


LIBRARY
OF THE
UNIVERSITY
OF ILLINOIS


qM782.6
D36h


11

Return this book on or before the
Latest Date stamped below.

University of Illinois Library

 ~~AUG 28 1978~~
7131156
3-2-79cc

 FEB 25 1979

 MAY 1979

10-14-57cs

may 6/4
~~APR 3 1979~~

+

The Highwayman.

+

Romantic Comic Opera
in Three Acts.

Book by

HARRY B. SMITH

Music by

REGINALD DE KOVEN.

Vocal Score.

Price \$2.00

NEW YORK
Published by **T. B. HARMS & CO.** 18 East 22nd St.
LONDON
FRANCIS, DAY & HUNTER, 142 Charing Cross Road.

Copyright 1896 by T. B. Harms & Co.
English Copyright Secured.—All performing rights reserved

ARGUMENT.



Dick Fitzgerald, an Irish soldier of fortune, ruined by a gambler, John Hawkhurst, becomes a highwayman, and wins notoriety as "Captain Scarlet." Lady Constance Sinclair, who loves Dick, disguises as Scarlet and "holds up" a stage coach in order to obtain Dick's pardon which has fallen into the hands of Hawkhurst. Lieut. Rodney, one of Nelson's officers, also disguises as Scarlet in order to carry off Pamela, his sweetheart, who is travelling in the same coach. A third masquerader as Scarlet is Toby, 'ostler of the Cat-and-Fiddle, who is told by the bar-maid, Dolly, that she will not marry him unless he proves himself a hero. The three alleged Scarlets are all arrested by different officials, who are after the thousand pounds reward offered for the highwayman. Conspicuous among these minions of the law are Constable Quiller, of Bow Street, and Lieut. Lovelace of the militia. The real Captain Scarlet (Dick Fitzgerald) meanwhile, as a lame peddler, makes game of his pursuers, and represents himself as Lord Kilkenny, an Irish nobleman, from whom he has taken proofs of identity. Dick devotes his efforts to freeing those who have pretended to be Captain Scarlet, but is finally brought to bay by the appearance of the real Lord Kilkenny. Constance produces his pardon, however, and the customary happy matrimonial denouement ensues.

MUSIC

CHARACTERS REPRESENTED

WITH THE ORIGINAL CAST

As produced by the Broadway Theatre Opera Co.
at the Broadway Theatre, New York, Dec. 13th, 1897.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50

DICK FITZGERALD, an Irish soldier of fortune... JOSEPH O'MARA
 LADY CONSTANCE SINCLAIR, a belle of the Court... HILDA CLARK
 SIR GODFREY BEVERLEY, a Baronet of sporting
 proclivities..... GEORGE O'DONNELL
 LADY PAMELA, his daughter..... MAUD WILLIAMS
 CAPTAIN RODNEY, an officer serving with
 Nelson..... VAN RENSSELAER WHEELER
 CONSTABLE QUILLER, of Bow Street..... JEROME SYKES
 DOLL PRIMROSE, barmaid of the "Cat and
 Fiddle"..... NELLIE BRAGGINS
 TOBY WINKLE, 'ostler of the "Cat and
 Fiddle"..... HARRY MACDONOUGH
 LORD KILKENNY, an Irish nobleman..... WM. S. CORLISS
 SIR JOHN HAWKHURST, a Government Attachè... EDWIN WHITE
 LIEUTENANT LOVELACE, of the Militia... REGINALD ROBERTS
 LANDLORD JARVEY, of the "Cat and Fiddle"... WILLIAM CORLISS
 Mrs. JARVEY..... MARION CHASE
 JACK MIDDLETON..... WM. MACKAY
 LADY OLIVIA FAIRFAX..... JEAN St. CLAIRE
 HUMPHREYS, coachman of the York Mail..... H. STEINMAN
 T. F. MOORE
 E. A. TESTER
 BOW STREET CONSTABLES } WM. STEIGER
 JOHN E. BELTON
 EDWARD EVERETT
 HARRY HENDERSON

Chorus of Fox Hunters, Militia, Farm Laborers, Gypsies, Guests and Servants of the "Cat and Fiddle" Tavern, County Squires and Dames, Tenantry as Wedding Guests, etc. etc.

Produced under the stage management of Max Freemann.
Musical Director, Signor A. De Novellis.

The action passes in England toward the close of the 18th Century.

SCENES.

ACT I. — The "Cat and Fiddle" Tavern on the York Road.

ACT II. — Forest near the York Road.

ACT, III. — The Park of Beverley Manor.

CONTENTS.

Act I.

1. PRELUDE AND OPENING ENSEMBLE,	5
2. DUET "Bread, Cheese and Kisses." DOLL AND TOBY	25
3. SONG AND CHORUS, "Marching Away," LOVELACE	33
4. SONG, "The Highwayman," DICK AND CHORUS	41
5. GAVOTTE QUINTETTE "In London Town,"	45
6. ENSEMBLE AND SONG "Vive la Bagatelle." CONSTANCE	59
7. SONG "Gretna Green,"	RODNEY 71
8. FINALE I.,	73

Act II.

ENTR' ACTE,	126
9. SONG "Kitty O'Brien,"	DICK 128
10. CHORUS OF VILLAGERS,	131
11. DUET AND CHORUS, "The Farmer and the Scarecrow,"	TOBY, QUILLER AND CHORUS 131
12. SONG "A Moonlight Song,"	CONSTANCE 140
13. DUET "Do you remember Love,"	CONSTANCE AND DICK 144
14. SONG "Gipsy Song,"	QUILLER AND CHORUS 151
15. FINALE II.,	151

Act III.

16. OPENING CHORUS AND DANCE,	186
17. SEA SONG, "While the Four Winds Blow,"	RODNEY 198
18. SONG "On the Track,"	QUILLER AND CONSTABLES 203
19. SONG "Farewell to the Kings Highway,"	DICK 207
20. FINALE III.,	210

The Highway man.

Comic Opera in three Acts.

Prelude and Opening Ensemble.

Book by
HARRY B. SMITH.

Music by
REGINALD DE KOVEN.

Allegro Moderato.
ad lib.

Piano. *mf*

animando.
poco rall.
p a tempo.

f

dim.

f scherzando.

dim.

p
pp rall.

Allegro Vivace.

mf cresc. Red.

f Red.

f marcato Red.

dim. Red, staccato molto.

f mf

cresc. ff

p

Poco Meno.

7



f Giocosa e semplice.



cresc



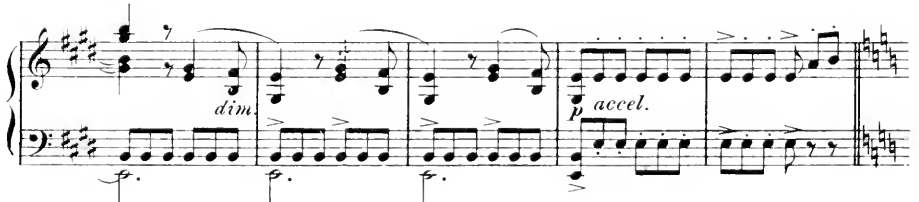
dim.

p *mf*



pp

p



dim

p accel.

Tempo I.

cresc.
f

mf
cresc.

ff

Meno Mosso.

dim.
e rall.
p
sempre p

dim

pp
mf

dim. *p*
Rec.

dim. *pp* Curtain.
Rec.

rall.
simile.

Toby. *Moderato.*
Whistling vigorously.
p

Sings.
"Al-though I am a Dook," he sez — "Although I am a Dook," sez he — "For

love's sweet sike I thee will tike My true love for to be.

Whistles

Two Milkmaids.

mf

So off 'is crown he took, Did he, And in the church next

off 'is 'ed 'is crown he took, And pliced it on 'er 'ed did he, And in the church next

off 'is 'ed 'is crown he took, And pliced it on 'er 'ed did he, And in the church next

Sun-day morn a Duch-ess he did mike of she, — A Duch-ess he did mike of she. And

CHORUS

Sun-day morn a Duch-ess he did mike of she, — A Duch-ess he did mike of she. And

Sun-day morn a Duch-ess he did mike of she, — A Duch-ess made of she. And

rall. *a tempo.*

Toby.

in the church next Sun-day morn *rall.* *a tempo.*
 Sopr. I. & II. A Duchess he did mike of she. A Duchess he did mike of
 (CHORUS in the church next Sun-day morn His Duch-ess he made she. His Duch-ess he made
 Tenor) in the church next Sun-day morn His Duch-ess he made she. His Duch-ess he made
 Bass) in the church next Sun-day morn His Duch-ess he made she. His Duch-ess he made
 in the church next Sun-day morn His Duch-ess he made she. His Duch-ess he did mike of
rall. *a tempo.*

(Whistles.) *rall. ad lib.* *Piu Allegro.* Beadle & Schoolmaster enter.
 she. *f marcato.*
 she. I Old Sailor,
 she. Bray-vo Boots! Bray-vo, my boy! A
 she. I Old Soldier. Bray-vo, my boy! A
 she. Bray-vo Boots! Bray-vo, my boy! A
Piu Allegro. *f marcato.*

con spirito. *cresc.*
 A jolly jolly song a jolly jolly song a right good song well
 A All. A jol-ly song, a jol-ly song, a right good song well
 right good song well sung— All. A jol-ly song, a jol-ly song, a right good song well
 right good song well sung— A jol-ly song, a jol-ly song, a right good song well
f con spirito. *cresc.*

'Tis true!

ff marcato.

sung! Bray-vo Boots! Bray-vo, my boy! A right good song well sung.

ff

sung! Bray-vo Boots! Bray-vo, my boy! A right good song well sung.

(Doll enters)

Toby with Chorus Bass I.

Doll. (Mocking at Toby.) (Laughs at Toby who is hurt. He appeals to her)

Landlord. Bray-vo Boots! Bray-vo, my boy!

rall.

Allegro Vivace. (Toby tries to kiss Doll who boxes his ears.)

Mind what you're a-bout!

Allegro Vivace. Come, bustle a-bout!

f giocoso.

Don't waste your val'able time.

f

Ye loitering clods, come make your best haste, The

'Tis

'Tis

'Tis

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter rest followed by eighth notes G4, A4, B4, and C5. The lyrics "Don't waste your val'able time." are written below. The bottom line is a piano accompaniment in G major, starting with a quarter rest followed by eighth notes G3, A3, B3, and C4. The lyrics "Ye loitering clods, come make your best haste, The" are written below. The system includes dynamic markings *f* and *mf*, and the word "'Tis" appears three times in the vocal line.

The coach will be here, So hurry a - bout,

coach is due! Each loitering

true!

'Tis true!

true!

'Tis true!

true!

'Tis true!

cresc.

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in G major, with lyrics "The coach will be here, So hurry a - bout,". The bottom line is a piano accompaniment in G major, with lyrics "coach is due! Each loitering". The system includes time signature changes from 4/4 to 3/8 and then 6/8. Dynamic markings *cresc.* and *f* are present. The word "true!" appears three times in the vocal line, and "'Tis true!" appears three times in the piano line.

Your time do not waste. The squire and his friends will be here
 lout. Ev'ry one must make his best haste.

Ay, man, Ay, man, Ay, man, Ay, man,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Your time do not waste. The squire and his friends will be here" and continues with "lout. Ev'ry one must make his best haste." The piano accompaniment consists of a treble and bass clef with chords and moving lines. The system concludes with four vocal entries of "Ay, man,".

soon you will see, For victuals and ale they all will yearn, Be
 For ale they will yearn, Be

mf
 we take heed. We will haste! Ay,
 we take heed. We will haste! Ay,
 we take heed. We will haste! Ay,

The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "soon you will see, For victuals and ale they all will yearn, Be" and "For ale they will yearn, Be". The piano accompaniment provides harmonic support. The system ends with three vocal entries of "we take heed. We will haste! Ay,", with the first entry marked *mf*.

cresc.

rea - dy, all pre - pare, With haste, with haste and care

rea - dy, all pre - pare, With haste, with haste and care

cresc.

mar - ry, good mas - ter, bus - tle will we, And all shall be ready as you shall see. And *ff*

mar - ry, good mas - ter, bus - tle will we, And all shall be ready as you shall soon see.

mar - ry, good mas - ter, bus - tle will we, And all shall be ready as you shall soon see.

cresc.

Yes, ye must be ready, you'll see.

Yes, ye must be ready, you'll see.

we will be ready, and we will pre - pare, oh yes, we will be ready, you'll see

And we will pre - pare, oh yes, we will be ready, you'll see

Yes, we will be ready, you'll see *rall.*

dim.

Ad.

Poco Meno.

Poco Meno.

(All listen.)

mf

There they are!

There they are!

Poco Meno.

mf

cresc.

*

Ad.

The hunt - ing par - ty's here. —

The hunt - ing par - ty's here. —

Soprani 1. & 2.

Chorus

Tenors.

hunt - ing we will

Basses.

*

Doll.
Yes, here they come. Mer-ri-ly The hunts - man winds his horn. A-
Landlord, Toby,
Sailor & Soldier.
Yes, here they come. Mer-ri-ly The hunts - man gai - ly, A-
go — A hunt-ing we will go! — The huntsman winds his mer - ry horn. A-
Chorus
winds his horn,
Yes here they come. Mer-ri-ly The hunts - man gay - ly, A-
Chorus
Yes, here they come. Mer-ri-ly The hunts - man — gay - ly, A-
winds his horn,
Yes here they come. Mer-ri-ly The hunts - man gay - ly, A-
Yes, here they come. Mer-ri-ly The hunts - man — gay - ly, A-
winds his horn,
Yes here they come. Mer-ri-ly The hunts - man gay - ly, A-
Yes, here they come. Mer-ri-ly The hunts - man — gay - ly, A-
winds his horn,
Yes here they come. Mer-ri-ly The hunts - man gay - ly, A-
Yes, here they come. Mer-ri-ly The hunts - man — gay - ly, A-
winds his horn,

hunting they will go. — Be
Landlord.
hunting he will go. Come broach a new cask, Let each to his task.
hunt-ing we will go. hunt-ing we will go! *crese.*
To Landlord!
hunt - ing goes. Ay, ay!
hunt - ing goes. Ay, ay!
hunt - ing goes. Ay, ay!

ready, prepare For customers rare. *ff* To welcome them pre- pare. A

cresc. sempre. A hunting we will go. *ff* To welcome them pre- pare. A

Ay, ay sir! *ff* To welcome them pre- pare. *ff* To welcome them pre- pare.

Piu Vivo.

f marcato cheer for the hun- ters. They've found and killed. Toby Old Soldier } with Landlord. A
Old Sailer } A

cheer for the hun- ters. They've found and killed. A

We've found and killed

A cheer for them. They've killed!

A cheer for them. They've killed!

Piu Vivo.

f marcato

cresc.
 cheer for the hun- ters, A cheer hur - rah! Pre-
cresc.
 cheer for the hun- ters, A cheer hur - rah! Pre-

A - hunt- ing we will go.

To welcome them pre- pare, Pre-
 To welcome them pre- pare, Pre-

cresc.
animando.
 * 20

pare! Pre- pare! To
 pare! — Pre- pare! — To

ff
 Hey ho! — The horn, — the horn, — the

pare! Pre- pare! To
 pare! Pre- pare! To

marcato.

wel - come them pre - pare. The

wel - come them pre - pare. The

mer - ry hunt - ing horn When the lark's first song is heard, The

wel - come them pre - pare. The

wel - come them pre - pare. The

f deciso.

sun doth greet the morn - The hounds are bay - ing, The nags all neigh.

sun doth greet the morn - The hounds all bay, The nags all neigh. Their

red sun her - alds the morn - The hounds are bay - ing, The nags are neigh - ing, Their

red sun greets the morn - The hounds all bay, The nags all neigh. Their

red sun her - alds the morn - The hounds are bay - ing, The nags are neigh - ing, Their

red sun greets the morn - The hounds all bay, The nags all neigh. Their

red sun greets the morn - The hounds all bay, The nags all neigh. Their

red sun greets the morn - The hounds all bay, The nags all neigh. Their

p

A - wake, my mas - ters all, while the dew is on the
 mus - ic far is borne. — A - wake, my mas - ters all, while the dew is on the
 mus - ic a far is borne. — **Hunting Chorus.**
con energia.
 mus - ic far is borne. — A - wake, my mas - ters all, while the dew is on the
 mus - ic a far is borne. —
 mus - ic far is borne. —
 mus - ic far is borne. —

thorn — The lawn's aglisten, and if you list - en you'll hear the wind - ing horn. Ay,
 thorn — The lawn's aglisten, and if you list - en you'll hear the wind - ing horn. Ay,
 thorn — The lawn's aglisten, and if you list - en you'll hear the wind - ing horn. Ay,
 If you list you will hear the horn. Ay,
 If you list you will hear the horn. Ay,

if you list - en you will hear the wind - ing horn.

if you list - en you will hear the wind - ing horn. *Giocoso.*
Hill and

if you list - en you will hear the wind - ing horn. *Giocoso.*
Hill and
Hill and

ff *Giocoso.*

Doll.
Call fol - low, come fol - low, come fol - low. And a fox or a stag shall
hol - low. Call fol - low, come fol - low, come fol - low. And a fox or a stag shall
Whole Chorus.
hal - low. Call fol - low, come fol - low, come fol - low. And a fox or a stag shall

cresc.
mourn, A fox or a stag shall mourn. With view hal - loo, Hark! Hark a - way!
mourn. A fox or a stag shall mourn. With view hal - loo, Hark! Hark a - way!
mourn. A fox or a stag shall mourn. With view hal - loo, Hark! Hark a - way!

Yoicks! Tal-ly-ho! We will ride to-day. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, we

Yoicks! Tal-ly-ho! We will ride to day. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, we

Yoicks! Tal-ly-ho! We will ride to day. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, we

cresc.

cresc.

ride a way. With view hal-loo Hark! Hark a-way! Tan-tiv-y, tan-tiv-y, tan-tiv-y, we

ride a way. With view hal-loo Hark! Hark a-way! Tan-tiv-y, tan-tiv-y, tan-tiv-y, we

ride a way. With view hal-loo Hark! Hark a-way! Tan-tiv-y, tan-tiv-y, tan-tiv-y, we

We ride

mf *cresc. sempre.*

mf *cresc. sempre.*

sfz *ff* *mf* *cresc. sempre.*

tiv-y, we ride to-day A-way! Hill and hol-low Call

tiv-y, we ride to-day A-way! Hill and hol-low Call

tiv-y, we ride to-day A-way! Hill and hol-low Call

ff

fol - low, come fol-low, come fol - low. We ride tan-tiv - y, tan - tiv - y, tan - tiv - y, We
 fol - low, come fol-low, come fol - low.

fol - low, fol - low, fol - low. We ride tan-tiv - y, tan - tiv - y, tan - tiv - y, We
 fol - low, fol - low, fol - low. We ride tan-tiv - y, tan - tiv - y, tan - tiv - y, We

mf

ride a - way, The hunt is up to day We
 ride a - way, The hunt is up to day We
 ride a - way, The hunt is up to day We

ff *cresc.*

molto f

ride a - way.
 ride a - way.
 ride a - way.

molto *pressando.* *sfz*

Duet.

No. 2.

"Bread Cheese and Kisses."

Doll and Toby.

PIANO

Allegro moderato. *a tempo.*

mf *rall.*

The piano introduction is in 6/8 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. The tempo starts as 'Allegro moderato' and then changes to 'a tempo'.

Toby.

gracioso.

mf

I'll ask the fatal question now, but

Toby's vocal line begins with a rest, then enters with the lyrics 'I'll ask the fatal question now, but'. The music is in 6/8 time and features a melodic line with grace notes. The piano accompaniment is marked 'gracioso' and 'mf'.

'ow, but 'ow shall I be-gin it. I soy, Doll, can't ye listen to a

Doll's vocal line continues with the lyrics 'ow, but 'ow shall I be-gin it. I soy, Doll, can't ye listen to a'. The melody is in 6/8 time and includes a fermata over the first note. The piano accompaniment continues with a steady eighth-note pattern.

rall.

chap For just a min - ute, for just a min - ute

rall.

Doll's vocal line concludes with the lyrics 'chap For just a min - ute, for just a min - ute'. The tempo is marked 'rall.' (rallentando). The piano accompaniment also features a 'rall.' marking and ends with a fermata.

Doll.

He's not the sort of chap a young girl dreams of; is he?

Toby.

Toby.

I say,

leggiero.

cresc.

Go way you silly booby cant you see I'm bus - y?

Doll.

Say

D-D-D Dolly though you use me very bad-ly Blim - y for a silly but I lovesyer jest the sime

Ha hahaha

Ha hahaha you are not the lad for me

What's to laugh at I dont see.

cresc.

Detailed description: This system contains the first two systems of music. The top system has two vocal staves. The first vocal staff has the lyrics 'Ha hahaha' and 'Ha hahaha you are not the lad for me'. The second vocal staff has the lyrics 'What's to laugh at I dont see.'. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'cresc.' marking is placed above the piano part.

No, you are not. You're not the kind of lad for me. The

What I am not? Hahahaha

Dolefully.

cresc.

*Red. **

Detailed description: This system contains the second and third systems of music. The top system has two vocal staves. The first vocal staff has the lyrics 'No, you are not. You're not the kind of lad for me. The'. The second vocal staff has the lyrics 'What I am not? Hahahaha'. The piano accompaniment continues with two staves. A 'Dolefully.' marking is placed above the piano part. A 'cresc.' marking is placed above the piano part. At the end of the system, there are markings 'Red.' and '*'.

lad that comes my little heart to court Must be a ver-y-ver-y dif'rent sort.

Hahaha ha Hahaha,

Detailed description: This system contains the third and fourth systems of music. The top system has two vocal staves. The first vocal staff has the lyrics 'lad that comes my little heart to court Must be a ver-y-ver-y dif'rent sort.'. The second vocal staff has the lyrics 'Hahaha ha Hahaha,'. The piano accompaniment consists of two staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Excuse my smile. You're not my style Go away! Go away! I
I make her smile. Why so I don't know. Good

Tempo di Mazurka.

pray. ————— 1. Per - haps I'm rather
day. ————— high - way man, a

Tempo di Mazurka.
mf poco sostenuto.

cresc.

too romant - ic But a no - ble Duke I long to wed. Who despises common
bold and free one P'raps could win me for his blooming bride With a mask ripon his

cresc.

folk And wears an ermine cloak with cor-o-ner on head.
 face Of pistols too a brace Could win me for his bride.

1st Verse, (Toby puts on basin & tablecloth.)
 2^d Verse, (Toby uses cap as mask etc.)

Red.

A Duchess! The i - dee is frantic But to win your hand a
 An out-law! For your sike I'd be one Then your money or your

Dook I'd be. With me eyeglass in me eye I'd walk this wy. If ye want a no-1 le
 life 'twould be. If you'd on-ly give me hope I'd resk the rope. If ye want a Highway-

cresc. pressando. *rall.*

I vow I'll wed a Duke Don't be so free. Yes, a Duchess I would be.
A Highwayman I'll wed. Don't be so free. Yes, a robbers' bride I'd be.

rall.

Dook tike me Tike me If you want a Dook, tike me.
man tike me Tike me Yes a Highwayman I'll be.

cresc. pressando. *rall.*

Tempo di Valse.

(2d Verse Refrain
same as first.)

Bread and cheese and kiss - es _____
Bread and cheese and kiss - es _____

Tempo di Valse.

Ne'er shall be for me. _____ But the cash one
She'll not share with me. _____ Cash she thinks she

misses — Give me L. S. D.

misses ev - er! Give her L. S. D. L. S. D.

cresc.

Love in Cot - tage blisses. — With me don't a gree.

Love in Cot - tage blisses. — With her don't a gree.

cresc.

f

I'll wed Duke or Earl. Go to some other girl with your bread and —

with my bread and —

mf

cheese and kiss - - es 2. A

cheese and kiss - - es

p *dim poco rall.*

mf ² Bread and cheese *rall* with your bread and cheese and

Bread and cheese with your bread and cheese and

mf *rall*

colle voce

kisses.

kisses.

Red. *

Quiller and Constables.

Allegro deciso.

Whistle.

Hist!

PIANO.

sfz *p* *misterioso.*

sfz *p* *poco cresc.*

pp *sfz* *pp*

sfz *pp* *molto, p*

No 3.

Song and Chorus.

"Marching Away"

Lovelace and Chorus.

Allegro vivace.

Fifes

Drums.

mf

cresc.

Allegro militaire.

ff

Red coats! Hoor-ay! The Red coats are a'

Tenor I
Red coats! Hoor-ay! The Red coats are a'

Bass I
Red coats! Hoor-ay! The Red coats are a'

Allegro militaire.

con spirito

ff

Red coats! Hoor-ay! The Red coats are a'

com-ing. Red coats! Hoor-ay! With fif-ing and with drumming.

com-ing. Red coats! Hoor-ay! With fif-ing and with drumming.

com-ing. Red coats! Hoor-ay! With fif-ing and with drumming.

crese.

March-ing a-way, The red coats are a' com-ing With fif-ing and with

March-ing a-way, The red coats are a' com-ing With fif-ing and with

March-ing a-way, The red coats are a' com-ing With fif-ing and with

crese.

molto. f

drumming, Red coats! Hoor-ay!

drumming, Red coats! Hoor-ay!

drumming, Red coats! Hoor-ay!

ff

Hooray!

Hooray!

Hooray!

Hoor-ay!

Hoor-ay!

Hoor-ay!

ff

Oh, how we

Oh, how we

Oh, how we

cresc.

Oh, how we

ff Soldiers.

love the life and drumming! Red coats! Hoor-ay! When duty calls you
 love the life and drumming! Red coats! Hoor-ay! (Imitating Drums.) Rum! Rum!
 love the life and drumming! Red coats! Hoor-ay! Rum! Rum!

must o-bey though love may try to blind you, You must march a-way and
 rum! rum! Plan! Plan! Plan! Plan! Rum! Rum!
 Rum! Rum! Plan! Plan! Plan! Plan! Rum! Rum!

Chorus on Stage.

think not of the gal you've left behind you. Wel-come! Soldiers,
 rum! rum! Plan! Plan! Plan! Plan! Wel-come! Soldiers,
 Rum! Rum! Plan! Plan! Plan! Plan! Wel-come! Soldiers,

Lovelace.

con spirito.

When the reg - i -

Hur - - rah!

Hur - - rah!

Hur - - rah!

mf

ment is marching to the drum and bugle call, With an air, that's de-bonair, I

poco ritard *a tempo*

march, I march a - head of all. With all, our colors proudly fly-ing, all admire my

poco ritard *a tempo*

po cor rit.

martial air; at the word I draw my sword, let, England's foes be-ware! Then

Foes be ware! Hur -

Foes be ware! Hur -

Foes be ware! Hur -

colle voce

marcato.

ff marching a - way, in rank and file so steadily, Steadily! March-ing a -

rah!

rah!

rah!

Steadily!

Steadily!

Steadily!

marcato.

ff

cresc.

-way, to meet the foe so readi-ly, readi-ly, March-ing a - way with

Readi-ly,

Readi-ly,

Readi-ly,

drum and fife so merri-ly, merri-ly, now to bat-tle calling we march a -

Merri-ly,
Merri-ly,
Merri-ly,

ad libitum.

-way: Marching a - way! In rank and file so steadily, steadily,
In rank and file so steadily, steadily,
Marching a - way! We march a - way!
Marching a - way! In rank and file so steadily, steadily,
We march a - way!

March-ing a - way, To meet the foe so readi - ly, readi - ly.
To meet the foe so readi - ly, readi - ly.
March -ing a - way, We march a - way!
March -ing a - way, To meet the foe so readi - ly, readi - ly.
We march a way!

March - ing a - way, with drum and fife so merri - ly, merri - ly,

March - ing a - way, with drum and fife so merri - ly, merri - ly,

March - ing a - way, with drum and fife so merri - ly, merri - ly,

March - ing a - way, with drum and fife so merri - ly, merri - ly,

The first system consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a 2/2 time signature with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Soldiers, du - ty calls you so march a - - way! _____

march - - - ing a - - way! _____

march - - - ing a - - way! _____

march - - - ing a - - way! _____

The second system continues the vocal and piano parts. It includes dynamic markings such as *pp* (pianissimo) and *sfz* (sforzando). The piano accompaniment has a more active role in the later measures, with chords and moving lines in both hands.

"The Highwayman!"

Dick and Chorus.

Allegro Moderato.

*diviso.**quasi declamando poco ad lib.*

Dick.

1. Whose figure is that on the crest of the hill, As-
Jeh-u beware Let the guard have a care, Let

colla voce.

tride of a nag that is black as a raven? With barkers at belt, never statue more still; Tis
Bishop or Mag-is-trate shiv-er and quiver! When Scarlet rides up on his e-ben black mare, And

rall. *a tempo.*

he whose mere name gives a quake to the craven. Red mask up-on phiz, a red
out of the dark rings his "Stand and De-liver"! But it 'tis a dame who is

cresc. *ff* *pia placido.*

cloak he is wrapped in, An eagle he poises to pounce on his prey. Why
youthful and handsome, There's never a courtier more gal-lant and gay; He

rit. *ard.*

colla voce.

a tempo. cresc. *rall.* *a tempo.*

who should it be but the bold Scarlet Cap-tain, The only true king of the
takes ne'er a jewel; just a kiss for a ransom, A tax to the king of the

a tempo. cresc.

king's Highway. } 1-2. It is bad to be fobbed; It is
king's Highway. }

The on-ly true King of the King's Highway. }
A tax to the King of the King's Highway. }

The on-ly true King of the King's Highway. }
A tax to the King of the King's Highway. }

The on-ly true King of the King's Highway. }
A tax to the King of the King's Highway. }

dim.

rough to be robbed By a bee-tle brow'd blackguard who boldly browbeats you But be-

cresc. poco accel.

lieve me tis worse to de-liver, your purse To a gen-1-al ras-cal who courteously treats you

cresc. *ff*

1st Verse. *giocoso.*

1-2. With a cheery chit chat to you, Doffing plumed hat to you

1-2. Yes, Ver-y like-ly 'tis worse 'tis true.

1-2. Yes, Ver-y like-ly 'tis worse 'tis true.

1-2. Yes, Ver-y like-ly 'tis worse 'tis true.

cresc.

Blandly he tells you the toll you must pay. Shockingly chaffs at you, Mockingly laughs at you,

cresc.

ff rall. *a tempo.*

Gives you good day, And then gallops a-way.

colla voce *mf* 2. Let

2nd Verse. *f giocoso.*

With a cheery chit chat to you,

worse, 'tis true *ff* *dim.* *pp* Stops to chat

worse, 'tis true Gal lop-ing Gal-lop-ing Gal-lop-ing Gal-lop-ing With chit chat to you

worse, 'tis true Gal lop-ing Gal-lop-ing Gal-lop-ing Gal-lop-ing Stops to chat

cresc.

Doffing plumed hat to you Blandly he tells you the toll you must pay Shockingly chaffs at you,
Bland - ly tells you toll to pay to him How he chaffs at you

Doffs his hat Bland - ly tells you toll to pay oh How he chaffs at you

Doffs his hat to you Bland - ly tells you toll to pay to him How he chaffs at you

Doffs his hat. Bland - ly tells you toll to pay oh How he chaffs at you

rall

Mockingly laughs at you, Gives you good day and then gallops away.

f cresc.

How he laughs at you, Gives you good day rides away. A gal - loping galloping

How he laughs at you, Gives you good day rides away. A gal - loping galloping

How he laughs at you, Gives you good day rides away. A gal - loping galloping

cresc.

f cresc.

ff

sf

Ah He laughingly rides on his way

gayly away A galloping galloping galloping gaily a way.

gayly away A galloping galloping galloping gaily a way.

gayly away A galloping galloping galloping gaily a way.

Gavotte Quintette.

“In London Town?”

Pamela, Lovelace, Doll, Toby, Sir Godfrey.

Allegro con spirito.

PIANO

mf coach horn on stage.

Allegro assai.

CHORUS.

It is trot, trot, trot, on the turnpike road, All of a fresh spring

It is trot, trot, trot, on the turnpike road, All of a fresh spring

It is trot, trot, trot, on the turnpike road, All of a fresh spring

sf *p* *leggiere.*

Allegro assai.

cresc.

morning, While the whip-lash swings and the post-horn sings, And the mu-sic gives all

morning, While the whip-lash swings and the post-horn sings, And the mu-sic gives all

morning, While the whip-lash swings and the post-horn sings, And the mu-sic gives all

warning. It is trot, trot, trot, on the turnpike road, All in the April weath-er, While

warning. It is trot, trot, trot, on the turnpike road, All in the April weath-er,

warning. It is trot, trot, trot, on the turnpike road, All in the April weath-er,

whip and horn, on echoes borne, Sing a joll-y du-et to - gether. Tang-ta-ta-ra, Crick

whip and horn, on echoes borne, Sing a joll-y du-et to - gether. Tang-ta-ta-ra, Crick

Sing a joll-y du-et to - gether. Tang-

marcato.

crack, Crick-crack, Tang-ta - ra crick, crack, crick, crack, a - way. *ff*

crack, Crick-crack, Tang-ta - ra crick, crack, crick, crack, a - way. 0

ta - ta - ra. Crick, crack, crick, crack, a - way. 0

ff

A gay duet to - gether All

Hst to the whip-lash ring, And hark to the post-horn sing, Their song we hear so

Hst to the whip-lash ring, And hark to the post-horn sing, Their song we hear now so

Hst to the whip-lash ring, And hark to the post-horn sing, Their song we hear so

In the April weather We trot a-way up - on the turnpike road, a - way!

gay and so clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

mf *cresc.*

We trot a-way up - on the turnpike road, A way!

We trot a-way up - on the turnpike road, A way!

We trot a-way up - on the turnpike road, A way!

ff

p *con delicatezza.*

Pamela. *mf* Tempo di Gavotte.

From Lon-don town, From Lon-don town, We come in per-i-wigs,
In Lon-don town, In Lon-don town, With snuff box, quizzing glass.

rall. *mf* *con delicatezza*

Lovelace.

Pamela.

patches and paint, On a coach and four to your rus - tic door, And we
 flut - ter - ing fan, How we sneer and strut, and our old friends cut; All but
 Doll.

Toby. On a coach and four to your door. And we
 How we sneer and strut sneer and strut. All but

Sir Godfrey. On a coach and four And we
 How we sneer and strut. All but

cresc. To your rus - tic door, And we
cresc. And our old friends cut; All but

Pamela. *mf*

find you ex - ceedingly queer and quaint. Of
 those who are smartest are 'neath our ban. Of

find you ex - ceedingly queer and quaint.
 those who are smartest are 'neath our ban.

find you ex - ceedingly queer and quaint.
 those who are smartest are 'neath our ban.

find you ex - ceedingly queer and quaint.
 those who are smartest are 'neath our ban.

CHORUS. And they find us ex - ceedingly queer and quaint.
 All but those who are smartest are neath our ban.

And they find us ex - ceedingly queer and quaint.
 All but those who are smartest are neath our ban.

Pamela.

Lon-don town it's little you know, So we'll tell you the chief of our aims is To
 Lon-don ways it's little you know, Rustic you with your herds and your flocks all. We've

Doll.

To
We've

Toby.

To
We've

Sir Godfrey.

To
We've

pose and prattle, take tea and tit-tle-tat-tle in Pic-ca-dill-y or St.
 such com pas sion for peo-ple out of fashion in Ran-e-la-gh and in

pose and prattle, take tea and tit-tle-tat-tle in Pic-ca-dill-y or St.
 such com pas sion for peo-ple out of fashion in Ran-e-la-gh and in

pose and prattle, take tea and tit-tle-tat-tle in Pic-ca-dill-y or St.
 such com pas sion for peo-ple out of fashion in Ran-e-la-gh and in

pose and prattle, take tea and tit-tle-tat-tle in Pic-ca-dill-y or St.
 such com-pas-sion for peo-ple out of fashion in Ran-e-la-gh and in

P.
James's.
Vauxhall.

In Lon don town, In

C.
James's.
Vauxhall.

D.
James's.
Vauxhall.

T.
James's.
Vauxhall.

Sir G.
James's.
Vauxhall.

CHORUS. In Pic ca dill - y or St. James's.
In Ran - e - la - gh and In Vauxhall.

Pamela.
Lon - don town, Polly musn't venture in her homespun gown, The Strephon of a village is a

rall.

Veritable clown When he ventures in so-ci-e-ty in Lon-don town. In
 In Lon-don town In
 In Lon-don town In
 Lon-don town In
 In Lon-don town In
 In Lon-don town In

Lon-don town, Poll-y mustn't venture in her homespun gown; The
 Lon-don town, Poll-y mustn't venture in her homespun gown; The
 Lon-don town, Poll-y mustn't venture in her homespun gown; The
 town, Poll-y mustn't venture in her homespun gown; The
 Lon-don town, Poll-y mustn't venture in her homespun gown; The
 CHORUS.
 In Lon-don town in Lon-don town, The

Strephon of a village is a ver i ta ble clown When he ventures in so-ci-e-ty in

Strephon of a village is a ver i ta ble clown When he ventures in so-ci-e-ty in

vil-lage beau's a ver i ta ble clown When he ventures in so-ci-e-ty in

Strephon of a village is a ver i ta ble clown When he ventures in so-ci-e-ty in

vil-lage beau is but a clown When he ventures in so-ci-e-ty in

The first system consists of six staves. The top five staves are vocal lines for different parts, and the bottom staff is the piano accompaniment. The music is in 2/4 time and G major. The lyrics are: "Strephon of a village is a veritable clown When he ventures in society in village beau's a veritable clown When he ventures in society in Strephon of a village is a veritable clown When he ventures in society in vil-lage beau is but a clown When he ventures in society in".

Grazioso.

Lon-don town.

Lon-don town.

Lon-don town.

Lon-don town.

Lon-don town.

Lon-don town.

Grazioso.

mf

The second system consists of six staves. The top five staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in 2/4 time and G major. The lyrics are: "Lon-don town." repeated five times. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Grazioso* and the dynamic is *mf*.

P. Thus we dance, in this style se - dately. Thus we

C. All the latest figures that have come from France Thus we

D. Thus we dance. Thus we

T. Thus we

Sir G. Hawk. Thus we

All the fig - ures that come from France Thus we

cresc. *ff*

trip a gavotte se - dately, Dignified and stately.

trip ga - votte se - dately, Dignifi - ed and stately.

trip ga - votte se - dately, Dignifi - ed and stately.

trip ga - votte se - dately, Dignifi - ed and stately.

trip ga - votte se - dately, Sir G. Thus we dance.

trip ga - votte se - dately, *f cresc.* Thus they

Statues quely posing in a court-ly dance.

We dance.

We dance.

We dance.

We dance.

We dance.

pp

trip à gavotte se - date - ly Tis thus they dance.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Statues quely posing in a court-ly dance." followed by "We dance." The piano accompaniment begins with a triplet of eighth notes marked *pp* (pianissimo), with the lyrics "trip à gavotte se - date - ly Tis thus they dance." written below the notes.

Hand to hand with languid air and smile,

Hand to hand with languid air and smile.

Hand to hand with languid air and smile.

Hand to hand with languid air and smile.

With languid

With languid

marcato.

poco sostenuto.

p

The second system of the musical score continues with the vocal parts and piano accompaniment. The vocal parts enter with the lyrics "Hand to hand with languid air and smile,". The piano accompaniment features a triplet of eighth notes marked *marcato.* (marked) and *poco sostenuto.* (a little sustained), followed by a piano (*p*) section.

Slow - -ly, Eyes meet eyes With ev'ry most in-fat-u-at-ing

Slow - -ly, Eyes meet eyes With ev'ry most in-fat-u-at-ing

smile.

smile. With win - ning wile

f

3

7

cresc. *f* *f*

wile Slow - ly, 'Tis a dance of witchery and guile, And Ah! Love

wile Slow - ly, 'Tis a dance of witchery and guile.

Slow - ly, Move with grace.

Move with grace.

Move with grace.

mf *p*

Let us try to im-itate them 'Tis this way.

3

cresc.

3

dim. con

delicatezza

Tempo I

has his fairest chance with partners in this stately — dance.

f deciso.

Let us try this dance so

dim. con delicatezza.

Tempo I

f deciso.

Dignified and stately

Thus we trip a gavotte se -

Dignified and stately

Thus we trip a gavotte se -

Dignified and stately

Thus we trip gavotte se -

Dignified and stately.

Dignified and stately.

state-ly.

Thus we a ga - votte se -

a ga-votte se -

cresce

dately, Statuesquely posing in a courtly dance. With curtsey low We

dately, Statuesquely posing in a courtly dance. With curtsey low We

dately, Like this This style With curtsey low We

With curtsey low

With curtsey low

dately, Like this, This style, all smile, We

mf *com delicatezza* *dim*

bow, Bow low. Just so.

bow, Bow low. Just so.

bow, Bow low. Just so.

We bow, Just so.

We bow, Just so.

bow Bow low.

loco. *p* *pp*

Ensemble and Song.

Nº 6.

“Vive la Bagatelle.”

Constance.

Allegro agitato.

Doll.

PIANO.

mf *cresc.* *sempre.*

Doll.

ff

What's this? What's this com -

f *cresc.* *ff*

motion? An ar - rest! I have a notion! An ar -

An ar - rest! An ar - rest!

An ar - rest! An ar - rest!

An ar - rest! An ar - rest!

rest I have a notion! What does all this mean?

mf What is this? An ar - rest! What does

What is this? What is this? An ar - rest! What does

What is this? What is this? An ar - rest! What does

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment, with the upper staff starting with a mezzo-forte (*mf*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The lyrics are: "rest I have a notion! What does all this mean?" followed by "What is this? An ar - rest! What does" and "What is this? What is this? An ar - rest! What does" and "What is this? What is this? An ar - rest! What does".

Lovlace. Who is this? Who's this?

Quiller.

all this mean? Who is this?

all this mean? An ar - rest! Who is this?

all this mean? An ar - rest! Who is this?

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Lovlace. Who is this? Who's this?" followed by "Quiller." and "all this mean? Who is this?" and "all this mean? An ar - rest! Who is this?" and "all this mean? An ar - rest! Who is this?".

have him now! I have him now! The highwayman! the prize is mine!

I have him now! I have him now! I

piu vivo. (Constance dragged in.)

f *cresc.*

The Highwayman for whom they sought at

have him now! The Highwayman! The prize is mine!

The Highwayman for whom they sought at

The Highwayman for whom they sought at

The Highwayman for whom they sought at

ff

Constance. *ff*

Doll. *ff* No! no!

Lovelace At last he's caught! At

The prize is mine!

last is found, At last is caught! The Highway - man they sought At

last is found, At last is caught! The Highway - man they sought At

last is found, At last is caught! The Highway - man they sought At

ff marcato.

Not so! No! no!

last he's caught! The man they sought!

Quiller. The prize is mine! 'Tis I who won the

The prize is mine! No! no! 'tis I!

last is found and caught! At last he's caught!

last is found and caught! At last he's caught!

last is found and caught! At last he's caught!

rit. *

No! no! What.
 thousand pound.
 You're wrong! 'Tis I!

This system contains the first four staves of music. The top staff is a vocal line with lyrics "No! no! What." The second staff is a vocal line with lyrics "thousand pound." The third and fourth staves are piano accompaniment with lyrics "You're wrong! 'Tis I!". The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Allegro moderato.
rit. I? What I? a highwayman? You surely can't mean that. Ha! ha! What I? What I? a
a tempo.
colla voce.

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics "I? What I? a highwayman? You surely can't mean that. Ha! ha! What I? What I? a". The bottom staff is piano accompaniment with lyrics "colla voce.". The tempo marking is "Allegro moderato." with a "rit." (ritardando) marking at the start and an "a tempo." marking later.

highwayman? You cant be such a flat. Ha! ha! I'm not the man you're after. Ex-
Allegro vivace.

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics "highwayman? You cant be such a flat. Ha! ha! I'm not the man you're after. Ex-". The bottom staff is piano accompaniment. The tempo marking is "Allegro vivace." and the time signature changes to 2/4.

cuse my mocking laughter. Ha! ha! ha! ha! ha! ha! ha! ha! ha!

This system contains the ninth and tenth staves of music. The top staff is a vocal line with lyrics "cuse my mocking laughter. Ha! ha! ha! ha! ha! ha! ha! ha! ha!". The bottom staff is piano accompaniment. The tempo remains "Allegro vivace." and the time signature is 2/4.

I'm not the man you're af-ter. Ex-cuse our mocking laughter. Ha! ha!
 He's not the man you're af-ter. Ex-cuse our mocking laughter. Ha! ha!
 Ex-cuse our mocking laughter.
 Ex-cuse our mocking laughter.
 He's not the man you're af-ter. Ex-cuse our mocking laughter. Ha! ha!
 Ex-cuse our mocking laughter. Ha! ha!
 Ex-cuse our mocking laughter. Ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 Not the man!
 Not the man! Who
 ha! Ha! ha! ha! Ha! ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 Presto.

Allegro assai.

are you, then, if you're not the man we seek?

Yes, you are, you

Who then?

Who then?

Who then?

Allegro assai.

mf

accel poco agitato.

But why?

Yes, yes, Who are you? Speak, pray

fel - low? Speak! speak! speak! Yes, yes, Who are you? Speak, pray

Yes, yes, Who are you? Speak, speak,

Pray you

Pray you

Pray you

accel. poco agitato.

cresc.

*molto vivace.**rall.*

Who am

cresc.

speak! Speak! Tell who you are, Yes, pray you tell.

speak! Speak! Tell who you are, Yes, pray you tell.

speak! Speak! Tell who you are, Yes, pray you tell.

cresc.

tell. Speak! Tell who you are, Pray you speak.

tell. Speak! Tell who you are, Pray you speak.

tell. Speak! Tell who you are, Pray you speak.

*molto vivace.**rall.**Moderato.*

I? — who am I? — In London ask the wise or ask the wit - ty. Can you ask — Who am

*Moderato.**Moderato.**p*

I'm well known in the Court and in the Cit - y. Can you ask, Who am I?

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

Allegro non troppo. Constance.

Allegro non troppo. In

gaming or du-el-lo I'm a ver-y read-y fel-low, As an-y rival gallant is a
like the dainty kis-ses of a dar-ling little Duchess, Who married with her du-cal liege for

-ware. — To hold my own I'm a-ble and my cron-ies at the ta-ble, Are
gold. — I like the rus-tic fair-y who is duch-ess of a dair-y, And

un-der it be-fore I turn a hair. — At cards I love a battle, I a-
who believes whatev-er she is told. — I soothe the jade that's naughty and I

dore the dice's rat-tle; A gal-lop steeplechase I prize; — But,
tame my la-dy Haughty. Cap-rice have I for siren or for shrew. — I've

rall con tenerezza. oth-er things a-bove I most love love, And a pretty pair of sparkling eyes.
person, purse and pelf to a-muse my self, And there's nothing else in life to do.
colla voce. *a tempo* *p*

Più mosso

f

O! vive! vive! la ba - ga - telle! Drive dull care a - way. —

f

Youth can - not last, they say, So love then while you may. Soprani & Contralti.

CHORUS.

Vive! vive! la Tenori.

Vive! vive! la Bassi.

Vive! vive! la

ff

Love while — you may! — Live while you live, I say!

ba - ga - telle!

Drive dull care a - way. —

pp
We say!

ba - ga - telle!

Drive dull care a - way. —

We say!

ba - ga - telle!

Drive dull care a - way. —

We say!

1

Vive la ba - ga - telle! I

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a first ending bracket over the first measure, which contains the lyrics "Vive la ba - ga - telle!". The piano accompaniment is written in three staves: two treble clefs and one bass clef, all in the same key signature and time signature. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

This block shows the piano accompaniment for the first system, continuing from the vocal line above. It is written in three staves (two treble, one bass) in B-flat major and common time. The piano part includes various chordal textures and melodic fragments that support the vocal melody.

2

Vive la bag a telle!

Bag a telle!

Bag a telle!

Bag a telle!

The second system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a second ending bracket over the first measure, with the lyrics "Vive la bag a telle!". Below the vocal line, the lyrics "Bag a telle!" are repeated three times, each corresponding to a different vocal staff. The piano accompaniment continues in the same key signature and time signature, providing harmonic support for the vocal parts.

This block shows the piano accompaniment for the second system, continuing from the vocal lines above. It is written in three staves (two treble, one bass) in B-flat major and common time. The piano part includes various chordal textures and melodic fragments that support the vocal parts.

Song.

"Gretna Green"

Rodney.

No. 7.

Allegro con spirito.

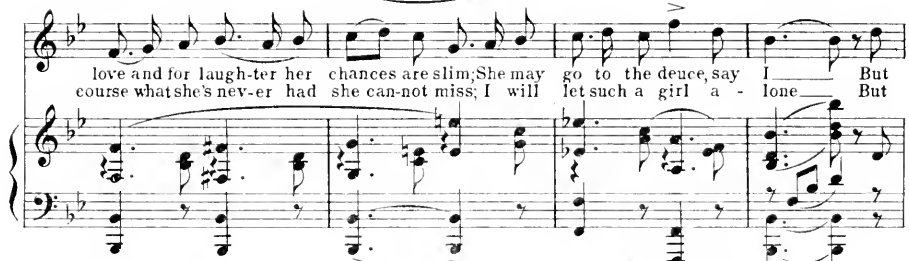
Rodney. 

PIANO. 

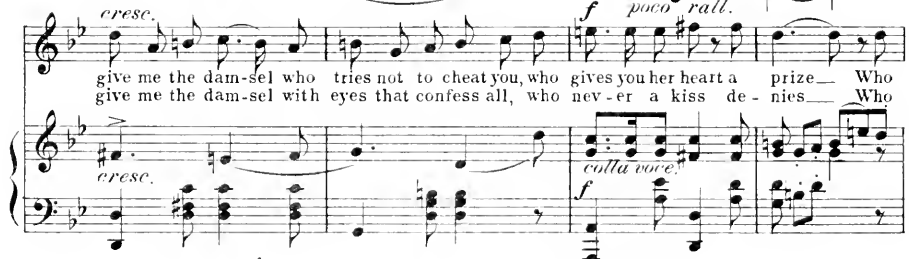
Miss I



Prudence who waits in her drawing-room prim with her aunt and Mamma close by. For
hate the prim jade who des - pises a kiss, 'tis a pleasure she ne'er has known. Of

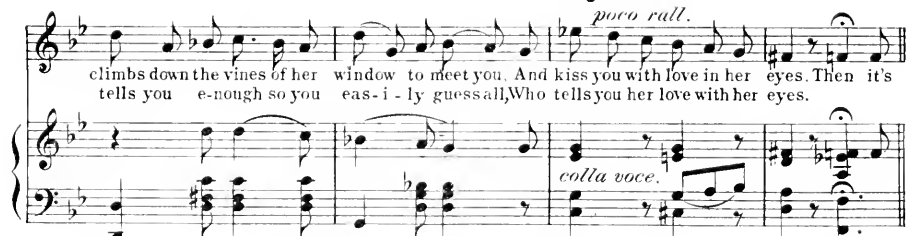


love and for laugh-ter her chances are slim; She may go to the deuce, say I But
course what she's nev-er had she can-not miss; I will let such a girl a - lone But

cresc.  *f poco rall.*

give me the dam-sel who tries not to cheat you, who gives you her heart a prize. Who
give me the dam-sel with eyes that confess all, who nev-er a kiss de - nies. Who

cresc. *colla voce*

 *poco rall.*

climbs down the vines of her window to meet you, And kiss you with love in her eyes. Then it's
tells you e-nough so you eas-i-ly guess all, Who tells you her love with her eyes.

colla voce.

Più vivo.

Hey for my sort of a girl her love is worth more than a million.

Più vivo.

cresc. e pressando.

Out with you dear when the skies are clear, and I'll car-ry you off on a pil-lion.

cresc e pressando

cresc. *poco rit.*

Up, up, up, and a way, Spurs to the nag a kiss for my Queen.

cresc. *colla voce*

ff pressando.

Aft-er us dad will come riding like mad, then Hur-rah for a galop, to Gretna Green.

ff pressando.

2

Gret-na Green, To Gret-na Green.

Finale I.

Allegro con spirito.

f *cresce sempre.*

Allegro assai.

Pamela		<i>f</i>	It is trot, trot, trot, on the
Constance.			It is trot, trot, trot, on the
Doll.			It is trot, trot, trot, on the
Dick.			It is trot, trot, trot, on the
Rodney.			It is trot, trot, trot, on the
Toby.			It is trot, trot, trot, on the
Quiller.			It is trot, trot, trot, on the
Sir Godfrey.			It is trot, trot, trot, on the
Hawkhurst			It is trot, trot, trot, on the
Soprani I & II		<i>f</i>	It is trot, trot, trot, on the
Tenori & Bassi			It is trot, trot, trot, on the
PIANO.		<i>poco, rall.</i> <i>a tempo.</i>	Allegro assai. <i>più allegro.</i>

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, —

turnpike road, All in the A - pril weather, —

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

ff

ff

marcato.

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

Sing a jol-ly du-et to gether. Tang ta ta ra!

Sing a jol-ly du-et to gether. Tang ta ta ra!

Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Crick-

marcato.

Tang ta ta ra! Tang ta ra ra
 Tang ta ta ra! Tang ta ra ra
 Tang ta ta ra! Crick! crack!erick!erack! Tang ta ra ra
 Tang ta ta ra! Crick! crack!erick!erack! Tang ta ra ra
 Tang ta ta ra! Tang ta ra ra
 Tang ta ta ra! Crick! crack!erick!erack! Tang ta ra ra
 Tang ta ta ra! Crick! crack!erick!erack! Tang ta ra ra
 Tang ta ta ra! Crick! crack!erick!erack! Tang ta ra ra
 Tang ta ta ra! Tang ta ra ra
 Tang ta ta ra! Tang ta ra ra
 crack! Crick!erack! Crick! crack!erick!erack! Ta - ra!
 crack! Crick!erack! Crick! crack!erick!erack! Ta - ra!

Its mu-sic gives all warning, All in the fine Spring morning. The
 sings, Its mu-sic gives all warning, All in the fine Spring morning. The
 Its mu - sic gay gives all fair warning. The
 Its mu - sic gay gives all fair warning. The
 Crick!crack!Its mu - sic ringing says clear the way. The
 Crick!crack!Its mu - sic ringing says clear the way. The
 Crick!crack!Its mu - sic ringing says clear the way. The
 Crick!crack!Its mu - sic ringing says clear the way. The
 Crick!crack!Its mu - sic gay says clear the way. The
 Crick!crack!Its mu - sic gay says clear the way. The

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady bass line with chords and single notes.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

while we trot, we trot a long the turn - pike road.

p Trot a long the turn - pike road. *ff* O hark how the whip lash

Trot a long the turn - pike road. O hark how the whip lash

Trot a long the turn - pike road. O hark how the whip lash

Trot a long the turn - pike road. O hark how the whip lash

Trot a long the turn - pike road. O hark how the whip lash

Crick! crack! Crick! crack! It's music gives all warning. All
 Crick! crack! Crick! crack! It's music gives all warning. All
 Crick! crack! Crick! crack! It's mu - sic gay gives
 Crick! crack! Crick! crack! It's mu - sic gav gives
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack! Crick! crack! It's mu - sic gay says
 Crick! crack! Crick! crack! It's mu - sic gay says
 It's mu - sic gives all warning. All
 rings. And hark how the post-horn sings! It's mu - sic gay gives
 ringing says
 It's mu - sic gay says

in the fine Spring morning. Its hey then for the turnpike road a - way! A way!

in the fine Spring morning. Its hey then for the turnpike road a - way! A way!

all fair warning. Its hey then for the turnpike road a - way! A way!

all fair warning. Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way It hey then for the turnpike road a - way! A way!

in the fine Spring morning
all fair warning. its hey then for the turnpike road a way! A way!

all fair warning. its hey then for the turnpike road a way! A way!

ff
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
ff Hip, hoo - ray!
 Hip, hoo - ray!
 Hip, hoo - ray!
ff

(Enter Lov-lace & Military.)

Allegro militaire.

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Allegro militaire.

Red - coats! Hoo - ray! The red coats are a com ing! Red - coats! Hoo -

Allegro militaire.

ff

Hooray! Hooray!
 Hooray! Hooray!
 Hooray! Hooray!
 Hooray! Hooray!
 Hooray! Hooray!
 Hooray! Hooray!
 Hooray! Hooray!
 Hooray! Hooray!
 Hooray! Hooray!
 Hooray! Hooray!

-ray! With fif - ing and with drumming Marching a - way! In
cresc.
cresc.

ff

For bat - tle ev - er read - y. Red - coats! Hoo -

For bat - tle ev - er read - y. Red - coats! Hoo -

For bat - tle ev - er read - y. Red - coats! Hoo -

For bat - tle ev - er read - y. Red - coats! Hoo -

For bat - tle ev - er read - y. Red - coats! Hoo -

For bat - tle ev - er read - y. Red - coats! Hoo -

For bat - tle ev - er read - y. Red - coats! Hoo -

For bat - tle ev - er read - y. Red - coats! Hoo -

For bat - tle ev - er read - y. Red - coats! Hoo -

rank and file so steady, *ff* For bat - tle ev - er read - y. Red - coats! Hoo -

ff *ff*

molto f

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Hooray! Hooray!

sfz *molto f*

cresc.

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Hooray! Hooray! Hooray!

cresc.

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

For bat-tle ev-er read-y, Red-coats! Hoo-

fz fz

ray!
ray!
ray!
ray!
ray!
ray!
ray!
ray!
ray!
ray!
ray!

Come,

mf

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a choir of 11 voices and a piano accompaniment. The vocal parts are arranged in a SATB format (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4, Bass 5, Bass 6, Bass 7). The piano part is written in a grand staff (treble and bass clefs). The score begins with a rest for the first five measures, followed by a melodic line for the voices and piano accompaniment. The lyrics 'ray!' are repeated on each of the 11 vocal staves. The word 'Come,' appears in the bass line of the 12th staff. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the first measure of the 13th staff.

poco meno.

ped - lar, pray describe a - gain

This villainous rascalion.

Describe a - gain.

f
This*f*
This

Describe a - gain.

f
This*poco meno.*

Describe him

Describe him

Describe him

Describe him

Describe him

Describe him

Describe him

I'll af-ter him with all my clever men. Describe him

De-scribe! Describe him

Describe him

villainous rap scallion. Describe him

villainous rap scallion. Describe him

villainous rap scallion. Describe him

f *p*

f marcato

pray! De - scribe him! Come tell us of this

pray! De - scribe him! Come tell us of this

And I with my batt - al - ion, De - scribe him! Come tell us of this

pray! De - scribe him! Come tell us of this

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him! Come tell us of this

pray! De - scribe him!

pray! De - scribe him!

f marcato.

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

High way man, what is the fell-ow like?

Yes, tell us of this High-way-man! What

High way man, what is the fell-ow like?

Yes, tell us of this High-way-man! What

High way man, what is the fell-ow like?

Yes, tell us of this High-way-man! What

cresc e accel.

Tell us pray! What's his style, come pedlar say?

Tell us pray! What's his style, come pedlar say?

Tell us pray! What's his style, come pedlar say?

Tell us pray! What's his style, come pedlar say?

is the fellow like? He's a

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

cresc e accel.

1st half Soprani. 2^d half. All.

Tell us pray! Tell us pray! What's his style, come pedlar say?

is the fellow like?

cresc e accel.

rall.

Allegro Moderato.

man of my size, With a pair of black eyes, And he's giv-en the like to full

Allegro Moderato.

Allegro Moderato.

ff

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

tak - ing his mask and his cloak of bright scar-let.

ff

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

ff

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

ff

e'er we meet.
 e'er we meet.
 e'er we meet.
 e'er we meet.

Giacoso.

With a cheer-y chit chat to you, Dof-fing plum'd hat to you,

e'er we meet.
 e'er we meet.
 e'er we meet.

e'er we meet.
 e'er we meet.
 e'er we meet.

Giacoso.

sfz.

pp
 He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

Bland - ly he tells you the toll you must pay. *cresc.* Shock - ing - ly chaffs at you,

pp
 He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

pp
 He gay - ly chaffs.

He gay - ly chaffs.

cresc.

f cresc. *ff* *p*

gal - lops a - way, ay he gal - lops a - way A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. *rall.* A -

He robs you and gal - lops a - *p*

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

f cresc. *ff* *p*

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

f cresc. *ff* *colla voce.*

pressando.

way, then he gal - lops a - way. In

way, then he gal - lops a - way. In

way, then he gal - lops a - way. In

way, then he gal - lops a - way. In

way! In

way, then he gal - lops a - way. In

way, then he gal - lops a - way. In

way, then he gal - lops a - way. In

way, then he gal - lops a - way. In

way, then he gal - lops a - way. In

way, then he gal - lops a - way. In

pp far a - way!

pp far a - way!

ff pressando. *dim.* *rall*

Andante Con Moto.

con sentimento.

cov - ert deep, When all men sleep, When the peace - ful world is dream - ing, To
 cov - ert deep, When all men sleep, When the peace - ful world is dream - ing, To
 cov - ert deep, When all men sleep, When the peace - ful world all is dream - ing, To
 cov - ert deep, When all men sleep, When the peace - ful world all is dream - ing, To
 cov - ert deep, When all men sleep, When the peace - ful world all is dream - ing, The
 cov - ert deep, When all men sleep, When the peace - ful world all is dream - ing, To
 cov - ert deep, When all men sleep, When the peace - ful world all is dream - ing.

cov - ert deep, When all men sleep, When the peace - ful world all is dream - ing, To
 cov - ert deep, When all men sleep, When the peace - ful world all is dream - ing, To

Andante Con Moto.

Andante Con Moto.

con sentimento.

p

cresc.

win the lad I love full well, I'll play a nov-el part. He'll
 win the lad I love full well, I'll play the brigand's part. I'll
 cap-ture this same brigand bold, I know how to play my part. He'll
 win the lad I love full well, I'll play a most nov-el part. He'll
 High-way-man up - on the road, must act well his dar - ing, dar - ing part. O
 win the girl I love so well, I'll play well my dar - ing, dar - ing part. I'll
 I'll try it!
 I'll take him!
 cap-ture this same High-way-man, I'd most glad-ly pay my part. If
 cap-ture this same High-way-man, I'd most glad-ly pay my part. If
 Humming. *pp* *pp*

cresc. *p*

p cresc. a poco. *ff*

stop the coach in which I ride, And on his sad - dle take me. Then

p *ff*

stop the coach up - on its way, The par - don I'll ob - tain then. To

p *ff*

find he must the law a - bide, I'm cer - tain to o'er take him. Then

p *ff*

stop the coach in which I ride, And on his sad - dle take me. Then

cresc. a poco. *ff*

not for me the gen - tle joys, All love and hope for sake me! No

p *ff*

stop the coach in which she rides, And on my sad - dle take her; Then

ff

Then

ff

Then

p *ff*

he should dare to stop my coach, I'd try my best to take him With

p *ff*

he should dare to stop my coach, I'd try my best to take him. With

Humming.

8

p *ff*

cresc. a poco.

off to Gret - na Green we'll fly, My lov - er true and I! Ay
 save the one I love, I'll try My lov - er shall not die! To
 off to claim the cash we'll hie, My cap - tured prize and I! The
 off to Gret - na Green we'll fly, My High - way - man and I! Ay
 maid - en's kiss, no gen - tle sigh, An out - cast lost am I! A -
 off to Gret - na Green we'll fly, My sweetheart fair and I! A -
 off to Gret - na Green we'll hie, My sweetheart fair and I! A -
 off to claim the cash I'll hie, My cap - tured prize and I! The
 gun _____ at head I'll do, My best to make him fly! I'll
 gun _____ at head I'll do, My best to make him fly! I'll

Sing. f
 Go cap - ture him.
 Take him!

ff

dim. *mf*

off we'll fly, My lov - er true and I! — A -

save I'll try, My lov - er shall not die! — He

cash I'll have, My cap - tured prize and I! — My

off we'll fly, My High - way - man and I! — My

lone am I, An out - cast lost am I! — An

way we'll fly, My sweet - heart fair and I! — She shall be mine —

way we'll fly, My sweet - heart fair and I! —

cash I'll have, My cap - tured prize and I! —

do my best, to make the vil - lain fly, — I'll make him fly. The

do my best, to make the vil - lain fly. — The

Humming. pp

dim.

cresc.

way we'll fly! I'll all de-fy. Yes off to Gret-na
 shall not die! I'll all de-fy. To save his life I'll
 prize and I! He shall be mine. Then off to claim the
 love and I! He shall be mine. Then off to claim the
 out-cast I! No true heart nigh, All pass me by. No faith-ful friend in
 I'll all de-fy. Then off to Gret-na
 I'll all de-fy.
 I'll all de-fy.
 rogue shall die I'll all de-fy. Then off to home and
 rogue shall die. I'll all de-fy. Then off to home and

Humming, *p*

cresc.

ff

dim. *cresc. mf*

Green we'll fly. My lov - er true and I will fly. I'll

dim. hold - ly try, I love him well; he shall not die! I'll

dim. *mf* cash we'll hie, My cap - tured High - way - man and I. He shall be mine.

dim. *mf* Green we'll fly. My gal - lant High - way - man and I. He shall be mine.

dim. dan - ger nigh A - lone in all the world am I!

dim. Green we'll fly. My sweet-heart true and fair, and I.

dim. My sweet-heart true and fair, and I.

dim. To win the big re - ward I'll try.

dim. *mf* safe - ty hie, Where High - way - men can come not nigh. We'll all de - fy.

dim. *mf* safe - ty hie, Where High - way - men can come not nigh. We'll all de - fy.

Sing.

He'll

dim. *mf cresc.*

all de-fy! A-way we'll fly, Yes off to Gret-na
 all de-fy! To save him try. To save his life I'll
 Then off to claim the
 Then off to Gret-na
 But what care I? No faith-ful friend in
 I'll all de-fy. Then off to Gret-na
 Then off to Gret-na
 Then off to claim the
 Then off to home and
 Then off to home and

all de-fy De-fy! all dan-ger nigh.

dim. *p rall.*

Green we'll fly, My lov-er fond and true, and I, All I'll de-fy!—

dim. *p*

hold-ly try. I love him well, he shall not die! He shall not die!—

dim. *p*

cash I'll hie, My captured High-way-man and I. Yes, I shall try.—

dim. *p*

Green we'll fly, My gal-lant High-way-man and I. Yes, he and I.—

dim. *p*

dan-ger nigh, A-lone in all the world am I, A-lone am I!—

dim. *p*

Green we'll fly, My sweetheart true and fair and I. She and I.—

dim. *p*

Green we'll fly, My sweetheart true and fair and I. She and I.—

dim. *p*

cash I'll hie, My captured High-way-man and I. He and I.—

dim. *p*

safe-ty hie, Where High-way-men can not come nigh, not come nigh.

dim. *p*

safe-ty hie, Where High-way-men can not come nigh, not come nigh.

Humming. *pp rall.*

dim. *pp* *rall.*

Allegro con Spirito.

Come, let's be off, — the road is free.
 Come, let's be off, — the road is free.
 Come, let's be off for the town. —
 Come, let's be off for the town. —
 Come, let's be off for the road is free.
 Come, let's be off for the road is free.
 Come, let's be off for the town. —
 Come, let's be off for the town. —
 Sir G.
 Come let's be off as soon as may be. The

Allegro con Spirito.

Oh speed your way to the town. —

Allegro con Spirito.

ff

We'll take the road you shall see.

ff

I'll take the road you shall see.

ff

I'll take the rogue you shall see.

ff

We'll find the road safe and free.

ff

The High-way-man shall stay free.

ff

For Gret-na Green we shall flee.

ff

For Gret-na Green we shall flee.

ff

I'll cap-ture hunt you shall see.

cresc.

rogue shall be captured the road shall be free. The road shall soon be free.

ff

The road shall soon be free.

ff

The coach is pre-

ff

cresc. *ff*

cresc.

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The High - way-man shall mourn. To capture him we

High-wayman bold shall mourn. The High - way-man shall mourn. To capture him we

High-wayman bold shall mourn. The High - way-man shall mourn. To capture him we

High-wayman bold shall mourn. The High - way-man shall mourn. To capture him we

cresc.

Hark a - way! Hark! Hark a - way! To cap - ture him we

cresc.

way to - day, — to - day. No

way to - day, — to - day. No

way to - day, — to - day.

way to - day, — to - day.

way to - day. — No more he'll prey

way to - day. — Up -

way to - day. — A - way!

way to - day. — A - way!

A - way! — A - way!

A - way! — A - way!

ff A - way! — Go hunt the High-way-man we pray. Ta ra, ta, ta, ra, ta, ta,

ff A - way! —

sfz *sfz*

more we'll be his prey. Ah! A - way.

more we'll be his prey. Ah! A - way.

No more, no more, he'll prey up-on the King's High-way.

No more, no more, he'll prey up-on the King's High-way.

No more he'll pray, no more he'll pray, no more! Ta, ta, ra, ta, ta,
on the Kings High-way. To capture him we march a - way.

A - way.

A - way.

A - way.

A - way.

A - way.

ra, ta, ta, ra! Go cap-ture this bold High-way-man we pray. Ta, ta, ra, ta, ta.
A - way.

cresc.

cresc. sempre

way we ride. Oh, yes we will capture him, Sure-ly we'll capture him now.

way we ride. Oh, yes we will capture him, Sure-ly we'll capture him now.

Oh, yes we will capture him, Sure-ly we'll capture him now.

Oh, yes we will capture him, Sure-ly we'll capture him now.

ra, ta, ta, ra! Oh, they will not capture me, they will not capture me No, it shall not

Ah! Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

Ah! Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

Ah! Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

Ah! Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

Ah! Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

cresc. sempre

ra, ta, ta, ra! We'll cap - - - ture him to - day.

Hark! Hark a -

cresc. sempre

molto f

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan - tiv - y! We'll
 Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan - tiv - y! We'll
 Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan - tiv - y! Yes,
 Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan - tiv - y! Yes,
 be. Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll
 be. Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll
 be. Heig - ho! Chivy! Oh hark, o hark Come on! We
 be. Heig - ho! Chivy! Oh hark, o hark Come on! We
 be. Heig - ho! Chivy! Oh hark, o hark a - way, lads. A -
 be. Heig - ho! Chivy! Oh hark, o hark a - way, lads. A -
molto f
 Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll
 Heig - ho! Chivy! Oh hark, o hark a - way, lads. A -
molto f

af - ter him, yes af - ter him a - way to - day. A - way, the High-way.

af - ter him, yes af - ter him a - way to - day. A - way, the High-way.

we shall capture him, We shall capture him now to - day. A - way, the High-way.

we shall capture him, We shall capture him now to - day. A - way, the High-way.

af - ter him, yes af - ter him a - way to - day. A - way, the High-way.

ride tan-tiv - y, tan - tiv - y, tan - tiv - y a - way to - day. A - way, the High-way.

must, a - way. To - day. A - way, the High-way.

must, a - way. To - day. A - way, the High-way.

way, We must. To - day. A - way, the High-way.

way, We must. To - day. A - way, the High-way.

ride tan-tiv - y, tan - tiv - y, tau - tiv - y a - way to - day. We'll cap-ture him to -

way We must

Curtain.

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

Curtain.

A - way!

Ped.

Pesante.

Act II.

Entr' Acté.

Allegro Moderato.

p

pp *cresc.*

mf

dim. *in.*

u. *en.* *do.* *pp*

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the beginning of the piece in 6/8 time, marked 'Allegro Moderato'. The piano part starts with a piano (*p*) dynamic. The second system introduces a piano (*pp*) dynamic and a crescendo (*cresc.*). The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a decrescendo (*dim.*) and an accent (*in.*). The fifth system concludes with a piano (*pp*) dynamic and includes vocal lines with lyrics: *u.*, *en.*, *do.*

Allegro marcato.

a poco crescendo.

R.H.

Ped.

R.H.

Ped.

Con Spirito.

marcato.

ff

accel.

ff

Song.

No 9.

"Kitty O' Brien."

Dick.

Moderato.

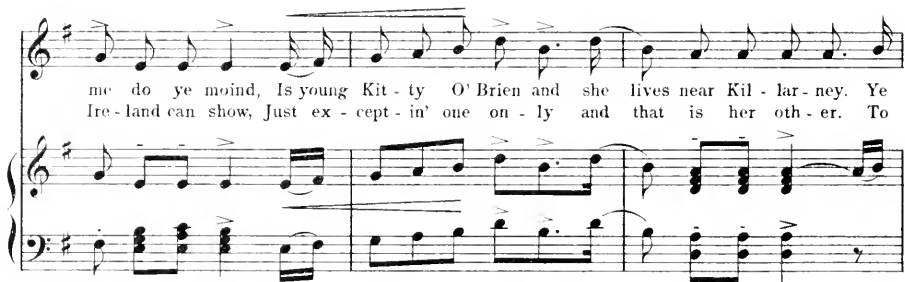
Allegro Assai.

Quasi ad lib.

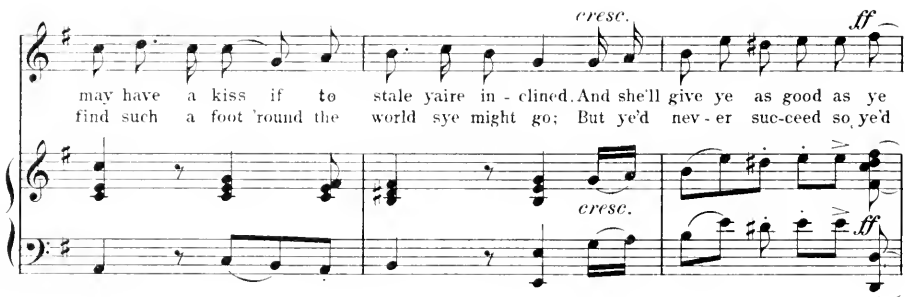
Dick. 

PIANO. 

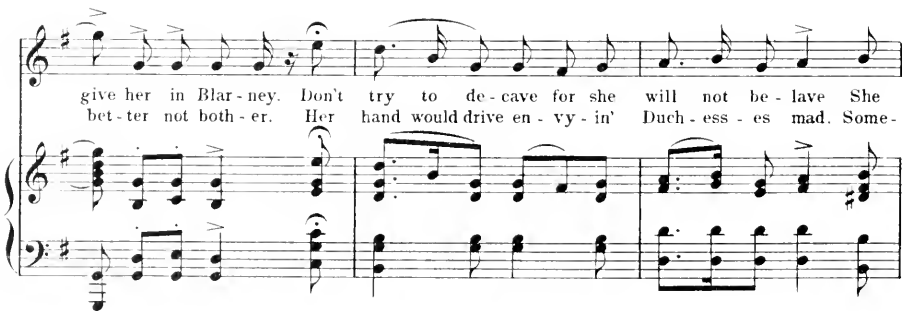
1. O the kind of a swateheart for
2. Oher aye is the fin-est that



me do ye moind, Is young Kit - ty O' Brien and she lives near Kil - lar - ney. Ye
Ire - land can show, Just ex - cept - in' one on - ly and that is her oth - er. To



may have a kiss if to stale yaire in - clined. And she'll give ye as good as ye
find such a foot 'round the world sye might go; But ye'd nev - er suc - ceed so, ye'd



give her in Blar - ney. Don't try to de - cave for she will not be - lave She
bet - ter not both - er. Her hand would drive en - vy - in' Duch - ess - es mad. Some -

knows by the look of ye what ye are aft - er. If ye sigh that ye die for the
times ye can take it; At oth - ers its ris - ky. O she smiles like a beau - ti - ful

glance of her eye; Thenthe div - il him - self could - n't dale wid her laugh - ter. Thin its
an - gel who's had; Just the laste taste in life of most el - e - gant whis - ky. Thin its

rall.

colla voce.

Allegretto.

ar - rah ma - vour - neen have pi - ty, The beau - ti - ful cold heart - ed
ar - rah ma - vour - neen have pi - ty, The beau - ti - ful cold heart - ed

con tenerezza.

Kit - ty, For love of ye, dear, I'm wast - in' a - way and dy - in' Wid the
Kit - ty, For love of ye, dear, I'm wast - in' a - way and dy - in' Ye have

p

sigh - in' and yearn - in' and fret - tin', D'ye moind dear how thin I am
ways so pro - vok - in' and plaz - in', Wid your taz - in' I'm los - in me

get - tin'. And its on - ly be - caze I fear I may lose ye me
ras - in. Sure me baushie will come and haunt ye for - ev - er me

rall. *a tempo.*
colla voce.

beau - ti - ful Kit - ty O' Brien. Then its och hone cush - la ma - chree wont ye
beau - ti - ful Kit - ty O' Brien. Then its whist go way wid your blar - ney, ye

Pressando.
colla voce.

love me, my Col - leen ast - ore. Brien. Whist! go way. —
spal - ane' says Kit - ty O'

rall. *a tempo* *pp rall.*
pp rall.

Allegretto. mf deciso.

Alti. It's hey for home. E-nough for a day! Let's home, my gos-sips

Tenori I. *8^{va} lower.* It's hey for home. E-nough for a day! Let's home, my gos-sips

Tenori II. *8^{va} lower.* It's hey for home. E-nough to-day! Let's home, my gos-sips

Bassi.

PIANO. *p* *mf deciso.*

cresc.

all. The bells of the ev-en-ing call. The

all. Now toll is done for ev'-ry one. The bells of the ev-en-ing call a way. The

all. Now toll is done for ev'-ry one. The bells of the ev-en-ing call a way. The

For each one Toll is done. The bells of the ev-en-ing call. The

cresc.

And. *

chimes from the vill-age church cry "Home" to all.

chimes from the vill-age church cry "Home" to all. No more of toll to-day. Then

chimes from the vill-age church cry "Home" to all. No more of toll to-day. Then

chimes from the spire cry "Home" to all.

f cresc.

Let's home! *p*
 cheer-ly, cheer-ly home we go. — It's
 cheer-ly, cheer-ly home we go. — With light hearts we go our way. It's
 Come home. Come home. — With hearts so light let's go our

cresc.

p
 We go
 cheer-ly, cheer-ly home. — In glo-ry now sets the sun; His day is
 cheer-ly, cheer-ly home. — In glo-ry now sets the sun; His day is
 way! — Come home. —

p *pp*
 Sets the sun. His day is done. — Come home!
 done — With dance and song and heart-y good cheer With jest and laugh and
 done — With dance and song and heart-y good cheer With jest and laugh and

cresc.

marcato.

cresc. 133

ff

It's heig - ho! heig - ho! Ho, for the vill - age green, one and all. It is heig - ho!

plen - ty of beer It's heig - ho! heig - ho! For the vill - age green, so gay. It's heig - ho!

plen - ty of beer It's heig - ho! heig - ho! For the vill - age green, lads. It's heig - ho!

ale and beer It's heig - ho! heig - ho! To vill - age green, It's heig - ho!

ff marcato.

cresc.

heig - ho! Ho for the vill - age green. —

heig - ho! For the vill - age green. — Come all. —

heig - ho! For the vill - age green. — Come all. —

cresc. — — — *molto.* Come home.

No more of toll to-day Let's cheer - 1 - ly, cheer - 1 - ly, cheer - 1 - ly go our way home.

No more of toll to-day Let's cheer - 1 - ly, cheer - 1 - ly, cheer - 1 - ly go our way home.

Come home! Come home.

cresc. *molto.*

Duet.

N^o. 11.

"The Farmer and the Scarecrow."

Toby and Quiller.

Toby.

FULL CHORUS.

PIANO.

Allegro Assai.

1. There once was a Farmer's bux-om wife He held her the pride and
2. The gal-lant escaped at good-ly pace, But could not give up that

pp. e leggiero.

la la la la la la la la la la la la la la la la la la la la

Allegro Assai.

cresc.

joy of life And she was fair De-bonair, Nev-er a thought of care.
dame with grace; But in the field Well concealed, He took the scarecrows place

la la la la la la la la la la la la la la la la la la la la

sempre staccato.

With Oh,

The Farmer he was old and grim. She
He wore the scarecrow's tattered dress; And

nev - er a thought of
he took the scare-crow's
care ha ha ha ha ha ha ha ha ha ha ha ha ha ha
place ha ha ha ha ha ha ha ha ha ha ha ha ha ha

did not care a straw for him She'd a gai - lant young and gay,
she would go as you may guess To the field and work all day,

ha ha ha ha ha ha ha ha ha ha ha ha ha ha With
ha ha ha ha ha ha ha ha ha ha ha ha ha ha To

Far - mer he was old and grim She
Wore a scare-crow's tatt - ered dress And

whom she passed the time a - way, a - way ha ha ha ha ha ha ha ha
help him keep the crows a - way, a - way ha ha ha ha ha ha ha ha

whom she passed the time a - way, a - way ha ha ha ha ha ha ha ha
help him keep the crows a - way, a - way ha ha ha ha ha ha ha ha

pp *sempre staccato.* *f* *pp* *cresc.* *pp* *staccato* *sempre*

did not care a straw for him, She'd a gal-lant young and gay—
 she would go, as you may guess, To the field to work all day—

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha To To

The Far-mer kept a scarecrow To keep the birds a -
 The Far-mer went to mar-ket And oft would stay all

pass the time a - way.
 keep the crows a - way.

pass the time a - way.
 keep the crows a - way.

way; But scare-crows will not do they say. A
 day; When he came back he'd cause to mourn. The

To keep a - way a gal-lant gay.
 The crows had eat - en all the corn.

To keep a - way a gal-lant gay.
 The crows had eat - en all the corn.

poco rit.

scare-crow won't keep gal-lant's gay a-way.
 crows had eat-en all the Far-mer's corn.

rall.
 So I've heard say.
 He'd cause to mourn.

rall.
 So I've heard say.
 He'd cause to mourn.

colla voce.

rall.

Its

A la Valsa.

(Imitating crows)

p
 Caw, caw! Caw, caw! Caw, caw! Caw, caw! Caw, caw!

marcato.

Caw! caw! Scare-crows they say Won't keep

A la Valsa.

f

marcato la melodia.

giocoso.
 Quiller.

poco rall.
 So all mer-ri-ly went till
 So all mer-ri-ly went un-

a tempo pp
 lol lol lol lol

pp

gal-lants a-way. Tol Tol

poco rall. *a tempo Giocoso.*

p

one fine day, That old far - mer home - ward came;
 til they say; That old farmer came home one day.

lol lol lol lol lol lol lol lol

Tol Tol Tol Tol Tol

Twas O dear - y me! What do I see? What do I see? Here is a
 And What should he be - hold but his Wife with the scare-crow a

lol lol lol Tol lol lol Tol lol lol Tol lol lol Tol lol lol

Tol Tol Tol Tol Tol

cresc.
 fine cav - a - tier kiss - ing my dame! Tol - lol - lol, lol and a
 run - ning o'er the hill side a way! lol lol lol lol lol

Tol lol lol Tol lol lol Tol lol lol lol lol lol

Tol Tol Tol Tol lol lay.

tol - lol - lol - lee Zooks! what a sight for a far - mer to

lol lol lol lol lol lol lol lol

Tol lol tol lol lay Tol lol

see! Toby! The Zooks! What a sight for a hus - band to

la la la la la la la la la la

Zooks what a sight for a hus - band to

see! Fie! fie! fie!

Oh, fie! fie! fie.

Oh, fie! fie! fie. Ta - di - rol, lol - lol - lay.

see! Oh, fie! fie! fie.

Song. "A Moonlight Song." Constance.

Allegro Moderato.

Constance.

Does the light of the moon, Come to

Deciso

PIANO.

f *mf* *p*

Ad. * *Ad.* * *Ad.* *

thee thro' the trees Like the smile of thy love, thy love? And the

Ad. * *Ad.* * *Ad.* *

murmur of leaves, That are stirred by the breeze Is it like the voice of thine own dear

cresc. *cresc.*

love? It is the smile of mine, It is the voice of mine, Born of the breeze and the

Ad. *

Poco meno.

moon-light. So does love smile on us; So does love sing to us,

E'er with a voice so di - vine. So does love smile on us;

rall. Ev-er with eyes so di - vine. **Tempo I.** Little bird of the night Is thy

song for me? Dost thou, too, love in vain, in vain? Of what never can be Dost thou

ff dream in de-light? Ah! I am thy sister and know thy pain. Ah, well thy

grief I know!

leggiere

Tell it all, I pray, to me, Secret it for aye shall be. La la la la la Ah —

Ah Ah Ah Ah, tell me all!

All thy secret I will keep for aye. Tell it all to me. In thy song, tell it all to me,

In thy song, tell it all to me. Ah, I promise thee that none shall ever know, ah,

colla voce

no! Tell it all I pray to me, Secret it for aye shall be. La la la la la Ah

Ah Ah Tell it all, I pray, to

cresc.
me. I will ne'er be-tray, I will ne'er be - tray, Do not say me nay! La la la la

poco rall. Moderato.
la. I

pray thee tell Thy woe to me! Ah Ah

cresc. colla voce

ff tr. rall.
a tempo.

ff rall.

Duet.

Nº 13.

"Do you remember Love."

Dick and Constance.

Andante con moto.

Dick. 

Constance.  *mf can tenerezza.*

PIANO.  *molto espressivo. mf poco rall.*

 Yes, I remember well that dear old song of ours

 used to sing. What memories that song to



 *cresc e accel.*

 me can bring. You have for - got - ten I de - clare. This is the

 *cresc e accel.*

Constance.

dim.

air. This is the air. Dick.

How long a time it seems, How

ff *p* *p*

Constance. *con gran Tenerezza*

Oh, dear first love of olden days, Come

long it seems.

poco sostenuto

marcato la melodia

back in dreams to me. Al- tho' my heart a vagrant strays, It

p

turns again to thee. As one who tra - vels distant ways, when

ev - er he may chance to roam, At *rall.* ev - ning homeward turns his gaze;

colla voce.

f

— Where thou art is Home.

a tempo. *cresc.*

rall.

Ad. * *Ad.* *

Allegro moderato.
Largamento.

Dick. *Largamento.*

Gone for ev - er ay, for ev - er Vanished are youth's happy

mf

dreams; To my heart re - - tur - ing nev - er

cresc. molto. *rit - ard*

Wasted all hope in life seems, Love youth, and the pure joy of home may be

cresc. molto. *colla voce*

Constance

And they yet may be thine, they may be thine
 thine, may be thine for aye. — But outcast am I, Sad the fate that is

dim. *cresc.*

ff Hope is thine. Hope is thine Ah yes, whatever may thee bet-ide. Faithful I will
 mine, for ev - er Ah gone for-ev - er, ay, for-ev - er

ff marcato. *rall.* *ff*

pressando.

bide, e'er to thee One true friend Thou hast still,
 Vanished are youth's happy dreams. Joy is all vanished. Hope must be banished.

pressando.

rall. *a tempo.*

One true friend Thou hast still

All happy dreams of my youth fled for aye. Joy is all vanished

molto. f
colla voce.

Cresc. molto. *a tempo.*

rall.

It is I I will be faithful and true to thee.

Hope must be ban - ished I will be faithful and true to thee.

Cresc. molto. *dim.*

ff *colla voce.*

p *3/4*

One is true still to you. When

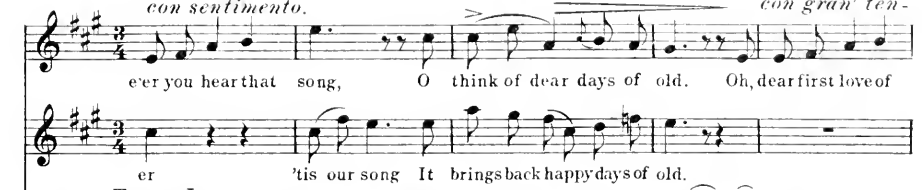
p *3/4*

One friend still is true faithful ev -

Tempo I.

*con sentimento.**con gran' ten-*

e'er you hear that song, O think of dear days of old. Oh, dear first love of
 er 'tis our song It brings back happy days of old.



Tempo I.

dim. *rall.* *poco sostenuto*
♩.o. *♩.o.* *marcato la -*


-erezza.

olden days, Come back in dreams to me Al-though my heart a
 Could hope and youth come back again, dear! Al-as! I a vagrant
melodia.



vagrant strays, It turns a-gain un-to thee— Though in far
 ev-er must be straying. Ah if she cared for me.— As one who trav-els



rall.

distant ways Wherever he may chance to roam. At even homeward turns his gaze

distant ways Wherever he may roam At even homeward turns his gaze. The

p *a tempo.* *rall sempre.*

One friend is true One friend is true. One

past is my heart's own true home One friend is true. O trusted friend and tried. One

p *colle voce.*

con molto espressione.

pp

friend is true, still to thee.

friend is faith-ful still to me.

a tempo.

dim e rall. *pp*

Ad. * *Ad.* * *Ad.* *

Song.
"Gipsy Song."
Quiller and Chorus.

Allegro con Spirito.

Piano introduction in 6/8 time, marked *Allegro con Spirito*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, both with accents.

Quiller. *ff*

Tenori.

CHORUS.

Bassi.

1. 0 -
2. 0 -

1. 0 -
2. 0 -

1. 0 -
2. 0 -

Vocal and piano accompaniment for the chorus. The vocal parts (Quiller, Tenors, Basses) have two endings. The piano accompaniment is marked *ff* and *p*.

stentato.

he' bold ban-dit-ti are we. We are
he' ro-ving Romanies we. When the

he' bold ban-dit-ti are we
he' ro-ving Romanies we

he' bold ban-dit-ti are we
he' ro-ving Romanies we

Vocal and piano accompaniment for the *stentato* section. The vocal parts have three lines of lyrics. The piano accompaniment continues with a rhythmic pattern.

brigands bold and free As you will ev - er see _____ And we're
moon with dim - est light is near - ly out of sight _____ 'Tis the

bad! _____ As we can be
hour _____ that brings us de - light

We're bad!
The hour

ff Si! We are bad as can be
ff Si! that brings us de - light

We're bad!
The hour

ff Si! We are bad as can be
ff Si! that brings us de - light

With our stilet - tos keen we prowl and scowl and howl _____ Have a care! —
When your doors are left a - jar we try to spy and pry _____ So look out —

— We bring de - spair All we do and
— When we are a - bout Light fingered Romanies

We bring de - spair!
When we are a - bout.

We bring de - spair.
When we are a - bout.

dare 1. 2. O! Hey then be - ware — Of our rollicking ban - dit
we

We do and dare.
Hey then be - ware.

We do and dare.
Hey then be - ware.

crew. — To stab in dark we think a lark and dread - ful deeds we do —

rall.

cresc. molto.

a tempo.

To stab in dark we think a lark We

Hey then be ware of our rollicking ban-dit crew. To stab in dark we think a lark We

Hey then be ware of our rollicking ban-dit crew. To stab in dark we think a lark We

cresc. molto.

ff marcato. rall.

prowl and scowl with hist and hark And all men quake with fear Whenever we chance to ap-pear!

prowl and scowl with hist and hark And all men quake with fear.

Well—

prowl and scowl with hist and hark And all men quake with fear.

Well—

ff marcato.

colla voce

a tempo.

When the pear!

—may they quake with fear


Ha ha!

—may they quake with fear

Ha ha!

Finale II.

Allegro moderato.

Constance. 

Pamela.  *p*
What's the secret they have?

Lovelace.  *p*
What's the se-cret they

Doll.  *p*
What is this? What is

Dick.  *fz*
Take the se-cret I re-turn thee.

Rodney.  *p*
What's the secret they have? They have met that is

Toby.  *p*
What's the secret they have? That is

Quiller. 

Hawkhurst.  *p*
What means this? They have

Sir G.  *p*
What means this? They have

Allegro moderato.

CHORUS. 


PIANO.  *rall.* *f* *a tempo.*


Ah, how I thank thee! _____

They have met be - fore! It is strange!

have They have met.

this? They have met.

Guarded as it were mine own. _____

clear. They have met. It is ver - y strange!

clear.

met! They have met.

met! They have met.

marcato il Basso.

He know not then! That I love him is un - known! —

What is it — they

There's a clue here! What is it — they

They've a se - - cret. What is it they

Yes, the se - cret's thine!

What is the mys - ter - y? What is it they

What is it they

What is it they

A se-cret strange! What is it they

What is it they

— — —

— — —

— — —

cresc. molto.

Ah! What e'er in future be-tide, How so - ev - er by fate thou'rt tried,
 say? Yes, some se-cret they hide.
 say? 'Tis a clue!
 say? 'Tis strange!
 To me 'tis un - known. Still thy se-cret is
 say? 'Tis strange!
 say?
 say?
 say?
 say? 'Tis strange!
 say?

p
 What means this? It is strange!
p
 What means this? It is strange!
p

cresc. molto. *dim.*

cresc. *ff* *rall* (To Dick.)

One loyal friend, one heart is true e'er to thee, — to thee! — Since
 They have met, and a secret they guard. It is strange! Since
 The truth I shall learn. It is strange! Ah!
 What can all this mean? Who can say. It is strange! With
 thine, unknown to me. (*Grasping her hand.*) Loyal friend! True to me! Since
 The truth I shall learn! It is strange! With
 The truth I shall learn! It is strange! With
 The truth I shall learn! It is strange! The
 The truth I shall learn! It is strange! Some
 It is strange. Ver-y strange! It is strange! With
rall
 Who can say What it means? It is strange! With
 Who can say What it means? It is strange! With

cresc. *ff marcato.* *rall.*

a tempo

ff I must go and we per-chance may
 I must go and we per-chance may
 soon the prize I will cap - - ture! It is mine!
 three such bold High-way-men, three such bold High-way-men, which is the right one? My
 I must go and we per-chance may
 three such bold High-way-men, three such bold High-way-men, which is the right one I
 three such bold High-way-men, three such bold High-way-men, which is the right one I
 prize is mine, Yes, the re - ward is mine! Yes, the re -
 se - cret's here! I shall yet learn it all, Yes, I shall
 three on hand which is the one we seek? which is the
ff three such bold High-way-men, three such bold High-way-men, which is the right one who
 three such bold High-way-men, three such bold High-way-men, which is the right one who
 three on hand which is the one we seek? which is the

a tempo

(Holding document toward Dick.)
pressando.

meet no more, no more! Take this and keep it.

meet no more, no more! Do not for-get me.

Cap - - tive is he. He is mine.

To-hy's a he - ro bold! He - ro he!

meet no more, no more! O! be - lieve me grate - ful

(To Pamela.)
am not I know. Soon. we shall meet a - gain!

(To Doll.)
am not I know. 'Tis for your sake! All for you!

ward is mine! The pris'ner's mine! The re-ward

learn it It must be mine! The re-ward

right one? Three High-way-men! right Cap-tain Scar - let?
pressando.

is there can say? Yes, which is the right Cap-tain Scar - let?

is there can say? Yes, which is the right one who is there can say

one we seek, which the right Cap-tain Scar - let?

pressando.

molto f rall.

en-treat thee Re-mem-ber this, it will save thee in

en-treat thee Re-mem-ber I will be faith-ful to

He is mine! The thou-sand pounds shall be

All for me! My love's a High-way-man

I en-treat thee, And O! re-mem-ber me, friend of my

Which is the one that they seek? Who here can say?

All for you! All for you!

Shall be mine. Shall be mine.

Shall be mine. Shall be mine.

Which is the right one? Who here can say?

mf rall.

Which is the right one? Who here can say?

Which is the one that we seek? Who here can say?

Which is the right one? Who here can say?

molto f

rall.

need, thee, 'twill save, And then I pray, re-call

thee, eer to thee And, dear, I still may save

mine. My pris-'ner he shall

bold. My he-ro he, for

heart, true and tried, Dear friend, I pray, re-call

O! do not fear, my love, for we shall meet a -

I'm a he-ro for you. Yes, it is all for

The re-ward shall be mine! Yes, it is all for

The re-ward shall be mine! Yes, it is all for

Which the right one may be, Who is there here can

Which the right one may be, Who is there here can

Which the right one may be, Who is there here can

rall.

fz

rall.

Allegro con spirito.
Tableau.

me.

thee.

be.

me.

me.

gain.

you.

me.

me.

say?

say?

say?

say?

Put him in fetters?

Get to your fetters?

Get to your fetters?

Come come Master Highwayman, Get to your fetters!

Get to your fetters?

Get to your fetters?

Allegro con spirito.

mf *p*

(To Dick.)

Fare - well!

A - las! fare - well dear!

We are your betters!

We are your betters!

We are your betters!

We are your betters!

We are your betters!

We are your betters!

We are your betters!

We are your betters!

Get to your fetters, dont seek to be too free here with your betters. You're

We are your betters!

We are your betters!

We are your betters!

Constance.

Sir Godfrey. *Al - - as! fare well!* (To Dick.)
 rather too free, Sir Cutpurse Lackpenny, Sir Cutpurse Lackpenny, Dont you think so Kilkenny? Hes

staccato *sempre*

(Startled.) *p*
 Lord Kilkenny! What's this?
 What means this?
 Lord Kilkenny! It is he!
 It is he!
 Yes
 It is he!
 It is he!
 It is he!
 Lord Kilkenny! It is he!
 one to many. Now isn't he son in law, Lord Kilkenny? It is he
 Lord Kilkenny! It is he!
 It is he!
 Lord Kilkenny! It is he!

(To Dick.)
 Lord Kilkenny! It is he!

deciso.

Dick.

(Referring to Pamela.)

I'll have the honor not second to any to make this lovely colleen here the La-dy Kilkenny

poco meno.

Can this be true? Can this be
What is't to
What is't to
What is't to
of Kilkenny Castle so grand. Be careful
What is't to
What is't to
What is't to
What is't to
What is't to
What is't to you? What is't to

poco meno.

poco meno.

What means this de - ception? — Al - as!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

(A - side.)
It is a de ception bold, 'Tis true; Why,

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

(Irish cheer.)

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

wedding the wedding of my La - dy Kilkenny of Kilkenny Castle. Hu - roo!

mf *ff* *fz* *fz*

Allegro assai.

rall. (Aside.)

a tempo poco agitato.

He loves her then. It is to win her hand. He
 (To Dick.)
 You are not he.
 He hanged shall be!
 My he - ro he!
 Zounds, young fellow! Why av coorse I'm he!
 Leave all to me!
 It shall not be!
 I hanged shall be!
 You hanged shall be
 My lord is he!
 My lord is he!

Allegro assai.

Allegro assai.

colla voce.

a tempo poco agitato.

cresc.

takes anoth - er name! A trick well planned. But I'll not give him up. Stop all! I

You are not he!

On Tyburn tree.

And all for me.

Leave all to me.

She must wed me.

On Tyburn tree.

On Tyburn tree.

My la - dy she.

My la - dy she.

cresc.

Dick,

tidy long way from here; I'll give you a cup, a pipe and a sup. With best of I - rish,

cresc.

I - rish cheer! With best of old I - rish cheer! With I - rish laugh and with

I - rish jest, There'll be whiskey as good as an - y. You'll drink a toast to the

cresc.

bride of your host, to the la - dy of Castle Kil - ken - ny, with a whack fol lol and

poco rall.

colla voce.

ff animato.

(Aside.) *rall.*
 Shall I save him, her own to be no, no, no!

ff
 With a whack, fol lol, and tol di rol lay!

ff
 With a whack, fol lol, and tol di rol lay! Come

ff
 With a whack, fol lol, and tol di rol lay!

rall.
 tol di rol lay! With a whack, fol lol, and tol di rol lay! With a whack, fol lol, di rol lay!

ff
 With a whack, fol lol, and tol di rol lay!

ff
 With a whack, fol lol, and tol di rol lay!

ff
 With a whack, fol lol, and tol di rol lay! Come

ff
 Whack, fol lol, and tol di rol lay! Come

ff
 Whack, fol lol, and tol di rol lay! Come

ff *p* *rall.*
 With a whack, fol lol, and tol di rol lay! tol, lol, lay.

ff *p*
 With a whack, fol lol, and tol di rol lay! tol, lol, lay.

ff *p*
 Whack, fol lol, and tol di rol lay! tol, lol, lay.

rall.
f

Allegro vivace.

(Aside.)

I'll

With

ff
bring these rascally rob-bers three, With a merri-est clank of chains O Let them

With

(To Pamela.)
Be -

With

With

ff
bring these rascally rob-bers three, With a merri-est clank of chains O! Let them

ff
bring these rascally rob-bers three, With a merri-est clank of chains O! Let them

ff
bring these rascally rob-bers three, With a merri-est clank of chains O! Let them

Allegro vivace.

With *p*

With *p*

With

Allegro vivace.
ff

pp

not save him to give him up To
 clink! clank! clink! clank! Tackle em! Shackles em, all.
 lodge for a space at Bever-ly Place, and then be hanged for their pains O! So
 clink! clank! clink! clank! Tackle em! Shackles em, all. So
 lieve me, trust me, all I'll explain.
 clink! clank! clink! clank! Tackle em! Shackles em, all.
 clink! clank! clink! clank! Tackle em! Shackles em, all.
 lodge for a space at Bever-ly Place, and then be hanged for their pains O! So
 lodge for a space at Bever-ly Place, and then be hanged for their pains O! So
 lodge for a space at Bever-ly Place, and then be hanged for their pains O! So
 clink! clink! clank! clank! Tackle em, Shackles em, all.
 clink! clink! clank! clank! Tackle em, Shackles em, all.
 clink! clink! clank! clank! Tackle em, Shackles em, all.

her! No! no! The par-don I'll keep, and for a while I'll

Tackle 'em! Shackle 'em! Yes, all.

Tackle 'em! Shackle 'em! ev' - ry one. No more of their jest and pranking. Ay,

Tackle 'em! Shackle 'em! ev' - ry one. No more of their jest and pranking. Ay,

Come one and all, My health you'll drink!

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

Tackle 'em! Shackle 'em! ev' - ry - one. No more of their jest and pranking. Ay,

Tackle 'em! Shackle 'em! ev' - ry - one. No more of their jest and pranking. Ay,

Tackle 'em! Shackle 'em! ev' - ry - one. No more of their jest and pranking. Ay,

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

Tackle 'em! Shackle em! Clink! Clank! Clank!

Tackle 'em! Shackle em! Clink! Clank! Clank!

Tackle 'em! Shackle em! Clink! Clank! Clank!

sotto voce.

wait. Yes, that's my plan! The par - don I will!

Tackle 'em all, Tackle 'em Shackle 'em, all,

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, While the

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, While the

My fair brides health and mine, Her health and mine!

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

ff

rall. keep a - while. *a tempo.*

ff Tackle 'em! Shackle 'em!

rall. fetters clink and clank.

fetters clink and clank.

ff Tackle 'em Shackle 'em Tackle 'em Shackle 'em

rall. fetters clink and clank. *ff* Take 'em to the

fetters clink and clank. *ff* Take 'em to the

fetters clink and clank. *ff* Take 'em to the

rall. *ff* *a tempo.* Tack-le 'em! Shackle 'em! Tack-le 'em! Shackle 'em!

Tack-le 'em! Shackle 'em! Tack-le 'em! Shackle 'em!

Tack-le 'em! Shackle 'em!

pesante *rall.* *a tempo.* *ff*

poco ritenuto. **ff** *rall.* **Allegro.**

Ay, I shall wait and
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 gal - lows! Tackle 'em, Shackle 'em, Tackle em all Then hip! hip! hip! huzz-
 gal - lows! Tackle 'em, Shackle 'em, Tackle em all Then hip! hip! hip! huzz-
 gal - lows! Tackle 'em, Shackle 'em, Tackle em all Then hip! hip! hip! huzz-
 Take em to the gallows tree!
 Take em to the gallows tree!
 Take em to the gallows tree!
 Take em to the gallows tree!
 Take em to the gallows tree!

poco ritenuto. **ff** *rall.* **Allegro.**

Take em to the gallows tree!
 Take em to the gallows tree!
 Take em to the gallows tree!

poco rit. en u. to. **ff** *rall.* **Allegro.**

a tempo.

see. What fate in store may be. I can-not give him
 ah! Come cheer the hap-py pair! A ti-ger too! We'll
 ah! Come cheer the hap-py pair! A ti-ger too! And
 ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And
 ah! Come cheer the hap-py pair! A ti-ger too! And
 ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And
 ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And
 ah! Come cheer the hap-py pair! A hip hurroo! a ti-ger too And
 ah! Come cheer the hap-py pair! A hip hurroo! a ti-ger too! And
 ah! We'll cheer the hap-py pair! A hip hurroo! a ti-ger too! And

ff *a tempo.* *cresce e pressando*

Huzzah! Huzzah! A hip hurroo! a ti-ger too! And
 Huzzah! Huzzah! A hip hurroo! a ti-ger too! And
 Huzzah! Huzzah! A hip hurroo! a ti-ger too! And

a tempo. *cresce e pressando*

marcato molto.

so! It shall not be. Ay, I shall wait and
 rah! A wel- come free. A welcome frank and
 (To Rodney.)
 rah! Then come with me. Then come with me.
 rah! 'Tis all for me! 'Tis all for me!
 rah! Give wel- come free. I'll give ye wel- come
 (To Pamela.)
 rah! I am not free. 'Twas for thee.
 (To Quiller.)
 rah! I'll go with thee. Come with me.
 (To Toby.)
 rah! Come on with me. Then come with me.
 rah! Come on with me. Then come with me.
 rah! Come on with me. Then come with me.

marcato. molto.

rah! Ay, cheer the bride. The groom beside while
 rah! Ay, cheer the bride. The groom beside while
 rah! Ay, cheer the bride. The groom beside while

Red.

*

cresc. molto.

see. What fate may be for me, for me. He hers?
 free. Will give to ye. for me, for me. Come all
 To Tyburn tree with me, with me. Come then
 A he-ro he for me, for me. Ah yes,
 free, come all with me, with me, with me. Come all
 So fare thee well, Fare-well! to thee Farewell!
 To Tyburn tree Come on with me, Farewell!
 To Tyburn tree Come on with me, Come on
 And welcome be, Come on with me, Come on
 And welcome be, Come on with me, Come all

robbers three In jail shall be, in Jail straight
 robbers three In jail shall be, in Jail straight
 robbers three In jail shall be, in Jail straight

cresc. molto.

CURTAIN.
a tempo.

fff lt ne'er shall be!

And welcome be.

To Tyburn tree.

fff It was for me.

And welcome be.

My love to thee.

My love to thee.

To Ty-burn tree.

To Ty-burn tree.

And welcome be.

way shall be.

way shall be.

way shall be.

fff *rall.*

And. cresc. molto.

rall.

Act III.

No 16. Opening Chorus and Dance.

Allegro Vivace.

The first system of music is in 6/8 time and D major. The treble clef part begins with a whole rest, followed by a series of eighth-note chords: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4. The bass clef part starts with a forte (*f*) dynamic and consists of a steady eighth-note accompaniment of G2-B2, A2-C3, G2-B2, A2-C3, G2-B2, A2-C3.

The second system continues the piece. The treble clef part features a melodic line with eighth notes and chords: G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4, G4-A4-B4, A4-G4-F4. The bass clef part continues with the eighth-note accompaniment, with a *Leg.* (legato) marking and an asterisk (*) at the end of the system.

The third system shows a change in the treble clef part, which now has a more complex melodic line with slurs and accents, including a *p* (piano) dynamic marking. The bass clef part continues with the eighth-note accompaniment, marked with a forte (*f*) dynamic and an asterisk (*) at the end of the system.

The fourth system continues the melodic development in the treble clef, with a *f* dynamic marking. The bass clef part remains consistent with the eighth-note accompaniment, marked with an asterisk (*) at the end of the system.

The fifth system concludes the piece. The treble clef part features a final melodic phrase with a *f* dynamic marking. The bass clef part continues with the eighth-note accompaniment, marked with a *Leg.* (legato) marking and an asterisk (*) at the end of the system.

Giacoso.

f

cresc. *a* *poco.*

ff *cresc.*

ff

Doll. *f*

Sopr. It's hey for a wedding on May day.

Milkmaids. It's hey for a wedding on May day.

Alt. It's hey for a wedding on May day.

Sop. 1 & 2 *f* It's hey for a wedding on May day. And hap - py be the

CHORUS. *Tenori.* It's hey for a wedding on May day. And hap - py be the

Bassi. It's hey for a wedding on May day. And hap - py be the

cresc.

Ay thrice happy the bride. Ay, youth in the Spring has his

Ay thrice happy the bride. Ay, youth in the Spring has his

Ay thrice happy the bride. Ay, youth in the Spring has his

bride. youth in the Spring has its hey - day.

bride. youth in the Spring has its hey - day.

cresc.

hey - day. And joy with the couple shall

hey - day. And joy with the couple shall

hey - day. And joy with the couple shall

Ay, youth in the Spring has its hey day And joy with the couple shall

Ay, youth in the Spring has its hey day And joy with the couple shall

bide. Come with a laugh. Come with a flow'r or a

bide. Come with a laugh. Come with a flow'r or a

bide. Come with a laugh. Come with a flow'r or a

bide. Come with a laugh. Come with a flow'r or a

bide. Come with a song. Come with a flow'r or a

cresc.

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

cresc.

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing Come with laugh ter and song.

dar - ing Come with laugh ter and song.

Come all

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

blithe and gay. Heig - ho! Hey - day! Let us be mer-ry, With

blithe and gay. Heig - ho!

blithe and gay. Heig - ho! Hey - day! Let us be mer-ry, With

Heig - ho! Hey - day! Let us be mer-ry, With

Heig - ho!

The musical score is arranged in three systems. Each system contains vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with rests in the bass line. The vocal lines are written in a simple, folk-like style with clear lyrics.

cresc.

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing
 Sing for the bride. The blush - ing

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing
cresc.

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing
 Hey - day! Good for - tune waits, they say, The bride of May, the blush - ing
 Joy waits, they

cresc.

ff

bride of May. Heig - ho! Ay, the bride is
 bride of May. Heig - ho! Ay, the bride is
 bride of May. Heig - ho! Ay, the bride is

ff

bride of May. Then Heig - ho! hey - day. Hey non-ny non-ny the bride is so bon ny, With
 bride of May. Then Heig - ho! hey - day. Ay, the bride is so

fair. Good for-tune waits the bride of

fair. Good for-tune waits the bride of

fair. Good for-tune waits the bride of

her the gallant groom may well be blithe and gay.

fair the gallant groom may well be blithe and gay.

rall. *Red.* * *Red.* * **Molto Vivace.**

May. With her the groom may well be gay.

May. With her the groom may well be gay.

May. With her the groom may well be gay.

Good for-tune waits the bride of May, the bride of May.

The bride of May.

rall. **Molto Vivace.**
Country Dance.

System 1: Treble clef melody with eighth and quarter notes, and bass clef accompaniment with chords and eighth notes.

System 2: Treble clef melody with eighth and quarter notes, and bass clef accompaniment with chords and eighth notes.

System 3: Treble clef melody with eighth and quarter notes, and bass clef accompaniment with chords and eighth notes.

System 4: Treble clef melody with eighth and quarter notes, and bass clef accompaniment with chords and eighth notes. The word *cresc.* is written above the bass staff.

System 5: Treble clef melody with eighth and quarter notes, and bass clef accompaniment with chords and eighth notes.

System 6: Treble clef melody with eighth and quarter notes, and bass clef accompaniment with chords and eighth notes. The word *marcato.* is written above the bass staff.

First system of a musical score. The treble clef staff contains a melody with eighth and quarter notes, including a chromatic descending line. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff features a steady accompaniment of chords.

Third system of the musical score. The treble clef staff shows a melodic progression with eighth notes and quarter notes. The bass clef staff maintains a consistent accompaniment pattern.

Fourth system of the musical score. The treble clef staff has a melodic line with eighth notes and quarter notes. The bass clef staff includes a rhythmic accompaniment with chords and a steady eighth-note pattern.

Fifth system of the musical score. The treble clef staff continues the melody with eighth notes and quarter notes. The bass clef staff features a rhythmic accompaniment with chords and eighth notes.

Sixth system of the musical score. The treble clef staff shows a melodic line with eighth notes and quarter notes. The bass clef staff provides a rhythmic accompaniment with chords and eighth notes.

All hands round! All hands
 All hands round! All hands
 All hands round! All hands
 All hands round! All hands
 All hands round! All hands

pressando.

round! All round!
 round! All round!
 round! All round!
 round! All round!
 round! All round!

pressando.

"While the four winds Blow."

Allegro moderato. Rodney and Chorus.
con energia.

Rodney. *ff*

Piano. *poco rall.* 1. 0

poco rit. *dim.*

hark, ye landsmen, and I'll tip a stave. It's all about a Jack Tar's life. Ye
sail is sighted from the Masthead high; And extra grog is served to all. When

poco rit.

know he finds a home, Whereso ev - er he may roam, And if he's a like - lysort, He is
a "Frenchy" heaves in sight, you should see us dancein' light; How the "Froggies" quake with fear, As we

a tempo.

sure to court, A gal in ev' - ry port - *marcato.*
give a cheer, And ov - er - haul "Moun - seer"

rit. *a tempo.*

There's Blackeyed Bess of Plymouth town, There is blue eyed Kate of
The "Parley voos" They may cackle and chide, They may show us somefight be

colla voce.

rit. *a tempo.*

Cork. There's Hampton Nell with the eyes of brown, There is Sue of Yank-ee
like. But put a shot or— twin herside, And her sill - y old flag she'll

stentato. *ff* *rall.*

York. A - hoy! A hoy for the sea, lads! One gal would never suit me...
strike. Draw cut - lass then and a - board, lads! For here's prize money for we...

Rodney. *f con spirito.* *cresc.*

ff *rit.* ***

Soprano I & II. 1-2 Ho yo ho! While the four winds blow I shall love like a lad heart

Tenor. 1-2 Ho! yo ho!

Bass. 1-2 Ho! yo ho!

f con spirito. *cresc.*

rit. ***

free. — If they won't say me nay, I'll be faithful for a day, After that they may cry and may

cresc. - molto. *rall.* *a tempo.*

pipe a tear-y eye, They may wait on the quay, Looking out on the sea, But they cant put a splice on

cresc. molto *rall.* *a tempo*

1st Verse.

me. *con spirito.* *cresc.*

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

cresc.

stand on the quay, Looking out up-on the sea, But it's free he is bound to be

wait for him you see, But it's free he is bound to be, to be

wait for him you see, But it's free he is bound to be, to be

wait for him you see, But it's free he is bound to be.

rall. *rall.* *rall.*

a tempo. *ff*

2. When

ff

2nd Verse.

me. *con spirito.* *cresc.* If they

Ho yo ho! while the four winds blow, Jack shall love like a lad heart free.

Ho yo ho! while the four winds blow, Jack shall love like a lad heart free.

Ho yo ho! while the four winds blow, Jack shall love like a lad heart free.

won't say me nay, I'll be faithful for a day. After that they may cry, And may pipe a teary eye. They may

Let 'em cry and pipe their eye.

Let 'em cry and pipe their eye.

Let 'em cry and pipe their eye.

rall. *a tempo.*

wait on the quay, Looking out on the sea, But they can't put a splice on me.

Free he's bound to be, Ay free, he's bound to be.

Free he's bound to be, Ay free, he's bound to be.

Free he's bound to be, Ay free, he's bound to be.

rall. *a tempo.*

Allegro vivace.
Hornpipe.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melody of eighth and sixteenth notes with accents. The lower staff is in bass clef, providing a harmonic accompaniment of chords and eighth notes. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff.

The second system continues the piece with similar rhythmic patterns. It includes a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. The notation remains consistent with the first system.

The third system shows the progression of the melody and accompaniment. A dynamic marking of *cresc.* (crescendo) is placed above the middle of the system, indicating a gradual increase in volume.

The fourth system features a dynamic marking of *ff* (fortissimo) at the beginning of the lower staff, indicating a strong, loud sound. The rhythmic intensity remains high.

The fifth system includes a repeat sign with two endings. The first ending is marked with a '1' and the second ending with a '2'. A dynamic marking of *pressando.* (pressando) is placed above the second ending, indicating a more forceful and driving tempo.

The sixth system concludes the piece. It features a final melodic flourish in the upper staff and a concluding bass line in the lower staff. The piece ends with a double bar line.

Song and Chorus.

"On the Track."

Quiller and Constables.

Allegro non troppo.

Quiller.

Quiller. *mf* *>*

PIANO *f*

repeat ad lib. *p*

If the
If a

aw-ful in-sti-ga-tor or the dreadful per-pe-tra-tor of a horrid crime you're seeking for to
wretch in angui-sh utter steals a slice of bread, no butter, cause he's starving and of pie he has'nt

cresc.

ferret out. The de-tective who dis-guises whistles, hists and the o-rizes is the
got an-y. He has time for deep re-pentance, for the justice of his sentence gives him

f

one who sets the greatest stock of merit out! On a fellow's nose a sootprint in the
twenty years in that far bay call'd Botan-y! It is surely far more healthy for the

sand a ti - ny foot print, Strand of hair, a broken twig are clues most black. And if tol - e - ra - bly wealthy, to ap - pro - pri - ate em bezzle and con - ceal; For Dame

cresc.

an - y such you find, why you can safe - ly bear in mind that you are ve - ry close, so close up on the Justice sits and grieves at nev - er calling people thieves who do not really need the things, the things they

cresc.

Quiller. *marcato*

track. So close, So close, We're on the track. —
 steal. The things To steal The things they steal. —

Tenori.

Up - on the track Up - on the track We're on the track. —
 CONSTABLES. They never need They nev - er need the things they steal. —

Bassi.

Up - on the track Up - on the track We're on the track. —
 They never need They nev - er need the things they steal. —

ff *marcato*

f *sf* *pp*

We're on the track, we're on the track, We're on the track, We're on the track,

sf *pp*

We're on the track. We're on the track

sf *pp*

We're on the track. We're on the track

cresc.

We're close up on the trail; We'll land our man in jail, oh, yes we're on the track we're on the
 If cash one does not lack; A klep to ma - ni-ac is he who does not need the things he

We're on the the things they

We're on the the things they

cresc. *f*

1 2

track, steals. track —

track steal. track —

track steal. track —

f

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a bass clef, and the piano part is in a grand staff. The lyrics "Hist!" are repeated in the vocal lines. The piano part includes the instruction "(Dance.)" and dynamic markings *pp*, *sfz*, and *sf*.

Bass: - - - - - Hist! - - - - - Hist!
 Treble: - - - - - Hist! - - - - - Hist!
 Bass: - - - - - Hist! - - - - - Hist!
 (Dance.)
 Treble: *pp* *sfz* *sf*
 Bass: *pp* *sfz* *sf*

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a bass clef, and the piano part is in a grand staff. The lyrics "We're on the track!" are repeated in the vocal lines. The piano part includes the instruction "de - cres - cen - do." and dynamic markings *molto p* and *sfz*.

Bass: - - - - - *molto p* We're on the track!
 Treble: - - - - - We're on the track!
 Bass: - - - - - We're on the track!
 de - cres - cen - do.
 Treble: *molto p* *sfz*
 Bass: *molto p* *sfz*

Song.

"Farewell to the King's Highway."

Dick and Chorus.

Allegro deciso.

Dick. 

PIANO. 

1. Oh,
2. I

declamando rit.  *ff a tempo*

fill me a fla - gon as high as you please, And look well that the wine be
nev - er have told you, for scarce - ly I know, Nev - er of - fer'd you, kiss or

colla voce  *a tempo sfz*

old. — For I have a toast I would drink, ere we part, To one fair face that is
vow; — And lest, lit - tle sweetheart, I put you to shame, I'll nev - er breathe to the

marcato 

in this heart That shall soon be cold. — This one fair girl, had she
world your name; But you know all now — So let the dev - il come

marcato. 

cared for me, As I have lov'd her, As I have lov'd her, Why, cer-tain purs-es one claim his own. I've led him a pace, I'll laugh in his face. But say to those who my

still might see, Where they ought to be! Health, for aye, to you!
sto-ry tell, That I loved one well! For-tune bright to you!

Masters, good day to you! La-dies a kiss to ye! Your years may be long, For
Ladies, good night to you! Rascals must have their way! My ghost it may ride A

laughter and song, But I shall be up-on Ty Jurn Tree, In the morn-ing! —
black steed astride, But I shall fade like a phantom shade, In the

2. Verse.

morning, up-on the High-way! —

SOPRANO I. *f*

SOPRANO II. His ghost it may ride, A black steed a-stride, But

TENOR. His ghost may ride, A steed a-stride, But

BASS. His ghost may ride, A steed a-stride, But

His ghost may ride, A steed a-stride, But

Fare - well to the King's High - way! —

p

he must fade like a spec - tral shade, at morn - ing! —

he must fade a spec - tral shade, at morn - ing! —

he must fade a spec - tral shade, at morn - ing! —

he must fade like a shad - ow, at morn - - ing! —

Finale III.

Allegro. *ff*

Constance. Hur - rah!

Pamela. Hur - rah!

Lovelace. Hur - rah!

Doll. Hur - rah!

Dick. Hur - rah!

Rodney. Hur - rah!

Toby. Hur - rah!

Quiller. Hur - rah!

Kilkenny. Hur - rah!

Hawkhurst. Hur - rah!

Sir Godfrey. Hur - rah!

Allegro. *ff*

Soprani I & II. Hur - rah!

CHORS.

Tenori. Hur - rah!

Bassi. Hur - rah!

PIANO. Allegro *ff*

Allegro moderato.

ff

A toast!

A toast!

A toast!

A toast!

f deciso. If you'll come to Castle Fitzgerald, a Castle that's built in the air There's plentiful store, There's

cresc.

A toast!

A toast!

A toast!

A toast!

A toast!

A toast!

A toast!

A toast!

Allegro moderato.

ff

A toast!

A toast!

A toast!

A toast!

Allegro moderato.

f deciso

cresc.

pleasure galore, And welcome a plenty e - nough and to spare And welcome enough and to

cresc.

p

Wel - come to all, Wel - come hear - ty

Wel - come to all, Wel - come hear - ty

Wel - come to all, Wel - come hear - ty

cresc.

There love shall reign and banish care, And ev-er-y joy we'll herald, If

We'll be there! So

We'll be there! So

spare — There love shall be King, love be King! — If

We'll be there! So

We'll be there! So

We'll be there! So

We'll be there! So

We'll be there! So

Ay we will go — So

there! —

there! —

there! —

there! —

ff *a tempo*

whack, fol, lol; and tol, di, rol, lay; With a whack, fol, lol; and tol, di, rol, lay; with a

With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

ff

whack, fol, lol; and tol, di, rol, lay; With a whack, fol, lol; and tol, di, rol, lay; with a

With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

ff

With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

a tempo

ff

rall. - - - *marcato.*

whack, fol, lol, di, rol, lay! — Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

whack, fol, lol, di, rol, lay! — Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

mf
Rol lay.

Rol lay.

Rol lay.

rall. *marcato.*

*cresce e pressando.**rall.*

when their gold - en wed - ding comes, May we be there. Then

when their gold - en wed - ding comes, May we be there. Then

when their gold - en wed - ding comes, Oh, May we all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, May we be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

*cresce e pressando.**rall.*

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

*cresce e pressando.**rall.*

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-rah, Hur-rah!

Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah!

Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah!

Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah!

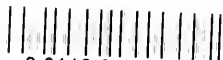
rall.

PTLP Review:

- Brittle
- Acid Free

UNIVERSITY OF ILLINOIS-URBANA

Q M782 G036H C001
THE HIGHWAYMAN PIANO-VOCAL SCORE NY



3 0112 015435180