

THE COMEDY OPERA

IN THREE ACTS.

LADY BLESS

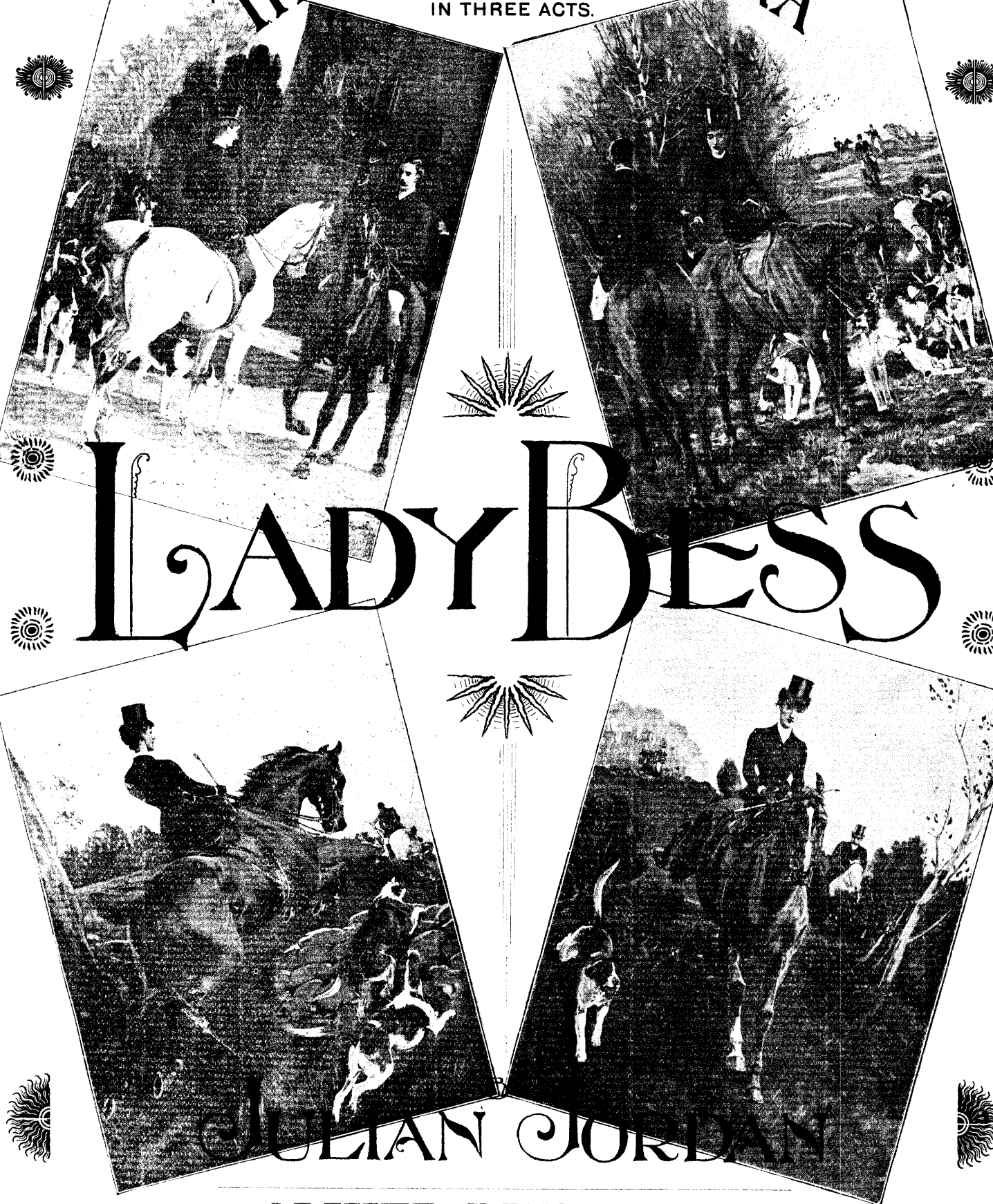
JULIAN JORDAN

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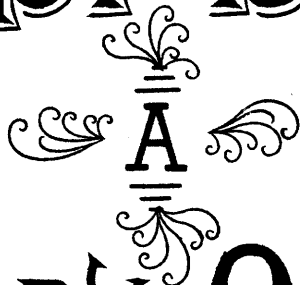
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LADY BESS.



COMEDY OPERA

(IN THREE ACTS.)

ADAPTATION LYRICS
AN MUSICAL COMPOSITION

BY

JULIAN JORDAN.

ORCHESTRAL PARTS AND LIBRETTOS,
CAN BE PROCURED OF THE AUTHOR.
(ADDRESS CARE OF OLIVER DITSON CO.)

To Whom all Communications Concerning the
Opera Should be Addressed.

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LADY BESS.

Characters of the Opera.

Lady Bess Greenwood.	Mezzo Soprano, or High Contralto.
Geraldine. A Niece and Ward of Robert Barclay.	Soprano.
Bridesmaids {	Allis. 1 st Soprano.
	Mabel. 2 ^d Soprano.
	Dolly. 1 st Alto.
	Daisy. 2 ^d Alto.
Sir Lovelace Gay, a Baronet, of fashionable celebrity.	Tenor.
Alfred, his Son.	Tenor.
Tipper, Sir Lovelace Gay's Valet.	Tenor.
Sir William Greenwood, a Wealthy Country Gentleman.	Tenor.
Homer Bright, Related to Everybody and Traveling on his Cheek. .	Baritone.
Robert Barclay, an English Country Gentleman.	Baritone.
Mark Meddle, a Lawyer.	Basso.
Harry, Best Man.	Basso.
Charles.	
Officer of the Law.	
Money Lender.	
Landlord of Inn, Traveler's Rest.	

Plot Of The Opera.

According to the conditions of her father's will, Geraldine, a lovely young girl, is about to give her hand in marriage to a Baronet of fashionable celebrity who is old enough to be her grandfather.

She never having felt the pain of Cupid's dart, philosophically accepts the inevitable. On the day before the wedding she by chance meets Alfred, the Son of the Baronet, and it is a case of "love at first sight."

Sir Lovelace, the Baronet, is superlatively susceptible to the charms of a lovely woman, and when for the first time he sees "Lady Bess Greenwood," a very fascinating beauty, a sort of "Sporting Duchess," and a very dear friend of Geraldine, he falls desperately in love with her, notwithstanding the fact that arrangements for his marriage with Geraldine are all completed and the day close at hand.

At the suggestion of Bright, the boon companion of Alfred, who has informed her of the meeting of Alfred and Geraldine, and of the new aspect of affairs, she lends herself to a flirtation with the Baronet, hoping that he will somehow implicate himself and will be forced to release Geraldine from the contract of marriage with himself.

The scheme thus planned is a success so far as the main object is concerned, but in the working out involves the participants in many laughable predicaments, one of which is the writing of a challenge by Greenwood, the husband of Lady Bess, who dictates it for the purpose of proving to her husband that she was only acting, and that she is in reality above reproach.

The sequel to the sending of the challenge is not what she anticipates, for she thinks the Baronet is a coward. He however promptly accepts the challenge, much to the annoyance of Lady Bess, who is very much afraid her husband "Willie" will be shot. But all ends satisfactorily, The Baronet is compelled by force of circumstances to relinquish his claim to the hand of Geraldine, and the grand finale gives evidence that he regrets the indiscretion which, although it has wrought disappointment to himself, has brought happiness to all, especially to Geraldine and his Son.

Scene, First Act. Court of Inn. *Dress.* Riding Habits principally.

Scene, Second Act. Drawing Room. *Dress.* Afternoon Dress, Half Modern.

Scene, Third Act. The Hunt Ball. *Dress.* Ladies Full Dress, Gents same. Chorus of Men in Full dress Hunting Costume, Black Satin Knickerbockers, White Vest, Red Cutaway Coats.

OVERTURE.

TO
LADY BESS.

JULIAN JORDAN.

Moderato.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and a final chord.

6/21/07 New York #.75

Allegro non troppo.

The first system of the 'Allegro non troppo' section consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the musical piece. The upper staff shows a melodic line with a half note followed by eighth notes. The lower staff continues the accompaniment with chords and eighth-note patterns.

The third system of the 'Allegro non troppo' section. The upper staff features a melodic line with eighth notes and a half note. The lower staff continues the accompaniment with chords and eighth-note patterns.

The fourth system of the 'Allegro non troppo' section. The upper staff features a melodic line with eighth notes and a half note. The lower staff continues the accompaniment with chords and eighth-note patterns. The system concludes with a double bar line and a 2/4 time signature change.

Moderato.

The first system of the 'Moderato' section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 2/4. It features a melodic line with eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns.

The second system of the 'Moderato' section. The upper staff features a melodic line with eighth notes and a half note. The lower staff continues the accompaniment with chords and eighth-note patterns.

sva. ad lib.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several trills marked 'tr'. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A 'rit.' marking is placed at the end of the system.

Tempo di Valse.

The second system is marked 'Tempo di Valse' and is in 6/8 time. It features a trill in the upper staff. The lower staff continues the accompaniment with a steady rhythmic pattern. The system concludes with a key signature change to E-flat major.

Moderato. ♩ = 104

The third system is marked 'Moderato' with a tempo of 104 beats per minute and is in common time (C). It includes a trill in the upper staff. The lower staff features a complex accompaniment with many beamed notes. A 'rit.' marking is present in the lower staff.

The fourth system continues the 'Moderato' section. It features a melodic line in the upper staff with trills and a complex accompaniment in the lower staff with many beamed notes.

The fifth system concludes the 'Moderato' section. It features a melodic line in the upper staff with trills and a complex accompaniment in the lower staff. A 'rit.' marking is placed at the end of the system.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes, followed by a half note. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff features a more active melodic line with eighth notes and some slurs. The bass staff continues with a steady accompaniment.

Allegro moderato.

The third system is marked *Allegro moderato.* and *ff 2d time.* The treble staff has a rhythmic pattern of eighth notes with slurs. The bass staff features a consistent accompaniment of eighth notes.

The fourth system continues the *Allegro moderato* section. The treble staff has a melodic line with some rests, while the bass staff maintains the rhythmic accompaniment.

Andante espress.

The fifth system is marked *Andante espress.* and *rit.* The tempo slows down significantly. The treble staff features a melodic line with slurs and some trills. The bass staff has a more spacious accompaniment.

legato.

Bring out melody strongly.

The sixth system is marked *legato.* and *Bring out melody strongly.* The treble staff has a melodic line with slurs. The bass staff features a rhythmic accompaniment with slurs.

Musical notation for the first system, featuring a grand staff with two bass staves and a treble staff. The right hand (L.H.) is indicated.

Musical notation for the second system, featuring a grand staff with two bass staves and a treble staff.

Musical notation for the third system, featuring a grand staff with two bass staves and a treble staff.

Musical notation for the fourth system, featuring a grand staff with two bass staves and a treble staff.

Musical notation for the fifth system, featuring a grand staff with two bass staves and a treble staff. Includes the text "Cadenza for Cornet." and "Horns."

Moderato. $\text{♩} = 132.$

Musical notation for the sixth system, featuring a grand staff with two bass staves and a treble staff.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music consists of several measures with various note values and rests.

Second system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues with similar rhythmic patterns.

Third system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The system concludes with a double bar line and a 2/4 time signature.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a series of chords and melodic lines.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The system ends with a double bar line.

Sixth system of musical notation. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The system concludes with a double bar line and a 2/4 time signature.

Allegretto.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/8 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff maintains the melodic flow with various rhythmic patterns. The lower staff provides a steady accompaniment, often using chords and eighth-note patterns.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff includes some longer note values and rests, while the lower staff continues with rhythmic accompaniment.

The fourth system of musical notation features more complex rhythmic patterns in both staves. The upper staff has some sixteenth-note runs, and the lower staff has more active accompaniment.

The fifth and final system of musical notation on this page concludes the piece. It features a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a double bar line and repeat signs.

Allegro.

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked "Allegro." at the beginning. The first five systems feature a melody in the right hand and a bass line in the left hand. The bass line is characterized by frequent triplets, often with a "7" marking below the notes. The sixth system begins with the instruction "accell." (accelerando) and concludes with a double bar line. The final measure of the sixth system shows a complex chordal structure with some notes circled.

INTRODUCTION.

OPENING CHORUS. to LADY BESS.

Moderato.

TENORS.

BASSES.

Here's a health, a

health to all the fair where - ev - er, they may be, Here's a health, a

health to all the fair, and here's a health to thee. Naught care we for

The musical score is arranged in four systems. Each system contains a vocal line for Tenors (treble clef) and Basses (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are: 'Here's a health, a health to all the fair where - ev - er, they may be, Here's a health, a health to all the fair, and here's a health to thee. Naught care we for'. The piano accompaniment features a mix of chords and melodic lines, with some passages marked with a forte 'f' dynamic.

him whose heart proof may be 'gainst Cu-pid's dart, once a-gain be -

CHORUS. SOPRANO and ALTOS.

fore we part, Here's a health to thee. All men were flatterers ev - er,

Soprano
1st and 2d

Tenor
1st and 2d

Bass

To one love con - stant nev - er

Here's a health to thee,

All men were flatterers ev - er, All men were
 Here's a health to thee.

f *p* *cres*

CHORUS. Soprano 1st and 2d.

flatterers ev - er To one love con-stant nev- er, con-stant ne'er can be.
 Tenors 1st and 2d.
 Here's a health to thee.

Bass

cen *do.* *ff* *sfz*

Flatter-ers and de - ciev - - - - ers, care - less bold and
 Here's a health, a health to all the fair where - ev - er they may

tempo.

free, Flatterers and de - ciev - - - ers, con-stant ne'er can
 be. Here's a health, a health to all the fair, and here's a health to

energetico.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "free, Flatterers and de - ciev - - - ers, con-stant ne'er can be. Here's a health, a health to all the fair, and here's a health to". The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *energetico.* and features a rhythmic pattern of eighth and sixteenth notes.

be. Ah yes man's bat - ter - y is al - - ways flat - ter - y,
 thee. Naught care we for him whose heart, Proof may be 'gainst Cu - pid's dart,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "be. Ah yes man's bat - ter - y is al - - ways flat - ter - y, thee. Naught care we for him whose heart, Proof may be 'gainst Cu - pid's dart,". The piano accompaniment continues with a similar rhythmic pattern, featuring arpeggiated chords and moving lines in both hands.

On land or on the sea, Flat - ter - er is he.
 Once a - gain be - fore we part, Here's a health to thee.

The third system of the musical score concludes the piece. The lyrics are: "On land or on the sea, Flat - ter - er is he. Once a - gain be - fore we part, Here's a health to thee." The piano accompaniment ends with a final chord and a fermata over the last note.

Tempo.

TIPPER.

Chorus. *SOPR.* Is this the Inn called "Travel - lers Rest," that's

1st and 2d

Chorus. *TENORS.*

1st and 2d

Chorus. *BASS.*

molto rit. *Moderato.*

Staccato e colla voce.

not-ed far and wide, And can you say where lives a maid that's soon to be a bride For

know ye now that 'tis my mas-ter Who the groom will be And make ye read-y to re-ceive for

O-ho

O-ho

CHORUS.

tempo. 1st & 2d Sop.

soon his face ye'll see We know her well our Ger-al-dine Fair-er bride was

Tenor and Bass.

tempo.

rull. *f*

nev-er seen never seen, But what of his Lordship, we're curious to know Is he young and handsome?

CHORUS

A ha! Ho!

TIPPER.

No he's not young but don't say I told you so. He'd

Ha, He's

have all the la-dies to think he is el-li-gi-ble, he's a la-dies man sure

not young but don't say I told you so, A - ha! Ho, ho!

Tipper and Busses.

Ah, O pray don't tell him what I say

And he's to wed our Ger-al-dine! A - - lack a - day A - -

Ah, — pray don't tell him, don't tell him I told — you — so, don't

lack a - - day a - - lack a day.

tell him, dont tell him, dont tell him I told you so.

For Chorus Exit repeat last 12 Measures.

(Tipper.) ("Oh, What a fix I m in")

Allegro con brio. Moderato. What shall I do — which

Moderato.

way shall I turn. — Oh what a fix I'm

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note on 'way', followed by a half note on 'shall', a quarter note on 'I', and a dotted quarter note on 'turn.' with a long horizontal line underneath. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. A time signature change to 2/4 occurs after the first measure. The system concludes with a staccato marking above the piano accompaniment.

in, — Soon will the fun be - gin, — What shall I do which

The second system continues the vocal line with a dotted quarter note on 'in,' followed by a half note on 'Soon', a quarter note on 'will', a dotted quarter note on 'the', a quarter note on 'fun', a quarter note on 'be -', a quarter note on 'gin,' with a long horizontal line underneath, and a dotted quarter note on 'What'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

way shall I turn I'd swear but 'twould be a sin, — O what a fix I'm

The third system features a vocal line starting with a dotted quarter note on 'way', a half note on 'shall', a quarter note on 'I', a dotted quarter note on 'turn', a quarter note on 'I'd', a quarter note on 'swear', a dotted quarter note on 'but', a quarter note on ''twould', a quarter note on 'be', a quarter note on 'a', a quarter note on 'sin,' with a long horizontal line underneath, and a dotted quarter note on 'O'. The piano accompaniment includes a prominent sixteenth-note figure in the right hand.

in, — if his Lord - ship learns the truth, — Then I am done,

The fourth system concludes the vocal line with a dotted quarter note on 'in,' followed by a half note on 'if', a quarter note on 'his', a quarter note on 'Lord -', a quarter note on 'ship', a quarter note on 'learns', a quarter note on 'the', a quarter note on 'truth,' with a long horizontal line underneath, and a dotted quarter note on 'Then'. The piano accompaniment features a sustained chord in the right hand towards the end of the system.

my race is run, O what a fix I'm in. Some one's com-ing at -

ten-tive I must be, Answer-ing all ques-tions as I should -

truth-ful - ly, yes, that is if I can, But a Va - let in my

place can't be too good. O what a fix I'm in,

Soon will the fun be - gin, What shall I do, which way shall I turn,

O what a fix I'm in,

DUO - Tipper and Sir Lovelace.

Allegretto. Bar.

James I say, are you com-ing to - day

Valet. Bar.

That is my Mas-ter, O dear, Where is my son have you seen him to day?

Valet.

Bar.

Tipper.(aside.)

He's all right have no fear, — Ah there is a son, a du-ti-full son a

Bar

Tipper.

model, a model is he, — Ah if he but knew The half that I do, Oh

Orchestra Con sordini. during commencement of lines.

my what a rum-pus there'd be. —

* 1st Time C.
2^d Time A.

Repeat last eight measures ad lib

BARONETS SONG.

Moderato assai.

A Bar-o - net of high de -
 Have mar-ried been, was sev - en -
 And I've a son, I dote up -

gree, A Bar - o - net am I of high de - gree, — My an - ces -
 teenn, But for - tune did - n't smile up on the match — And so one
 on, A mod - el of mor - al - i - ty is he, — Not like his

tors, Fought England's wars my An - ces - tors from dear old Nor - man -
 day She went a - way, yes, left me one fine morn-ing with des -
 Pa, His worldly Pa. ex - cept in looks He's hand - some as can

rit.

die. ——— I'm six - ty, it is true, Yet pass for for - ty two, My
 patch, ——— Yet still I was not sad, My ri - val was no cad, The
 be. ——— Whence came this good-ness? well, I real - ly can not tell, There

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo marking *rit.* is placed above the vocal line. The lyrics are written below the vocal line, with hyphens indicating syllables across notes. The piano accompaniment consists of chords and moving lines in both hands.

task to please the la - dies on - - ly. ——— Yes: in their smiles to bask. Is
 man she lov'd more hand-some was than me, ——— To me 'twas no dis-grace, That
 may have been a saint: but O dear me, ——— This good-ness I cant trace, To

colla voce.

The second system continues the musical score. It features the same vocal and piano parts. The tempo marking *colla voce.* is placed below the piano accompaniment. The lyrics continue across the system, with a double bar line at the end of the system.

rit.

all the fame I ask I'm a Bar - o - net of high de - gree.
 he should take the place Of the Bar - o - net of high de - gree.
 an-y of the race Of the

rit.

The third system concludes the musical score. It features the same vocal and piano parts. The tempo marking *rit.* is placed above the vocal line. The lyrics conclude the piece. The system ends with a double bar line and a 2/4 time signature. The piano accompaniment includes some decorative flourishes in the final measures.

Last time.

Bar-o - net, The Bar-o - net of high de - gree.

Dance.

To my Pupil Mr. JAMES MORRISON.

SHE NEVER KNEW A MOTHER'S LOVE.

FOR BARITONE.

BARCLAY.

Andante.

Words and Music by JULIAN JORDAN.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a series of eighth and sixteenth notes, with some chords. The left hand starts with a bass clef and a common time signature, playing a simple harmonic accompaniment of eighth notes.

The first system of the vocal line is written on a single staff with a treble clef. The lyrics are: "She nev - er knew a mother's love, A moth - er's ten - der. She nev - er knew a mother's love, What thoughts these words con -". The piano accompaniment continues below, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment.

The second system of the vocal line continues the lyrics: "care Left when a ti - ny little babe, Life's ma - ny ills to vey, No mother's coun-sel loving, wise, To guide her life's young". The piano accompaniment remains consistent with the previous system.

bear — Left to the care of oth - ers Whose hearts were warm and
day — She nev - er knew a mother's love, And yet with an - gel

true — Yet 'twas not like a mother's love
grace, — She wins all hearts that know her

The love she nev - er knew — That love she nev - er knew —
That look on her sweet face, — That look on her sweet face —

colla voce *D.C.*

FINALE. *rit.*

She nev - er knew a mother's love A moth - er's ten - der care. —

pp

Bright. "I guess I'll shake hands with myself."

Allegro.

ff *sfz*

Tempo ad lib.

sfz *p*

colla voce sempre.

I guess I'll shake hands with my self, — Such
Re - la - tion - ship is a great thing, — An

for tune don't come ev - 'ry day, — To ride his hors - es and
ex - cel - lent card 'tis for me, — And so I'm re - la - ted to

shoot his game, In sist too up on a long. stay — I
all the style, To all the No - bil - i - - ty. — But

guess I'll shake hands with my - self, — A win - ner, a win - ner am
 yes - ter - day I did - n't know, — Where I could a din - ner se -

I, — There's noth - ing like hav - ing as - sur - ance you see,
 cure, — My fu - ture, at least for some time to come, Is

That's my Phi - los - - o - - phy. } There's noth - ing like hav - ing as -
 set - tled of that I'm quite sure. }

molto rit. *rall.* *a tempo.*

sur - - ance, as - sur - - ance, as - sur - - ance, You may

call it cheek or as - sur - - ance, Al - ways a win - ner am

rit.

rit. *With business of shakeing hands.*

I. Al - low me, al -

f

low me, Quite ir - re - sist - a - ble, Quite ir - re - sist - a - ble! A

win - ner a win - ner am I.

1. 2.

THE BARRISTER.

Officer. Are you the Landlord?

(Song. Meddle.)

My name is Mark Med - dle Es -
In Pol - i - tics I take a

quire, — And if you have a - ny de - sire — To make a com - plaint 'gainst
hand, — And when on the ros - trum I stand — With el - o - quence rare my

sin - ner or saint, Just call on Mark Med - dle Es - - quire. For
views to de - clare, I'm quot - ed through - out all the land. There's

I am a bar - ris - ter bland, — Where there's trou - ble I'm al - ways on
meth - od in all this 'tis true, — But what's a poor law - yer to

hand, — Ad - - vis - er, or sel - ler, or buy - er, Your
do? — To a Judge - ship is what I as - pire, Your

ser - vant Mark Med - dle Es - quire. — Mort - ga - ges and
ser - vant Mark Med - dle Es - quire. — Pol - i - tics and

Moderato.

bills of sale, Set - tle - ments that wills en - tail, Dam - a - ges from
Law you see, Thus ex - emp - li - fied in me, Pol - i - tics or

a - ny cause, If it comes with - in the laws, Breach of prom - ise
law, in each, I take not what's be - yond my reach, Naught es capes my

or Di - vorce, These are in my line of course,
ea - gle eye, Coun - sel - lor su - - preme am I,

Be it Slan - der, or As - sult, Ne'er a case goes by de - fault.
With - out er - ror, with - out flaw I can teach you all the Law.

If you wish the law to know, Call at sev - en rot - ten row, You'll
For ad - vice then come to me, Don't for - get to bring the fee, And

see the sign a bove the door, Of fice on the up per floor, Yes
 when my name in print you see, Give your suf - fra - ges to me: For

I am a Bar - ris - ter bland, — Where there's trou - ble I'm al - ways on
 I am a Bar - ris - ter bland, — None shrewder in all this broad

hand, — Ad - vis - er or, Sell - er or Buy - er, — Your
 land, — An Of - fice is what I de - sire, — Your

ser - vant Mark Med - die Es - - quire. — quire. —
 ser - vant Mark Med - die Es - - quire. — quire. —

1. *D.S.* || 2.

D.S.

"WHO'S THIS I WONDER?"

(Meddle, Bright, Alfred and Tipper.)

Bright.

Who's this I won-der, One of the fam-i-ly, Sure we must

ff

know him, speak up, How are you, Quite well I thank you,

Meddle.

f

But I've one re - quest, — For I al-ways like to know, who'tis I ad -

Bright.

dress — Ho-mer Bright a gen-tle-man of leis - ure_ and you? —

dim.

Med.

Mark Med-dle law - yer. Yes 'tis him you view, — Mark Med - dle,

cresc. *f*

Mark Med-dle attor - ney at law. Pa - pers drawn, pa - pers served

ff *cresc.*

Allegretto.
Eenter Tipper. Tipper.

with - out breach or flaw, — You two re - - turned, —

rit. *p*

Why how is this? and what will be - come — of me? —

cresc.

Bright.

We met a charm - ing com - pa - ny, And were forced to re -

marcato il Basso.

turn don't you see. Au - gus - tus, dear, just come o - ver here, And

f

I'll in - tro - duce these men. Ah, how d'u - do,

ALF.

cresc. *slower.* *brilliant.*

how d'u - do, Ah there's my charm-er a - gain.

MED. ALF.

rit. e cresc.

Andante.

(Med.)

(ALF.)

'Tis Ger-al-dine, what Ger-al-dine? I'll her a-quaintance

BRIGHT

make You'd bet-ter pause, con-sid-er well, Ere such a step you

take. You'd not in-sult a new found freind, tho' on-ly of to-

day, You'd not in-sult a new found freind by run-ning, thus a -

rit.

way. _____ Med - die just show him the Li - ons _____ To my

rit. *Moderato.*

La - dy I'll say "how d'u - do," _____ Cul - ti - vate well his a -

quaintance, _____ You'll find him quite nice tho' quite new. _____ *Exit Bright. laughing.*

Moderato. *MED.* *ALF.* *MED.*

Might I take the lib - er - ty. Oh con - found the fel - low. Ex -

f *Moderato.* *accel. e cresc.*

Long pause.

Q * Sing either upper or lower notes according to voice.

ALF.

cuse me Sir, that last re-mark—I said the moon was yel-low.

poco rit. e f *accel. rit.*

ALF. Allegro non troppo. MED.

And now Mis-ter Pud-dle, My name Sir is Med-dle, The fact I have

f staccatto.

ALF.

told you be - fore, Well, Med-dle or Ped - dle, who -

f

ev - er you are, You're a nuis-ance I say and a bore.

rit.

MED.

That he's not glad to see me, is ev - i - dent quite, I won - der - now

ALF

what he'll do next, Now Med - dle to you ad - vice I will

MED.

ALF.

Med.

give. Feel hon - ored, Get out I am vexed. I don't un - der -

ALF.

stand, You mean to, "I do. you ass, You I mean to e - ject

MED.

I wish he would call me something li-bell-ous but that is too much to ex-

Brillante.

ALF

pect. You mis-erable scoundrel, You scum of the earth, What mean you by

MED.

ALF.

laugh-ing at me. Ha! ha! that is ex-cel-lent, ha, ha, go on, You

MED.

want a good kick-ing, I see, Kick-ing, that's good, go on now, kick!

Andante. (Business for Meddle.)

Alf. Slow.

kick! Ah there's my charmer at last.

Andante. *f* Andante. Largo.

A tempo. Med.

Alf. Con forza. (Exit Alf.)

Med.

But Sir, you forget, Oh go to the Dev - - - il. The

f

Tempo di Valse.

op - por - tune mo - ment is past. For I am a Bar - ris - ter

Tempo di Valse.

bland,

Where there's trouble I'm

al - ways on

hand,

A

bland, Where there's trouble I'm al - ways on hand, A

law-suit is what I de - sire, ——— A law-suit is what I de - sire. ———

DUO. ALFRED AND GERALDINE.

Andante. (Enter Chorus, laughing and chatting.) *Leave center open for entrance of Alf. and Gerald:*

rit.

Alf.

La - dy, I beg your par - don, but I could not re - sist. Your

pres - ence o - ver - pow - ers me, O pray do not in - sist On

a - ny phase of fash - ions form. — 'Tis fate that thus we

meet, One look, one word O give to me, A

sup - - pliant at your feet. A stray bee this, from, fash - ions

GER. *poco accel.*

hive, Sur - feit - - ed with its sweets. With

com - pli - ments and ful - some praise - My pres ence thus he

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment consists of chords and moving lines in both hands.

greet, In turn I beg your par - don Sir, Your

The second system continues the musical piece. The vocal line has a more melodic feel with some slurs. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand.

flow - - ery speeches spare, For know you now that

The third system shows the vocal line with a long note on 'flow' and a series of eighth notes. The piano accompaniment has a steady, rhythmic accompaniment.

you but waste them on . the des - ert air. A

The fourth system concludes the piece. The vocal line ends with a long note on 'air'. The piano accompaniment features a final chord and a melodic flourish in the right hand. The system ends with a double bar line and a repeat sign.

Geraldine
 Alfred.

bride I'm soon to be
 fates the match have made,
 Heigh ho, O pi - ty pi - ty me,
 Heigh ho, Now I'm al-most a - fraid,

Soon to be,
 match have made?
rit. p
a tempo.
 pi - ty
 most a -

Heigh ho, His face I can-not see,
 Heigh ho, But 'twas a bar-gain sure,
 It was-'nt thus to be,
 My lot I must en - dure,
 O For
 her,
 fraid?

p *p* *sfz* *sf.*

pi - ty, pi - ty me,
 it there is no cure
 Heigh ho.
 A bride, and can it be.

p *rit.* *a tempo.* *p* *Fine.* *D.S.*

Q * Small Notes Last time only.

Finale. Chorus.

O YES SHE'S SOON TO MARRY.

O yes she's soon to mar-ry, mar-ry, mar-ry, Not
 long with us she'll tar-ry, Our Gera-dine so fair, The wedding is to - mor-row, to-
(Alto and Tenor.) so fair.
 mor-row, to - mor-row, The wed-ding is to mor - row And we will all be there.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of a vocal line (Soprano/Alto and Tenor) and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The lyrics are placed below the vocal line, with some words hyphenated across measures. A specific instruction "(Alto and Tenor.) so fair." is placed under the second line of lyrics.

TO HORSE AWAY.
Chorus, Finale Continued.

Allegro vivace.

Moderato

Horn.

To horse, a -

This system contains the first two staves of music. The top staff is a vocal line in G major, 2/4 time, with a tempo marking of 'Moderato'. The bottom staff is a piano accompaniment in G major, 2/4 time, with a 'Horn.' marking. The music concludes with a double bar line and a key signature change to B-flat major, 3/4 time, indicated by a '3' over the time signature.

way, no lon - ger stay, But e'er we go a part - ing toast we'll

Allegro vivace.

This system contains the third and fourth staves. The vocal line continues with the lyrics 'way, no lon - ger stay, But e'er we go a part - ing toast we'll'. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. A tempo marking of 'Allegro vivace' is present.

give To Ger - al - dine, our Ger - al - dine. And love for

This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'give To Ger - al - dine, our Ger - al - dine. And love for'. The piano accompaniment continues with triplet eighth notes in the right hand and single eighth notes in the left hand.

her with us shall ev - er live. To horse, a - way, no lon - ger

This system contains the seventh and eighth staves. The vocal line concludes with the lyrics 'her with us shall ev - er live. To horse, a - way, no lon - ger'. The piano accompaniment continues with triplet eighth notes in the right hand and single eighth notes in the left hand.

stay! We'll meet when come her wed - ding day. To horse, a -

way, No lon.-ger stay, To horse, a - way, a - way, a -

Soprano.
way, To horse a - way! No long - er stay! But e'er we

Tenors.
Come let's a - way, a - way! Come let's a - way, But e'er we

Altos.
Come let's a - way, a - way! Come let's a - way, But e'er we

Bass.
Come let's a - way, a - way! Come let's a - way, But e'er we

go a part - ing toast we'll give, To Ger - al - dine, our Ger - al -

go a part - ing toast we'll give, a toast we'll give; Yes a toast we'll give,

go a part - ing toast we'll give, a toast we'll give; Yes a toast we'll give,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, featuring a treble clef with chords and a bass clef with a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

- dine, And love for her with us shall ev - er live. To horse, a -

Yes a toast we'll give, And love for her shall ev - er live, shall ev - er live.

Yes a toast we'll give, And love for her shall ev - er live, shall ev - er live.

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, similar to the first system. The lyrics continue from the first system. The key signature and time signature remain the same.

way, No long-er stay, We'll meet a - gain, ah! yes, when comes her

Come let's a - way, a - way, Come let's a - way, We'll meet a - gain when comes, when comes her

Come let's a - way, a - way, Come let's a - way, We'll meet a - gain when comes, when comes her

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat major). The music features a 7/8 time signature and includes triplet markings over the vocal lines.

wed-ding day. To horse, a - way! No lon - ger stay. To

wed-ding day, a - way! Come let's a - way, a - way, no lon - ger stay. To

wed-ding day, a - way! Come let's a - way, a - way, no lon - ger stay. To

The second system continues the musical score with four staves. It maintains the same vocal parts and piano accompaniment as the first system. The lyrics continue across the vocal lines, with triplet markings still present. The piano accompaniment features chords and rhythmic patterns consistent with the first system.

horse, to horse, a - way, a - way, To horse, a - way, To horse, a -

horse, to horse, a - way, a - way, To horse, a - way, To horse, a -

horse, to horse, a - way, a - way, To horse, a - way, To horse, a -

way, a - - way, a - - way!

way, a - - way, a - - way!

way, a - - way, a - - way!

1. || 2. ||

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with some rests, and the bass staff features a steady accompaniment with chords.

Third system of musical notation. The treble staff has a melodic line with some chromatic movement, and the bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with eighth notes, and the bass staff provides a rhythmic accompaniment with chords.

Fifth system of musical notation. The treble staff has a melodic line with some chromatic movement, and the bass staff continues with a consistent accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff features a melodic line with some chromatic movement, and the bass staff provides a rhythmic accompaniment with chords.

II ACT.

"I DID NOT DREAM!"

(GERALDINE.)

No 11.

1. I did not
2. My reb - el

Andante.

p

p

dream that I should pause, should hes-i - tate or fal -
heart, come tell to me the cause of this up - ris -

-ter, When hand in hand with him I'd stand... at
- ing! Some work of Cu - - pid can it be,..... some

Hy - men's nup - tial al - tar. But doubts and fears are crowd - ing
scheme of his de - vis - ing. And strange it is that I should

'round,..... My heart is in a flut - ter; It
speak..... Of Cu - pid, I, the scof - fer! Yet

seems so like some weird, un - pleasant sound, When - e'er his name I
grate - ful would I be could he An ex - pla - na - tion

a tempo

ut - ter. I did not dream that I should pause, should hes - i -
of - fer.

p a tempo

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major (three flats) and common time. It begins with a half note G-flat, followed by a quarter rest, then eighth notes G-flat, F-flat, E-flat, and D-flat. The piano accompaniment starts with a half note G-flat in the right hand and a half note G-flat in the left hand. The piano part features a 3/4 time signature change and includes sixteenth-note patterns in the right hand and quarter notes in the left hand.

- tate, or fal - ter, When, hand in hand, with him I'd

Detailed description: This system contains the second two lines of music. The vocal line continues with a half note G-flat, followed by eighth notes F-flat, E-flat, and D-flat. The piano accompaniment continues with similar rhythmic patterns, including a 2/4 time signature change.

ad lib.

stand At Hy - men's nup - tial al - tar. al - tar.

ad lib.

1. **D.C.** 2.

Detailed description: This system contains the final two lines of music. The vocal line has a fermata over the first G-flat, followed by eighth notes F-flat, E-flat, and D-flat. The piano accompaniment has a fermata over the first G-flat in both hands. The system concludes with a first ending (1.) marked 'D.C.' (Da Capo) and a second ending (2.) with a fermata over the final G-flat.

TRIO.

No 12.

A COMBINATION RICH AND RARE.

Moderato.

Baronet. 1. Such beau-ty grace and pres-ence rare, Were seen on earth, no
Barclay. 2. Deep lurk-ing in my heart I feel, For-bod-ings I must
Geraldine. 3. Were it but left for us to say. Draw now your in-fer-

nev - - er, So queen-ly and so won-drous fair, My heart is thine for-ev-er.
 smoth-er, My du-ty plain, a-las there is Al-ter-na-tive no oth-er.
 en - - ces. Re-lent-less fate we must o-bey And take the con-se-quen-ces.

Dance.

p leggiero.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in a minor key and features a mix of eighth and sixteenth notes. The right hand has a more active melody, while the left hand provides a steady harmonic accompaniment. The system concludes with a fermata over the final chord, followed by the marking "D.C." (Da Capo).

After third verse only.

Vocal and piano accompaniment for the second system. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "A com - bi - na - tion rich and rare, A com - bi - na - tion rich and rare, A com - - bi - - na - - tion rich and rare, — A". The piano accompaniment continues with the same rhythmic pattern as the first system.

Piano accompaniment for the third system, consisting of two staves. The music continues with the same melodic and harmonic material as the previous systems, maintaining the minor key and rhythmic structure.

Vocal and piano accompaniment for the fourth system. The vocal line has lyrics: "com - bi - na - tion rich and rare, A com - bi - na - tion rich and rare, De - com - - bi - - na - - tion rich and rare, — De -". The piano accompaniment continues on two staves.

Piano accompaniment for the fifth system, consisting of two staves. The music concludes the piece with the same accompaniment as the previous systems.

fy the fates we will not dare, De - fy the fates we will not dare, De -

fy the fates — we will not dare, we —

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is another vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and phrasing slurs.

fy the fates we will not dare, But take the con - se - quenc - es.

will not, will not dare, But take the con - se - quenc - es.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is another vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music continues with similar notation to the first system, including a *rit.* (ritardando) marking in the piano part towards the end of the system.

CONCERTED NUMBER.

Barclay, Baronet, Lady Bess and Chorus.

Barclay.

Musical notation for Barclay's vocal line, first system. The staff is in treble clef, key of D major, and 2/4 time. It begins with a whole rest followed by a series of eighth and quarter notes.

My freind the Bar-o - net, To you I'll in - tro - duce, And

Piano accompaniment for Barclay's vocal line, first system. It features a right-hand part with eighth-note patterns and a left-hand part with sustained chords and moving bass lines. Dynamics include *f* and *p*.

Baronet.

Musical notation for Baronet's vocal line, first system. The staff is in treble clef, key of D major, and 2/4 time. It begins with a series of eighth and quarter notes.

Mis - ters Ham - il - ton and Bright with com - pli - ments pro - fuse. What

Piano accompaniment for Baronet's vocal line, first system. It features a right-hand part with eighth-note patterns and a left-hand part with sustained chords and moving bass lines.

Musical notation for Baronet's vocal line, second system. The staff is in treble clef, key of D major, and 2/4 time. It begins with a series of eighth and quarter notes.

fire and what fin - ness, A spec - i - men most rare, Yes

Piano accompaniment for Baronet's vocal line, second system. It features a right-hand part with eighth-note patterns and a left-hand part with sustained chords and moving bass lines.

Lady Bess.

Musical notation for Lady Bess's vocal line, first system. The staff is in treble clef, key of D major, and 2/4 time. It begins with a series of eighth and quarter notes.

for a wo - man such as this a man would all things dare. Ex - -

Piano accompaniment for Lady Bess's vocal line, first system. It features a right-hand part with eighth-note patterns and a left-hand part with sustained chords and moving bass lines.

Baronet.

cuse the lib-er-ty I take, But, bless his hon-est face, I

ff

Lady Bess.

on - ly thought I'd like to be a mo - ment in his place, I'm

glad you've come Sir Bar - o - net. one thing you'll sure-ly do, Join

f

Baronet.

Lady Bess.

with us in our glo - rious hunt, Me hunt; Oh no, do you? Ha,

cres.

accel.

ha, that's good, say Gov - ern - or O tell him, do I pray, — O

accel.

do I hunt, well that's a joke, the best for ma - ny a day. — Now

a tempo.

par - don me Sir Bar - o - net, Your ques - tion is a - mus - ing, Ah,

molto accel. *a tempo.*

ha, ha, ha, ha, ha, ha, ha, O yes tis most a - mus - ing, Does my

molto accel. *a tempo.* *molto rall.*

La - dy - ship hunt, My mirth you'll ex - cuse, But I flat - ter my - self that I

do _____ What live with - out hunt - ing, as well with - out laugh - ing I

hunt, why of course, and don't you? _____ For a horse, man ex - press - ly was

Marcato.

fash - ioned, _____ Are not hed - ges and ditch - es for leaps, _____ And

fox - es cre - a - ted for hunt - ing? — Then hur - rah for the hun - ter who

sweeps, — O - ver bri - ar and brake in the first flush of morn, To the

mu - sic of horse horn and hound, — Such mu - sic when blent with a

peal of free mirth, Makes moun - tain and val - ley re - sound. —

Soprano.

For a horse, man expressly was fashioned, — Are not hed-ges and ditch-es for leaps, — And

Alto.
Tenor.

For a horse, man expressly was fashioned, — Are not hed-ges and ditch-es for leaps, — And

Bass.

fox-es cre-a - ted for hunting — Then hur - rah for the hunt - er who sweeps — O-ver

fox-es cre-a - ted for hunting — Then hur - rah for the hunt - er who sweeps — O-ver

bri - ar and brake in the first blush of morn, To the mus-ic of horse, horn and hound, — Such
 bri - ar and brake in the first blush of morn, To the mus-ic of horse, horn and hound, — Such
 mu - sic when blent with a peal of free mirth, Makes mountain and val - ley. re - sound. —
 mu - sic when blent with a peal of free mirth, Makes mountain and val - ley. re - sound. —

"TO HORN AND HOUND"

Lady Bess.

To horn and hound a toast we'll give, Fill

I. TENOR.

II. TENOR.

BASS.

PIANO.

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line for the first voice, starting with the lyrics 'To horn and hound a toast we'll give, Fill'. Below it are three empty staves for the Tenors and Bass. The bottom two staves are for the Piano accompaniment, featuring a rhythmic melody in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#) and the time signature is 4/4.

up then to the brim. For - get - ting not the hun - ter bold, So

I TENOR.

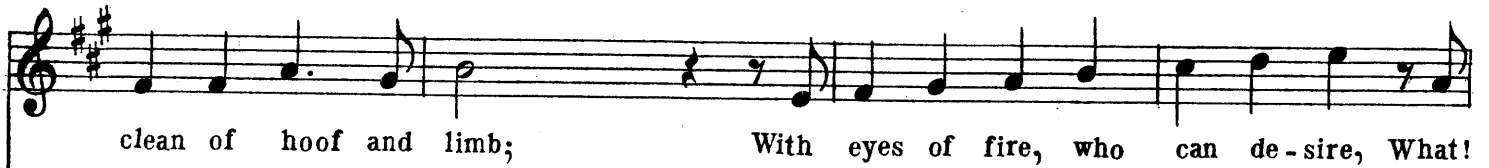
Fill up, fill up.

II TENOR.

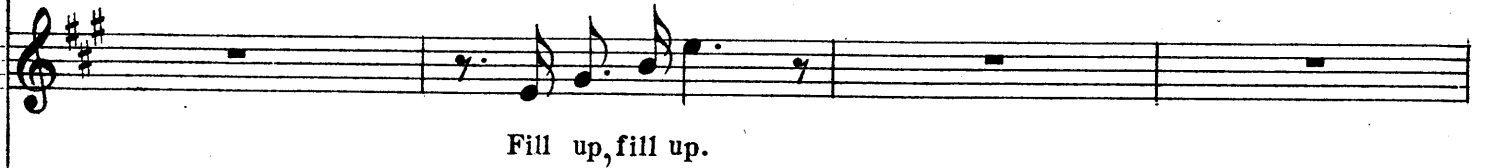
Fill up, fill up.

I & II BASS.

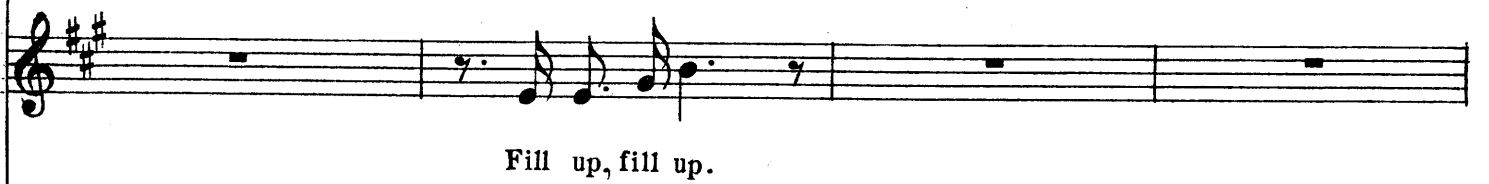
Detailed description: This system contains the next four staves of the musical score. The top staff continues the vocal line with the lyrics 'up then to the brim. For - get - ting not the hun - ter bold, So'. Below it are three empty staves for the Tenors and Bass. The bottom two staves are for the Piano accompaniment, continuing the rhythmic melody. The lyrics 'Fill up, fill up.' are written below the Tenor and Bass staves. The key signature and time signature remain the same as in the first system.



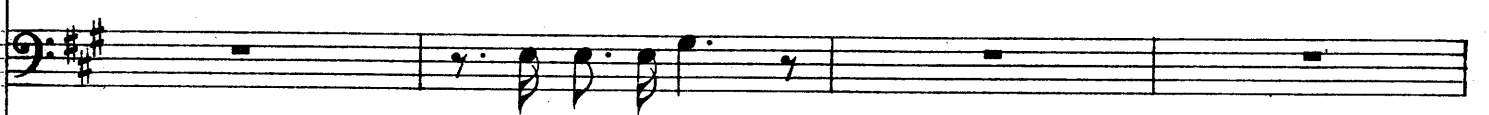
clean of hoof and limb; With eyes of fire, who can de-sire, What!



Fill up, fill up.



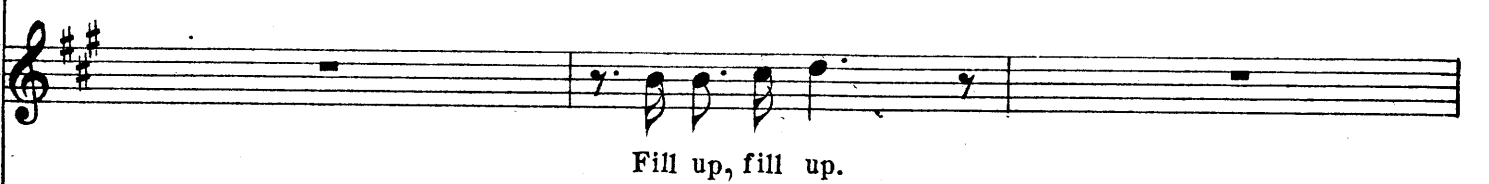
Fill up, fill up.



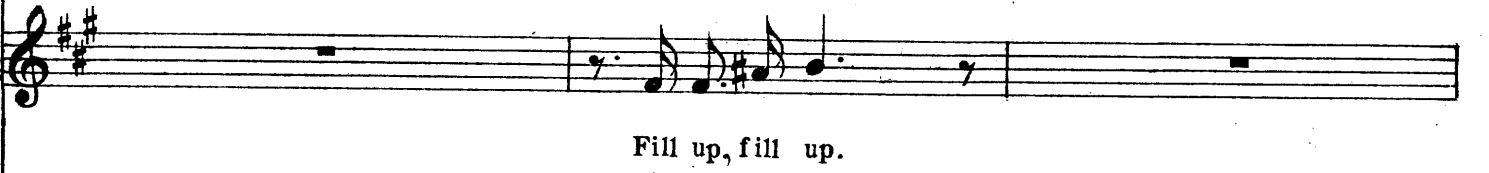
Fill up, fill up.




wish for more than this. Then here's to hun-ter



Fill up, fill up.



Fill up, fill up.



Fill up, fill up.



rit. *tempo.*

horn and hound, The ac - me of all bliss. Tal - ly -

rit. *tempo.*

ho! Tal - ly - ho! Tal - ly -

Ta - ra - ta - ra, Ta - ra - ta - ra.

Ta - ra - ta - ra, Ta - ra - ta - ra.

ho! Tal-ly - ho! Tal-ly-

Ta-ra - ta - ra, Ta-ra - ta - ra,

Ta-ra - ta - ra, Ta-ra - ta - ra,

ho! Tal-ly - ho! Tally - ho! tal-ly - ho! Tal-ly - ho!

pp Tally -

pp Tally -

pp Tally -

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score is divided into two systems. The first system includes vocal lines with lyrics and piano accompaniment. The second system continues the vocal lines with lyrics and piano accompaniment, ending with a *pp* (pianissimo) dynamic marking. The piano part consists of chords and melodic lines in both hands.

Moderato. *2nd Time Sopranos in unison.*

The mu - sic of th horn and hound, What
 ho! tally - ho! tal - ly - ho!
 ho! tally - ho! tal - ly - ho!

This system contains the first three vocal staves. The top staff is the vocal line with lyrics. The second and third staves are for two sopranos in unison, with lyrics 'ho! tally - ho! tal - ly - ho!' repeated. The music is in G major and 3/4 time, marked 'Moderato'.

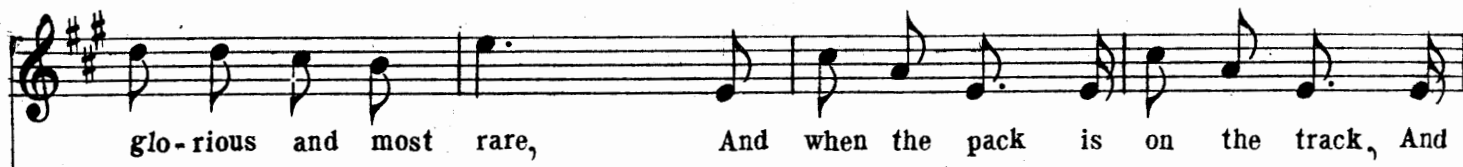
Moderato.

This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef) with chords and melodic lines. The tempo is marked 'Moderato'.

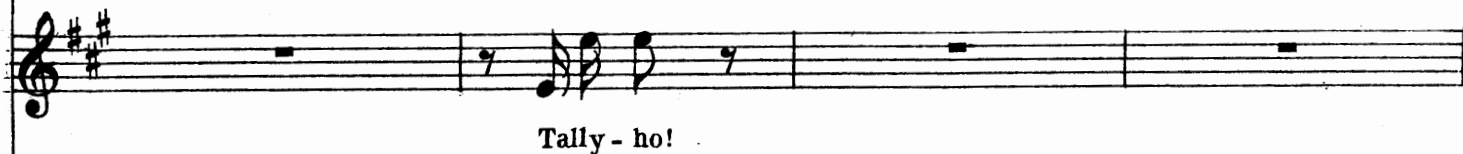
can with this com pare. The mu - sic of th horn and hound, Most
 Tally - ho!
 Tally - ho!

This system contains the next three vocal staves. The top staff has lyrics 'can with this com pare. The mu - sic of th horn and hound, Most'. The second and third staves are for two sopranos in unison, with lyrics 'Tally - ho!' repeated. The music continues in G major and 3/4 time.

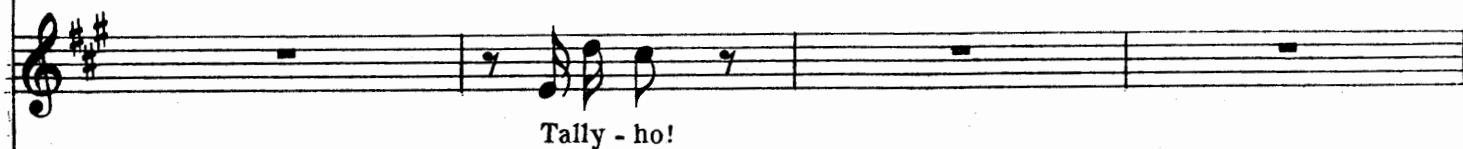
This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with chords and melodic lines. The tempo is marked 'Moderato'.



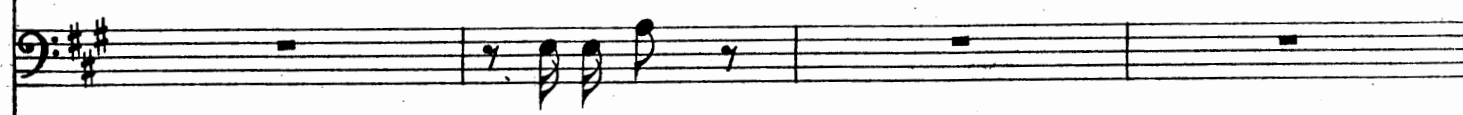
glo-rious and most rare, And when the pack is on the track, And



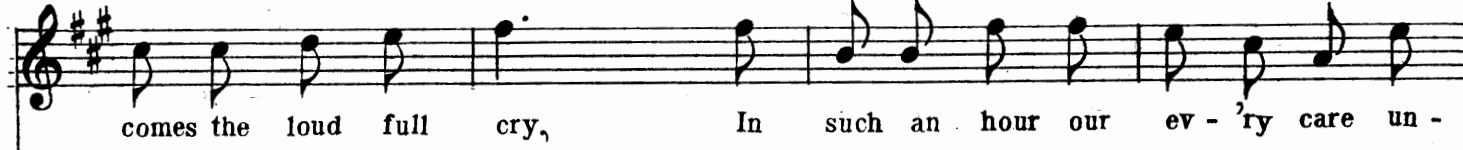
Tally - ho!



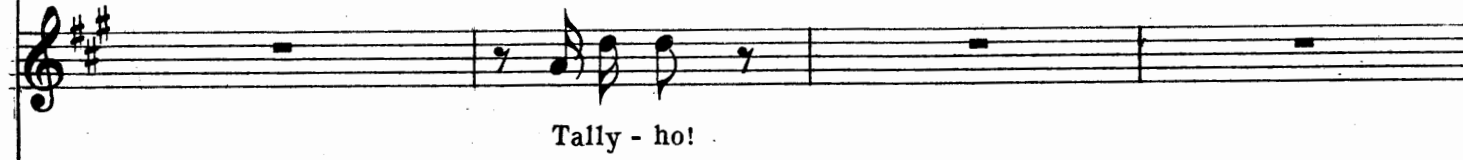
Tally - ho!



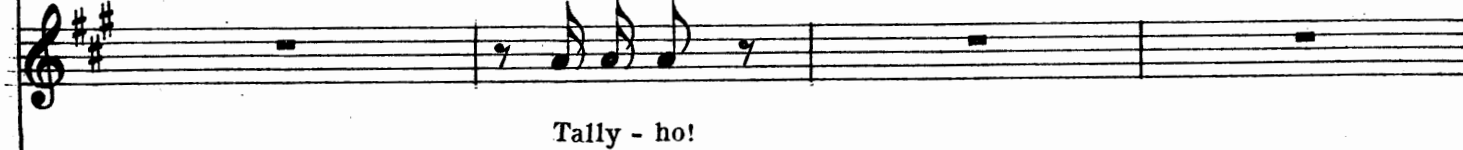
Tally - ho!



comes the loud full cry, In such an hour our ev - 'ry care un -



Tally - ho!



Tally - ho!



Tally - ho!



1. 2.

heed-ed pass-es by. The by.

Tal-ly - ho! tal - ly - ho! tal - ly -

Tal-ly - ho! tal - ly - ho! tal - ly -

1. 2.

Tal-ly - ho! tal - ly - ho! tal - ly - ho!

ho! Tal-ly - ho! tal - ly - ho! tal - ly - ho!

ho! Tal-ly - ho! tal - ly - ho! tal - ly - ho!

poco rit.

Appearances Oft Are Deceiving.

The piano introduction consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of whole notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The middle and bottom staves are grand staff notation (treble and bass clefs). The bass line consists of quarter notes: F#2, G2, A2, B2, C3, B2, A2, G2, F#2. The treble line features chords and melodic fragments, including a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

Sir L. Bright.

Ap - pear - an - ces oft are de - ceiv - - - ing In - deed,

The first vocal line (treble clef) begins with a 'Sir L.' dynamic marking. The lyrics are 'Ap - pear - an - ces oft are de - ceiv - - - ing In - deed,'. The piano accompaniment (grand staff) provides harmonic support with chords and a bass line.

Sir L.

Quite so. My es - teem you have now past be -

The second vocal line (treble clef) begins with a 'Sir L.' dynamic marking. The lyrics are 'Quite so. My es - teem you have now past be -'. The piano accompaniment continues with harmonic support.

Bright. Sir L.

leiv - ing. In - deed, Quite so.

The third vocal line (treble clef) features a 'Bright.' dynamic marking for the first part and a 'Sir L.' dynamic marking for the second part. The lyrics are 'leiv - ing. In - deed, Quite so.'. The piano accompaniment concludes with a long, sustained chord in the bass.

At first in your man-ner no charm could I see, But now you're as

wel - come as wel - come can be, For its clear that your coun - sel is

Bright. Baronet.
friend - ly to me. In - deed, Quite so.

Sir L.
Ap - pear - an - ces oft are de - ceiv - - ing, Keep this fact in
Bright.
Ap - pear - an - ces oft are de - ceiv - - ing, Keep this fact in

mind when re - ceiv - - ing, Or mis - takes you will make, past re -

mind when re - ceiv - - ing, Or mis - takes you will make, past re -

treiv - - ing. In - deed, Quite so.

treiv - - ing. In - deed, Quite so.

Fine.

Q²

Bright. Sir L.

Your phi - los - - o - phys' good and your reas' - ning sound, In - deed,

Q²

Bright.

Sir L.

Quite so. A man of your stamp is not ev'-ry day found, In-

Bright.

deed, Quite so. But to talk it all o-ver. sup - pose we re-

Sir L.

Both.

tire To please you my friend is my on - ly de - sire, Then to- geth - er we'll

go and to - geth - er con - spire, In - deed, Just so.

D.S.

"LOVES AWAKENING"

No 16.

From the Opera "LADY BESS"

Words and Music by
JULIAN JORDAN.*Moderato.*

The piano introduction consists of two staves. The right hand features a melodic line with a trill on the first note and a series of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

1. A se-cret spell up - on my heart is steal - ing, Since first I
2. New beau-ty see I in each flow'r, each blos - som, A sweet-er

The first system of the vocal part shows the melody for the first two lines of lyrics. The piano accompaniment continues with a steady accompaniment of chords in the right hand and a bass line in the left hand.

met a face that e'er I see, What is the mean - ing of this strange re -
fragrance now doth seem to hold, The birds all sing in loud-er sweet-er

The second system of the vocal part continues the melody. The piano accompaniment features a more active right hand with eighth-note patterns.

veal - ing, Can it be love, my heart, say can it be. Tell me) my
cho - rus, To me it seems all things new charms un - fold. And is it

The final system of the vocal part concludes the piece. The piano accompaniment ends with a sustained chord in the right hand and a melodic flourish in the left hand.

heart, is't love or am I dream-ing, If I am dream - ing wake me not I
love that this new life is giv - ing, A stranger, Love that not 'till now I

pray, But let me dream, O let me dream for - ev - er Such hap - py
know, If thou art love, for - ev - er with me lin - ger If thou art

dreams who would not dream for aye? Yes let me dream, O let me dream for -
love I can - not let thee go. If thou art love, for - ev - er with me

ev - er, Such hap - py dreams, who would not dream for aye? —
lin - ger, If thou art love, I can - not let thee go. —

Tell me my heart is it love am I dream-ing,

What is the spell that so won-drous doth seem

Tell me my heart is it love am I dream-ing?

Then let me dream for 'tis heav'n thus to dream. dream.

1st D.S. 2nd

Agitato.

rit.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. A *rit.* marking is placed above the right hand in the third measure.

Alfred
Moderato con espress.

When in thy pres - ence, thy dear presence, What joy and what bliss do I feel, —

The vocal line for Alfred is written on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines, supporting the vocal melody.

(*aside*) Geraldine. *poco agitato.* *poco rit.*

When in his pres - ence, his — dear presence, A spell o'er my sen - ses doth

Geraldine's vocal line is written on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines, supporting the vocal melody.

Alfred. *ritardando e cresc.*

steal. — I fain — would hold — thee to — my heart, On thy

Alfred's vocal line is written on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines, supporting the vocal melody.

cresc.

lips a sweet kiss would I press. I long, how I long, to

dim.

call thee mine, I long, yes I long, for one sweet, one sweet ca -

Alf:

ress.

Ger: *agitato.*

When in his pres - ence, his dear presence, What joy and what bliss do I feel.

agitato.

Alf: *With breadth and force.*

Thou art the star, one look, my soul did know thee, Thine is the love for
 which my soul doth pine. Thine im-age dear, (Al-though I may not woo thee)
 shall live for-ev - er in this heart of mine, Shall live for-ev - er in this heart of
 mine, In this heart of mine.
 (Ger:) When in thy pres - ence, thy dear pres - ence, O then what joy do I feel.

ff

*Red. **

*Red. **

*Red. **

poco rit.

Andante.

Ger:

When far from thee I lan - - - guish,

rall. e dim. *dim.*

Say wilt thou know my an - - - guish, Ah yes, my bit - - - ter

an - - - - guish, O wert thou ev - - - er near.

Alf:

Tho fate our paths . may sev - - - er, Can I for -

get — thee nev - - - er, I'll love thee, yes — for -

ev - - - er, O wert thou ev - er near.

Together. ad lib.

accel.

Till this heart per - - ish, Thee will it cher - - ish, Thine love for -
 Till this heart per - - ish, Thee will it cher - - ish, Thine love for -

rit. *accel.*

ev - - er Tho' fate us sev - - er, Time will speed fast love

ev - - er Tho' fate us sev - - er, Time will speed fast love

rit. *accel.*

Win - ter soon past, love, True love will last, love, Heart have no

Win - ter soon past, love, True love will last, love, Heart have no

fear, True love will last love, Heart have no fear.

fear, True love will last love, Heart have no fear.

rall. e dim.

QUARTETTE.

Soprano. **GERALDINE.**
What sweet, sweet spell is here,

Alto. **LADY BESS.**
And now to play, to play my part, To play my

Tenor. **ALFRED.**
Ah could I win a love like this, Con-tented would I

Bass. **BARCLAY.**
To one the fair-est, sweet-est, best, We pledge our con - stan-

What sweet, sweet spell, What sweet _____ spell doth o'er me steal, What

part, To play my part. 'Twill be ex-cite-ment

be. The fair-est flower that ev - - er bloomed,

cy, Yes to our own sweet Ger - al-dine, The

sweet, sweet spell is, here—— Say, can this be love my heart,——
 that I crave, So I will play, Wel-come, glad-ly wel-come to my heart, Yes,
 Dear heart I love. but thee,—— Could I but win her love, How
 bride that's soon to be,—— She nev - er knew a moth-ers love, And

tell me my heart,—— What the spell that o'er me steals, Can it be
 wel-come to my heart,—— Pleased am I to play my part,
 blest how hap-py would I be, Fair - est flow'r that ev - er bloomed,
 yet with an - gel grace,—— She wins, she wins all hearts,

love, ——— Tell me my heart, Tell me my heart, my heart,

To play my part, ——— my part, Gai-ly I will play my part, Yes,

I love but thee, Could I but win her love, Con-

That look on her sweet face. To

rit.

Tell me my heart, what se-cret spell doth

I will play my wel- - come part, 'Twill be ex-cite-ment

tent-ed would I be, The fair-est flow'r that

one the fair-est, best, Yes, to our own sweet

o'er me steal, What spell doth o'er me steal, Can
 that I crave, So I will play my part. And
 ev - - er bloomed, Dear heart I love but thee, I
 Ger - al - dine, The fair - est, swee - est, best, To

p

it be love my heart, Can this be love, my hear, my heart. —
 now to play my part, My wel - come, wel - come part, my part. —
 ne'er can love but thee, I ne'er can love but thee, but thee. —
 our own Ger - al - dine, To our own Ger - al - dine.

pp

ACT III. GERALDINE.

No 19.

Moderato. con espress.

The first system consists of three staves. The top staff is a treble clef with a whole rest. The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. The time signature is common time (C).

quasi recit.

The second system features a vocal line on a treble clef staff and piano accompaniment on two staves. The vocal line contains the lyrics: "Ger - al-dine, star or my soul, couldst thou hear thy lov - er's". The piano accompaniment consists of a treble and bass staff with chords and moving lines. The time signature is common time (C).

poco accel.

rit.

The third system features a vocal line on a treble clef staff and piano accompaniment on two staves. The vocal line contains the lyrics: "sigh Ger - al-dine Ger - al-dine". The piano accompaniment consists of a treble and bass staff with chords and moving lines. The time signature is common time (C). The tempo markings *poco accel.* and *rit.* are placed below the piano accompaniment staves.

cantabile.

couldst thou hear my heart's fond ery ——— Thou art more than all, thou
Since I met thee since I

art my love-ly Queen, Ger - al - dine, ——— Ger - al - dine, ———
held thy hand in mine, Ger - al - dine, ——— Ger - al - dine, ———

Fair - - er vis-ion mortal eye hath nev-er seen, Ger - al - dine Ger - al -
For thee on - ly for thee doth my lone hert pine, Ger - al - dine Ger - al -

cresc. to end of verse each time.

dine ——— Dost thou know the love I give thee
dine ——— And can I for - get thee, nev - er

Ah I know thou wilt be-lieve me, I could ne'er of -
 Nought on earth our loves can sev - er, But Ill love thee,

fend or grieve thee, Ger - al - dine, Ger - al - dine
 yes, for - ev - er Ger - al - dine, Ger - al - dine

1st time only.

Last time.

cresc.

poco

rit.

ff

Ger - al - dine, Star of my soul, Star of my soul.

colla voce. *ff.*

No 20.

MADRIGAL.

Quartette or Semi Chorus, ad lib.
(Unaccompanied.)

Moderato.

I. SOPRANO.
When a maid-en gives her heart a-way Fa la, fa la la, fa la. Shall she
Marriage is a lot-te-ry Fa la, fa la la, fa la. One may

II. SOPRANO.

I. ALTO.

II. ALTO.
Fa la, fa la la, fa la.
Fa la, fa la la, fa la.

sing a mer-ry roun-de-lay! Fa, la, fa la, fa la la, Will the
draw a blank then, O dear me! Fa, la, fa la, fa la la, As it's

Fa la, fa la la,
Fa la, fa la la, Will the
Fa la, fa la la, As it's

Fu-ture prove or sad or gay, 'Tis a vex-ing ques-tion who shall say? Shall she
al-ways been, so'twill al-ways be, Yet we take our chances cheer-ful-ly, Yes we

Fu-ture prove or sad or gay, 'Tis a vex-ing ques-tion who shall say? Shall she
al-ways been, so'twill al-ways be, Yet we take our chances cheer-ful-ly, Yes we

sing a mer - ry roun - de - lay. Fa la la la, Fa la.
 take our chanc-es cheer - ful - ly. Fa la la la, Fa la.

sing a mer - ry roun - de - lay. Fa la la la, Fa la.
 take our chanc-es cheer - ful - ly. Fa la la la, Fa la.

Fa la, fa la, fa la la la la, fa la, Shall she
 Fa la, fa la, fa la la la la, fa la, Yes we
 fa la la,

Fa la, fa la, fa la, fa la la, Shall she
 Fa la, fa la, fa la, fa la la, Yes we

sing a mer - ry roun de lay. Fa la la la la, fa la.
 take our chanc - es cheer - ful - ly. Fa la la la la, fa la.

sing a mer - ry roun de lay. Fa la la la la, fa la.
 take our chanc - es cheer - ful - ly. Fa la la la la, fa la.

* upper note last time only.

la, fa la la.

SO CUPID HIS TRADE HAS BEEN PLYING.

No 21.

Tempo di Gavotte.

Lady Bess.

So

Cu - pid his trade has been ply - ing, Ah! ah! I see. Con -

fess, there's no use in de - ny - ing, Con - fess to me. Ad -

vice I will cheer-ful-ly give you, Tho' you think he will nev - er de - ceive you. Don't de -

ny it! I'll nev-er be-lieve you, A fact nev-er plain-er could be!

Maestoso.

(Geraldine.) Well since my secret thus you guess.

Maestoso.

My secret thus your guess - - ing. Give ear while

Molto rit.

I con - fess, While I'm con - fess - - ing.

***ff* Molto rit.**

Ger. Ah! tell me what am I to do, Ah! tell me what am I to do?

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are: "Ger. Ah! tell me what am I to do, Ah! tell me what am I to do?". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Lady B. Coun - sel I'll give to you, Coun - sel I'll give, I'll give to you.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "Lady B. Coun - sel I'll give to you, Coun - sel I'll give, I'll give to you.". The piano accompaniment continues with similar rhythmic patterns.

Lady B.

The third system of music features a vocal line with a treble clef and piano accompaniment on two staves. The lyrics are: "Lady B. Wait! There's many a slip, There's many a slip, twixt cup and lip. Cheer". The piano accompaniment includes dynamic markings such as *f* and *fz*.

Wait! There's many a slip, There's many a slip, twixt cup and lip. Cheer

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "up, there's no use in re - pin - ing, A - way, I see; Cheer". The piano accompaniment maintains the same rhythmic structure.

up, there's no use in re - pin - ing, A - way, I see; Cheer

(Ger)New

The fifth system of music features a vocal line with a treble clef and piano accompaniment on two staves. The lyrics are: "up, there's no use in re - pin - ing, But trust in me. (Lady B)For". The piano accompaniment continues with the established accompaniment.

up, there's no use in re - pin - ing, But trust in me. (Lady B)For

hope your kind words now are giv-ing, And cour-age I feel past be-liev-ing, No

you now a bright day is dawn-ing, Per-haps it may come ere the morn-ing, For

more I'll be sigh-ing, and griev-ing, But wait, and see.

you now a bright day is dawn-ing, So trust in me.

No 22. AH! PRAY EXCUSE.

Tempo ad lib.

Lady Bess. Baronet.

Ah! pray ex-cuse, but I feel so faint, Com-mand me, with-

Lady Bess. (sighing.) Baronet.

out re-straint, Such at-ten-tion, I have nev-er known, You sigh, ah! why? were all a-

Lady B. Baronet. Lady B.

lone. Oft I grieve as you see, Oft you grieve, O dear me, Yes, I

Baronet.

pass half my time in sad sighing, That she's struck is quite plain, O with

Lady B.

joy I'm in - sane, That she's struck there's no use in de - - ny - ing. Can

colla voce.

Bar:

I ex - press dare I con - fess, Ah! but I'm lone - ly, so lone - ly; A -

*accel.**rit. e con espress.*

ha! I see come fly with me, This heart is thine, and thine on - - - ly.

accel. *rit.*

Lis-ten my sweet, here at your feet Kneel I, the in-dex of fash-ion,

Begging, im - plor - ing, mad-ly a - dor ing, Turn not deaf ear to my pas - - sion.

Lady Bess.

Ah! shall I dare, O! sir, pray spare, A-las! to me you're too dear, Spare one so

Baronet.

molto rit.

Can

yield-ing, so weak and yielding, I will pro- tect have no fear, — have no fear. — Come

Lady Bess.

I ex - press dare I con - fess, Ah! but I'm lone - ly, so lone - ly, Can I ex -

Baronet.

fly with me, come fly with me, None more de - vot - ed can there be, Come fly with

Tempo Primo.

press, dare I con - fess, He swears he'll love me, and me on - - - ly.

me; come fly with me, I'll love thee on - ly, love thee on - - - ly.

INTRODUCTION TO CHALLENGE SCENE.

No 23.

Marcato.

Come lis - ten to me, At -

te - tion all, a les - son now to put you at your ease. As

mas - ter of these cer - e - mo - nies much on me de - pends. So give me close at - ten - tion if you

please Yes how to pose with grace, and how to know your place, No

er - ror if you close - ly fol - low me, And first we will re - hearse of the

Bri - dal March a verse, For to - mor - row night the wed - ding is to be.

With gar - lands now we deck her brow, And

Tempo Grand March.

Trumpets. *f*

strew her path with flow - - ers, For her our pride the love-ly bride, Now

blos - som all ye bow - ers. Your per-fumes rare pour on the air, None

fair er e'er was seen, Your trib-utes bring, and gai-ly, gai-ly sing to

greet the Bri - - dal Queen. All hail, All hail, hail,

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part includes several triplet markings (indicated by a '3' in a circle) over eighth notes. The bottom system continues the piano accompaniment with similar triplet markings.

Hail our Ger - al - dine. Your trib-utes glad-ly bring, And

This system contains the third and fourth systems of music. The vocal line continues with the lyrics. The piano accompaniment features a variety of rhythmic patterns, including some with triplet markings.

This system contains the fifth and sixth systems of music, which are primarily piano accompaniment. It features complex chordal textures and rhythmic patterns, including several triplet markings.

gai - ly, gai - ly sing, to greet the Bri - - dal Queen.

This system contains the seventh and eighth systems of music. The vocal line resumes with the lyrics. The piano accompaniment provides a steady accompaniment with some triplet markings.

V.S.

This system contains the ninth and tenth systems of music, which are piano accompaniment. It concludes with a final chord and the instruction *V.S.* (Verso).

CHALLENGE SCENE.

Enter Meddle and Greenwood.

Meddle.

Love - lace ver - sus Green-wood? at last the deed is done, As

Allegro.

wit-ness-es pro tem I sub-poe-na ev-ry one, Where is the de - lin - quent, his

slower.

rit. *colla voce.*

a tempo.

face I now would scan I'll swear I o-ver-heard the whole e-lope-ment plan.

rit.

Green: *slower.*

Lady B.

Med:

Do you hear? you prof li gate? Why what's the mat-ter pray. A -

Barclay.

ha, that will not serve you, We'll not be fooled that way, The

rit

Bar-o-net I'll see and de - mand an ex - pla - na - tion, Yes, for an ex - pla - na - tion I will

colla voce.

sue, _____ It must be cleared up no _____ pause or hes - i - ta - tion, A

Allegretto.
Meddle.

Exit Barclay

scan - dal in my house 'twill nev - er do. _____ Now take my ad - vice, Re -

rit.

Green.

mem - ber your gen - der, Speak up, mind your notes, have no fear. _____ On this

slowly and in a labored manner. Meddle.

sub - ject far reach - ing, so del - i - cate, ten - der, Best ad - vice I have tak - en, Hear,

colla voce. *sf*
ff

Green. as before.

hear! _____ My de - sires, com - mands, My or - ders im - per - a - tive,

a tempo.

Lady B. *accel.*

say will you all these o - bey? _____ He's act - u - al - ly going to as -

accel.

sume the rib-bands, I must plan must check-mate him some way, ——— A

slower.

chal-lenge my dear, A chal-lenge you'll send, Naught else will my wound-ed pride

colla voce.

Meddle. Lady B.

heal, ——— Now take my ad - vice you'll, Sir hold your tongue or my

Meddle. *Tempo Imo.*

horse-whip you sure - ly will feel. ——— Now I shall re - tire and re -

cov - er my costs, A she ti - ger this to be sure, — O

Allegretto.

poor Mis - ter Green - wood, for all the wide world, Your lot I would nev - er en -

(Exit Med.) Green.

dure. He's gone now Im de - fence - less, Is this the fate of

Lady Bess.

hus - bands? A du - ell? Write, I'll dic - tate - No de - lay,

colla voce. *a tempo.*

Long pause.

Now then, Sir, no ex - pla - na - tion,

f tempo.

can ex - cuse the sit - u - - a - tion,

colla voce.

f tempo.

In which you were dis - cov - erd just to day,

Green.

Lady Bess.

Green.

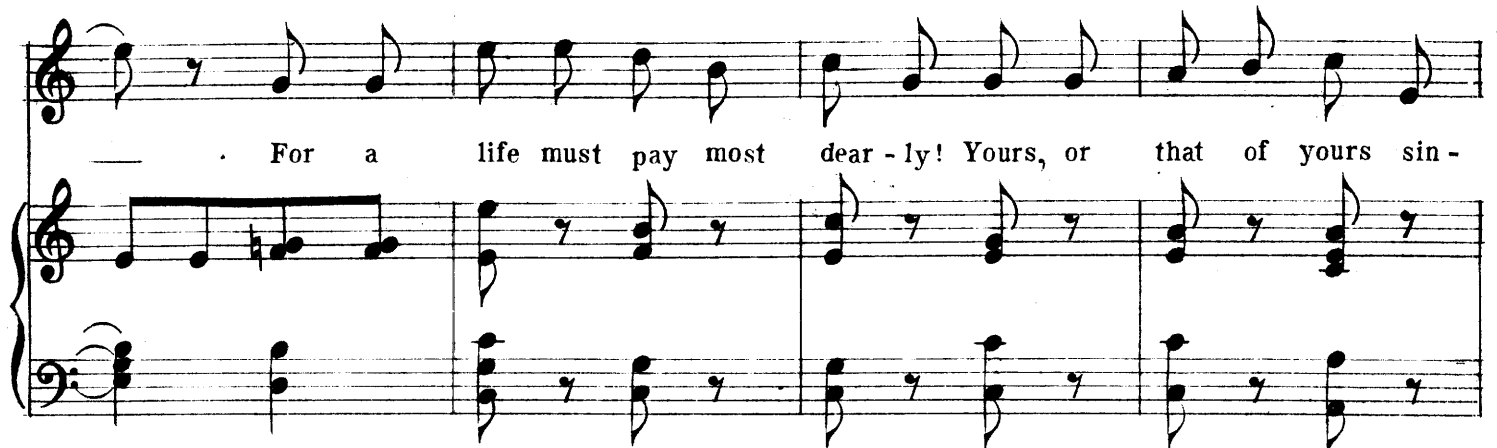
But my dear, Your tongue pray bri - dle. O this is su - i -

poco rit.

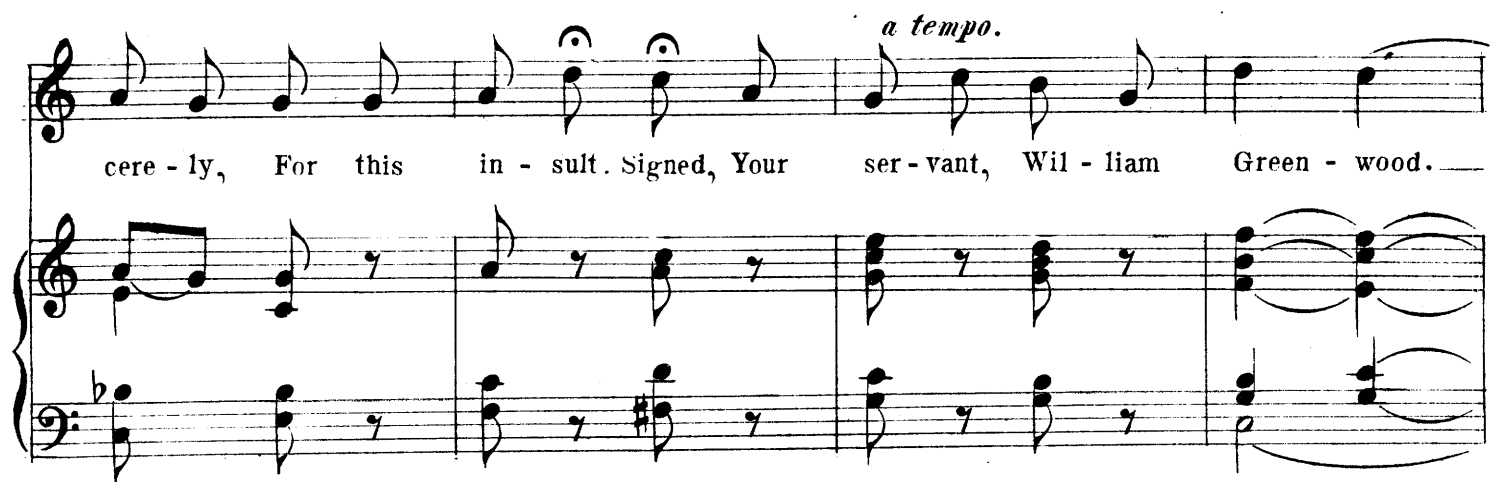
ci - dal. The pre - lim - i - na - ries will be un - der - stood,



For a life must pay most dear - ly! Yours, or that of yours sin -



a tempo.
cere - ly, For this in - sult. Signed, Your ser - vant, Wil - liam Green - wood.



AS BEST MAN OF THIS GREAT EVENT.

Tempo ad lib.

Best Man and Chorus.

As

Tempo ad lib.

Best Man of this great e - vent, Per - mit me to re - mark, The

pros - pect that was once so bright is now ex - treme - ly dark. — A

dis - ap - point - ment 'tis in - deed, a dis - ap - point - ment cru - el, The

wed - ding we're to cel - e - brate, Turns out to be a du - el, One

thing is left for us to do Till time some plan in - vents, Re -

tire to some safe re - treat and wait de - vel - op - ments. — A

Allegro. CHORUS unison.

dis - ap - point - ment 'tis in - deed, a dis - ap - point - ment cru - el, The

Allegro.

fete that we're to cel - e - brate, Turns out to be a du - el. One

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "fete that we're to cel - e - brate, Turns out to be a du - el. One". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

thing is left for us to do, 'Till time some plan in - vents. Re -

The second system continues the vocal line and piano accompaniment. The lyrics are: "thing is left for us to do, 'Till time some plan in - vents. Re -". The musical notation remains consistent with the first system, with a treble clef and one flat key signature.

tire to some safe re - treat and wait de - vel - op - ments. _____

Exit Chorus, Waltzing.

The third system continues the vocal line and piano accompaniment. The lyrics are: "tire to some safe re - treat and wait de - vel - op - ments. _____". The system concludes with the instruction "Exit Chorus, Waltzing." and a change in time signature to 3/4. The piano accompaniment features a waltzing rhythm with a dotted quarter note followed by an eighth note in the bass line.

The fourth system shows the piano accompaniment for the waltz section. It consists of two staves with a treble clef and one flat key signature. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

The fifth system continues the piano accompaniment for the waltz section. It consists of two staves with a treble clef and one flat key signature. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

SO TENDER AND SO TRUE.

(Geraldine.) Duo.

Your words have touched my heart a - new, Your

Barclay.
love so ten-der,true, Has touched my heart a - new my un - cle dear, You're the

ap-ple of my eye, My Pet, why do you cry, Cheer up, am I not nigh then have no

Geraldine.
My heart is touched a - new, My heart is touched a - new, So
Barclay.
fear My Pet, why do you cry, Look up am I not nigh,

ten-der and so true. My heart is touched a - new My

I'll al-ways be to you, My Pet why do you cry, Cheer.

heart is touched a - new, You've ev - er been so ten-der and so true,

up am I not nigh, I'll ev - er be the same, the same to you. I'll

So ten - der and so

ev - er, I'll ev - er be to

true.

you.

FINALE.

No 27.

Bright.

A - gain I'll shake hands with my - self, — A -

- gain I'm a win - ner you see, — My plans have all car - ried and

soon they'll be mar - ried But what's to be - come then of me? — With the

Gov - en - or I'll dou - ble up, — His friend and ad - vis - er re -

main. — Yes with him I'll dou - ble, to shield him from trou - ble, To the

Bar - o - net true I'll re - main, — There's noth ing like hav - ing as -

molto rit. — — — — — *a tempo.*

- sur - ance, As - sur - ance, As - sur - ance, You may call it Cheek or As -

- sur - ance, Al - ways a win - ner am I, — Al -

rit. *rit.*

-low me, al - low me, Quite ir - re - sist - a - ble,

Yes, ir - re - sist - a - ble, A win - ner, a win - ner am I.

No 28.

Alfred.

ENSEMBLE.

See, see, each face now beams with joy,

now beams with joy, O hap - pi - -

ness with-out al-loy, With - - out al - loy.

Allegro

rit.

Alfred and Geraldine.

'Tis fit - ting I your bride shall be, 'Tis fit - ting
'Tis fit - ting you my bride will be, 'Tis fit - ting

Allegro

I your bride shall be, One word, one word I pray, then fate's de -
you my bride will be,

Allegro

- cree, I will o - bey.

Allegro

rit.

do - ing, 'Twas fate, 'Twas fate. — You're re - spect I'd a - gain be re -

new - ing, e'er 'tis too late, — Ah Ma - dam I pray you for -

Lady Bess.

give me, I con - sent - ed for her to de - ceive you, In -

Baronet.

Both.

tend - ing no harm, I be - lieve you, 'Twas fate, 'Twas fate.

Weak - ness has been

Moderato.

With gar-lands now we deck her brow, And
strew her path with flow - - ers, For her our pride the love-ly bride, Now
blos-som all ye bow - - ers, Your per-fumes rare, pour on the air, None

Trumpets. *f*

The score is written in 4/4 time with a key signature of one sharp (F#). It consists of vocal lines and piano accompaniment. The piano part includes a section for trumpets. The lyrics are: "With gar-lands now we deck her brow, And strew her path with flow - - ers, For her our pride the love-ly bride, Now blos-som all ye bow - - ers, Your per-fumes rare, pour on the air, None". The piano accompaniment features various musical notations, including triplets and dynamic markings like *f*.

fair - er e'er was seen. Your trib - utes bring, and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "fair - er e'er was seen. Your trib - utes bring, and". The piano accompaniment is written in a grand staff (treble and bass clefs). It features a steady bass line and a treble line with chords and some triplet figures. The music is in a 3/4 time signature.

gai - ly, gai - ly sing, to greet the Bri - dal Queen.

The second system continues the musical score. The vocal line lyrics are "gai - ly, gai - ly sing, to greet the Bri - dal Queen.". The piano accompaniment continues with similar harmonic support, including triplet figures in the treble and bass staves.

All hail, All hail, All Hail our Ger - al - dine. Your

The third system concludes the musical score. The vocal line lyrics are "All hail, All hail, All Hail our Ger - al - dine. Your". The piano accompaniment continues with triplet figures and harmonic support.

tributes gladly

trib - utes bring and gai-ly gai-ly sing to greet the Bri - dal Queen.

Yes, joy, All joy, Yes, joy, At - tend thee,

TENORS with BASSES.

Hap - pi - ness And joy be thy blest lot for - ev - - er, May

nought a - larm thee, Nought a - larm thee, Noth - ing harm thee ev - - er.

Yes joy, joy and peace at - tend thee,

nought a - larm thee, Nought a - larm thee, Noth - ing harm thee ev - - er.

Hap - pi - ness and joy be thy blest lot for - ev - - er.

The first system consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The vocal line has lyrics: "Hap - pi - ness and joy be thy blest lot for - ev - - er." The piano accompaniment features chords and moving lines in both hands.

Thine for - ev - er, Thine for - ev - er, Hap - pi - ness and joy for - aye. —
Hap - pi - ness

The second system continues the vocal and piano parts. The vocal line has lyrics: "Thine for - ev - er, Thine for - ev - er, Hap - pi - ness and joy for - aye. —" followed by "Hap - pi - ness" on a lower line. The piano accompaniment continues with chords and melodic lines.

Thine for - ev - er, Thine for - ev - er, Thine for aye. —

The third system continues the vocal and piano parts. The vocal line has lyrics: "Thine for - ev - er, Thine for - ev - er, Thine for aye. —" The piano accompaniment continues with chords and melodic lines.

The fourth system shows the piano accompaniment with triplets in both the treble and bass staves. The treble staff has triplets of chords, and the bass staff has triplets of eighth notes.

O YES SHE SOON WILL MARRY.

O yes she's soon to mar-ry, mar-ry, mar-ry, Not long with us she'll tar-ry, Our

Ger-al-dine so fair, — The wed-ding is to - mor-row, to - mor-row, to -
Yes

-mor-row, The wed-ding is to - mor - row, And we will all be there.

Tempo di Valse.

The musical score is written for piano in 3/4 time, with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each (treble and bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'v' (vibrato) and 'p' (piano). The piece concludes with a double bar line and a fermata over the final notes.

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