

**THE**  
**YEOMEN OF THE GUARD**

*or*

THE MERRYMAN AND HIS MAID

**W. S. Gilbert**

**A. S. Sullivan**

**ORCHESTRAL SCORE**



# THE YEOMEN OF THE GUARD

*or*

## The Merryman and His Maid

*Premiered at the Savoy Theatre, London, October 3rd, 1888.*

### DRAMATIS PERSONÆ

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

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

LEONARD MERYLL (*his Son*)

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT (*Head Jailor and Assistant Tormentor*)

THE HEADSMAN

FIRST YEOMAN

SECOND YEOMAN

FIRST CITIZEN

SECOND CITIZEN

ELSIE MAYNARD (*a Strolling Singer*)

PHŒBE MERYLL (*Sergeant Meryll's Daughter*)

DAME CARRUTHERS (*Housekeeper of the Tower*)

KATE (*her Niece*)

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c

SCENE ..... Tower Green

Date - 16th Century

# INSTRUMENTATION

Flute 1

Flute 2 (doubling Piccolo)

Oboe

Clarinet 1 (in Bb & A)

Clarinet 2 (in Bb & A)

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Trumpet 1 (in Bb & A)

Trumpet 2 (in Bb & A)

Trombone 1

Trombone 2

Bass Trombone

Timpani

Percussion (*triangle, cymbals, bass drum, offstage bell*)

Strings

## NOTES

The YEOMEN OF THE GUARD – or “The Merryman and His Maid”, premiered at the Savoy Theatre on the 3<sup>rd</sup> October, 1888. It was the 11<sup>th</sup> collaboration between the writer W. S. Gilbert, and the eminent British composer Sir Arthur Sullivan, and was originally produced by the D’Oyle Carte Opera Company, opening at its purpose-built theatre the Savoy, in the West End of London.

The full score of the work has never been published in its entirety, but has been released occasionally for consultation. The overture has been published separately, appearing in a pocket edition by the firm Ernst Eulenberg in 1979, edited by David Lloyd-Jones and Sir Charles Mackerras.

This is an edition of the complete full score. It is a digital realization of my own graduate thesis – an annotated version of the full score of The Yeomen of the Guard, completed in 1989 using a microfiche of Sullivan’s original score, in comparison with the Chappell vocal score and the hire parts available in Australia. The following score is not a fully annotated edition, with all variants acknowledged and examined (as was the case with my original thesis), but is a working score intended to be used by conductors of the G & S repertoire.

There are three main sources used to construct this score. The autograph; the orchestral hire parts; and the Chappell piano score. Examination of these three sources demonstrates that Sullivan’s original score underwent many alterations after the premier. Apart from the cuts made to sections or to whole numbers, the greatest changes were details of tempo, dynamics, ritardandos, “col cantos” and fermatas, many of which do not exist in Sullivan’s original full score, but exist in most of the printed parts – (some parts have them, others do not.) The clearest of all are the indications which were published in the Chappell score. By the time of its printing, many of the details had been filled in by Sullivan and the text had taken its definitive form. (eg: Act I, no. 2, bar 32: “*We rejoice in talking over...*” had become “*We rejoice in telling over...*”; and the excision of the solos for the 3<sup>rd</sup> & 4<sup>th</sup> warders in the finale of Act I, bar 81) while the fermatas, ritardandos and pauses had been clarified.

The handwriting of Alfred Cellier – Sullivan’s assistant in the original production, appears on many of the pages of Sullivan’s original score. Here he inserted many of the speed and dynamic changes that seem to have been decided on during the rehearsal process. It is interesting to note that the final vocal score seems to have been prepared by him, as many of these musical additions are included in the parts and the Chappell score. As a general rule, the Chappell vocal score should be considered the most authoritative of all the versions. The orchestral parts are a mish-mash of alterations printed over a period of time with a variety of changes, while the original full score remains a mere outline of Sullivan’s intentions. The speed changes are the most vexing problem in this score. The original manuscript has starting speed indications for all numbers, but rarely show any of the changes that occurred during the piece. Number 1 of Act I (Introduction and Song (Phoebe) is a case in point. At fig. B and fig. C there is a “meno mosso” printed in most of the orchestral parts. Whilst also in the Chappell edition, this speed change is not in the original. Number 1 of Act II (Dame Carruthers with the chorus) is the worst example of unfinished business in the score. No speed changes appear in the original after the first “Andante non troppo lento” whereas it is clear in all performance by the D’Oyle Carte company that there is a “poco più mosso” at bar 46 (“*Warders are ye? Whom do you ward?*”), a much stronger “più mosso” at bar 64 (“*Up and down and in and out!*”), a “poco meno mosso” at bar 72 and a rallentando four bars later to restore the original Andante speed for the final concerted chorus. This problem is reflected in the vocal cadenzas, and ending bars of many of the numbers, where the term “col canto” has been added to many (not all) of the orchestral parts at points where the singer takes liberties with the penultimate bars of a piece, but where, in the original score, no change of speed appears.

Another problem is Sullivan’s lack of care when using musical shorthand, or when moving between pages when he was writing at speed. This would often result in discrepancies in the upbeats of phrases with Sullivan forgetting to make things clear. An example is in the finale to Act II, where the upbeat to bar 162 is missing throughout the entire trombone section whilst clear in all other parts. In Act I, number 5 (“Is Life a Boon?”) the second verse is not written out fully in the autograph, merely being a repeat of verse 1. Over it Sullivan has written an instruction to Baird (the copyist) “triplets in accomp. for 2<sup>nd</sup> verse.” This leaves a question about the upbeat to bar 37. Is it dotted or in triplets? ie: when does the triplet figures start? In the parts they start on bar 37. In the D’Oyle Carte recordings they begin on the beat beforehand.

Sullivan’s orchestral writing was at its most advanced by this period. His cantata “*The Golden Legend*” had been premiered two years previously, and was well on the way to becoming the most performed concert piece – apart from “The Messiah,” in British concert halls. His orchestral writing had blossomed in response to the public acclaim for his works, as had the playing standards of London musicians – the result of the formation of the National Training School for Music (est. 1876 with Sullivan as its Principal), followed by the Royal College of Music, established in 1882, and the arrival of a generation of players trained on the continent. Whereas Sullivan’s brass parts previously were extremely cautious, this score requires high standards

of ensemble and intonation from the enlarged brass section, and includes a top 'C' for the first trumpet. The string parts here also require a better standard of player than was previously expected. Phoebe's aria in Act I – "Were I thy Bride" asks for multi divisions amongst the strings and is also marked 'con sordini', a rare requirement in Sullivan's operatic scores. The aria for Elsie in Act I, requires both violin parts to execute extensive Eb major arpeggios in different figurations, something he would never have asked of the second violins a decade earlier.

Once again though, Sullivan resorted to his old habit of using "brass band" standard key signatures (he never wrote transposing instruments for any key more than four sharps or flats, and when he did he added the extra accidentals beside the notes.) In the finale of Act I, the trumpets are in A for the funeral march, (at bar 329) forcing them to read their parts in Eb minor. Sullivan, according to the military band tradition he learned from his father, wrote the parts out in Eb major and added the other flats to the notes as necessary. In this score, the correct key signature is used. This is also true for the timpani part which was still written without key signature as was the usual practice.

There is much confusion concerning phrasing marks. No two sources agree on everything, though, as a rule, the Chappell appears to have the most reliable. The parts disagree constantly between themselves as to phrasing and articulation, and no two parts agree on everything. In my score I have tried to standardize everything in accordance with the parts or with the Chappell score.

The dark subject matter of the opera was co-incidentally reflected in the current events of London. As Sullivan was slaving over the composition and orchestration of this score, London prostitutes were being slaughtered by the infamous "Jack the Ripper". Two weeks before Sullivan signed off on the final page of his score on 19<sup>th</sup> September, 1888, Annie Chapman's partly dismembered body had been discovered in Spitalfields, while two weeks after the score was completed Elizabeth Stride and Catherine Eddowes would be slaughtered in Whitechapel. On that occasion, Sullivan, writing at length in his diary regarding the protracted negotiations of fitting an extra bassoon and trombone in the pit, closed the entry off with a terse mention of the nearby murder in Whitechapel. Meanwhile Gilbert, always a gentleman at heart, was paying for handsome cabs to transport the ladies of the company home each night, such was the terror that had gripped London.

JH Sydney 2018

# ACT ONE

# THE YEOMEN OF THE GUARD

## OVERTURE

Arthur SULLIVAN

**Allegro brillante e maestoso**

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo, Flute I, Oboe, Clarinet I in Bb, Clarinet II in Bb, Bassoon I, Bassoon II, Horn I in Eb, Horn II in Eb, Trumpet I in Bb, Trumpet II in Bb, Tenor Trombone I, Tenor Trombone II, and Bass Trombone. The score includes dynamic markings such as *tr* (trills) and *ff* (fortissimo). The Piccolo part features a trill at the beginning. The woodwinds and brass parts play sustained notes with some melodic movement.

**Allegro brillante e maestoso**

Musical score for string instruments. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score includes dynamic markings such as *ff* (fortissimo). The Violin I and Violin II parts feature rapid sixteenth-note passages with triplets. The Viola, Violoncello, and Contrabasso parts play sustained notes.



Picc.

Fl. I

Ob.

Cl. I (Bb)

Cl. II (Bb)

Bsn. I

Bsn. II

Hn. I (Eb)

Hn. II (Eb)

Tpt. I (Bb)

Tpt. II (Bb)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

Picc.

Fl. I

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (E $\flat$ )

Hn. II (E $\flat$ )

Tpt. I (B $\flat$ )

Tpt. II (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Picc.

Fl. I

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (E $\flat$ )

Hn. II (E $\flat$ )

Tpt. I (B $\flat$ )

Tpt. II (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24 A

Picc. Fl. I Ob. Cl. I (Bb) Cl. II (Bb) Bsn. I Bsn. II Hn. I (Eb) Hn. II (Eb) Tpt. I (Bb) Tpt. II (Bb) Tbn. I Tbn. II B. Tbn. Timp. Vln. I Vln. II Vla. Vc. Cb.

*Solo*  
*dolce*  
*p*  
*p*  
*p*  
*p*

Detailed description: This page of a musical score covers measures 24 through 29. The woodwind section includes Piccolo, Flute I, Oboe, Clarinet I (Bb), Clarinet II (Bb), Bassoon I, Bassoon II, Horn I (Eb), Horn II (Eb), Trumpet I (Bb), Trumpet II (Bb), Trombone I, Trombone II, and Baritone Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion part includes Timpani. A section marker 'A' is placed above measure 25. The Clarinet I part features a solo starting in measure 25, marked 'dolce'. The Horn I part has a dynamic marking 'p' in measure 28. The Violin I, Violin II, Viola, and Violoncello parts all have dynamic markings 'p' in measure 28. The score is written in a key signature of two flats and a common time signature.

30

Ob. *p*

Cl. I & II (Bb) *p*

Bsn. I & II *p*

Hn. I (Eb)

Vln. I

Vln. II

Vla.

Vc.

Cb. *p*



36

Fl. I

Ob. Solo *p dolce*

Cl. I & II (Bb)

Bsn. I & II

Hn. I (Eb) *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

43 **B**

Ob.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*



50

Fl. I

*dolce*

Fl. II

*p*

Muta in Picc.

Ob.

*p*

Cl. I (Bb)

*p*

Cl. II (Bb)

*p*

Bsn. I

*p*

Bsn. II

*p*

Vln. I

Vln. II

Vla.

Vc.

Cb.



D

71

Picc. *ff*

Fl. I *f* *ff*

Ob. *f* *ff*

Cl. I (B) *f* *sf* *ff*

Cl. II (B) *f* *sf* *ff*

Bsn. I *f* *sf* *ff*

Bsn. II *f* *sf* *ff*

Hn. I (E) *f* *sf* *ff*

Hn. II (E) *f* *sf* *ff*

Tpt. I (B) *ff*

Tpt. II (B) *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *f* *ff*

Timp. *p cresc.* *ff*

D

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *sf* *ff*

Vc. *f* *sf* *ff*

Cb. *f* *sf* *ff*



78

Picc.

Fl. I

Ob.

Cl. I (Bb)

Cl. II (Bb)

Bsn. I

Bsn. II

Hn. I (Eb)

Hn. II (Eb)

Tpt. I (Bb)

Tpt. II (Bb)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Muta in Flt

Solo

*pp*

*pp*

*pp*

*pp*

85

Cl. I (B)

dim. *p*

Vln. I *sempre pp*

Vln. II *sempre pp*

Vla. *sempre pp*

Vc. *sempre pp*

Cb. *pp*



91

Solo

Ob. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.



97

Fl. I *p*

Ob.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104 **E**

Fl. I *cresc.* *f*

Fl. II *cresc.* *f*

Ob. *cresc.* *f*

Cl. I (Bb) *p cresc.* *f*

Cl. II (Bb) *p cresc.* *f*

Bsn. I *p cresc.* *f*

Bsn. II *p cresc.* *f*

Hn. I (Eb) *p cresc.* *f*

Hn. II (Eb) *p cresc.* *f*

Tpt. I (Bb) *f*

Tpt. II (Bb) *f*

Tbn. I *f*

Tbn. II

B. Tbn.

Detailed description: This block contains the musical score for woodwinds and brass instruments. It starts at measure 104. The woodwinds (Flutes I and II, Oboe, Clarinets I and II, Bassoons I and II, Horns I and II) are playing a melodic line that begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The brass instruments (Trumpets I and II, Trombones I and II, Baritone Trombone) are mostly silent until measure 104, where they enter with a forte (*f*) dynamic. A rehearsal mark 'E' is placed above the first measure of this section.

**E**

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

Detailed description: This block contains the musical score for string instruments. It starts at measure 104. The strings (Violins I and II, Viola, Violoncello, and Contrabass) are playing a rhythmic accompaniment. The dynamics start with a piano (*p*) and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. A rehearsal mark 'E' is placed above the first measure of this section.

110

Fl. I  
Fl. II  
Ob.  
Cl. I (B $\flat$ )  
Cl. II (B $\flat$ )  
Bsn. I  
Bsn. II  
Hn. I (E $\flat$ )  
Hn. II (E $\flat$ )  
Tpt. I (B $\flat$ )  
Tpt. II (B $\flat$ )  
Tbn. I  
Tbn. II  
B. Tbn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 110, 111, 112, and 113. The score is for a full orchestra. The woodwind section (Flutes I & II, Oboe, Clarinets I & II in B-flat, Bassoons I & II) is mostly silent, with some notes in measures 111 and 113. The brass section (Horns I & II in E-flat, Trumpets I & II in B-flat, Trombones I, II, and Bass Trombone) plays a rhythmic pattern of quarter notes in measures 110 and 111, followed by rests in measure 112, and then a melodic line in measure 113. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a steady eighth-note accompaniment throughout all four measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

114

Fl. I  
Fl. II  
Ob.  
Cl. I (Bb)  
Cl. II (Bb)  
Bsn. I  
Bsn. II  
Hn. I (Eb)  
Hn. II (Eb)  
Tpt. I (Bb)  
Tpt. II (Bb)  
Tbn. I  
Tbn. II  
B. Tbn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 114 through 117. The score is for a full orchestra. The woodwind section includes two flutes (Fl. I and II), oboe (Ob.), two clarinets (Cl. I in Bb and Cl. II in Bb), two bassoons (Bsn. I and II), two horns (Hn. I and II in Eb), two trumpets (Tpt. I and II in Bb), and three trombones (Tbn. I, Tbn. II, and B. Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score shows a variety of rhythmic patterns and melodic lines across the instruments, with some instruments playing sustained notes while others have more active parts.

F

118

Fl. I

Fl. II

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (E $\flat$ )

Hn. II (E $\flat$ )

Tpt. I (B $\flat$ )

Tpt. II (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

Timp.

*f*

Solo

*p*

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

124

Ob. *p*

Cl. I (Bb)

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

Cb.

132

Fl. I *p*

Cl. I (Bb) Solo *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

140

Fl. I *G*

Cl. I & II (Bb) *pp*

Bsn. I & II *pp*

Hn. I & II (Eb) *pp*

Vln. I *G*

Vln. II *pp*

Vla.

Vc.

Cb.

148 H

Fl. I

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (Eb)

Vln. I

Vln. II

Vla. *div*

Vc.

Cb.

*f*

*a2*

*pp*

*pp*

*pp*



156 a2

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I & II

Tpt. I & II (Bb)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*p*

*p*

*a2*

*mf*



164

Fl. I & II

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I (E $\flat$ )

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*a2*



170

Fl. I & II

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (E $\flat$ )

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*J*

*pizz.*

*p*

175

Fl. I & II  
Ob.  
Cl. I & II (Bb)  
Bsn. I & II  
Hn. I & II (Eb)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



180

Fl. I & II  
Ob.  
Cl. I & II (Bb)  
Bsn. I & II  
Hn. I & II (Eb)  
Tpt. I & II (Bb)  
Tbn. I  
Tbn. II  
B. Tbn.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

184

Fl. I  
Fl. II  
Ob.  
Cl. I (Bb)  
Cl. II (Bb)  
Bsn. I  
Bsn. II  
Hn. I (Eb)  
Hn. II (Eb)  
Tpt. I (Bb)  
Tpt. II (Bb)  
Tbn. I  
Tbn. II  
B. Tbn.  
Timp.

Detailed description: This block contains the woodwind and percussion staves for measures 184 through 187. The woodwinds (Flutes I & II, Oboe, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II, and Trombones I, II, and Bass Trombone) play a melodic line consisting of quarter notes with long slurs. The percussion (Timpani) plays a rhythmic pattern of quarter notes with rests, followed by a chordal pattern in the final measure.

K

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*

Detailed description: This block contains the string staves for measures 184 through 187. The Violins I and II, Viola, and Violoncello (Vc.) are marked with a forte (*ff*) dynamic. The Violins I and II play a fast, rhythmic sixteenth-note pattern. The Viola and Violoncello play a slower, sustained harmonic accompaniment. The Double Bass (Cb.) plays a simple bass line.

188

Fl. I  
Fl. II  
Ob.  
Cl. I (Bb)  
Cl. II (Bb)  
Bsn. I  
Bsn. II  
Hn. I (Eb)  
Hn. II (Eb)  
Tpt. I (Bb)  
Tpt. II (Bb)  
Tbn. I  
Tbn. II  
B. Tbn.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

(con fuoco)

192

Fl. I  
Fl. II  
Ob.  
Cl. I (Bb)  
Cl. II (Bb)  
Bsn. I  
Bsn. II  
Hn. I (E)  
Hn. II (E)  
Tpt. I (Bb)  
Tpt. II (Bb)  
Tbn. I  
Tbn. II  
B. Tbn.  
Timp.

Detailed description: This block contains the musical score for woodwinds and brass instruments. It starts at measure 192. The woodwinds (Flutes I & II, Oboe, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II, and Trombones I, II, and Bass Trombone) play a melodic line with eighth and quarter notes, often featuring slurs and accents. The brass instruments (Trumpets, Trombones, and Bass Trombone) provide harmonic support with sustained notes and rhythmic patterns. The Timpani part features a simple rhythmic pattern of quarter notes. The key signature has two flats (Bb and Eb), and the tempo is marked 'con fuoco'.

(con fuoco)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This block contains the musical score for string instruments. The Violins I and II play a melodic line with eighth and quarter notes, often featuring slurs and accents. The Viola, Violoncello (Vc.), and Contrabasso (Cb.) provide harmonic support with sustained notes and rhythmic patterns. The key signature has two flats (Bb and Eb), and the tempo is marked 'con fuoco'.

198

Fl. I

Fl. II

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (E $\flat$ )

Hn. II (E $\flat$ )

Tpt. I (B $\flat$ )

Tpt. II (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Take Picc. (1)

(1) Sullivan's instruction for Flute II to take the Piccolo gives the player no time for the changeover.

L

204

Picc. *ff*

Fl. I

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (E $\flat$ )

Hn. II (E $\flat$ )

Tpt. I (B $\flat$ )

Tpt. II (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

Timp.

Detailed description: This block contains the musical notation for measures 204 through 209 for a woodwind and brass section. The Piccolo (Picc.) part starts with a forte (ff) dynamic and features a melodic line with eighth notes. The Flute I (Fl. I) part has a similar melodic line. The Oboe (Ob.), Clarinet I (Cl. I), and Clarinet II (Cl. II) parts play a steady eighth-note accompaniment. The Bassoon I (Bsn. I) and Bassoon II (Bsn. II) parts play a simple eighth-note pattern. The Horn I (Hn. I) and Horn II (Hn. II) parts play a steady eighth-note accompaniment. The Trumpet I (Tpt. I) and Trumpet II (Tpt. II) parts play a steady eighth-note accompaniment. The Trombone I (Tbn. I) and Trombone II (Tbn. II) parts play a steady eighth-note accompaniment. The Baritone Trombone (B. Tbn.) part plays a steady eighth-note accompaniment. The Timpani (Timp.) part plays a steady eighth-note accompaniment.

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 204 through 209 for a string section. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with eighth notes. The Viola (Vla.) part plays a steady eighth-note accompaniment. The Violoncello (Vc.) part plays a steady eighth-note accompaniment. The Contrabass (Cb.) part plays a steady eighth-note accompaniment.

210

Picc.  
Fl. I  
Ob.  
Cl. I (Bb)  
Cl. II (Bb)  
Bsn. I  
Bsn. II  
Hn. I (Eb)  
Hn. II (Eb)  
Tpt. I (Bb)  
Tpt. II (Bb)  
Tbn. I  
Tbn. II  
B. Tbn.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 210 to 214. The score is for a full orchestra. The woodwind section includes Piccolo, Flute I, Oboe, Clarinet I (Bb), Clarinet II (Bb), Bassoon I, Bassoon II, Horn I (Eb), Horn II (Eb), Trumpet I (Bb), Trumpet II (Bb), Trombone I, Trombone II, and Baritone Trombone. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as slurs, ties, and dynamic markings. The key signature is Bb major, and the time signature is 4/4. The Piccolo part starts with a measure rest in measure 210. The Flute I part has a melodic line with slurs and ties. The Oboe part has a similar melodic line. The Clarinet I and II parts have a melodic line with a flat in measure 213. The Bassoon I and II parts have a rhythmic pattern. The Horn I and II parts have a rhythmic pattern. The Trumpet I and II parts have a rhythmic pattern. The Trombone I and II parts have a rhythmic pattern. The Baritone Trombone part has a rhythmic pattern. The Timpani part has a rhythmic pattern. The Violin I and II parts have a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello and Contrabass parts have a rhythmic pattern.



215

Picc.  
Fl. I  
Ob.  
Cl. I (Bb)  
Cl. II (Bb)  
Bsn. I  
Bsn. II  
Hn. I (Eb)  
Hn. II (Eb)  
Tpt. I (Bb)  
Tpt. II (Bb)  
Tbn. I  
Tbn. II  
B. Tbn.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

# ACT I

## No. 1: INTRODUCTION & SONG (Phoebe)

**Allegretto non troppo**

Fl. I & II *p*

Cl. I & II (Bb) *p*

Bsn. I & II *p*

Ph.

**Allegretto non troppo**

Vln. I *f* pizz.

Vln. II *f* pizz. div.

Vla. *f* pizz.

Vc. *f* div. pizz. unis.

Cb. *f* pizz.



9 a2

Fl. I & II

Ob. *p*

Cl. I & II (Bb) a2

Bsn. I & II

Ph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

18 **A**

Fl. I & II

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Ph.

Vln. I

Vln. II

Vla. *arco*

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*



24  $1^{\circ}$

Fl. I

Ob.

Cl. I & II (B $\flat$ )

Bsn. I

Ph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

Phoebe

When

31

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I

Bsn. II

Ph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

maid-en loves, she sits and sighs, she wand - ers to and fro; un - bid - den tear-drops fill her eyes, and to all quest - ions  
 maid-en loves, she mopes a - part, as owl mopes on a tree: Al though she keen - ly feels the smart, She can - not tell what

38

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I

Bsn. II

Ph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

she re - plies with a sad "Heigh - ho!"  
 ails her heart, With its sad "Ah - me!"

**B** meno mosso <sup>(1)</sup>

a tempo

44

Fl. I & II

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (D)

Ph.

*p*

*p*

*p*

*p*

*p*

"Tis but a lit - le word, "height - ho!" So soft 'tis scarce - ly heard, "heigh - ho!" An i - dle breath, yet  
 "Tis but a fool - ish sigh - "Ah me!" Born but to droop and die - "Ah me!" Yet all the sense Of

**B** meno mosso

a tempo

Vln. I arco pizz

Vln. II arco pizz

Vla. div. unis

Vc. arco pizz

Cb. arco pizz



50

Fl. I & II

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (D)

Ph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

life and\_ death may hang up - on a maid's "heigh - - ho!"  
 e - lo - quence Lies hid - den in a maid's "Ah - - me!"

(1) "meno mosso" not in autograph. Exists in Chappell and orchestral parts.

**C** *meno mosso* 1. *a tempo*

56

Fl. I & II

Cl. I & II (Bb)

Bsn. I & II

Ph.

An i-dle breath, yet life and death may hang up - on a maid's "heigh - ho!"  
 Yet all the sense Of e - lo-quence Lies hid-den in a maids\_ "Ah"

**C** *meno mosso* 1. *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

div. arco

pizz

arco

dim.

f



63 2. *a tempo*

Fl. I & II

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (D)

Ph.

2: When me!" "Ah me!"

2. *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

p

pizz

pizz

p

69 *colla voce* <sup>\*(1)</sup>

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (D $\flat$ )

Ph.

"Ah me!" Yet all the sense of e-lo-quence lies hid-den in a maid's "Ah"

*colla voce*

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

Cb. arco



76

F1. I & II *f* *a2* *p*

Ob. *f* *p*

Cl. I & II (B $\flat$ ) *f* *p*

Bsn. I & II *f* *p*

Hn. I & II (D $\flat$ ) *f* *p*

Ph. *me!*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *div.* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

(1) "colla voce" only in orchestral parts.

No 2: DOUBLE CHORUS - (People and Yeomen, with Solo 2nd Yeoman)

*Allegro vivace*

1

Fl. I *f*

Fl. II *f*

Ob. *f*

Cl. I (A) *f*

Cl. II (A) *f*

Bsn. I *f*

Bsn. II *f*

Hn. I (in F) *f*

Hn. II (in F) *f*

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Tri. *f*

People

*Allegro vivace*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



The musical score is arranged in systems, starting with a measure number of 6. The instruments and parts include:

- Flutes:** Fl. I and Fl. II, both playing sixteenth-note passages.
- Clarinets:** Cl. I (A) and Cl. II (A), playing sixteenth-note passages.
- Saxophones:** Bsn. I and Bsn. II, playing sixteenth-note passages.
- Horns:** Hn. I (in F) and Hn. II (in F), playing sustained notes.
- Trombones:** Tbn. I and Tbn. II, playing sustained notes.
- Trumpets:** Tpt. I (A) and Tpt. II (A), playing sustained notes.
- Baritone/Saxophone:** B. Tbn., playing sustained notes.
- Timpani:** Timp., playing sustained notes.
- Triangle:** Tri., playing a sustained tremolo.
- People:** Vocal line with lyrics: "Tow - er war - ders, Tow - er war - ders,".
- Violins:** Vln. I and Vln. II, playing sixteenth-note passages.
- Viola:** Vla., playing sixteenth-note passages.
- Cello/Double Bass:** Vc. and Cb., playing sixteenth-note passages.

Dynamic markings include *f* (forte) and *cresc.* (crescendo). Performance instructions include *pizz* (pizzicato) and *staccato*. Some strings play triplets of sixteenth notes.

10

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tri.

People

un - der or - ders, gal - lant pike - men, va - liant sword - ers! Brave in bear - ing, foe - men scar - ing

un - der or - ders, gal - lant pike - men, va - liant sword - ers! Brave in bear - ing, foe - men scar - ing

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tri.

People

in their by - gone days of dar - ing! Ne'er a stran - ger there to dan - ger, each was o'er the

in their by - gone days of dar - ing! Ne'er a stran - ger there to dan - ger, each was o'er the

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tpt. I & II (A)

Tri.

**A**

People

world a ran - ger: to the sto - ry of our glo - ry each a bold, a bold con - tri - bu - to - ry!

world a ran - ger: to the sto - ry of our glo - ry each a bold, a bold con - tri - bu - to - ry!

**A**

Vln. I

Vln. II

Vla.

Vc.

Cb.



26

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I & II (A)

Yeomen: Tenors

Yeomen: Basses

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

In the au - tumn of our life, here\_ at rest in am - ple clo - ver, we re-joyce in tell - ing o - ver

In the au - tumn of our life, here\_ at rest in am - ple clo - ver, we re-joyce in tell - ing o - ver

33 **B**

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I & II (A)

Yeo. T

Yeo. B

Cb.

our im - pet - uous May and June. In the eve - ning of our day, with the sun of life de -

our im - pet - uous May and June. In the eve - ning of our day, with the sun of life de -

**B**



40

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Yeo. T

Yeo. B

Cb.

cli - ning, We re - call with - out re - pi - ning all the heat of by - gone noon. We re - call with - out re - pi - ning

cli - ning, we re - call with - out re - pi - ning all the heat of by - gone noon. We re - call with - out re - pi - ning,

47 **un poco rall.**

Bsn. I *sf*

Bsn. II *sf*

Hn. I (in F) *sf*

Hn. II (in F) *sf*

Yeo. T  
all the heat, we re - call re - call All of

Yeo. B  
all the heat, we re - call re - call All the heat of

Cb. **un poco rall.**



54 **a tempo**

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I (A) *f*

Tpt. II (A) *f*

Tbn. I *f* <sup>\*(1)</sup> *p*

Tbn. II *f* *p*

B. Tbn. *f*

Yeo. T  
by - gone noon.

Yeo. B  
by - gone noon.

Cb. **a tempo**

(1) Trom I & II in autograph. Trom I alone in orch. parts.

61 C

Cl. I & II (B)  
*p* 1°

Bsn. I & II  
*p* 1°

Hn. I & II (F)  
*p*

Tbn. I

Tbn. II

2nd Yeoman  
 2nd Y.  
 This the au - tumn of our life, \_\_\_\_\_ this the eve - ning of \_\_\_\_\_ our

Vln. I  
*p* arco

Vln. II  
*p* arco

Vla.  
*p* arco

Vc.  
*p* arco \*<sup>(1)</sup>

Cb.  
*p* arco



68

Cl. I & II (B)  
*p*

Bsn. I & II

Hn. I & II (F)

2nd Y.  
 day; wea - ry we \_\_\_\_\_ of bat - tle strife, \_\_\_\_\_ wea - ry \_\_\_\_\_ we \_\_\_\_\_ of \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1) This E $\flat$  is missing in the parts.

75 **D**

Cl. I & II (B $\flat$ )

Hn. I & II (F)

2nd Y.

mor - - - - tal fray. But our year\_ is not so spent and our days\_ are not so

Vln. I **D**

Vln. II

Vla.

Vc.

Cb.



82 *p*

F1. I & II *p*

Ob.

Cl. I & II (B $\flat$ ) II $^{\circ}$  *p*

Bsn. I & II *p*

2nd Y.

fa - ded, but that we with one con-sent, were our lov - ed land in - va - ded. Still would face a for - eign foe

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

89

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

2nd Y.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

as in days of long a - go, still \_\_\_\_\_ would face a for - eign foe, \_\_\_\_\_ as in days of long a - go



96

Ob.

2nd Y.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*colla voce*

**E**

*colla voce*

**E**

*p*

*p*

*p*

*p*

*p*

as in days \_\_\_\_\_ of long a - go \_\_\_\_\_ as in days \_\_\_\_\_ of \_\_\_\_\_ long a -



103 a tempo

a2

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

People

2nd Y.

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

People *f* *staccato*  
Tow - er war - ders, un - der or - ders,  
Tow - er war - ders, un - der or - ders,

Yeo. T *f*  
Still would face a for - eign foe. As in days of long a - go.

Yeo. B *f*  
Still would face a for - eign foe. As in days of long a - go.

Vln. I *pizz*  
Vln. II *pizz*  
Vla. *pizz*  
Vc. *pizz*  
Cb. *pizz*  
*f*



109

rit.

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

People

Vln. I

Vln. II

Vla.

Vc.

Cb.

People *rit.*  
gal - lant pike - men, va - liant sword - ers! Brave in bear - ing, foe - men scar - ing in their by - gone days of dar - ing!  
gal - lant pike - men, va - liant sword - ers! Brave in bear - ing, foe - men scar - ing; *rit.*

**F** a tempo

115

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Tri.

People

Tow - er war - ders, un - der or - ders, gal - lant pike - men, va - liant sword - ers! Brave in bear - ing, foe - men scar - ing

Yeomen

sostenuto

Yeo. T This the au - tumn of our life, This the eve - ning

Yeo. B This the au - tumn of our life, This the eve - ning

**F** a tempo

Vln. I

Vln. II

Vla.

Vla.

Vc.

Cb.

121

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Tri.

People

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vla.

Vc.

Cb.

in their by - gone days of dar - ing! Ne'er a stran - ger there to dan - ger, each was o'er the world a ran - ger:  
 in their by - gone days of dar - ing! Ne'er a stran - ger there to dan - ger, each was o'er the world a ran - ger:

of \_\_\_\_\_ our day, wea - ry we \_\_\_\_\_ of bat - tle strife \_\_\_\_\_  
 of \_\_\_\_\_ our day, wea - ry we \_\_\_\_\_ of bat - tle strife \_\_\_\_\_

127

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Tri.

People

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vla.

Vc.

Cb.

**G**

*f*

*f*

*f*

*f*

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

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

wea - ry we of mor - - - - tal fray. This the au - - - -

wea - ry we of mor - - - - - tal fray. This the au - tumn of our

*f*

*f*

*f*

133

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Tri.

People

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vla.

Vc.

Cb.

glo - ry each a bold con - tri - bu - to - ry! Each a bold con - tri - bu - to - ry!

glo - ry each a bold con - tri - bu - to - ry! Each a bold con - tri - bu - to - ry!

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

life. This the eve - ning of our day, This the eve - ning of our day.

arco

arco

arco

arco

**No 3: SONG with CHORUS - (Dame Carruthers and Yeomen.)**

**Allegro moderato e maestoso**

1

**Allegro moderato e maestoso**

Picc. *f*

Fl. I *f*

Ob. *f*

Cl. I (B $\flat$ ) *f*

Cl. II (B $\flat$ ) *f*

Bsn. I *f*

Bsn. II *f*

Hn. I (E $\flat$ ) *f*

Hn. II (E $\flat$ ) *f*

Tpt. I (B $\flat$ ) *f*

Tpt. II (B $\flat$ ) *f*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

D.C.

**Allegro moderato e maestoso**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



15

Cl. I & II (B $\flat$ )

Bsn. I & II

Tpt. I & II (B $\flat$ )

Tbn. I & II

B. Tbn.

*p*

**A**

D.C.

dy - ing. In - sen - si - ble I trow, as a sen - ti - nel should be, Tho' a queen to save her head should come a -  
 ta - ken. And the wick - ed flames may hiss round the he - roes who have fought for con - science and for home in all it's

Vln. I

Vln. II

Vla.

Vc.

Cb.

**A**

19

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

D.C.

su - ing; There's a le - gend on its brow that is e - lo - quent to me, and it tells of du - ty  
 beau - ty; But the grim old for - ta - lice takes lit - tle heed of aught that comes not in the

Vln. I

Vln. II

Vla.

Vc.

Cb.



23 **B**

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (E $\flat$ )

Cym.

B. D.

D.C.

done — and du - ty do - - ing. }  
mea - sure of it's du - - ty. }

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

*p* *p* *pp* *pp*

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp* *p* *fp* *p* *fp* *p* *fp* *p*



29

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (E $\flat$ )

Cym.

B. D.

D.C.

men may bleed and men — may burn, O'er Lon - don town and it's gold - en hoard I keep my\_ si - lent\_ watch and ward!" —

Tenors & Basses

People

The

*p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*3* *3* *3*

35 C

Ob. *cresc.* *mf*

Cl. I (Bb) *cresc.* *mf*

Cl. II (Bb) *cresc.* *mf*

Bsn. I *cresc.* *mf*

Bsn. II *cresc.* *mf*

Hn. I (Eb) *cresc.* *mf*

Hn. II (Eb) *cresc.* *mf*

Tpt. I (Bb) *p*

Tpt. II (Bb) *p*

Tbn. I *p*

Tbn. II *p*

B. Tbn. *p*

Cym.

B. D.

D.C. *O'er Lon-don town and all it's hoard, O'er Lon-don town and all it's hoard*

People *screw may twist and the rack may turn, and men may bleed and men may burn, o'er Lon-don town and it's*

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *cresc.* *mf*

C

1. **rall** **a tempo** 2. **rall.**

40

Picc. *f*

Fl. I *f*

Ob. *p* *f*

Cl. I (Bb) *dim.* *p* *f*

Cl. II (Bb) *dim.* *p* *f*

Bsn. I *dim.* *p* *f*

Bsn. II *dim.* *p* *f*

Hn. I (Eb) *p* *f*

Hn. II (Eb) *p* *f*

Tpt. I (Bb) *p* *f* *p*

Tpt. II (Bb) *f*

Tbn. I *p* *f* *p*

Tbn. II *p* *f* *p*

B. Tbn. *p* *f* *p*

D.C. I keep my si - lent, si - lent watch and ward! si - - lent\_ watch\_ and

People gold - en hoard I keep my si - lent watch and ward! watch and

1. **rall** **a tempo** 2. **rall.**

Vln. I *dim.* *p* *f*

Vln. II *dim.* *p* *f*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *p*

47

Ob. *p* *dim.*

Cl. I (B $\flat$ ) *p* *dim.*

Cl. II (B $\flat$ ) *p dim.*

Bsn. I *p* *dim.*

Bsn. II *p*

Hn. I (E $\flat$ ) *p* *dim.*

Hn. II (E $\flat$ ) *p* *dim.*

Tpt. I (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

D.C. ward!

People ward!

Vln. I *p* *dim.*

Vln. II *p* *dim.*

Vla. *p* *dim.*

Vc. *p* *dim.*

Cb. *p* *dim.*

Detailed description: This page of a musical score, numbered 60, covers measures 47 through 52. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Oboe (Ob.), Clarinet I (Cl. I) in B-flat, Clarinet II (Cl. II) in B-flat, Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I) in E-flat, Horn II (Hn. II) in E-flat, Trumpet I (Tpt. I) in B-flat, and three Trombone parts (Tbn. I, Tbn. II, and B. Tbn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). There are also parts for a Drum Corps (D.C.) and a vocal group (People). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 47. The woodwinds and strings play a rhythmic pattern of eighth notes, often in groups of three (trios). The brass parts are mostly rests, with some activity in the final measure. The vocal parts have the word 'ward!' written below them. Dynamics include piano (*p*) and decrescendo (*dim.*). The page ends with a repeat sign at the end of measure 52.

No 4: TRIO - (Phoebe, Leonard and Meryll.)

Allegretto un poco agitato

Fl. I & II  
Ob.  
Cl. I & II (Bb)  
Bsn. I & II  
Hn. I & II (F)

Phoebe

Ph.  
A - las! I wa - ver to and fro - dark dan - ger hangs up - on the deed!

Allegretto un poco agitato

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



Ob.  
Cl. I (Bb)  
Bsn. I & II  
Hn. I & II (F)

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

Leo.  
Leonard  
Dark dan - ger hangs up - on the deed! The scheme is rash and well - may - fail; but

Mer.  
Meryll  
Dark dan - ger hangs up - on the deed!

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

19

Fl. I

Ob.

Cl. I (B $\flat$ )

Bsn. I & II

Hn. I & II (F)

Leo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

ours are not the hearts that quail The hands that shrink the cheeks that pale In

27

**A**

Fl. I

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (F)

Ph.

Leo.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *f*

*f* *p*

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

hours of need! No, ours are not the hearts that quail, The hands that

No! ours are not the hearts that quail,

**A**

36

Fl. I

Cl. I & II (Bb)

Hn. I & II (F)

Ph.

Leo.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*shrink, the cheeks that pale, The hands that shrink, the cheeks that pale In hours of*

*shrink, the cheeks that pale, The hands that shrink, the cheeks that pale In hours of*

*The hands that shrink, the cheeks that pale, that pale, the cheeks that pale In hours of*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*p*

*f*

*p*

47

Fl. I

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

Ph.

Leo.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*need!*

*need!*

*need!*

*The air I breathe to*

*Div.*

C

57

Ob. *p*

Cl. I & II (B $\flat$ ) *dim.*

Bsn. I & II *dim.*

Ph. That life is his- so count it naught!

Leo. That life is his- so count it naught!

Mer. him I owe: My life is his- I count it naught! And

C

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.*



67

Ob.

Cl. I & II (B $\flat$ ) *p*

Bsn. I & II *p*

Hn. I & II (F) *p*

Mer. shall I reck - on risks I run\_ When ser - vi - ces are to be done To save the life of such\_ an

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



79

Fl. I

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

Ph.

Leo.

Mer.

one? Un - worth - y thought! Un - wor - thy thought!

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

**D**

And

And



89

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I (in F)

Ph.

Leo.

Mer.

shall we reck - on risks we run\_ To save the life of such\_ an one? Un -

shall we reck - on risks we run\_ To save the life of such\_ an one? Un -

Un -

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

100

Fl. I & II

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (F)

Ph.  
wor - thy thought! Un - wor - thy thought!

Leo.  
wor - thy thought! Un - wor - thy thought!

Mer.  
wor - thy thought! Un - wor - thy thought!

Vln. I pizz arco

Vln. II pizz

Vla. pizz

Vc. pizz

Cb. pizz



109

Fl. I & II

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (F)

Ph.  
We may suc - ceed- who can fore - tell? May heaven help our hope-

Leo.  
We may suc - ceed- who can fore - tell? May heaven help our hope-

Mer.  
We may suc - ceed- who can fore - tell? May heaven help our hope-

Vln. I

Vln. II arco

Vla. arco

Vc. arco

Cb. arco

*p*

118

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

Ph.

Leo.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

May heaven help our hope-

div. *pp*



129

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

Ph.

Leo.

Mer.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fare - - - well!

May

fare - - - well!

May

fare - - - well!

May heaven help our

*pp*

141

Fl. I & II  
dim. *pp*

Ob.  
dim. *pp*

Cl. I & II (B $\flat$ )  
dim. *pp*

Bsn. I & II  
dim. *pp*

Hn. I & II (F)  
dim. *pp*

Ph.  
heaven help our hope- fare - - well!

Leo.  
heaven help our hope- fare - - well!

Mer.  
hope- help our hope- fare - - well!

Vln. I  
dim. *pp*

Vln. II  
dim. *pp*

Vla.  
dim. *pp*

Vc.  
dim. *pp*

Cb.  
dim. *pp*

*I<sup>o</sup> p*

151

Fl. I & II  
dim. *pp*

Cl. I & II (B $\flat$ )  
*pp*

Bsn. I & II  
*pp*

Hn. I & II (F)  
*pp*

Ph.

Leo.

Mer.

Vln. I  
dim. *pp*

Vln. II  
*pp* dim. *pp*

Vla.  
*pp* *pp*

Vc.  
*pp*

Cb.  
*pp*

*pp*

### No. 5: BALLAD (Fairfax)

Andante espressione

Fl. I & II  
Cl. I & II (B $\flat$ )  
Bsn. I & II

Fairfax

F.  
Is life a boon? If so it must be fall That death, when-e'er he

Andante espressione

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



Cl. I & II (B $\flat$ )  
Bsn. I & II

F.  
call, Must— call too soon. Though four-score years he give, Yet one would pray to live— an - o - ther moon! What

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

19 **un poco rit.** **a tempo**

Fl. I *p*

Cl. I & II (Bb)

Bsn. I & II *pp*

F.  
kind of plaint have I, Who per - ish in Ju - ly, Who per - ish in Ju - ly? I might have had to die. Per - chance in

Vln. I **un poco rit.** **a tempo**

Vln. II

Vla.

Vc.

Cb.



28 **a2**

Fl. I & II *f*

Cl. I & II (Bb) *f*

Bsn. I & II *f*

F.  
June! I might have had to die, Per chance in June!

Vln. I *cresc.* *p* *f* *p*

Vln. II *cresc.* *p* *f* *p*

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

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

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

37

Cl. I & II (B $\flat$ )

Bsn. I & II

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Is life a thorn? Then count it not a whit! Nay, count it not a whit! Man is well done with it!

*p*



45

Cl. I & II (B $\flat$ )

Bsn. I & II

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Soon as he's born He should all means es - say to put the plague a - way! And I, war - worn, poor

53 **rall. un poco** **a tempo**

Fl. I *p*

Cl. I & II (B $\flat$ )

Bsn. I & II *pp*

F.  
cap - tured fu - gi - tive, My life most glad - ly \_\_\_\_\_ give - I might have had to live \_\_\_\_\_ an - o - ther morn! I

Vln. I **rall. un poco** **a tempo** *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*



61 **a2**

Fl. I & II *f*

Cl. I & II (B $\flat$ ) *f*

Bsn. I & II *f*

F.  
might have had to live, \_\_\_\_\_ to live an - o - ther morn!

Vln. I *colla voce* *p* *f*

Vln. II *colla voce* *p* *f*

Vla. *colla voce* *p* *f*

Vc. *colla voce* *p* *f*

Cb. *colla voce* *p* *f*



No. 6: CHORUS - (Entrance of Crowd, Elsie and Point)

**Allegro con brio**

1

Picc. *f*

Fl. I *f*

Ob. *f*

Cl. I & II in A *f* a2

Bsn. I & II *f* a2

Hn. I & II (F) *f*

Tpt. I & II (Bb) *f* a2

People

**Allegro con brio**

Vla. *f*

Cb.



7

Picc.

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tpt. I & II (Bb)

People

Vla.

Cb.

13 **A** *Picc. muta in Flt 2*

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

Tpt. I & II (Bb)

People

Here's a man of jol - li - ty, Give us of your qual - i - ty, *unis.*

Here's a man of jol - li - ty, Jibe, joke, jol - li - fy! Give us of your qual - i - ty, Come fool, fol - li - fy! If you va - pour va - pid - ly, *unis.*

Jibe, joke, jol - li - fy! Come fool, fol - li - fy! If you va - pour va - pid - ly,

Vln. I

Vln. II

Vla.

Vc.

Cb.



18

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

People

Ri - ver run - neth ra - pid - ly In - to it we\_\_ fling Bird who does - n't\_\_ sing! Give us an ex - per - i - ment, In the art of mer - ri - ment;

Ri - ver run - neth ra - pid - ly In - to it we\_\_ fling Bird who does - n't\_\_ sing! Give us an ex - per - i - ment, In the art of mer - ri - ment;

Vln. I

Vln. II

Vla.

Vc.

Cb.

23 **B**

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

People

*f*

Ban-ish your ti-mid-i - ty, And with all ra-pid-i - ty *unis.*

In - to it we throw Cock who does - n't crow. Ban-ish your ti-mid-i - ty, And with all ra-pid-i - ty *unis.*

Give us quip and quid-di - ty Wil-ly-nil - ly, O!

Give us quip and quid-di - ty Wil-ly-nil - ly, O!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



29

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

People

Riv-er none can mol-li - fy:- In-to it we throw Fool who does-n't fol - li - fy, Cock who does-n't crow! Ban-ish your ti-mid-i - ty, And with all ra-pid-i - ty

Riv-er none can mol-li - fy:- In-to it we throw Fool who does-n't fol - li - fy, Cock who does-n't crow! Ban-ish your ti-mid-i - ty, And with all ra-pid-i - ty

Vln. I

Vln. II

Vla.

Vc.

Cb.



No. 7: DUET - (Elsie and Point)

**Allegro con brio**

Fl. I & II *p*

Ob. *p*

Cl. I & II (Bb) *p*

Bsn. I & II *p*

Hn. I & II (F) *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



9 **A**

Cl. I (Bb) *p*

Bsn. I *p*

Elsie  
Sing me your song, O! \_\_\_\_\_

Point  
I have a song to sing, O! \_\_\_\_\_ I. It is

Vln. I *p* div.

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

18

J.P. sung to the moon By a love-lorn loon, Who fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose soul was sad and whose

Vln. I

Vln. II

Vla.

Vc.

Cb.



25

Fl. I

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

J.P. glance was glum, Who sipped no sup and who craved no crumb, As he died for the love of a la - dye. Heigh - dy! Heigh - dy!

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Fl. I

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (F)

J.P.

Mis - e - ry me, lack - a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

Vln. I

Vln. II

Vla.

Vc.

Cb.



38 2nd verse

Ob.

Cl. I (B $\flat$ )

El.

J.P.

2. I have a song to sing, O!

What is your song, O!

2nd verse

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Ob. *dim.*

El. *Elsie*  
It is sung with the ring Of the songs maids\_ sing Who love with a love life - long, O! It's the

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.



50

El. song of a mer-ry-maid, peer - ly proud, Who lov'd a lord, and who laughed a - loud At the moan of a mer-ry-man, mop - ing mum, Whose

Vln. I

Vln. II

Vla.

Vc.

Cb.



56

El. soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye!

Vln. I

Vln. II

Vla.

Vc.

Cb.



62 **C**

Fl. I *p*

Ob. *p*

Cl. I & II (Bb) *p*

Bsn. I & II *p*

Hn. I & II (F) *pp*

El. Heigh - dy! Heigh - dy! mis - e - ry me, lack - a - day - dee! He sipped no sup, and he craved no crum, As he

**C**

Vln. I

Vln. II

Vla.

Vc.

Cb.



68 **3rd verse**

Fl. I

Ob.

Cl. I & II (Bb) *p*

Bsn. I & II

Hn. I & II (F)

El. sighed for the love of a la - - dye!

J.P. **Point** 3. I have a song to sing, O!

**3rd verse**

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Ob. *p* *dim.*

El. Sing me your song, O!

J.P. *Point*  
It is sung to the knell of a church-yard bell, And

Vln. I

Vln. II

Vla.

Vc.

Cb.

80

Fl. I *p* **D**

Cl. I & II (Bb) *pp*

Bsn. I & II *pp*

J.P. a dole-ful dirge ding dong, O! It's a song of a pop-in-jay brave-ly born, Who turned up his no-ble nose with scorn At the **D**

Vln. I

Vln. II

Vla.

Vc.

Cb.

86

Fl. I

Cl. I & II (Bb)

Bsn. I & II

J.P. hum-ble mer-ry-maid, peer-ly proud, Who lov'd a lord, and who laughed a-loud At the moan of the mer-ry-man, mop-ing mum, Whose

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Fl. I

Cl. I & II (Bb)

Bsn. I & II

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye!



98

Fl. I

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

4th verse

104

Fl. I

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

El.

4. I have a song to sing, O!

sighed for the love of a la - dye.

4th verse

Vln. I

Vln. II

Vla.

Vc.

Cb.



110

Ob.

El.

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Elsie

It is sung with a sigh And a tear in the eye, For it

Sing me your song, O!

116 F

Fl. I

Ob.

El.

tells of a right - ed wrong, O! It's a song of the mer - ry - maid, once so gay, Who turned on her heel and tripped a - way, From the

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

F



122

Fl. I

Ob.

Cl. I & II (B)

Bsn. I & II

Hn. I (in F)

Hn. II (in F)

El.

pea - cock pop - in - jay, brave - ly born Who turned up his no - ble nose with scorn At the hum - ble heart that he did not prize; So she

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

128

Fl. I

Cl. I & II (Bb)

Bsn. I & II

Hn. I (in F)

Hn. II (in F)

El.

Vln. I

Vln. II

Vla.

Vc.

Cb.

begged on her knees\_ with down - cast eyes, For the love of the mer - ry - man, mop - ing mum, Whose soul was sad and whose glance was glum, Who

134

Fl. I

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I (in F)

Hn. II (in F)

El.

J.P.

Sops. I

Sops. II

Mezzos

Oo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Point

Chorus

Sops I

Sops II

Mezzos

Oo.

Heigh - dy! Heigh - dy!

Heigh - dy! Heigh - dy!

Heigh - dy! Heigh - dy!

Heigh - dy! Heigh - dy!

Heigh - dy! Heigh - dy!

Heigh - dy! Heigh - dy!

Oo.

G

140

Fl. I  
*cresc. molto*

Ob.  
*cresc. molto*

Cl. I (Bb)  
*cresc. molto*

Cl. II (Bb)  
*cresc. molto*

Bsn. I  
*cresc. molto*

Bsn. II  
*cresc. molto*

Hn. I (in F)  
*cresc. molto*

Hn. II (in F)  
*cresc. molto*

El.  
*cresc.*  
Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he lived in the love of his la - dye!

J.P.  
*cresc.*  
Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he lived in the love of his la - dye!

Sops. I  
*cresc.*  
Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he lived in the love of his la - dye!

People  
*cresc.*

Vln. I  
*cresc. molto*

Vln. II  
*cresc. molto*

Vla.  
*cresc. molto*

Vc.  
*cresc. molto*

Cb.  
*cresc. molto*

146

Fl. I *più f*

Ob. *più f*

Cl. I (B $\flat$ ) *più f*

Cl. II (B $\flat$ ) *più f*

Bsn. I *più f*

Bsn. II *più f*

Hn. I (in F) *mf*

Hn. II (in F) *mf*

El. *f*  
Heigh - dy! Heigh - dy! Mis-e - ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he lived in the love of his la - dye! —

J.P. *f*  
Heigh - dy! Heigh - dy! Mis-e - ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he lived in the love of his la - dye! —

Sops. I *f*  
Heigh - dy! Heigh - dy! Mis-e - ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he lived in the love of his la - dye! —

People *f*  
Ah!

Vln. I *più f*

Vln. II *più f*

Vla. *più f*

Vc. *più f*

Cb. *più f*



154

Fl. I  
*ff*

Fl. II  
*ff*

Ob.  
*ff*

Cl. I (Bb)  
*ff*

Cl. II (Bb)  
*ff*

Bsn. I  
*ff*

Bsn. II  
*ff*

Hn. I (in F)  
*ff*

Hn. II (in F)  
*ff*

Tpt. I & II (Bb)  
*ff*

Tbn. I & II  
*ff*

B. Tbn.  
*ff*

El.  
—

J.P.  
—

Sops. I  
—

People  
—

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
*ff*

Vc.  
*ff*

Cb.  
*ff*

No 8: TRIO - (Elsie, Point and Lieutenant)

**Allegro vivace**

Fl. I & II *f*

Ob. *f*

Cl. I & II (Bb) *f*

Bsn. I & II *f*

Hn. I & II (F) *f*

*p*

Lieutenant

Lieut. How say you, maid - en, will you wed A man a-bout to lose his

**Allegro vivace**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



Cl. I & II (Bb) *11*

Bsn. I & II

Lieut. head? For half an hour You'll be a wife, And then the dower is yours for life.

Vln. I

Vln. II

Vla.

Vc.

Cb.

20 **A**

Cl. I (B $\flat$ ) *p*

Bsn. I *p*

Lieut. A head - less bride-groom, why re - fuse? If true the po - ets tell,

**A**

Vln. I

Vln. II

Vla.

Vc.

Cb.



28

Fl. I *p*

Ob. *p*

Cl. I & II (B $\flat$ ) *p*

Bsn. I & II *p*

Elsie **A**

Lieut. Most bride - grooms, ere they mar - ry, lose both head and heart as well.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

37

Fl. I

Ob.

Cl. I (B)

Bsn. I

*p*

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.



**C**

47

Fl. I

Ob.

Cl. I & II (B)

Bsn. I & II

*p*

*p* *dolce*

**C**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *dolce*

57

Ob.

Cl. I & II (Bb)

Bsn. I & II

El.

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

mo-ney life may bring, Bear this is mind, I pray, if I Con - sent to do this



67

Ob.

Cl. I & II (Bb)

Bsn. I & II

El.

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

thing.

Point

Tho' as a gen-'ral rule of life I don't al - low my prom-ised wife, My love - ly bride that is to be, To

*staccato*

*staccato*

*staccato*

75

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

J.P.

mar-ry an - y - one but me, Yet if the fee is prompt - ly paid, And he in well earn'd

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*



85

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

J.P.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

97 **E**

Fl. I

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (F)

El.

J.P.

Lieut.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

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

waive!

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

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

**E**

*pizz*

*pizz*

*pizz*

*pizz*

*pizz*

*pizz*



106

Fl. I & II

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (F)

El.

J.P.

Lieut.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver heels in - to you!

113

Fl. I & II *cresc.* *f* *sf*

Ob. *cresc.* *f*

Cl. I & II (B $\flat$ ) *cresc.* *f*

Bsn. I & II *cresc.* *f*

Hn. I & II (F) *p* *cresc.* *f*

El. *f* *sf* *temp*

J.P. *f*

Lieut. *f*

Vln. I *arco* *f* *sf* *f*

Vln. II *arco* *f*

Vla. *arco* *f*

Vc. *arco* *f*

Cb. *arco* *f*

Head o-ver heels, Head o-ver heels, Head o-ver heels in - to you! Oh, *f* *sf* *temp*

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

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

120

Fl. I & II *f* *sf*

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (F)

El. *f*

J.P. *f*

Lieut. *f*

Vln. I *f* *sf*

Vln. II *f* *pizz*

Vla. *f* *pizz*

Vc. *f* *pizz*

Cb. *f* *pizz*

-ta - tion, Oh, *f* *temp* - ta - tion.

heels in - to you. Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

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



127

Fl. I & II *p*

Cl. I & II (B $\flat$ ) *p*

Bsn. I & II

Hn. I & II (F) *p*

El.

J.P. Oh, temp - ta - tion, Oh,

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

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

Vln. I *p* *div*

Vln. II

Vla.

Vc.

Cb.



134

Fl. I & II

Ob. *f*

Cl. I & II (B $\flat$ ) *f*

Bsn. I & II *f* *p*

Hn. I & II (F) *f*

El.

J.P. temp - ta - tion, Temp - ta - tion, Oh temp - ta -

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

Lieut. Head o - ver heels, Head o - ver heels, Head o - ver, o - ver heels! Temp - ta - tion, Oh temp - ta -

Vln. I *f* *più lento* *arco p*

Vln. II *f* *arco p*

Vla. *f* *arco p*

Vc. *f* *arco p*

Cb. *f* *p*

143 **G**

Fl. I *p*

Cl. I (Bb) *p*

Bsn. I & II

El. tion!

J.P. tion!

Lieut. tion!

**G**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* arco



151

Fl. I

Cl. I & II (Bb)

Bsn. I & II *p*

Hn. I & II (F) *p*

Vln. I *dim.* pizz

Vln. II *dim.* pizz

Vla. *dim.* pizz

Vc. *dim.* pizz

Cb. *dim.* pizz

### No. 9: RECIT & SONG - (Point)

**1 Allegretto**

Fl. I & II *f* *a2* *tr*

Ob. *f* *a2* *tr*

Cl. I & II in A *f* *a2* *tr*

Bsn. I & II *f* *staccato* *p*

J.P. *Point*  
I've jibe and joke And quip and

**Allegretto**

Vln. I *pizz* *p*

Vln. II *pizz* *p*

Vla. *pizz* *p*

Vc. *pizz* *f* *p*

Cb. *pizz* *f* *p*

**7**

Fl. I & II *f* *a2* *tr*

Ob. *f* *a2* *tr*

Cl. I & II in A *f* *a2* *tr*

Bsn. I & II *f* *staccato* *p*

J.P. *crank,* *For low-ly folk* *And men of rank.* *I ply my*

Vln. I *pizz* *p*

Vln. II *pizz* *p*

Vla. *pizz* *p*

Vc. *pizz* *f* *p*

Cb. *pizz* *f* *p*

12

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

J.P.

craft And know no fear, But aim my shaft At prince or peer. At peer or prince- at

Vln. I

Vln. II

Vla.

Vc.

Cb.



17

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

J.P.

prince or peer, I aim my shaft and know no fear!

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

2nd Flt muta in Picc.

Allegretto non troppo vivace

22

Picc.

Fl. I

Cl. I & II in A

Bsn. I & II

Hrn. I & II (D)

J.P.

1. I've wis-dom from the East and from the West, That's sub-ject to no ac - a - dem - ic  
set a brag-gart quail-ing with a quip, The up-start I can with - er with a

Allegretto non troppo vivace

Vln. I

Vln. II

Vla.

Vc.

Cb.



27

Picc.

Fl. I

Cl. I & II in A

Bsn. I & II

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rule; You may find it in the jeer-ing of a jest, Or dis - til it from the fol - ly of a fool. I can  
whim, He may wear a mer-ry laugh up - on his lip, But his laugh-ter has an ec - ho that is grim! When they're

32

Picc.

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

Hrn. I & II (D)

J.P.

teach you with a quip, if I've a mind; I can trick you in - to learn - ing with a laugh; Oh win - now all my fol - ly, fol - ly,  
of - fer - ed to the world in mer - ry guise, Un - pleas - ant truths are swal - lowed with a will - For he who'd make his fel - low, fel - low,

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*



37

Picc.

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

J.P.

fol - ly, and you'll find A grain or two of truth a - mong the chaff! Oh win - now all my fol - ly, fol - ly, fol - ly and you'll find A  
fel - low crea - tures wise Should al - ways gild the phil - o - soph - ic pill! For he who'd make his fel - low, fel - low, fel - low crea - tures wise Should

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

Picc. *pp*

Fl. I *pp*

Cl. I & II in A *pp*

Bsn. I & II *pp*

Hrn. I & II (D) *f*

J.P.  
 grain or two of truth a-mong the chaff!  
 al-ways guild the phil-o-soph-ic pill. 2. I can

Vln. I arco *f* pizz *p*

Vln. II arco *f* pizz div. *p*

Vla. arco *f* pizz *p*

Vc. arco *f* pizz *p*

Cb. arco *f* pizz *p*

No. 10: RECIT. and SONG - (Elsie)

Moderato

Fl. I & II  
Ob.  
Cl. I & II (Bb)  
Bsn. I & II  
Hn. I & II (Eb)  
El.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*

Elsie  
"Tis done! I am a bride! Oh, lit-tle ring, That bear-est in thy

Moderato

7

El.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

cir - clet all the glad - ness That lov - ers\_ hope for, and that po - ets sing, What bring-est thou to

*p*

12

El.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

me but gold and sad\_ ness? A bride-groom all un-known, save in this wise, To-day he dies! To-day, a - las, he

*p*



Allegro un poco agitato

18

Fl. I & II *a2* *p*

Ob. *p*

Cl. I & II (Bb) *p*

Bsn. I & II *p*

Hn. I & II (Eb) *p*

Tpt. I & II (Bb) *p*

El. dies! 1. Though tear and long drawn sigh ill fit a bride, \_\_\_\_\_  
 2. Ere half an hour has rung, a wi - dow a II! \_\_\_\_\_

Allegro un poco agitato

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *p*

Cb. *mf* *p*



24

Fl. I *p*

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (Eb) *p*

El. No sad - der wife than I the whole world wide! Ah me! Ah  
 Ah heaven, he is too young, — Too brave to die! Ah me! Ah

Vln. I

Vln. II

Vla.

Vc.

Cb.

30 **A**

Fl. I

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (E $\flat$ )

El.

me!  
me!

Yet maids there be Who would con-sent to lose the ve - ry rose of youth,  
Yet wives there be So wea - ry worn, I trow, That the - would scarce com-plain,

Vln. I

Vln. II

Vla.

Vc.

Cb.



36

Fl. I

Cl. I & II (B $\flat$ )

Bsn. I & II

El.

So The flow'r of life, To be, in hon - est truth, a wed - ded wife, No mat - ter whose! \_\_\_\_\_  
that they could In half an hour at - tain To wi - dow-hood, No mat - ter how! \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

**B**

Fl. I

Cl. I & II (Bb)

Bsn. I & II

Tpt. I & II (Bb)

El.

No mat - ter whose! Ah me, what pro - fit we, O maids that sigh, Though  
 No mat - ter how! O wea - ry wives, Who wi - dow-hood would win, Re -

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*p*

*p*

*p*

*p*



48

**1.**  
**a tempo**

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (Eb)

El.

gold tho' gold should live, If wed - ded love must die?  
 joyce re - joyce that ye have time to wea - ry

*f*

*f*

*f*

*f*

*f*

*colla voce*

**1.**  
**a tempo**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

*f*

*f*

*f*

*f*

*f*

55

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (Eb)

El.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

1°

2.

in!

61

Fl. I & II

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (Eb)

Tpt. I & II (Bb)

El.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*cresc.*

*f*

O wea - ry wives, Who wi - dow - hood would win, Re - joice,

1° *f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

66

Fl. I & II  
Ob.  
Cl. I & II (B $\flat$ )  
Bsn. I & II  
Hn. I & II (E $\flat$ )  
Tpt. I & II (B $\flat$ )  
El.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*sf* *ff* *sf* *ff* *sf* *ff* *sf* *ff*

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

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

No. 11: SONG - (Phoebe)

*Allegro grazioso*

Cl. I & II (B $\flat$ ) *p*

Bsn. I & II *p*

Ph. *Were I thy bride, Then all the world be - side Were not too wide To hold my*

*Allegro grazioso*  
*con sordini*  
*p*

Vln. I *con sordini*  
*p*

Vln. I *con sordini*  
*p*

Vln. II *con sordini*  
*p*

Vln. II *con sordini*  
*p*

Vla. *pizz. div.*  
*p*

Vc. *pizz.*  
*p*

Cb. *pizz.*  
*p*



8

Cl. I & II (B $\flat$ ) *pp*

Bsn. I & II *pp*

Ph. *wealth of love- Were I thy bride! Up - on thy breast My*

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

15

Cl. I & II (Bb)

Bsn. I & II

Ph.

lov - ing head would rest, As on her nest the ten - der tur - tle dove - Were I thy bride!

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*



22

Cl. I & II (Bb)

Bsn. I & II

Ph.

This heart of mine Would be one heart with thine, And in that shrine our hap - pi - ness would dwell -

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

**A**

**A**

29

Cl. I & II (B $\flat$ )

Bsn. I & II

Ph.

Were I thy bride! And all day long our lives should be a

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.



36

Cl. I & II (B $\flat$ )

Bsn. I & II

Ph.

song: No grief, no wrong should make my heart re - bel - Were I thy bride! The

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

**B**

**B**

pizz arco

pizz arco

pizz arco

pizz arco



43

F1.I & II

Cl. I & II (Bb)

Bsn. I

Ph.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*pp*

*pp*

*arco*

sil - v'ry flute, The me - lan - cho - ly lute, were night owl's hoot to my low - whis - pered coo- Were



50

F1.I & II

Cl. I & II (Bb)

Bsn. I & II

Ph.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

**C**

*pp*

*pp*

**C**

*pizz*

I thy bride! The sky - lark's trill were but dis - cord - ant shrill to the soft

57

Fl. I & II

Cl. I & II (Bb)

Bsn. I & II

Ph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*dim.*

*p*

thrill of woo-ing as I'd woo- were I thy bride,

*arco*

64

Fl. I

Fl. II

Cl. I & II (Bb)

Bsn. I

Ph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

*p*

*pp*

*pizz.*

The ro - se's sigh were as a car-ri- on's cry to lul - la - by such as I'd

70

Fl. I

Fl. II

Cl. I & II (Bb)

Bsn. I & II

Ph.

sing to thee, were I thy bride! A feather's

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.



76

Fl. I

Fl. II

Cl. I & II (Bb)

Bsn. II

Ph.

press were lead - en hea - vi - ness to my car - ess. But then of course you see... I'm not thy

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

*pp*

pizz

pizz

pizz

pizz

83

Fl. I *p* *f*

Fl. II *p* *f*

Cl. I (B $\flat$ ) *p* *f*

Cl. II (B $\flat$ ) *p* *f*

Bsn. I *p* *f*

Bsn. II *p* *f*

Hn. I & II (E $\flat$ ) *p* *f*

Ph.  
bride!

Vln. I *arco* *f*

Vln. I *arco* *f*

Vln. II *arco* *f*

Vln. II *arco* *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 116, covers measures 83 to 86. The score is for a full orchestra and a soloist. The woodwind section includes two flutes (Fl. I and II), two clarinets in B-flat (Cl. I and II), two bassoons (Bsn. I and II), and two horns in E-flat (Hn. I & II). The string section consists of four violins (Vln. I and II), two violas (Vla.), a cello (Vc.), and a double bass (Cb.). A soloist part for a Ph. (likely a soprano) is also present, with the instruction 'bride!' written below the staff. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The music begins at measure 83. Dynamics range from piano (*p*) to fortissimo (*f*). The woodwinds and strings play melodic lines, while the brass and soloist provide harmonic support. The soloist part is marked with a fermata over the first two measures. The string parts are marked 'arco' and play a rhythmic accompaniment. The woodwinds play a melodic line that is repeated in the second and fourth measures. The brass parts play a rhythmic accompaniment. The soloist part is marked with a fermata over the first two measures. The dynamics range from piano (*p*) to fortissimo (*f*).

No. 12: FINALE - ACT I

Allegro maestoso

Musical score for woodwinds and percussion. The score includes parts for Flute I and II, Oboe, Clarinet I and II (Bb), Bassoon I and II, Horn I and II (Eb), Trumpet I and II (Bb), Trombone I and II, and Bass Trombone. The percussion part includes Timpani. The key signature is Bb major and the time signature is common time (C). The score features a first ending bracket for the woodwinds. Dynamics include *ff* and *f*. The woodwinds play a melodic line with a first ending, while the brass and percussion provide harmonic support.

Allegro maestoso

Musical score for strings. The score includes parts for Violin I and II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The key signature is Bb major and the time signature is common time (C). The strings enter with a rhythmic pattern. Dynamics include *ff* and *ff* brillante. The Violin I and II parts are marked *ff* brillante. The Viola, Violoncello, and Contrabasso parts are marked *ff* arco.

Fl. I

Fl. II

Ob.

Cl. I (Bb)

Cl. II (Bb)

Bsn. I

Bsn. II

Hn. I (Eb)

Hn. II (Eb)

Tpt. I (Bb)

Tpt. II (Bb)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tr*

*sf*

11

Fl. I *sf*

Fl. II *sf*

Ob. *sf*

Cl. I (Bb) *sf*

Cl. II (Bb) *sf*

Bsn. I *sf*

Bsn. II *sf*

Hn. I (Eb) *sf*

Hn. II (Eb) *sf*

Tpt. I (Bb) *sf*

Tpt. II (Bb) *sf*

Tbn. I *sf*

Tbn. II *sf*

B. Tbn. *sf*

Timp. *sf*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

Detailed description: This page of a musical score, numbered 119, contains measures 11 through 14. The score is for a full orchestra. The woodwind section includes two flutes (Fl. I and II), an oboe (Ob.), two clarinets in Bb (Cl. I and II), two bassoons (Bsn. I and II), two horns in Eb (Hn. I and II), two trumpets in Bb (Tpt. I and II), two tenor trombones (Tbn. I and II), and a bass trombone (B. Tbn.). The percussion section includes a timpani (Timp.). The string section includes two violins (Vln. I and II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score begins with a rehearsal mark '11' at the start of measure 11. The first two measures (11 and 12) feature a dynamic marking of *sf* (sforzando) for all instruments. In measure 11, the woodwinds and brass play a melodic line, while the strings play a rhythmic accompaniment. In measure 12, the woodwinds and brass continue their melodic line, and the strings play a similar rhythmic accompaniment. Measures 13 and 14 show the woodwinds and brass playing a sustained melodic line, while the strings play a rhythmic accompaniment. The dynamic marking *sf* is present throughout the score.

A

15

Fl. I  
Fl. II  
Ob.  
Cl. I (Bb)  
Cl. II (Bb)  
Bsn. I  
Bsn. II  
Hn. I (Eb)  
Hn. II (Eb)  
Tpt. I (Bb)  
Tpt. II (Bb)  
Tbn. I  
Tbn. II  
B. Tbn.  
Timp.

Chorus of Yeomen *f*

Yeo. T  
Yeo. B

Oh, Ser-geant Mer-yll, is it true- The wel-come news we read in  
Oh, Ser-geant Mer-yll, is it true- The wel-come news we read in

A

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



20

Fl. I

Fl. II

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (E $\flat$ )

Hn. II (E $\flat$ )

Tpt. I (B $\flat$ )

Tpt. II (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

Timp.

Yeo. T  
or - ders? Thy son, whose deeds of der-ring-do are e - choed all the coun-try through, Has come to join the Tow - er War - ders? If

Yeo. B  
or - ders? Thy son, whose deeds of der-ring-do are e - choed all the coun-try through, Has come to join the Tow - er War - ders? If

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Yeo. T  
so, we come to meet him, That we may fit - ly greet him, And wel - come his ar - ri - val here with shout on shout and cheer on cheer, Hur -

Yeo. B  
so, we come to meet him, That we may fit - ly greet him, And wel - come his ar - ri - val here with shout on shout and cheer on cheer, Hur -

Vln. I  
pizz *f* arco

Vln. II  
pizz *f* arco

Vla.  
pizz *f* arco

Vc.  
pizz *f* arco

Cb.  
pizz *f* arco



29

Cl. I & II (Bb) **B**  
*f*

Bsn. I & II  
*f*

Hn. I & II (Eb)  
*f*

Tpt. I (Bb)  
*p*

Mer.  
Meryll  
Ye Tow - er War - ders,

Yeo. T  
rah! Hur - rah! Hur - rah!

Yeo. B  
rah! Hur - rah! Hur - rah!

Vln. I  
*dim.* **B** *p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

Cb.  
*p*

33

Ob.

Cl. I (B $\flat$ )

Bsn. I

Tpt. I (B $\flat$ )

Mer.

nursed in war's a-larms, Suck-led on gun - pow-der and wean'd on glo - ry, Be -

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

38

Ob.

Mer.

hold my son, whose all - sub - du - ing arms Have formed the theme of ma - ny a song and sto - ry!

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

F1. I & II

Ob.

Cl. I & II (B $\flat$ )

Mer.

For - give his a - ged fa - ther's pride, nor jeer his a - ged fa - ther's sym - pa - the - tic tear!

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

**C**

**C**

47

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Cl. I (B $\flat$ ) *ff*

Cl. II (B $\flat$ ) *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I (E $\flat$ ) *f*

Hn. II (E $\flat$ ) *f*

Tpt. I (B $\flat$ ) *f*

Tpt. II (B $\flat$ ) *f*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

Timp. *f*

Yeomen

Yeo. T  
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in time of pe - rill!

Yeo. B  
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in time of pe - rill!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

51

Fl. I

Fl. II

Ob.

Cl. I (Bb)

Cl. II (Bb)

Bsn. I

Bsn. II

Hn. I (Eb)

Hn. II (Eb)

Tpt. I (Bb)

Tpt. II (Bb)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Man of pow - er, Knight - hood's flow - er, Wel-come to the grim old Tower;

Man of pow - er, Knight - hood's flow - er, Wel-come to the grim old Tower;

*tr*

55

Fl. I

Fl. II

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (E $\flat$ )

Hn. II (E $\flat$ )

Tpt. I (B $\flat$ )

Tpt. II (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

Timp. (tr)

Yeo. T  
To the Tow - er wel - come\_\_ thou!

Yeo. B  
To the Tow - er wel - come\_\_ thou!

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

61

Fl. I

Fl. II

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (E $\flat$ )

Hn. II (E $\flat$ )

Tpt. I (B $\flat$ )

Tpt. II (B $\flat$ )

Tbn. I

Tbn. II

B. Tbn.

Fairfax

F.

For-bear my friends, and spare me this o - va - tion: I have small claim to such con - si - der - a - tion: The

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

66

F. tales that of my prow-ess are nar - ra - ted Have been pro - di-gious-ly ex - ag - ger - a - - ted, pro - di-gious-ly ex - ag - ger -

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

Bsn. I & II *f*

Hn. I & II (E♭) *f*

F. a - ted.

Yeo. T 'Tis ev - er thus! Wher - ev - er va - lour true is found, True mo - des - ty will there a - bound.

Yeo. B 'Tis ev - er thus! Wher - ev - er va - lour true is found, True mo - des - ty will there a - bound.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

rall

rall

79 **Andante allegretto**

Ob. *p*

Cl. I (B♭) *p*

1st Y. <sup>(1)</sup> 1st Yeoman  
Dids't thou not, oh, Leo - nard Mer - yll, stan - dard lost in last cam - paign, Res - cue it at dead - ly

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

(1) The autograph includes a second verse for this section, sung by the 3rd and 4th Yeomen. It was cut on the morning of the opening night.



86 E

Fl. I

Ob.

Cl. I (B $\flat$ )

Bsn. I & II

Hn. I & II (E $\flat$ )

1st Y.

per - il - bear it safe - ly back a - gain?

2nd Y.

2nd Yeoman

Did'st thou

Yeo. T

Leo - nard Mer - yll, at his per - il, Bore it safe - ly back a - gain!

Yeo. B

Leo - nard Mer - yll, at his per - il, Bore it safe - ly back a - gain!

Vln. I

Vln. II

Vla.

Vc.

Cb.



93

Fl. I

Ob.

Cl. I (B $\flat$ )

2nd Y.

not, when pri-soner ta - ken, And de-barr'd from all es - cape, Face, with gal - lant heart un-sha - ken, death in most ap - pal-ling

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

Fl. I

Ob.

Cl. I (Bb)

Bsn. I & II

Hn. I & II (Eb)

F. Fairfax

2nd Y.

Yeo. T  
Leo - nard Mer - yll faced his per - il, Death in most ap - pal - ling shape!

Yeo. B  
Leo - nard Mer - yll faced his per - il, Death in most ap - pal - ling shape!

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

rall.

Cl. I (Bb)

Bsn. I & II

Hn. I & II (Eb)

F. hour to live. I re - luc - tant - ly sub - mit - ted, I had no al - ter - na - tive! Oh! the

Vln. I colla voce

Vln. II colla voce

Vla. colla voce

Vc. colla voce

Cb. colla voce

113

Fl. I

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (Eb)

F.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

tales that are nar - ra - ted Of my deeds of der - ring - do, Have been much ex - ag - ger - a - ted, Ve - ry



119

Picc.

Fl. I

Ob.

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (Eb)

F.

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

They are

They are

*pizz* *arco*

*pizz* *arco* *più f*

*pizz* *arco* *più f*

*pizz* *arco* *più f*

*pizz* *arco* *più f*

*pizz* *arco* *più f*

*pizz* *arco* *più f*

*più f*

125

Picc.

Fl. I

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (E $\flat$ )

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

131

Picc.

Fl. I

Ob.

Cl. I & II (B $\flat$ )

Bsn. I & II

Hn. I & II (E $\flat$ )

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

word\_ of\_ them is true!

word\_ of\_ them is true!

**Allegro** *recit* **a tempo** *recit*

137 *sempre f* *sempre f* *sempre f* *sempre f* *f* *f*

Picc. Fl. I Ob. Cl. I & II (Bb) Bsn. I & II Hn. I & II (Eb) Tbn. I & II B. Tbn. Ph. F.

Phoebe  
Leo - nard! Fairfax Don't you know me?  
I beg your par - don?

*sempre f* *sempre f* *sempre f* *sempre f* *f* *f* *f* *f*

*sempre f* *sempre f* *sempre f* *sempre f* *f* *f* *f* *f*

**Allegro** *recit* **a tempo** *recit*

Vln. I Vln. II Vla. Vc. Cb.

*sempre f* *sempre f* *sempre f* *sempre f* *sempre f*



142 **G** *p* *p* *p* *p* *p*

Fl. I Ph. F. Vln. I Vln. II Vla. Vc. Cb.

I'm lit-tle Phoe-be!  
Phoe-be? Is this Phoe-be? What, lit-tle Phoe-be? (Who the deuce may

*p* *p* *p* *p* *p*

148

Fl. I & II

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

F.

Wilf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

she be?) It can't be Phoe - be, sure - ly?

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



154

Fl. I & II

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

Wilf.

Yeo. T

Yeo. B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*f*

*f*

*f*

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

Aye, he speaks the truth; 'Tis Phoe - be!

Aye, he speaks the truth; 'Tis Phoe - be!

160

Cl. I & II (Bb) **H**

Hn. I & II (F) *sempre p* II°

Ph. Oh, my bro - ther! So

F. Fairfax  
Sis - ter Phoe - be! My, how you've grown, I did not re-cog-nize you!

Vln. I *sempre p* **H**

Vln. II *sempre p*

Vla. *sempre p*

Vc. pizz *sempre p* arco

Cb. pizz *sempre p* arco



167

F.I. & II *p*

Ob. *p*

Cl. I & II (Bb)

Bsn. I & II

Hn. I & II (F)

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

F. Oh, my sis - ter! Oh,

Vln. I

Vln. II

Vla.

Vc.

Cb.

173

Fl. I & II

Cl. I & II (Bb)

Bsn. I & II

Ph.

F.

Wilf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

bro - ther! Oh, bro - ther!

sis - ter! Oh, sis - ter!

Wilfred

Aye,

*f*

*p*

180

Fl. I & II

Cl. I & II (Bb)

Bsn. I

F.

Wilf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fairfax

Thy - self, for-

hug him, girl! There are three thou mayst hug - Thy fa - ther and thy bro - ther and - my - self.

*f*





199 *recit*

Wilf. sis - ter. Be to her an e - ver-watch-ful guard - ian - ea - gle-eyed! And when she feels (as

Vln. I *recit*

Vln. II

Vla.

Vc.

Cb.

205

Cl. I (A)

Bsn. I

Wilf. some - times she does feel) dis-posed to in - dis-crim-in-ate ca - ress, be thou at hand to take those fa - vours from her.

People Chorus of Men Be

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

210 **K** a tempo moderato

Ob. solo *pp*

Ph. Phoebe

Wilf. Yes, yes, be thou at hand to take those fa-vours from me. Wilfred

People 1. To thou at hand to take those fa-vours from her.

Vln. I **K** a tempo moderato

Vln. II

Vla.

Vc.

Cb. *p*

Allegro non troppo

216

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Ph.

Wilf.

*p*

*p*

*p*

(1st verse)

a - mia - ble I've grown, So in - no-cent as well, That if I'm left a -

(2nd verse)

thy fra - ter - nal care thy sis - ter I com - mend; From ev - 'ry lurk - ing

Allegro non troppo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz*

*p*

224

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Timp.

Ph.

Wilf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

lone the con - se-quen - ces fell. No mor - tal can fore - tell, So grant, I pray, this

snare thy love - ly charge de - fend; And to a - cheive this end, Oh! grant, I pray, this



232

Fl. I

Ob.

Cl. I  
& II  
in A

Bsn. I  
& II

Hn. I  
& II  
(F)

Timp.

Ph.

Wilf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p arco*

boon- Oh grant this boon. I shall not quit thy sight, from  
boon- Oh grant this boon. She shall not quit thy sight from



240

Fl. I

Ob.

Cl. I  
& II  
in A

Bsn. I  
& II

Hn. I  
& II  
(F)

Tpt. I  
& II  
(A)

Tbn. I  
& II

B. Tbn.

Cym.

B. D.

Ph.

Wilf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

morn to af - ter-noon - from af - ter-noon to night - from seven o' clock to two - from two to e - ven-  
morn to af - ter-noon - from af - ter-noon to night - from seven o' clock to two - from two to e - ven-



Picc. *ff*

Fl. I *ff*

Ob. *ff*

Cl. I (A) *ff*

Cl. II (A) *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I (in F) *ff*

Hn. II (in F) *ff*

Tpt. I (A) *f*

Tpt. II (A) *f*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

Cym. *mf*

B. D. *mf*

Ph. quit thy side!

Wilf. quit thy side!

Yeomen *ff* Chorus of Men (Both verses)  
 From morn to af - ter - noon - from af - ter-noon to  
 From morn to af - ter - noon - from af - ter-noon to

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

259

Picc. Fl. I Ob. Cl. I (A) Cl. II (A) Bsn. I Bsn. II Hn. I (in F) Hn. II (in F) Tpt. I (A) Tpt. II (A) Tbn. I Tbn. II B. Tbn. Cym. B. D. Ph. F. Yeomen Vln. I Vln. II Vla. Vc. Cb.

1. 2.

*p* *p* *p* *p* *p* *pizz* *p*

Phoebe  
2. So Fairfax  
With bro - ther - ly

'leven at night She shall not quit thy side!  
'leven at night She shall not quit thy side!

266

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. II (in F)

F.

read - i - ness, For my fair sis - - ter's sake, At once I

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*



274

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I (in F)

F.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

**M**

**M**



281

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I (in F)

F.

word I ne - ver break I free - ly grant that boon, And I'll re - peat my plight From morn to af - ter -

rall. un poco più lento

pp

pp

pp

pp

(Tenderly) sostenuto

rall. un poco più lento

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p arco

p



288

F.

noon- From af - ter - noon to night- From sev'n o - clock to two- From two to eve - ning meal- From

(Kiss)

(Kiss)

(Kiss)

Vln. I

Vln. II

Vla.

Vc.

Cb.

più animato

295

Picc. *p*

Fl. I *p* *tr.* *cresc.*

Ob. *p* *tr.* *cresc.*

Cl. I (A) *p* *tr.* *cresc.*

Cl. II (A) *p* *tr.* *cresc.*

Bsn. I *p* *cresc.*

Bsn. II *p* *cresc.*

Hn. I (in F) *p* *cresc.*

Hn. II (in F) *p* *cresc.*

Tpt. I (A) *p* *cresc.*

Tpt. II (A) *p* *cresc.*

Tbn. I *p* *cresc.*

Tbn. II *p* *cresc.*

B. Tbn. *p* *cresc.*

Cym. *p*

B. D. *p*

F.  
dim twi-light to 'leven at night, From dim twi-light to 'leven at night, That com - pact I will

più animato

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

301

Picc. *ff*

Fl. I *ff*

Ob. *ff*

Cl. I (A) *ff* muta in Flr 2

Cl. II (A) *ff* muta in Bb

Bsn. I *ff*

Bsn. II *ff*

Hn. I (in F) *ff*

Hn. II (in F) *ff*

Tpt. I (A) *ff*

Tpt. II (A) *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Cym. *f*

B. D. *f*

F. seal.

Yeomen *f*  
 From morn to af - ter - noon, From af - ter - noon to 'leven a night He free - ly grants that  
 From morn to af - ter - noon, From af - ter - noon to 'leven a night He free - ly grants that

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



321

Fl. I

Fl. II

Ob.

Cl. I (Bb)

Cl. II (Bb)

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Bell

People

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1) Sullivan used transposing instruments in the manner of the British Military Band tradition where Woodwind and brass instruments were never written in more than 4 sharps or 4 flats. Here, the Trumpets in A are given a key signature of E $\flat$  major in the autograph and in the parts, while all the other flats were added as accidentals. The same is true for the Clarinets in A commencing at bar 345.

327

Fl. I

Fl. II

Ob.

Cl. I (B $\flat$ )

Cl. II (B $\flat$ )

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Bell

Chorus of People

People

The pris - 'ner comes to meet his doom; The block, the heads-man and the

The pris - 'ner comes to meet his doom; The block, the heads-man and the

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

333

Fl. I

Fl. II

Ob.

Cl. I (B)

Cl. II (B)

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Bell

People

Vln. I

Vln. II

Vla.

Vc.

Cb.

tomb; The fun - ral bell be - gins to toll; May Heav'n have mer - cy on his soul!

tomb; The fun - ral bell be - gins to toll; May Heav'n have mer - cy on his soul!

Fl. I

Fl. II

Ob.

Cl. I (Bb)

Cl. II (Bb)

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Bell

People

Vln. I

Vln. II

Vla.

Vc.

Cb.

May Heav'n have mer - cy on his soul!

May Heav'n have mer - - cy on his soul!

May Heav'n have mer - - cy on his soul!

muta in A

muta in A

tr

pizz.



345

Fl. I

Fl. II

Ob.

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Bell

Elsie

Oh, Mer - cy, — thou whose smile\_ has\_ shone So many a cap-tive heart up - on. Of —

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*1° maggiore*

*p*



357

Fl. I

Fl. II

Ob.

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Bell

El.

People

Vln. I

Vln. II

Vla.

Vc.

Cb.

many a cap-tive heart up - on. Of all im - mured with - in these walls, The wor - - - - thiest, The ve - ry

many a cap-tive heart up - on. Of all im - mured with - in these walls, The ve - ry

*cresc.*

*ff*

*f*

*tr*

*arco*

363

Fl. I *dim.* *p*

Fl. II *dim.* *p*

Ob. *dim.* *p*

Cl. I (A) *dim.* *p marcato*

Cl. II (A) *dim.* *p marcato*

Bsn. I *dim.* *p marcato*

Bsn. II *dim.* *p marcato*

Hn. I (in F) *dim.* *p*

Hn. II (in F) *dim.* *p* *basso*

Tpt. I (A) *dim.* *p*

Tpt. II (A) *dim.* *p*

Tbn. I *dim.* *p*

Tbn. II *dim.* *p*

B. Tbn. *dim.* *p*

Timp. *dim.* *p* *tr*

Bell

El. *dim.* *p*  
 wor - - thiest falls. Oh, Mer - - cy.

People *dim.* *p*  
 wor - - thiest falls. Oh Mer - cy, oh, Mer - - cy.  
*dim.* *p*  
 wor - - thiest falls. Oh Mer - cy, oh, Mer - - cy.

Vln. I *dim.* *p* *tr*

Vln. II *dim.* *p* *tr*

Vla. *dim.* *p*

Vc. *dim.* *p* *pizz.*

Cb. *dim.* *p* *pizz.*

Allegro agitato (doppio movimento)

370

Ob.

Cl. I & II in A

Bsn. I & II

Bell

*f*

*f*

*f*

*p*

*p*

Fairfax

My Lord! my Lord! I know not how to tell The news I bear!

Allegro agitato (doppio movimento)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*f*

*f*

*fp*

*fp*

*fp*



Q

377

Cl. I & II in A

Bsn. I & II

Tpt. I & II (A)

Tbn. I & II

*p* *cresc.*

*p* *cresc.*

I and my com - rades sought the pris - 'ner's cell - He is not

Q

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

383

Fl. I & II *a2* *f*

Cl. I & II in A *a2* *f*

Bsn. I & II *a2* *f*

Tpt. I & II (A) *f*

Tbn. I & II *f*

B. Tbn. *f*

F.

People

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

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

389

Fl. I & II *p*

Cl. I & II in A *p*

F. Fairfax

1st Yeoman

2nd Yeoman

As es-cort for the pri-son-er We sought his cell, in du-ty bound: The dou-ble gra-tings o-pen were, No

As es-cort for the pri-son-er We sought his cell, in du-ty bound: The dou-ble gra-tings o-pen were, No

As es-cort for the pri-son-er We sought his cell, in du-ty bound: The dou-ble gra-tings o-pen were, No

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

394

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

F.

1st Y.

2nd Y.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pri-son-er at all we found. We hunt-ed high, We hunt-ed here, The man we sought with an-xious care Had van-ish'd in - to emp-ty air! The

pri-son-er at all we found. We hunt-ed low, We hunt-ed there- The man we sought with an-xious care Had van-ish'd in - to emp-ty air! The

arco

pizz.

<sup>(1)</sup>

399

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hn. I & II (F)

F.

People

1st Y.

2nd Y.

Vln. I

Vln. II

Vla.

Vc.

man we sought with an-xious care Had van-ish'd in - to emp-ty air!

Girls

Now, by my troth, the news is fair, The man has van-ish'd in - to

man we sought with an-xious care Had van-ish'd in - to emp-ty air!

man we sought with an-xious care Had van-ish'd in - to emp-ty air!

arco

arco

f

1/ Bars 395 - 396 (until beat 3) are tacet in the autograph, but are unison with Vlc. in the parts.)

405

S

Fl. I *p*

Fl. II *p* muta in Picc.

Ob. *p*

Cl. I (A) *p*

Cl. II (A) *p*

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

F. Fairfax

As es-cort for the pri-son-er We sought his cell, in du-ty bound: The dou-ble gra-tings o-pen were, No pri-son-er at all we found. We

People air.

As es-cort for the pri-son-er They sought his cell, in du-ty bound: The dou-ble gra-tings o-pen were, No pri-son-er at all they found. They

As es-cort for the pri-son-er They sought his cell, in du-ty bound: The dou-ble gra-tings o-pen were, No pri-son-er at all they found.

1st Yeoman

As es-cort for the pri-son-er We sought his cell, in du-ty bound: The dou-ble gra-tings o-pen were, No pri-son-er at all we found. We

2nd Yeoman

As es-cort for the pri-son-er We sought his cell, in du-ty bound: The dou-ble gra-tings o-pen were, No pri-son-er at all we found.

S

Vln. I *p*

Vln. II pizz *p*

Vla. pizz *p*

Vc. pizz *p*

Cb. pizz *p*



410

Picc.

Fl. I

Ob.

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

F.

People

1st Y.

2nd Y.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hunt - ed high, We hunt - ed here, The man we sought with an - xious care Had van - ish'd in - to emp - ty air! The

hunt - ed high, They hunt - ed here, The man they sought with an - xious care Had van - ish'd in - to emp - ty air! The

They hunt - ed low, They hunt - ed there- The man they sought with an - xious care Had van - ish'd in - to emp - ty air! The

hunt - ed high, We hunt - ed here, The man we sought with an - xious care Had van - ish'd in - to emp - ty air! The

We hunt - ed low, We hunt - ed there- The man we sought with an - xious care Had van - ish'd in - to emp - ty air! The

arco pizz.

(1)

(1) See note p 159.

414

T

Picc.

Fl. I

Ob.

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I (in F)

Hn. II (in F)

F.

Lieut.

People

1st Y.

2nd Y.

Vln. I

Vln. II

Vla.

Vc.

Cb.

man we sought with an-xious care Had van - ish'd in - to emp-ty air!

Lieut. As-tound - ing news! The pris - 'ner fled.

man they sought with an-xious care Had van - ish'd in - to emp-ty air!

man we sought with an-xious care Had van - ish'd in - to emp-ty air!

man we sought with an-xious care Had van - ish'd in - to emp-ty air!

arco pizz. arco pizz. arco arco arco arco

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

(1) Crescendo missing from strings in all sources. By analogy with Wwd.

419

Picc. *ff*

Fl. I *ff*

Ob. *f*

Cl. I (A) *f* *fp*

Cl. II (A) *f* *fp*

Bsn. I *f*

Bsn. II *f*

Hn. I (in F) *f*

Hn. II (in F) *f*

Tpt. I (A) *f*

Tpt. II (A) *f*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

(To Wilfred)

Lieut. Thy life shall for - feit be in - stead!

Wilf. *Wilfred*  
My Lord, I did not set him

Vln. I *p* *ff* *fp*

Vln. II *p* *ff* *fp*

Vla. *p* *ff* *fp*

Vc. *p* *ff* *fp*

Cb. *p* *ff* *fp*

424

Picc. *f*

Fl. I *f*

Ob. *f*

Cl. I & II in A *f*

Bsn. I & II *f*

Hn. I & II (F) *f*

Wilf. *f*

free, I hate the man - my ri - val he!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

428 U

Fl. I *p*

Ob. *p*

Cl. I & II in A *p*

Bsn. I & II *p*

Hn. I & II (F)

Mer. *p*

Meryll  
The pris - 'ner gone - I'm all a - gape! — Who could have helped him to es -

Lieut. *p*

Lieut. (To Wilfred)  
Thy life shall for - feit be in - stead!

Vln. I *p* *dolce*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

434

Fl. I

Ob.

Cl. I & II in A

Ph.

D.C.

Mer.

Wilf.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Phoebe

In-deed I can't i-ma-gine who! I've no i-dea at all-have you?

Dame Carruthers

Of his es-cape no tra-ces lurk, En-chant-ment must have been at

cape?—

Wilfred

My Lord, I did not set him free!

V

440

Fl. I

Ob.

Cl. I & II in A

Bsn. I

Hn. I (in F)

El.

Ph.

D.C.

J.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Elsie

What have I done! Oh, woe is me! I am his wife, and he is free!

In-deed I can't i-ma-gine who! I've no i-dea at all-have you?

work!

In-deed I can't i-ma-gine who! I've no i-dea at all-have you?

Point

Oh, woe is you? Your an-guish

div.

Picc. - Fl. I - Ob. - Cl. I (A) - Cl. II (A) - Bsn. I - Bsn. II - Hn. I (in F) - Tpt. I (A) - Tpt. II (A) - Tbn. I & II - Tbn. I - Tbn. II - B. Tbn. - Timp. - J.P. - Vln. I - Vln. II - Vla. - Vc. - Cb.

*p* *p* *p* *p*

sink! Oh, woe is me, I ra-ther think! Oh, woe is me, I ra-ther think! Yes, woe is me, I ra-ther think! What-e'er be - tide You are his bride, And I am

451

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

Hrn. I & II in C

Tpt. I & II (A)

Timp.

Ph.

D.C.

F.

J.P.

Mer.

Lieut.

Wilf.

People

Vln. I

Vln. II

Vla.

Vc.

Cb.

left A lone-be-reft! Yes, woe is me, I ra-ther think! Yes, woe is me, I ra-ther think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I ra-ther

Phoebe

Carruthers

Fairfax

Meryll

Lieut.

Wilfred

People

*p*

*cresc. molto*

*molto*





462

Picc. *muta in Flt 2*

Fl. I

Ob.

Cl. I & II in A

Bsn. I & II

Hrn. I & II in C

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Ph.

D.C.

F.

Mer.

Lieut.

Wilf.

People

Vln. I

Vln. II

Vla.

Vc.

Cb.

knave Who hath con - triv'd this deed to do? Let search, let search be made through-out the

467

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hrn. I & II in C

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Ph.

D.C.

F.

Mer.

Lieut.

Wilf.

People

land, Or his\_ vin - dic - tive an - ger dread- A thou - sand marks, a thou - sand marks he'll hand Who brings him here, a - live or

Vln. I

Vln. II

Vla.

Vc.

Cb.

473

Fl. I & II  
Ob.  
Cl. I & II in A  
Bsn. I & II  
Hrn. I & II in C  
Tpt. I & II (A)  
Tbn. I & II  
B. Tbn.  
Timp.  
Ph.  
D.C.  
F.  
Mer.  
Lieut.  
Wilf.  
People  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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

*f*

*a2*

*tr*



479

Fl. I & II

Ob.

Cl. I & II in A

Bsn. I & II

Hrn. I & II in C

Tpt. I & II (A)

Tbn. I & II

B. Tbn.

Timp.

Ph.

D.C.

F.

Mer.

Lieut.

Wilf.

People

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

dead! A thou - sand, thou - - - - - sand

dead! A thou - sand, thou - - - - - sand

dead! A thou - sand, thou - - - - - sand

dead! A thou - sand, thou - - - - - sand

dead! A thou - sand, thou - - - - - sand



Vln. I

Vln. II

Vla.

Vc.

Cb.





495

Fl. I

Fl. II

Ob.

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I in C

Hn. II (C)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

People

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1) Tied in autograph.

501

Fl. I

Fl. II

Ob.

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I in C

Hn. II (C)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



(1)

507

Fl. I

Fl. II

Ob.

Cl. I (A)

Cl. II (A)

Bsn. I

Bsn. II

Hn. I in C

Hn. II (C)

Tpt. I (A)

Tpt. II (A)

Tbn. I

Tbn. II

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 507 to 512. It features 18 staves for various instruments. The woodwinds (Flutes, Oboe, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) play sustained notes with some melodic movement. The brass section (Horns, Trumpets, Trombones, and Tuba) provides harmonic support. The percussion section (Timpani) has a rhythmic pattern. The strings (Violins, Viola, Violoncello, and Contrabass) play sustained notes. A first ending bracket is present above measure 512. A performance instruction '(1)' is located at the top right of the page.

(1) Some orchestral parts have 'rallentando' here.