we left the hea-ther, boys, While march-ing on the Roundheads for the

CONSTANCE (*timidly*). LORRIMORE. DUVAL. BILL. *ff*  
 Dar-ling, I trem-ble. Peace, lov-ing heart. Aye, peace. But, Captain—

SOPRANOS.  
 king, the king.

TENORS.  
 king, the king. HIGHWAYMEN. *f*  
 Captain—

BASSES.  
 king, the king. *ff*  
 Captain—

DUVAL. Recit. HARLEIGH (*reading description*). (*Advancing to DUVAL.*) *f*  
 Si-lence, cack-ling geese. Of come-ly mien, grey cloak and fea-thers white; 'tis he! . . . . Charles

DUVAL.

Lor - ri - more? . . . . . Yes, sir, you're right! But of your question may I ask the

HARLEIGH.

rall. cres. f

(Enter BETTY, SIR W., & MAG.)

rea - son? I'm or - der'd, sir, to take you for high trea - son!

Allegro vivace.

SIR W., BETTY, & MAG.

High trea - son!

CONSTANCE & BETTY also.)  
con forza.

f SOPRANOS.

High trea - son! high trea - son!

Yes,  
(LORRIMORE, DUVAL, & MAG. also.)

f TENORS.

High trea - son! high trea - son!

Yes,  
(BILL also.)

f BASSES.

High trea - son! high trea - son! high trea - son! Yes,

ter - ri - bly high trea - - - son!

ter - ri - bly high trea - - - son!

ter - ri - bly high trea - - - son!

*Con spirito.*

DUVAL.

Ha, ha! the jest is good, I know, But as you wish it, sir, I'll go! Yes,

DUVAL. *f*

yes! with you I'll go! Yes, yes! with you I'll go, I'll go, I'll go! . . .

*f* SOPRANOS. *ff*

Yes, yes! with you he'll go, he'll go! Ha, ha! the jest is

TENORS. *f* *ff*

Yes, yes! with {you us} he'll go, he'll go! Ha, ha! the jest is

BASSES. *f*

Yes, yes! with {you us} he'll go, he'll go! Ha, ha! the jest is

*ff*

(Principals also.)

DUVAL.

I'll go, Yes, yes! with you I'll

SOPRANOS.

good, we know, But as you wish it, sir, he'll go, Yes, yes! with you he'll

TENORS.

good, we know, But as you wish it, sir, he'll go, Yes, yes! with {you us} he'll

BASSES.

good, we know, But as you wish it, sir, he'll go, Yes, yes! with {you us} he'll

DUVAL.

go, with you I'll go! . . .

go! Yes, yes! with you he'll go! . . .

go! Yes, yes! with {you us} he'll go! . . .

go! Yes, yes! with {you us} he'll go! . . .

DUVAL.

Musical staff for DUVAL with lyrics: We meet a - gain, . . . and soon . . . . . we meet a - gain, and

We meet a - gain, . . . and soon . . . . . we meet a - gain, and

CONSTANCE.

Musical staff for CONSTANCE with lyrics: We meet a - gain, and ve - ry soon we meet a - gain, and ve - ry

We meet a - gain, and ve - ry soon we meet a - gain, and ve - ry

BETTY.

Musical staff for BETTY with lyrics: We meet a - gain, and ve - ry soon we meet a - gain, and ve - ry

We meet a - gain, and ve - ry soon we meet a - gain, and ve - ry

LORRIMORE.

Musical staff for LORRIMORE with lyrics: We meet a - gain, and soon . . . . . we meet a -

We meet a - gain, and soon . . . . . we meet a -

HARLEIGH.

Musical staff for HARLEIGH with lyrics: Quick march, my men, . . . . . quick march, my men. March, march, march,

Quick march, my men, . . . . . quick march, my men. March, march, march,

SIR WHIFFLE WHAFFLE.

Musical staff for SIR WHIFFLE WHAFFLE with lyrics: Quick march, my men, . . . . . quick march, my men, March, march, march,

Quick march, my men, . . . . . quick march, my men, March, march, march,

MAGRUDER.

Musical staff for MAGRUDER with lyrics: Quick march, my men, . . . . . quick march, my men, March, march, march,

Quick march, my men, . . . . . quick march, my men, March, march, march,

BILL.

Musical staff for BILL with lyrics: You'll meet a - gain, and ve - ry soon, . . . . . and ve - ry soon you'll meet a - gain, and ve - ry

You'll meet a - gain, and ve - ry soon, . . . . . and ve - ry soon you'll meet a - gain, and ve - ry

SOPRANOS.

Musical staff for SOPRANOS with lyrics: March, march, march,

March, march, march,

TENORS.

*Misterioso. p*

Musical staff for TENORS with lyrics: You'll meet a - gain, and ve - ry soon you'll meet a - gain, and ve - ry soon you'll meet a - gain, and ve - ry

You'll meet a - gain, and ve - ry soon you'll meet a - gain, and ve - ry soon you'll meet a - gain, and ve - ry

BASSES.

Musical staff for BASSES with lyrics: You'll meet a - gain, and ve - ry soon you'll meet a - gain, and ve - ry soon you'll meet a - gain, and ve - ry

You'll meet a - gain, and ve - ry soon you'll meet a - gain, and ve - ry soon you'll meet a - gain, and ve - ry

TENORS.

Musical staff for TENORS with lyrics: March, march, march, march,

March, march, march, march,

BASSES.

Musical staff for BASSES with lyrics: March, march, march, march,

March, march, march, march,

*Tempo di marcia.*

Musical staff for piano accompaniment with dynamics *p* and *ff* and triplets.

*p*

*ff*

*ff*

*ff*

*ff*

*cre*

Musical staff for piano accompaniment with dynamics *p* and *ff* and triplets.

*p*

*ff*

*ff*

*ff*

*ff*

*cre*

HIGHWAYMEN.

SOLDIERS.

**DUVAL.**  
*scen* - - - do. *ff grandioso.*

soon a - gain, and soon. March, march! stea - dy keep to - ge - ther, boys, While march - ing

**CONSTANCE.**  
*scen* - - - do. *ff*

soon we meet, and soon. March, march! stea - dy keep to - ge - ther, girls, While march - ing

**BETTY.**  
*scen* - - - do. *ff*

soon we meet, and soon. March, march! stea - dy keep to - ge - ther, girls, While march - ing

**LORRIMORE.**  
*scen* - - - do. *ff*

- gain, we meet, and soon. March, march! stea - dy keep to - ge - ther, boys, While march - ing

**HARLEIGH.**  
*scen* - - - do. *ff*

march, march, my men! March, march! stea - dy keep to - ge - ther, boys, While march - ing

**SIR WHIFFLE WHAFFLE.**  
*scen* - - - do. *ff*

march, march, march! March, march! stea - dy keep to - ge - ther, boys, While march - ing

**MAGRUDER.**  
*scen* - - - do. *ff*

march, march, march! March, march! stea - dy keep to - ge - ther, boys, While march - ing

**BILL.**  
*scen* - - - do. *ff*

soon, and ve - ry soon. March, march! stea - dy keep to - ge - ther, boys, While march - ing

**SOPRANOS.**  
*scen* - - - do. *ff grandioso.*

march, march, march! March, march! stea - dy keep to - ge - ther, girls, While march - ing

**TENORS.**  
*scen* - - - do. *ff*

soon, and ve - ry soon. March, march! stea - dy keep to - ge - ther, boys, While march - ing

**BASSES.**  
*scen* - - - do. *ff*

soon, and ve - ry soon. March, march! stea - dy keep to - ge - ther, boys, While march - ing

**TENORS.**  
*scen* - - - do. *ff*

march, march, march! March, march! stea - dy keep to - ge - ther, boys, While march - ing

**BASSES.**  
*scen* - - - do. *ff*

march, march, march! March, march! stea - dy keep to - ge - ther, boys, While march - ing

*grandioso.*

*scen* - - - do. *fz ff*



(DUVAL, CONST., BETTY, & SIR W. *also.*)

SOPES.  
TENORS.  
BASSES.

with the Coldstream swing. March, march, as they left the heather, {girls, boys,} While marching on the Roundheads for the  
(LORRI, MAG., & HARLEIGH *also.*)

with the Coldstream swing. March, march, as {we they} left the heather, boys, While marching on the Roundheads for the  
(BILL *also.*)

with the Coldstream swing. March, march, as {we they} left the heather, boys, While marching on the Roundheads for the

CONSTANCE & LORRIMORE.

SOPES.  
TENORS.  
BASSES.

king, the king. We meet a - gain, . . . and soon we meet a - gain, . . . and soon we meet a - gain.

DUVAL.

king, the king. We meet a - gain, . . . and soon we meet a - gain, . . . and soon we meet a - gain.

(BETTY, SIR W., & MAG. *also.*)

king, the king, to serve the king, to serve the king; March, march, march, march, to serve the king.

(HARLEIGH *also.*)

king, the king, March, march, march, march, to serve the king, to serve the king, march, march.

(BILL *also.*)

king, the king, March, march, march, march, to serve the king, to serve the king, march, march.

*p* *cres.* *ff* *marcato.*

CONSTANCE & LORRIMORE.

Musical staff for Constance & Lorrimore, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a melodic line with a fermata over the first two measures.

march, march ! . . . . .

DUVAL.

Musical staff for Duval, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a melodic line with a fermata over the first two measures.

march, march ! . . . . .

SOPRANOS.

Musical staff for Sopranos, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a melodic line with a fermata over the first two measures.

march, march ! . . . . .

TENORS.

Musical staff for Tenors, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains a melodic line with a fermata over the first two measures.

march, march ! . . . . .

BASSES.

Musical staff for Basses, featuring a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains a melodic line with a fermata over the first two measures.

march, march ! . . . . .

Piano accompaniment for the first section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The music includes dynamic markings such as *Grandioso*, *ff*, and *marcato*.

Piano accompaniment for the second section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The music includes dynamic markings such as *(Curtain.)* and *rall.*

Piano accompaniment for the third section, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The music includes dynamic markings such as *fff* and *fz*.

End of Second Act.

# ACT III.

SCENE.—Interior Milden Hall.

## No. 17. CHORUS OF DISGUISED HIGHWAYMEN—(T.B.)—"It is quite a Conso-la-ti-on," & SOLO—Bill.

*Allegretto.*  
*mf*

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *Allegretto* and *mf*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal part enters with the lyrics "It is quite a con-so-la-ti-on To af-fect a gen-teel sta-ti-on, In-stead of mas-quer-". The lyrics are repeated on two lines. The piano accompaniment continues throughout the vocal lines, providing harmonic support.

It is  
It is

quite a con - so - la - ti - on To af - fect a gen - teel sta - ti - on, In - stead of mas - quer -  
quite a con - so - la - ti - on To af - fect a gen - teel sta - ti - on, In - stead of mas - quer -

- a - ding As the low - est of the low; Since as gen - tle - men we're treat - ed, 'Tis as

- a - ding As the low - est of the low; Since as gen - tle - men we're treat - ed, 'Tis as

such we would be greet - ed, Yes, and not as vul - gar mem - bers Of a for - tune tell - ing

such we would be greet - ed, Yes, and not as vul - gar mem - bers Of a for - tune tell - ing

*mf* show! O the mer - ry wed - ding guest Should be prank'd up in his best, And his

*mf* show! O the mer - ry wed - ding guest Should be prank'd up in his best, And his

*mf*

ex - qui - site be - ha - viour Should be more than "*comme il faut*;" Just so, "*comme il faut*," Which

ex - qui - site be - ha - viour Should be more than "*comme il faut*," "*comme il faut*;" Just so! Which

*f* *p* *f*

is a French e - qui - va - lent For quite cor - rect, you know. Ho, ho! just so, just so!

is a French e - qui - va - lent For quite cor - rect, you know, Ho, ho! just so, just so!

*tr* *Bill. p*  
(Enter Bill.) As you re - mark, my men, just so.

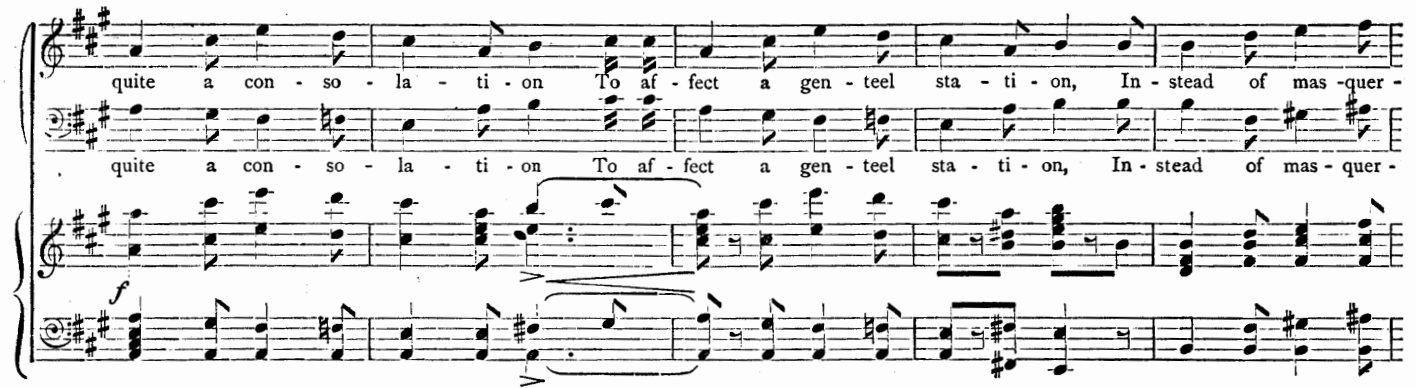
*Bill.*  
Of tu - lips what a gor - geous row! You are in - deed so spick and span, That each of you's a

*Bill.*  
gen - tle - man, A real gen - tle - man. Just so! just so! It is  
A real gen - tle - man. Ho, ho Just so! It is  
A real gen - tle - man. Just so! just so! It is

8

quite a con - so - la - ti - on To af - fect a gen - teel sta - ti - on, In - stead of mas - quer -

quite a con - so - la - ti - on To af - fect a gen - teel sta - ti - on, In - stead of mas - quer -



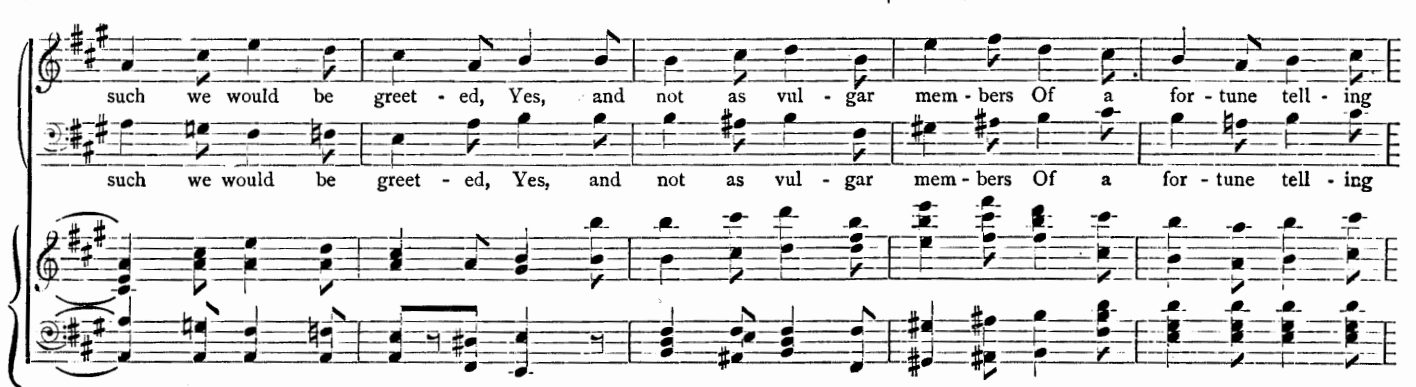
- a - ding As the low - est of the low; Since as gen - tle - men we're treat - ed, 'Tis as

- a - ding As the low - est of the low; Since as gen - tle - men we're treat - ed, 'Tis as



such we would be greet - ed, Yes, and not as vul - gar mem - bers Of a for - tune tell - ing

such we would be greet - ed, Yes, and not as vul - gar mem - bers Of a for - tune tell - ing



show, Ho, ho, ho, ho!

show, Ho, ho, ho, ho!



8va.....



BILL. Gentlemen, I have news for you. I propose, under the cover of to-night's festivities, we should relieve our worthy host of his superfluous wealth.

CHO. Bravo! bravo!

BILL. Only that one strong box baffles my curiosity. My enchanting friend, Mrs. Betty, keeps the key, and you may therefore with confidence wager your uttermost farthing that

William will become possessed of that locksmith's instrument.

CHO. Bravo!

BILL. I thank you, gentlemen, for your confidence. I confess that I do not think it undeserved. For *when*, I ask you, has William been wrong?

CHO. Never! never!

BILL. Then I may take it that William is always right.

No. 18. SONG—Bill—"William's Sure to be Right."

*Allegretto.* My fa - ther and mo - ther would al - ways re - mark -

PIANO. *mf* *cres.* *fz* *p*

Wil - li - am's sure to be right! Tho' my fea - tures are fair, still my ways are all dark, -

Wil - li - am's sure to be right! No mat - ter if o - thers should make a mis - take, I'm

*rit* *ard.* *tempo.* sure to be right, for I'm quite wide a - wake, And while they're eat - ing bread I am sneak - ing the cake! For

*ritard.* *tempo.*

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Allegretto'. The piano part includes dynamic markings such as 'mf', 'cres.', 'fz', and 'p'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'My father and mother would always remark - Wil - li - am's sure to be right! Tho' my fea - tures are fair, still my ways are all dark, - Wil - li - am's sure to be right! No mat - ter if o - thers should make a mis - take, I'm sure to be right, for I'm quite wide a - wake, And while they're eat - ing bread I am sneak - ing the cake! For'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Wil - li - am's sure to be right! Wil - li - am's sure to be right, my boys,

TENORS.

BASSES.

Wil - li - am's sure to be right, my boys,

Wil - li - am's sure to be right, my boys,

BILL.

Wil - li - am's sure to be right! Tho' fa - mil - iar - ly Bill, I am look'd up to still, For

Wil - li - am's sure to be right! For

Wil - li - am's sure to be right! For

BILL.

Wil - li - am's sure to be right! When

Wil - li - am's sure to be right!

Wil - li - am's sure to be right!



stop - ping a coach or rob - bing the mail, Wil - li - am's sure to be right! My

plans are so deep, they ne - ver can fail; Wil - li - am's sure to be right! 'Tis

rit - ard. tempo.  
true that some-times I've been down on my luck, But that makes me keen - er fresh pi - geons to pluck! In the  
ritard.

high - way - man trade there's no sharp - er old buck, For Wil - li - am's sure to be right!

BILL.  
*f*

Wil - li - am's sure to be right, my boys! Wil - li - am's sure to be right! When

Wil - li - am's sure to be right, my boys! Wil - li - am's sure to be right!

Wil - li - am's sure to be right, my boys! Wil - li - am's sure to be right!

*f* *p*

BILL.

play they be - lieve I have cards up my sleeve, For Wil - li - am's sure to be right!

For Wil - li - am's sure to be right!

For Wil - li - am's sure to be right!

*f*

*p*

When a race meeting's on, I'm the first on the course— Wil - li - am's sure to be

*p* *p*

right! If I know it's all down I can spot the right horse,— Wil - li - am's sure to be right! When

*rit* *ard.*

dun - der-heads come with this sports - man to bet, And the fa - vo - rite wins, then, of course, they're up - set, For

*ritard.*

*tempo.*

some - how or o - ther their claims are not met, Since Wil - li - am's sure to be right!

*tempo.*

**BILL.**  
*f*

Wil - li - am's sure to be right, my boys, Wil - li - am's sure to be right! Tho' they

**TENORS.**  
*f*

Wil - li - am's sure to be right, my boys, Wil - li - am's sure to be right!

**BASSES.**  
*f*

Wil - li - am's sure to be right, my boys, Wil - li - am's sure to be right!

*p*

shed tears in pails, why I miz - zle to Wales, Where Wil - li - am's sure, to be right.

*f*

Where Wil - li - am's sure to be right.

*f*

Where Wil - li - am's sure to be right.

*f*

BILL. And now, gentlemen, until the hour of eleven be discreet. Give yourselves up to pleasure, be kind to the ladies and courteous to the men, but above all do not forget business.

CHO. William's sure to be right.

BILL. When the captain returns he will surely commend my diligence. 'Pon my conscience, I almost feel inclined to cut connection with him and start a band of my own; for I'm the prime-minister who does all the work, and he is His Majesty and pockets the merry little doubloons.

(Enter BETTY.)

BETTY. Ahem! ahem!

BILL. Captain William would sound well.

BETTY. Ahem! ahem!

BILL. I could together—

BETTY. Ahem! ahem! ahem!

BILL. Now, confound that old guinea-fowl! Go and cackle elsewhere.—Ah, my heart's enslaver!

BETTY. Fascinator!

BILL. I can't help it; it's my nature, my modest nature, which won't allow me to whisper, "Be mine."

BETTY. Shall I turn my head away?

BILL. Bewitching Betty.—No, I cannot. I'll master it some other day.

BETTY. 'Tis ever thus. Heigho!

## No. 19. ROMANCE—(Madam Betty)—"The Unprotected Spinster."

Musical score for the first system. It features a vocal line and a piano accompaniment. The tempo is marked *Moderato*. The piano part begins with a *p* dynamic. The lyrics for this system are: "I'm an un-protect-ed spin-ster with an".

Musical score for the second system. The piano accompaniment continues with a *p* dynamic. The lyrics for this system are: "o-ver ten-der heart; My age is something un-der twen-ty-nine! Oh, why should cru-el Cu-pid al-ways".

Musical score for the third system. The piano accompaniment continues. The lyrics for this system are: "fling his burn-ing dart To pe-ne-trate a vir-gin soul like mine, like mine, To pe-ne-trate a vir-gin soul like". The system concludes with a *rit.* (ritardando) marking and a *colla voce.* (colla voce) instruction.

mine? . . . . I've been cross'd in love a doz-en times or more, For I'd sweethearts at the ear-ly age of

*schers.*

ten! I'm a sil-ly lit-tle goose, whose af-fec-tions will run loose, I fas-ten on those worth-less crea-tures,

*rall.*

men! Charles was first, James was next, Ru-pert then my spi-rit vext;

*schers.*

Al- bert soon gave place to Har-ry, Ed-ward then I hop'd to mar-ry; John suc-ceed-ed

af-ter Will, And yet, and yet, I much re-gret, I am an un-pro-TECT-ed spin-ster still!

*(coquettishly.)* *rit.*

I am

but a lit - tle rose - bud that's left up - on the tree, And, dread - ing to be pluck'd by stran - ger hand, I

trem - ble when the but - ter - flies come flit - ting near to me; Too well I know that fic - kle, faith - less band, that band, Too

*ritard.*

well I know that fic - kle, faith - less band! Those but - ter - flies are men, the cru - el things! Who

set - tle on the rose, then fly a - way. I own that I co - quette, but as yet I've ne - ver met The

*ritard.*

man who wish'd to name the hap - py day. Tho' Charles was first, James was next,

*ritard.*

Ru - pert then my spi - rit vext; Al - bert soon gave place to Har - ry,

Ed - ward then I hop'd to mar - ry; John suc - ceed - ed af - ter Will, And yet, and yet, I

*rit.* *(sighs.)*

much re - gret, I am an un - pro - tect - ed spin - ster still!

*rit.* *p*

BETTY. 'Tis ever thus, heigho!

BILL. Nay, say not so. What must it be to have a constant angel like you ever by one's side, to chide one's servants, to look after one's comforts, and to lock up one's treasures! Hang it! I'd like to be your brother.

BETTY. Brother?

BILL. Ay. I envy Magruder; he has such confidence in you. For instance, bewildering Betty, to you is, I believe, entrusted the keeping of his chest?

BETTY. Yes, I have the key.

BILL. What confidence! what confidence! Now, I should say that chest contains plate or money or jewels.

BETTY. No, sweet William, you are wrong, and yet its contents are of passing value.

BILL. Tut! tut! you don't say so?

BETTY. Yes, and, though only papers, they are worth thousands of broad gold-pieces.

BILL. (*Aside.*) Notes, for a million!—(*Aloud.*) And where, beatific Betty, is the key?

BETTY. Here.

BILL. Loveliest of your sex, you shall prove my adoration for you. See, here is a snuffbox, given to my father by His lamented Majesty; it is priceless. I would rather forfeit life than lose it, and yet I give it into your keeping as a token of my love, to be redeemed when I claim you as my own.

BETTY. Oh, rapture! But what can I offer you in exchange for so priceless a gem. This ring?

BILL. Nay, sweetheart, I would not be rapacious. Rather approve my well-known honesty, my world-famed veracity—in a word, my sustained honor—by entrusting me for one short day with that key.

BETTY. 'Tis too little.

BILL. By little things men show that they are great—and women too. 'Twill at least show your confidence.

BETTY. My confidence? 'Tis yours.

BILL. Heaven grant your confidence be not misplaced! Some one approaches.

BETTY. My maidenly modesty urges me to retire.

BILL. Then obey it, beguiling Betty. Stay! one salute. (*Draws her to him, and kisses her hand.*)

(*BETTY exit.*)

BILL. Not I: what does a woman want with a snuffbox? Snuffing is a dirty, destructive habit. (*Exit.*)

(*Enter DOLLY.*)

DOLLY. Well, to be sure, the house is turned upside down. I can't think how the squire could have found the heart to spend so much. He'll take it out in stinginess for months to come. Mistress Constance doesn't seem to care whether it be her wedding or her funeral. I know I should, but then her heart, I'm afraid, belongs to Master Lorrimore, and she has just about as much chance of seeing him as I have.

(*Enter LORRIMORE.*)

LOR. Dolly!

DOLLY. La! (*Starts.*) Whenever you think of the devil you're sure to see him.

LOR. Come, Dolly, don't make me out blacker than I am.

DOLLY. Nay, sir! I didn't mean that. But what imprudence for you to be here!

LOR. Pshaw! I have got to that state when prudence and imprudence mean much the same thing. I must see your mistress.

DOLLY. Oh, sir, don't you know we've great doings here to-night on account of the wedding to-morrow?

LOR. Curse the wedding to-morrow! I would see her to-night. The wedding is what I would prevent.

DOLLY. If you'd only have forbidden the banns last Sunday! But, lawk-a-mercy, Master Lorrimore! I can hear the squire coming.

LOR. (*Moodily.*) I care not; I will heard the old knave in his den, or rather in mine.

(*Enter MAGRUDER, CONSTANCE, and ROSE.*)

MAG. Zounds! but you are hard to please, niece Constance! Here have I disbursed money—ay, good, hard money—on your nuptials, and you are as long in the face as a Cremona fiddle.

CONST. I do appreciate your kindness, uncle, but— (*Sees LORRIMORE.*) Ah!

ROSE. He must be mad.

MAG. What is this? (*sees Lorrimore*), and who is this person?

LOR. I am, sir—

ROSE. (*Interrupting.*) This, sir, is Dolly's sweetheart.

DOLLY. (*Aside.*) Heaven forgive her for that ready falsehood!

MAG. Hum! Dolly's sweetheart? Fine feathers! fine feathers! Did I not see you on the green the other evening when the outlaw Lorrimore was taken?

LOR. I was there.

ROSE. And what might be your name and occupation?

LOR. I am called Charles—

ROSE. (*Interrupting.*) Brown, uncle—Charles Brown.

LOR. And as to my occupation, I have the honor to serve the Earl of Rochester.

MAG. I could have sworn so—like master, like man. You have the very cut of a roystering Rochester.—Come, niece, and see the masque that Sir Whiffle has prepared which is in vogue at the court of His Majesty of France.

CONST. Go, Dolly; leave me. But wait hard by. (*Exit MAGRUDER and ROSE.*) What rashness, Charles, on thy part to venture here—on this night of all others!

LOR. That is the reason. Foiled at every attempt, I am resolved to prevent this marriage at all risks.

CONST. But if discovered thy freedom, thy life, is not worth an hour's purchase.

LOR. Without thee I care for neither life nor liberty.

CONST. Charles, for my sake, if not for yours, leave me.

LOR. Then you love me no longer. (*Turning away.*)

CONST. Love you not? Better for me I didn't. Oh, sweetheart, by all that love of mine I pray you fly.

LOR. My mind is fixed; I will not.

CONST. (*Embracing him.*) Charles, I implore you.



No. 20. DUET—Constance & Lorrimore—"Leave me! Leave me!"

CONSTANCE. *con espress.*

Leave me, leave me! though still I hold thee dear - er than all, Yet I

PIANO. *Allegro moderato.*  
*f* *p* *p* *cres.*

may not bethine! Leave me, leave me! tho' I enfold thee, Thou, my heart's wish, in mine arms do entwine!

*rit.* *cres.* *rit.*

Thou art my love, my life, and my king! Thou wert the light of my too hap - py days;

Hea - ven can tell what the morn - ing may bring, When I am left, and thou far a - way!

*rall.* *cres.*

CONSTANCE. *rit.* *tempo. mf*

Leave me! leave me! leave me! leave me! hearts must be ach - ing,

LORRIMORE. *rit.* *tempo. mf*

Leave thee? leave thee? leave thee? leave thee? hearts must be ach - ing,

Trust me that I shall e'er hold thee dear; Leave me! leave me! hearts must be break - ing,

Trust me that I shall e'er hold thee dear; Leave thee? leave thee? hearts must be break - ing,

*dim.*

When far a - way, still to me thou art dear. . .

*dim.*

. No! I will stay, if to me thou art dear. . .

*fz*

LORRIMORE. *appassionato.*

Leave thee? leave thee? nay, I would per-ish Here by thy side, and deem it a boon! Leave thee? leave thee?

all that I cher-ish? Death comes too late or comes not too soon! Thou art my love, my life, and my queen!

*rit.* *tempo.*

*cres.* *rit.*

Thou, midst the blue clouds the sun's joy-ous ray! Why should I bring us the dark-ness be-tween? How can I go? and

*ritard.*

*ritard.*

CONSTANCE.

Leave me! leave me! Leave . . . me! . . .

LORRIMORE.

leave thee to stay! Leave thee? leave thee? Leave . . . thee? . . .

*ad lib. cres.*

*cres.*

*p*

*f tempo.*

Leave me! leave me! hearts must be ach - ing, Trust me that I shall e'er hold thee dear; Leave me! leave me!

*f*

Leave thee? leave thee? hearts must be ach - ing, Trust me that I shall e'er hold thee dear; Leave thee? leave thee?

*tempo.*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'tempo.' and the dynamics include 'f' (forte) and 'tempo.'.

*cres.* *f con forza.*

hearts must be break - ing, When far a - way still to me thou art near, When far a - way still to

*cres.* *f*

hearts must be break - ing, When far a - way still to me thou art near, When far a - way still to

*tr.* *cres.* *f con forza.*

The second system continues the musical score. It features two vocal staves and piano accompaniment. The piano part includes a trill ('tr.') and dynamic markings 'cres.' (crescendo) and 'f con forza.' (forte with force).

*fz.*

me thou art near. . . . .

*fz.*

me thou art near. .

*fz accel.* *D*

The third system concludes the musical score. The vocal staves end with the lyrics 'me thou art near. . . . .' and 'me thou art near. .'. The piano accompaniment features a forte dynamic ('fz') and an acceleration ('accel.') leading to a final chord marked with a fermata ('D').

(Enter DOLLY.)

DOLLY. Oh, Mistress Constance, Sir Whiffle is anxiously inquiring after you.

CONST. I go to him; and you, Charles, as Dolly's sweetheart, not mine, courage! We may yet find light in the darkness. (Exit CONSTANCE, followed by LORRIMORE, then DOLLY.)

(Re-enter BILL.)

BILL. Now is the time when I will know what is in that

strong-box. It's werry, werry wrong, but I am such a poor, weak mortal that I can't resist. The lock is as rusty as an apple-woman's tongue. What a dust! but no gold-dust, nor notes either. It's as full of papers as a money-lender's pocket-book. Good stiff documents. Lord! what a bundle! Title-deeds of Milden Hall. Now, I am not much of a scholar, so I will keep them for the captain to read. He won't be long a prisoner if William is right. The guests arriving, I must be off for old Frizzlewig.

## No. 21. MASQUE & DANCE—(S.S.T.B.)—"Wel-come to Knight & to Maiden."

*Tempo di Valse.*

PIANO. *fz* *pp*

SOPRANOS. *p*

Wel - come to knight and to mai - den,

TENORS. *p*

Wel - come to knight and to mai - den,

BASSES. *p*

Wel - come to knight and to mai - den,

*Marcato.*

*f* *p*

9 133

Wel - - come to bride-groom and bride! Wel - - come, O la - dy love -

Wel - - come to bride-groom and bride! Wel - - come, O la - dy love -

Wel - - come to bride-groom and bride! Wel - - come, O la - dy love -

*cres.*

la - den, Wel - come, her liege, her lord, and her guide! Wel - -

la - den, Wel - come, her liege, her lord, and her guide! Wel - -

la - den, Wel - come, her liege, her lord, and her guide! . . . Wel - -

*ritard.* *mf tempo.* *mf* *mf* *ritard.* *tempo.* *mf*

*cres.*

- come to knight and to mai - den, Wel - - come to bride-groom and bride!

- come to knight and to mai - den, Wel - - come to bride-groom and bride!

- come to knight and to mai - den, Wel - - come to bride-groom and bride!

*cres.*

Wel - come, O la - dy love - la - den, her liege lord and guide. . . .

Wel - come, O la - dy love - la - den, her liege lord and guide. . . .

Wel - come, O la - dy love - la - den, her liege lord and guide. . . .

*cres.*

Spring - - tide and Au - tumn we blend,

Spring - - tide and Au - tumn we blend,

Spring - - tide and Au - tumn we blend,

Spring - - tide and Au - tumn we blend,

*mf*

*mf*

*mf*

*f* *p* *cres.*

Hap - pi - ness e - ver ca - ress, For - - tune at - tend, . .

Hap - pi - ness e - ver ca - ress, For - - tune at - tend,

Hap - pi - ness e - ver ca - ress, For - - tune at - tend,

*p*

So say the bells when glad - ly ring - ing, So the chime tells, joy - ful - ness

So say the bells when glad - ly ring - ing, So the chime tells, joy - ful - ness

So say the bells when glad - ly ring - ing, So the chime tells, joy - ful - ness

*marcato.* *rall.* *a tempo.*

bring - ing, Thus may the ho - ney - moon last till the end! Wel - come, wel - - come to

bring - ing, Thus may the ho - ney - moon last till the end! Wel - come, wel - - come to

bring - ing, Thus may the ho - ney - moon last till the end! Wel - come, wel - - come to

*marcato.* *rall.* *p* *a tempo.*

knight and to mai - den! Wel - - come to bride - groom and bride! Wel - -

knight and to mai - den! Wel - - come to bride - groom and bride! Wel - -

knight and to mai - den! Wel - - come to bride - groom and bride! Wel - -



come, O la - dy love - la - den, Wel - come, her liege, her lord, and her guide!

- come, O la - dy love - la - den, Wel - come, her liege, her lord, and her guide!

- come, O la - dy love - la - den, Wel - come, her liege, her lord, and her guide!

*ritard.*

*cres.*

Wel - come to knight and to mai - den, Wel - come to bride-groom and bride!

Wel - come to knight and to mai - den, Wel - come to bride-groom and bride!

Wel - come to knight and to mai - den, Wel - come to bride-groom and bride!

*tempo.*

*mf*

*mf*

*tempo.*

*mf*

*cres.*

Wel - come, O la - dy love - la - den, her liege lord and guide.

Wel - come, O la - dy love - la - den, her liege lord and guide.

Wel - come, O la - dy love - la - den, her liege lord and guide.

*cres.*

*cres.*

*cres.*

*cres.*

Yes, wel - come ! yes, wel -

Yes, wel - come ! yes, wel -

Yes, wel - come ! yes, wel -

*f marcato.*

*f*

*f*

*f*

*cres.*

- come to bride - groom and bride ! . . .

- come to bride - groom and bride ! . . .

- come to bride - groom and bride ! . . .

*f*

*cres.*

*dim*

*pp*

*ppp*

(*At conclusion of Chorus, march heard off Stage. As Waiters come on, SIR W. leads CONSTANCE off, followed by MAGRUDER, BETTY and ROSE. They re-enter, stand at top of steps, and watch dance. March heard.*)

CONST. Ah, what is that?

DOLLY. The red-coats have come back.

ALL. The soldiers!

BILL. (*Aside.*) The soldiers? Demme! the captain will be nabbed again.

(*Enter HARLEIGH and Guards.*)

HAR. I crave pardon, sir, for this intrusion, but you must know that the prisoner, Charles Lorrimore, under cover of night has escaped from our keeping.

BETTY. Escaped?

SIR W. Escaped?

MAG. Escaped, Captain Harleigh?

ROSE. Are you sure of what you say?

HAR. Even so, and he has been tracked back to this house. It is my duty to search it.

(*Enter LORRIMORE, unperceived.*)

MAG. With pleasure, sir—with pleasure. This Charles Lorrimore is the greatest scoundrel unhung.

LOR. A falsehood! a cruel falsehood.

SIR W. Gadzooks! who's this impolite personage.

LOR. The subterfuge shall pass no longer.—(*To HARLEIGH.*) Sir, you have been deceived; I am Charles Lorrimore. (*Sensation.*)

HAR. You Charles Lorrimore? Then who was our prisoner?

DUV. (*Appearing at window.*) Claude Duval!

ALL. Claude Duval!

HAR. Seize them both!

CONST. Then take me with him.

DUV. Captain Harleigh, we are both outlaws; we refuse to obey the law.

BILL. And I third the motion.

HAR. Then you will oblige me to take strong measures for enforcing the law.—(*To DUVAL.*) You are in my power.

DUV. (*Blowing whistle.*) Not exactly.

(*Highwaymen appear in gallery and cover Soldiers.*)

DUV. I trump the trick.—And stay, Captain Harleigh. You are perhaps acquainted with His Most Gracious Majesty's signature? Bring me pen and ink. (*Shows and hands document to HARLEIGH.*)

HAR. A free pardon in blank. How came you by this?

DUV. Woman, lovely woman, provided me with it, but whether Her Grace of Portsmouth, Her Grace of Cleveland, or Nelly Gwynne the orange-girl, matters not to you. It is quite right?

HAR. Perfectly; but then this document applies only to you. (*Hands it back.*)

DUV. No, not to me. (*Takes pen and ink and signs paper.*) There! (*Hands it back.*)

HAR. He has filled in the name of Charles Lorrimore.

ALL. Charles Lorrimore?

LOR. Duval, I cannot except this generosity. I—

DUV. My debt to you must be paid. I have further to say, "Good people all, I would present you to the owner of Milden Hall."

FINALE—ACT III.—“The Rightful Heir.”

DUVAL.

The right - ful heir be - fore you stands, The own - er of this hall and lands!

*Moderato.*

PIANO.

SOPRANOS. *p* DUVAL.

Yes, yes! the own - er, Yes, the own - er of these lands! See him and her, a

TENORS.

Yes, yes! the own - er, Yes, the own - er of these lands!

BASSES.

Yes, yes! the own - er, Yes, the own - er of these lands!

*f* *p*

(Principals also.)

DUVAL.

pret - ty pair, The right - ful bride, the right - ful heir, The right - ful heir.

The right - ful heir. With joy we hail the

The right - ful heir. With joy we hail the

The right - ful heir. With joy we hail the

*f* *ff* *f* *ff* *f* *ff*

right - ful heir, Yes, yes, they are a pret - ty pair; With joy we hail the right - ful heir, the right - ful  
 right - ful heir, Yes, yes, they are a pret - ty pair; With joy we hail the right - ful heir, the right - ful  
 right - ful heir, Yes, yes, they are a pret - ty pair; With joy we hail the right - ful heir, the right - ful

**BILL.**  
 But do not for - get who dis - cov - er'd the deed; Wil - li - am's sure to be  
 heir. . . Wil - li - am's sure to be  
 heir. . . Wil - li - am's sure to be  
 heir. . . Wil - li - am's sure to be

*Allegro.*  
*mf* *fz* *p* *f*

**LORRIMORE.** **BILL.** **MAGRUDER.**  
 right! You've been a true friend in a mo - ment of need; Wil - li - am's sure to be right! A  
 right! Wil - li - am's sure to be right!  
 right! Wil - li - am's sure to be right!  
 right! Wil - li - am's sure to be right!

BETTY. *ritard.* BILL (to Betty), *tempo.*

ne - phew I've found, so will not run a - way. To look af - ter my nie - ces I al - so must stay! And

BILL. *grandioso.*

dem-me, old friz - zle - wig, what did I say? That Wil - li - am's sure to be right! Yes, Wil - li - am's sure to be  
(CONSTANCE & LORRIMORE also.)

BETTY. Yes, Wil - li - am's sure to be  
HARLEIGH.  
SIR W. & MAG. Yes, Wil - li - am's sure to be  
Yes, Wil - li - am's sure to be *grandioso.*

SOPRANOS.  
TENORS.  
BASSES.

*Moderato.* SIR W. *rit.*

right! . . . Gad zooks, with - out re - gret, without re - gret I'll go, These mys - tic ways dis - gust me so! Yes,

right! . . .  
right! . . .  
right! . . .  
right! . . .

*Moderato.* *p* *colla voce.*

BILL (*smiling*).  
 me, Sir Whif - fle Whaf - fle. A prize in Cu - pid's raf - fle.

SOPRANOS. *f* Ho, ho, ho! *p* Go,  
 TENORS. *f* Ho, ho, ho!  
 BASSES. *f* Ho, ho, ho!

CONST. You are our benefactor and our friend. You will not leave us? Stay with us and share our lot, for do we not owe all to you? once saved my life; I have only restored his property. The life you lead is not mine; I should feel like a wild bird in a cage. But sometimes, lady, give a thought of kindness to the

DUV. Nay, madam, the balance is still with Lorrimore. He highwayman Claude Duval.

CONSTANCE.  
*Allegro moderato*  
 brave Du - val, if go you must; Be - lieve us that our faith and trust in

CONSTANCE. *ff Grandioso.*  
 you will e - ver be the same; Yes, e - ver will we love your name. Yes, yes, for

LORRIMORE. *ff*  
 Yes, e - ver will we love your name. Yes, yes, for

SOPRANOS. *ff* Yes, yes, for  
 TENORS. *ff* Yes, yes, for  
 BASSES. *ff* Yes, yes, for

*Grandioso.*

CONSTANCE.  
 e - ver we will love your name! . . . .

LORRIMORE.  
 e - ver we will love your name! . . . .

DUVAL. *Allegro moderato.*  
 Fair mis - tress, thanks, your

e - ver they will love your name! . . . .

e - ver they will love your name! . . . .

e - ver they will love your name! . . . .

*Allegro moderato.*  
*p*

DUVAL.  
 words re - pay Ten thou - sand fold my work to - day; But do not tempt me

*cres.*

*fz* here to stay. . . . . *con energico.* For there's not a man - sion grand e - nough for

*fz marcato.* *mf*



DUVAL.



Claude Du - val, For Claude Du - val, for Claude Du - val! And there's no es - tate with land e - nough for

CONSTANCE.



For Claude Du - val, for Claude Du - val!

BETTY.



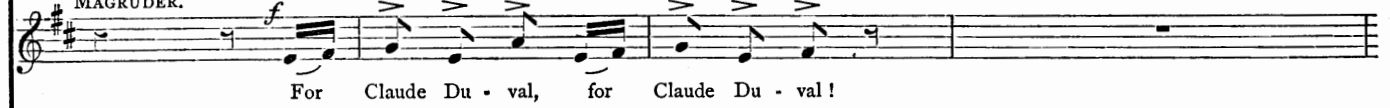
For Claude Du - val, for Claude Du - val!

SIR WHIFFLE WHAFFLE.



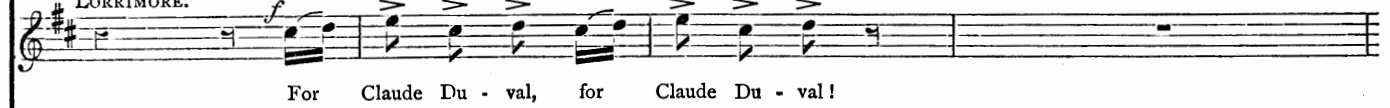
For Claude Du - val, for Claude Du - val!

MAGRUDER.



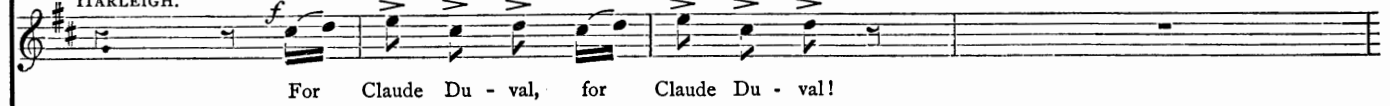
For Claude Du - val, for Claude Du - val!

LORRIMORE.



For Claude Du - val, for Claude Du - val!

HARLEIGH.



For Claude Du - val, for Claude Du - val!

BILL.



For Claude Du - val, Claude Du - val!

SOPRANOS.



For Claude Du - val, for Claude Du - val!

TENORS.



For Claude Du - val, for Claude Du - val!

BASSES.



For Claude Du - val, Claude Du - val!



For Claude Du - val, Claude Du - val!

DUVAL.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way - man.

CONSTANCE.

*ff*

For there's not a man - sion grand e - nough for

BETTY.

*ff*

For there's not a man - sion grand e - nough for

SIR WHIFFLE WHAFFLE.

*ff*

For there's not a man - sion grand e - nough for

MAGRUDER.

*ff*

For there's not a man - sion grand e - nough for

LORRIMORE.

*ff*

For there's not a man - sion grand e - nough for

HARLEIGH.

*ff*

For there's not a man - sion grand e - nough for

BILL.

*ff*

For there's not a man - sion grand e - nough for

SOPRANOS.

*ff*

For there's not a man - sion grand e - nough for

TENORS.

*ff*

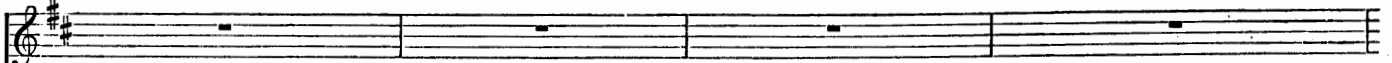
For there's not a man - sion grand e - nough for

BASSES.

*ff*

For there's not a man - sion grand e - nough for

## DUVAL.



## CONSTANCE.



## BETTY.



## SIR WHIFFLE WHAFFLE.



## MAGRUDER.



## LORRIMORE.



## HARLEIGH.



## BILL.



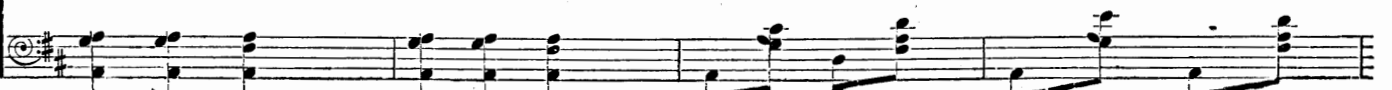
## SOPRANOS.



## TENORS.



## BASSES.



DUVAL.

*con forza.*

*rall.*

For the road's the home of ev - 'ry true high - way man. . . . .

CONSTANCE.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

BETTY.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

SIR WHIFFLE WHAFFLE.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

MAGRUDER.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

LORRIMORE.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

HARLEIGH.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

BILL.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

SOPRANOS.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

TENORS.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

BASSES.

*rall.*

Claude Du - val, For the road's the home of ev - 'ry true high - way man. . . . .

*con forza. rall.*

*tempo.*

*ff*

*rall.*

*tempo.*

*Fine.*