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G. SCHIRMER'S  
COLLECTION  
OF  
OPERAS.

# MARTHA

OR

## THE FAIR AT RICHMOND

A Comic Romantic Opera in Four Acts

LIBRETTO BY  
W. FRIEDRICH

MUSIC BY  
FRIEDRICH VON FLOTOW

THE ENGLISH VERSION BY  
NATALIA MACFARREN

WITH AN ESSAY ON THE STORY OF THE OPERA BY  
H. E. KREHBIEL.

G. SCHIRMER ~ NEW YORK.



# MARTHA

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## Characters of the Drama

LADY HARRIET DURHAM, Maid-of-honor to Queen Anne	Soprano
NANCY, her friend . . . . .	Mezzo-Soprano
SIR TRISTRAM MICKLEFORD, Lady Harriet's cousin .	Bass
LIONEL . . . . .	Tenor
PLUNKETT, a wealthy farmer . . . . .	Bass
THE SHERIFF OF RICHMOND . . . . .	Bass
THREE SERVANTS OF LADY HARRIET . . . . .	Tenor and Two Basses
THREE MAIDSERVANTS . . . . .	Soprano and Mezzo-Soprano

Chorus of Ladies, Servants, Farmers, Hunters and Huntresses, Pages, &c

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*THE SCENE IS LAID, AT FIRST, IN THE CASTLE OF LADY HARRIET, THEN IN RICHMOND AND ENVIRONS, DURING THE REIGN OF QUEEN ANNE*





# MARTHA

OR

## THE FAIR AT RICHMOND

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A SEMI-SERIOUS OPERA IN FOUR ACTS

Words by W. FRIEDRICH (F. W. RIESE)

Music by

FRIEDRICH FREIHERR VON FLOTOW

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First Performed at the Court Opera, Vienna, on November 25th, 1847,  
with the Following Cast:

LADY HARRIET, . . . . .	Soprano, . . . . .	ANNA ZERR
NANCY, . . . . .	Contralto, . . . . .	THERESE SCHWARZ
LIONEL, . . . . .	Tenor, . . . . .	JOSEPH ERL
PLUNKETT, . . . . .	Bass, . . . . .	CARL FORMES

---

### Martha.

The history of Flotow's "Martha," the "ever popular," as it has come to be called in England, is full of incident, but does not appear ever to have been correctly set down in all its details. The hand-books disagree hopelessly as to titles, dates and performers. Who sang the rôle of *Lionel* at the first performance of the opera in Vienna? The lexicons say Herr Ander; the widow of the composer, who wrote his biography ten years after his death, says Erl. The latter was a popular singer at the Court Opera in 1847, at the zenith of his career and the height of his powers; the former was still a novice on the stage and ten years Erl's junior. I have, therefore, accepted the statement of the widow

of the composer, although she did not become his wife until twenty-one years after the original production of the opera and may not have written from original information. Who sang the part of *Nancy* when the opera was given for the first time in its Italian garb in Paris? The "Dictionnaire des Opéras," by Clément and Larousse, says it was Madame Nantier-Didiée; Flotow's biographer says it was Marietta Alboni. One book gives the title of the French ballet which provided Flotow with his story as "Lady Henriette, ou la Foire de Richmond"; another as "Lady Harriette, ou la Servante de Greenwich." So among the German titles of the opera we find "Martha, oder der Markt zu Richmond," and also "Martha, oder der Mägdemarkt zu Richmond"; yet "Martha" is a German opera, and its correct title ought not to have caused bewilderment.

I shall not attempt to reconcile the discrepancies which have found their way into the opera's history, but shall in the following account set down the facts as they seem established in my mind. In 1843 Flotow, the son of a member of the minor nobility of Mecklenburg, was a young composer in Paris, where he had made his serious musical studies under Reicha. He had already set a number of small operas which had been performed in amateur circles, and was looking with longing eyes toward the Opéra-Comique, where his models had won their successes. One day he received a visit from the Marquis de Saint-Georges, first of French librettists after Scribe and collaborator of Donizetti, Adolphe Adam, Auber, Halévy and other famous composers, who asked him if he would undertake to compose the music for one act of a ballet to be produced at the Grand Opéra. Two other composers, Friedrich B. Burgmüller and Edouard Deldevez, had undertaken the other two acts, and the commission was conditioned upon an agreement to finish the work within four weeks. Flotow accepted the task with gladness, the ballet was written, and after its successful production the young musician learned the reason why the work of musical composition had been divided between three men and its hurried completion insisted upon. The director of the Grand Opéra, under his contract with the French Government, was bound to bring forward a new ballet in three acts each year. As the time approached for the 1844 production the director grew anxious to be quit of his obligation, being apprehensive of failure. His principal dancer was pretty, but, as he then thought, not specially talented, and he foresaw financial failure. He called upon the Government Minister and asked for a dispensation exempting him from the obligation to give the new ballet. Information of his purpose reached the ears of the dancer (later a celebrity in her line known as Adèle Dumilâtre). Grievously hurt in her *amour propre*, she, too, went to the Minister, who informed her that the director's conduct was due to his fear that, under the circumstances, an expenditure of 100,000 francs, which the new ballet would cost, would be unjustifiable. The lady departed, but next day a gentleman called at the ministry and offered to pay 100,000 francs to the director provided a ballet was immediately prepared in which Mlle. Dumilâtre should

enact the principal part. The agreement was made; Saint-Georges wrote the book, the composers were commissioned, and within the time agreed upon "Lady Harriette, ou la Servante de Greenwich" was on the boards. The plot of the ballet not only pleased the people, but delighted Flotow, and when, in consequence of the success of "Stradella," he received a commission in 1846 to compose an opera for the *Hofoper* at Vienna, he turned to Saint-Georges's ballet, and from it planned the opera "Martha." The libretto was written by a friend named F. W. Riese, who had taken part in the performance of a little opera entitled "Le duc de Guise" which Flotow composed for a charity entertainment given at the palace of the Princess Czartoryska, one of Chopin's *disciples affectionées*. Riese, who wrote over the pen-name of "W. Friedrich," had previously written the book of "Stradella," and secured its representation in his native city of Hamburg, whence it journeyed to Vienna, where its success was so great as to create the wish for an opera specially composed for the Austrian capital.

There is a story current that Saint-Georges borrowed the fundamental idea of his ballet-plot from the personal experience of two of his lady friends who had amused themselves by masquerading as servants at a country fair. The tale is of doubtful authenticity. The genesis of "Lady Harriette, ou la Servante de Greenwich," was like that of many another stage piece. It was modelled after a vaudeville entitled "La Comtesse d'Egmont," which in turn derived its *motif* from the "Ballet des Chambrières à louer," a popular piece in the early part of the seventeenth century. Less than a month after the production of "Martha" in Vienna, W. M. Balfe brought forward an opera based on the same story in London, the book of which had been prepared by Fitzball, whose play on the subject of the Flying Dutchman is supposed to have figured in the genesis of Wagner's opera. According to a statement made by Max Maretzek in his "Sharps and Flats," Balfe told him in 1847 that he had heard "Martha" at Vienna in the preceding summer. He liked the music, but thought the libretto the better part of the work, and so got Fitzball to remodel the story under the title "The Maid of Honour," for which he composed the music, producing the opera in London on December 20th, 1847. He comforted himself with the reflection that if Flotow's opera ever reached London, he, Balfe, would have the advantage of the first impression in his favor. It took "Martha" nearly eleven years to reach London, but it does not appear that "The Maid of Honour" was in any wise responsible for the tardy production. Paris was only four months earlier, and the opera did not make a conclusive hit in the French capital until it was cast in a French version by Saint-Georges and illuminated by Nilsson's genius in 1865. Since "Martha" was not given in Vienna, where it had its first representation, until November 25th, 1847, less than four weeks before the appearance of Balfe's opera in London, it seems certain that unless Maretzek blundered in the telling of the story, Balfe must have heard Flotow's music in private, a circumstance which would throw

an unamiable light upon his choice of the subject for himself. Flotow composed the music after he had left Paris (soon after the production of Saint-Georges's ballet in 1844) on his estates in Wutzig and Teutendorf, Pomerania, and in Vienna, putting the finishing touches to it while the rehearsals were in progress in the summer of 1847.

In the original form of the opera and also in the English version the time of the action is supposed to be in the reign of Queen Anne, that is, the early part of the eighteenth century. For an inexplicable reason the period was moved back to the fifteenth century in the Italian version, and forward to the nineteenth in the French. The scene is laid in the old market town of Richmond in Yorkshire and its vicinity. *Lady Harriet* (or *Henrietta*, according to some versions), who is maid of honor to Queen Anne, wearied of the ceaseless round of conventional pleasures at court, conceives and carries out a project which promises to furnish diversion of a novel sort. Disguised as menials, she, her maid and her doting but somewhat aged cousin, *Sir Tristram Mickleford*, are to go to Richmond, whither a band of servants that pass her window are wending their way, and mingle with the crowd at the annual fair. There the frolicsome dames find the servingmaids hiring themselves to the farmers who have come to the fair to engage help. Among the farmers are *Plunkett* and his foster-brother *Lionel*, the latter a waif who had been left as a child at the door of *Plunkett's* father with nothing to identify him except a ring, which in case of need was to be shown to the queen. In furtherance of their prank, *Lady Harriet* (now known as *Martha*) and *Nancy* engage themselves as servants to *Lionel* and *Plunkett*, who are fascinated by their beauty and archness; and carry the joke so far as to accept the legal earnest-money. *Sir Tristram*, who has been pestered by the fair folk, purchases release from their torments with a purse and returns to bid the ladies go back to their homes. They are willing, but *Lionel* and *Plunkett* insist upon their rights under the law, and they are obliged to drive off with the young farmers. Arrived at the farmhouse, an attempt is made to set the young women to work, but in vain, and the men find themselves obliged to instruct them even in the simple art of spinning. *Lionel* loses his heart to *Martha*, who at his solicitation sings "The Last Rose of Summer." The clock rings midnight and the men go to bed, while the women are rescued from their awkward predicament by *Sir Tristram*. In the next scene the foster-brothers discover their quondam servants in the hunting train of Queen Anne. They assert their supposed right, but are repulsed, and when *Lionel* laments the harshness of my lady, who had masqueraded only to make mock of his peace of mind, *Lady Harriet* asks pity for him from the courtiers who come to her aid, on the ground that he is insane. In his despair he sends the ring given to him by his unknown father to the queen, and by its means is identified as the Earl of Derby, son of the old Earl, who had been banished from the kingdom, though guiltless of the offence with which he was charged. Despite her apparent harshness, *Lady Harriet* loves *Lionel*, even before the discovery of his high rank; now she

seeks to throw herself into his arms ; but he, whose mind has been turned awry by his sufferings, repulses her. In this dilemma a remedy is sought in the device of bringing back to his mind the scene of the first meeting. The fair scene of the first act is reënacted, and amid its merriment reason returns to the lover, and with it happiness. Roguish *Nancy* becomes the prize of *Plunkett*.

"Martha" had its first performance in Vienna on November 25th, 1847. Its growth in popularity was rapid and lasting in Germany, thanks to its gracious and graceful melodiousness ; but singularly slow in Italy, France and England, which countries it did not reach until eleven years after its first production. New York listened to its measures in 1852, six years before the privilege of hearing it was vouchsafed to Paris and London. How this came about I have been unable to learn, and the fact itself was unknown to Flotow's biographer. In September, 1852, an English company, under the management of Madame Anna Thillon and Mrs. Maeder, began an engagement at Niblo's Garden, alternating with a French opera company. The new opera was brought forward on November 1st, 1852, under the title "Martha; or, the Richmond Market." Madame Anna Bishop, the wife of Sir Henry Rowley Bishop, who had eloped with Bochsá, the harp virtuoso, in 1839, sang the part of *Lady Harriet*, and Bochsá conducted the performance. The other parts were distributed as follows : *Nancy*, Miss Rosa Jacques ; *Lionel*, Signor Guidi ; *Plunkett*, Mr. Leach ; *Mickleford*, Signor Strini ; *the Sheriff*, Mr. Rudolph. The opera was given seven times. In 1855 it was performed in German at Niblo's by the company headed by Fräulein Lehman, and the next year it was heard at the Academy of Music with Madame Lagrange as *Lady Harriet*. This was still two years before the opera reached Paris and London. In the former city it was given in Italian at the Salle Ventadour, on February 11th, 1858, with the parts in the hands of Mesdames Saint-Urbain and Nantier-Didiée (or Alboni) and Messieurs Mario and Graziani. The engagement of Madame Nantier-Didiée and the Signori Mario and Graziani for the season of 1858, at the Royal Opera, at Covent Garden, resulted in the production of the opera in London on July 1st of that year, with Madame Bosio as *Lady Harriet*. On October 11th, 1858, it was given in English at Drury Lane with Miss Louisa Pyne as *Lady Harriet*, Miss Susan Pyne as *Nancy*, and Mr. Harrison as *Lionel*. In 1865 Saint-Georges made a French translation of the libretto for a revival of the opera at the Théâtre Lyrique, where with Madame Nilsson in the titular rôle it had a run of three hundred performances. Madame Adelina Patti, Fanny Natali, Signor Brignoli and Carl Formes (the original *Plunkett*) appeared in the opera when it was given in Philadelphia, on October 10th, 1860, in honor of the then Prince of Wales, now King Edward VII.; and Madame Patti chose it for the performance at the Academy of Music, New York, on November 26th, 1884, with which she celebrated the twenty-fifth anniversary of her entrance on an operatic career.

H. E. KREHBIEL.

NEW YORK, October 2d, 1901.

15850

# Index.

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No		Page
	Overture . . . . .	I
<b>Act I.</b>		
1.	Introduction (Female Chorus) . . . . .	9
2.	Recit. and Duet . . . . .	15
3.	Trio . . . . .	25
	Chorus of Maidservants . . . . .	34
4.	Chorus of Farmers . . . . .	45
5.	Duet . . . . .	59
6.	Finale (Full Chorus) . . . . .	65
	Quartet . . . . .	88
<b>Act II.</b>		
7.	Entr'acte and Quartettino Nur näher, blöde Mädchen (Plunkett, Lionel, Nancy, Lady Harriet) . . . . .	104
8.	Recitative . . . . .	111
	Spinning-Quartet . . . . .	113
9.	Duet . . . . .	129
	Ballad . . . . .	134
	[ 'Tis the last rose of summer]	
10.	Finale II . . . . .	142
11.	Recit. and Terzettino . . . . .	147

### Act III.

No.		Page
12.	Entr'acte and Song with Male Chorus . . . Lasst mich euch fragen (Plunkett) . . . . .	158
13.	Chorus of Huntresses . Auch wir Frau'n, wir kennen . . . . .	162
14.	Song with Female Chorus Jägerin, schlaue im Sinn (Nancy) . . . . .	166
15.	Song . . . . . Ach! so fromm, ach so traut (Lionel) . . . . .	174
16.	Recit. and Finale . . . Hier in stillen Schattengründen (Lady Harriet, Lionel, Tristram) . . . . .	177
17.	Quintet and Chorus . . . Mag der Himmel Euch vergeben (Lionel, Plunkett, Lady Harriet, Nancy) . . . . .	191

### Act IV.

18.	Entr'acte and Aria . . . Den Theuren zu versöhnen (Lady Harriet) . . . . .	205
19.	Recitative . . . . . My lady! Treuer Freund! (Plunkett, Lady Harriet, Nancy) . . . . .	211
	Duet . . . . . Willst du mich täuschen? (Lionel, Lady Harriet) . . . . .	214
20.	Recitative . . . . . Fasst Euch, Lady (Nancy, Plunkett, Lady Harriet) . . . . .	222
	Duet . . . . . Ja! Was nun? (Plunkett, Nancy) . . . . .	223
21.	Finale (Chorus) . . . . . Hier die Buden . . . . .	232

### Appendix

(14.)	Nancy's Aria . . . . . Esser mesto il mio cor non sapria (Nimmermehr wird mein Herze sich grämen) . . . . .	247
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MARTHA



# Martha. Overture.

Flute and Piccolo, Oboes, Clarinets in A, Horns in E and A, Trumpets in A, Trombones and Ophicleide, Kettledrums in A and E, Triangle, Side-drum, Big Drum, and Strings.

F. von FLOTOW.

Andante con moto.

Piano.

*ff* Str., Hrn. & Tromb. risoluto

*f* Tutti

*p* Cl., Hrn., & Glln.

Hrn., Cello & Bass

*p* Oh.

Bass

K. dr.

*p* Cl.

Hrn. & Hrn.

*p* Fl.

Ped. \* Ped. \* Ped. \* Ped. \*

*p* Cello pizz.

Vl. pizz.

Str. pizz.

*p* Fl., Ob. & Cl.

*p* Cl.

Hrn. & Hrn.

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*Larghetto.* *Hn. solo*

*pp* *Sfz. arco* *Cello & Bass pizz.*

*V.* *Hn.*

*pp*

*cresc.* *ff*

*Tutti*

Detailed description: This is a page of a musical score for piano and strings. The tempo is marked 'Larghetto'. The key signature has three sharps (F#, C#, G#) and the time signature is 9/8. The score is divided into seven systems. The first system features a piano part with a 'pp' dynamic and a string part with 'Cello & Bass pizz.' and 'Sfz. arco' markings. A horn solo is indicated by 'Hn. solo'. The second system continues the piano and string parts. The third system introduces a violin part ('V.') and a horn part ('Hn.'). The fourth system features a piano part with a 'pp' dynamic. The fifth system continues the piano and string parts. The sixth system features a piano part with a 'cresc.' marking and a 'ff' dynamic. The seventh system features a piano part with a 'Tutti' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and chordal textures.

Second system of musical notation, including a *Cello* part. It features a *rit.* (ritardando) marking and a *vz.* (vibrato) marking. The tempo is marked *a tempo*.

Third system of musical notation, including a *Hr.* (Horn) part. It features a *Str.* (string) marking and a *pp* (pianissimo) dynamic marking. The tempo is marked *dim.* (diminuendo).

Fourth system of musical notation, starting with the tempo marking *Allegro vivace.* and a *Str.* (string) marking. The dynamic is *p* (piano).

Fifth system of musical notation, continuing the *Allegro vivace* section with complex rhythmic patterns.

Sixth system of musical notation, including a *Tutti* marking and a *Str.* (string) marking. The dynamic is *p* (piano).

Seventh system of musical notation, including a *crese.* (crescendo) marking. The dynamic is *p* (piano).

This musical score consists of seven systems of music, each with a piano (p) and string (str.) part. The notation includes various dynamics such as *p*, *f*, *ff*, *dol. pp*, and *str.*, as well as articulations like *marcato* and *Tutti*. The piano part features complex rhythmic patterns and chordal textures, while the string part provides harmonic support and melodic lines. The score is written in a key signature of one sharp (F#) and a common time signature (C).

*meno mosso*

*Hus. & Bssn.*

*Triangle & Side-drum*

*Ob. & Cl.*

*Tutti*

*Ob. & Cl.*

*Hus. & Bssn.*

*Tutti*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*Tempo I.*

*ff Tutti*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands, with a key signature of one flat.

Second system of musical notation. The bass line includes a dynamic marking of *p* (piano) and the instruction *Str.* (strings). A fermata is placed over a note in the treble staff.

Third system of musical notation. The bass line includes a dynamic marking of *p* and the instruction *Str.*. The word *Tromb.* (trumpets) is written above the treble staff.

Fourth system of musical notation. The bass line includes a dynamic marking of *p* and the instruction *Str.*. The word *Tromb.* is written above the treble staff.

Fifth system of musical notation. The bass line includes a dynamic marking of *p* and the instruction *Str.*. The word *Tromb.* is written above the treble staff. The instruction *Fl. Picc. & Vl.* (Flute Piccolo and Violin) is written above the treble staff. The word *leggiermente* (light) is written above the bass line. The instruction *Wind sustain* is written above the bass line.

Sixth system of musical notation, continuing the grand staff with various rhythmic patterns and articulations.

Seventh system of musical notation. The bass line includes a dynamic marking of *cresc.* (crescendo).



First system of the musical score. It features a grand staff with treble and bass clefs. The bass line is marked *f Tutti* and consists of a rhythmic pattern of eighth notes. The treble line has a melodic line with a *Cl.* (Clarinet) part indicated above it. The system concludes with a *Hus. & Bssn.* (Harp and Bassoon) part. A *Str.* (String) part is also visible at the bottom right.

Second system of the musical score. The bass line continues with a steady eighth-note pattern. The treble line features a melodic line with a *Meno mosso.* tempo marking. A *f Triangle & Side-dr.* (Triangle and Side Drum) part is indicated in the bass line.

Third system of the musical score. The bass line continues with eighth notes, marked *p*. The treble line has a melodic line with a *Hus. & Bssn.* (Harp and Bassoon) part indicated above it. A *Fl. & Ob.* (Flute and Oboe) part is also indicated above the treble line. The system ends with a *Tutti* marking.

Fourth system of the musical score. The bass line continues with eighth notes. The treble line has a melodic line with a *Fl. & Ob.* (Flute and Oboe) part indicated above it. A *Hus. & Bssn.* (Harp and Bassoon) part is also indicated above the treble line.

Fifth system of the musical score. The bass line continues with eighth notes, marked *Tutti*. The treble line has a melodic line with a *f* (forte) dynamic marking. The system ends with a *p* (piano) dynamic marking.

Sixth system of the musical score. The bass line continues with eighth notes, marked *f*. The treble line has a melodic line with a *p* (piano) dynamic marking. The system ends with a *p e sempre dim.* (piano e sempre diminuendo) dynamic marking.

Seventh system of the musical score. The bass line continues with eighth notes, marked *pp* (pianissimo). The treble line has a melodic line with a *vi.* (Violin) part indicated above it. A *Ob.* (Oboe) part is also indicated above the treble line. The system ends with a *pp* (pianissimo) dynamic marking. A *K-dr. Cello & Bass* (Kettledrum, Cello, and Bass) part is indicated at the bottom right.

*string.*  
*Horn. & Vla.*  
*p*  
*Ob. Cl. & Vl.*

*Fl. & Pic.*  
*cresc.*  
*f*

*Andante.*  
*ff Tutti*

*rit.*

*Allegro vivace. tr*

Boudoir of Lady Harriet; window in centre and a door at each side. A toilet-table, chairs, &c. Lady Harriet is seated by the table.

No 1. Introduction. — „Darf mit nächtig düstren Träumen.“

Flutes; Oboes, Clarinets in C, Bassoons, Horns in G and D, Trumpets in D, Trombones and Ophicleide, Kettledrums in D and G, and Strings.

Andante.

Piano.

Wood *p* *2.* *Vla. Cello, & Bass pizz.*

SOPRANO I. II.

Chorus.

Darf mit näch-tig dü-stren Träumen Schwermuth dei-ne Stirn um-zieh'n, — dei-ne Stir-ne um-joy be ban-ish'd? Long e-nough thy heart hath griev'd, — long enough thou hast

ALTO.

Darf mit näch-tig dü-stren Träumen Schwermuth dei-ne Stirn um-zieh'n, — dei-ne Stir-ne um-Why must ev-ry joy be ban-ish'd? Long e-nough thy heart hath griev'd, — long enough thou hast

zieh'n? Soll aus die-sen hei-ren Räu-men Lust und Fröh-lich-keit ent-flich'n, — griev'd, Pleasure from these halls hath van-ish'd, Since so sore thou wert be-reav'd, —

zieh'n? Soll aus die-sen hei-ren Räu-men Lust und Fröh-lich-keit ent-flich'n, — griev'd, Pleasure from these halls hath van-ish'd, Since so sore thou wert be-reav'd, —

— soll die Lust uns ent-flich'n? — Sieh' der Ga-ben rei-che Fül-le, die des Freundes — thou so sore wert be-reav'd; — All that art and wealth can of-fer Courts thy sad, a-

— soll die Lust uns ent-flich'n? — Sieh' der Ga-ben rei-che Fül-le, die des Freundes — thou so sore wert be-reav'd; — All that art and wealth can of-fer Courts thy sad, a-

SOPRANO I.

Sorgfalt beut, Pracht-gestein und sammtne Hül-le, was nur Herz, und Au-  
 verted gaze, See the gems that love would proffer, Come, let joy il-lume.

SOPRANO II.

Sorgfalt beut, Pracht-gestein und sammtne Hül-le, was nur, nur Herz, was nur  
 verted gaze, See the gems that love would proffer, Oh come, oh come, come, let

ALTO.

Sorgfalt beut, Pracht-gestein und sammtne Hül-le, was nur, nur Herz, was nur  
 verted gaze, See the gems that love would proffer, Oh come, oh come, come, let

f. l. & v.

Nancy.

Sieh' der Ga-ben rei-che Fül-le, was das  
 Now have done with sor-row, come, let joy il-

- ge freut, ja, was das Au - ge freut.  
 thy days, let joy il-lume thy days.

Herz und Au-ge freut, ja, was das Au - ge freut.  
 joy il-lume thy days, let joy il-lume thy days.

Herz und Au-ge freut, ja, was das Au - ge freut.  
 joy il-lume thy days, let joy il-lume thy days.

Au - ge freut, sieh' der Ga-ben rei-che Fül-le, was das Au - ge freut, was das  
 lume thy days, now have done with sor-row, come, let joy il-lume thy days, yes, il-

Sieh' der Ga-ben rei-che Fül-le, was das Au - ge freut, was das  
 Now have done with sor-row, come, let joy il-lume thy days, yes, il-

Sieh' der Ga-ben rei-che Fül-le, was das Au - ge freut, was das  
 Now have done with sor-row, come, let joy il-lume thy days, yes, il-

*f*

N. Au - ge freut.  
lume thy days.

Au - ge freut.  
lume thy days.

Au - ge freut.  
lume thy days.

*ff* *Tutti* *Str.* *p*

*p* Lady Harriet.

Blü - then, die Sir Tri - stan plückte - Fort da - mit! ihr Duft be - täubt.  
Look, Sir Tris - tram sends you flowers - Take them hence, they vex my sight.

Nancy. Lady H.

Für - stenschmuck, du Hoch - beglückte! Glanz, vor dem mein Aug' sich  
See these diamonds! sparklingshowers! Ah, to me they are not

*Più animato.* Nancy. Lady H. Nancy. Lady H. *ad lib.*

sträubt! Aber - Lasst mich! Herrin - Ei - let! lasst der Ein - samkeit mich weih'n, meine  
bright! Lady - Leave me! Listen - Leave me! My de - sire a - gain I'll own. Yeshall

Aber - Herrin -  
Lady - lis - ten -

Aber - Herrin -  
Lady - lis - ten -

*Più animato.*

*a tempo*

H. Freu-de sei ge-thei-let, mei-nen Schmerz trag'ich al-lein!  
share my ev-'ry pleasure, But my grief I'll bear a-lone.

Darf mit näch-tig düstren Träumen  
Why must ev-'ry joy be ban-ish'd?

Darf mit näch-tig düstren Träumen  
Why must ev-'ry joy be ban-ish'd?

*Cl. & Hns.*  
*p colla voce*  
*a tempo*  
*Str.*

Schwer-muth dei-ne Stirn um-zieh'n, — dei-ne Stir-ne um-zieh'n? Soll aus die-sen  
Long e-nough thy heart hath griev'd, — long e-nough thou hast griev'd; Pleasure from these

Schwer-muth dei-ne Stirn um-zieh'n, — dei-ne Stir-ne um-zieh'n? Soll aus die-sen  
Long e-nough thy heart hath griev'd, — long e-nough thou hast griev'd; Pleasure from these

Nancy.  
O!  
See,

hei-fren Räumen Lust und Fröhlich-keit ent-flieh'n, — soll die Lust uns ent-flieh'n?  
halls hath van-ish'd, Since so sore thou wert be-reav'd, — thou so sore wert be-reav'd.

hei-fren Räumen Lust und Fröhlich-keit ent-flieh'n, — soll die Lust uns ent-flieh'n?  
halls hath van-ish'd, Since so sore thou wert be-reav'd, — thou so sore wert be-reav'd.

N. sieh' der Ga - ben rei - che Fül - le, die des Freundes Sorgfalt beut, Pracht - ge - stein und  
 all that art and wealth can of - fer Courts thy sad, a - vert - ed gaze, See the gems that

Sieh' der Ga - ben rei - che Fül - le, die des Freundes Sorgfalt beut, Prachtgestein und  
 All that art and wealth can of - fer Courts thy sad, a - vert - ed gaze, See the gems that

Sieh' der Ga - ben rei - che Fül - le, die des Freundes Sorgfalt beut, Prachtgestein und  
 All that art and wealth can of - fer Courts thy sad, a - vert - ed gaze, See the gems that

*Str.*

II. Lady H. Ach, — lasst mich al -  
 Ah, — my grief I'll

Nancy. sammt - ne Hül - le, was nur Herz und Au - ge  
 love would prof - fer, Come let — joy il - lume — thy —

sammtne Hül - le, was nur, nur Herz, was nur Herz und Au - ge  
 love would prof - fer, Oh come, oh come, come, let joy il - lume thy

sammtne Hül - le, was nur, nur Herz, was nur Herz und Au - ge  
 love would prof - fer, Oh come, oh come, come, let joy il - lume thy

*Fl. & Ob.*

II. lein, — lasst mich al - lein, ach, — lasst mich al -  
 bear, I'll bear a - lone! Ah, — I'd be a -

N. freut, ja, was das Au - ge freut. Ach, — lasst sie al -  
 days, let joy il - lume thy days. Ah, — leave her a -

freut, ja, was das Au - ge freut.  
 days, let joy il - lume thy days.

freut, ja, was das Au - ge freut.  
 days, let joy il - lume thy days.

*cresc.*  
*al-*  
*a-*  
*cresc.*  
*a-*  
*cresc.*  
*a-*  
*cresc.*  
*a-*

H. lein, al -  
 lone, a -

N. lein, al -  
 lone, a -

Kommt, lasst sie al -  
 Come, leave her a -

Kommt, lasst sie al -  
 Come, leave her a -

*Tutti cresc.*

H. *f* lein, al - lein!  
 lone, a - lone!

N. *f* lein, al - lein!  
 lone, a - lone!

*f* lein, al - lein!  
 lone, a - lone! (Exit Chorus.)

*f* lein, al - lein!  
 lone, a - lone!

*ff* *p*

*Str. Wind*



No 2. Recit. and Duet. — „Von den edlen Kavalieren.“

Recitative. Lady H.

Lass mich weinen, lass mich weinen! Ich weiss es  
 Let my sor-row flow un-heeded! I know not

Nancy.

Theure La-dy! Doch wess-halb?  
 Ah, my la-dy! Why this grief?

Recitative.

*f Str.*

Nancy. (jestingly) (pointing to her heart)

nicht. Schöner Grund! fast will's mir scheinen, als spräch's hier: Es wer-de  
 why! That is strange, I must sus-pect that there with-in a light hath

*f p f*

Lady H. Nancy.

Licht! Liebenlich? Nun, rasch geflo-gen, kommt der Schelm mit Pfeil und Bo-  
 dawn'd. Love? ah no! Swift, sure and sudden Comes the ro-guish God un-bid-

Ossia. Bo-  
 bid-  
*ad lib.*

*colla voce*

Andante.

gen. Von den ed-len  
 den. Mongst the gay and

*f Tutti p*

*Cl. Bssn. & Hrs.*

N.  
 Ka - va - lie - ren, die den Hof der Kö - nigin und sich sel - ber weidlich zie - ren,  
 gal - lant no - bles Who the re - gal court a - dorn, Is there one thy spir - it troubles,

*p Str.*

N.  
 zog wohl Ei - ner als Ge - winn Eu - er Herz - chen zu sich hin.  
 One who made thee doff thy scorn? One for whom thou art for - lorn,

*Wind Str.*

N.  
 Darf man endlich gratu - li - ren, darf man gratu - li - ren? Eit - ler  
 Who thy ev - ry joy re - doubles, who thy joy re - dou - bles? Ah, for -

*ad lib. Str. VI.*

Lady H.

H.  
 Wahn! nicht kann mich freu - en sol - che fa - de  
 bear! no joy or plea - sure Hath my wea - ri -

*11. Div. & Gr. leggiero Fl. & Cl.*

H.  
 Lie - be lei, nicht ver - mag mich zu zer - streu - en  
 ness be - guild; Naught on earth that I can trea - sure,

*p*

H. *rit.*  
 lee - res Wort und Schmeiche - lei.  
 Joy on me - ne'er yet hath smil'd.

N. Nancy.  
 Euch um - giebt der Reich - thums Fül - le,  
 You are born to pomp and splen - dor,

*rit.* *wind*

H. Und aus Gold und Pur - pur - hül - le gähnt erschöpft die  
 All that wealth to me can ren - der Is annul'd by

N. Gnad' und Ehr' wird euch zu Theil.  
 Ev - 'ry joy to you is free.

*Str.*

H. *Poco più animate.*  
 Langeweil, ach! ja, die Lan - ge - weil!  
 grim en - nui, a - las! by grim en - nui!

N. Das ist traurig, ach! und  
 She must not be left to

*Poco più animato.*  
*f tutti* *p Str.*

H. Ach, ach, ach, so traurig, ach, ach, ach, so  
 Ah, what spell of sorrow, ah, what weight of

N. trübe, solch ein Loos nennt man Gewinn? Wenn ich hier nicht Wunder ü - be - wölkt das zarte Blümlein  
 languish, Wit shall find a way to aid; If to long a prey to anguish, Soon this tender flow'r will

*fissu. & Hus. sustain*

H. trü-be schleicht im Glanz mein Le-ben hin, was ich  
anguish, On my life For - tune hath laid! Am I -

N. hin, das ist traurig, ach, und trü-be, solch ein Loos nennt man Ge-winn? Wenn ich  
fade, She must not be left to languish, Wit must find a way to aid, If too

H. *cresc.* thu-e, was ich ü - be, nichts er-freu-et mei-nen Sinn, nichts er-freu-et mei-nen  
on-ly born to languish, Ah, is joy for ev - er fled? ah, is joy for ev - er

N. *cresc.* hier nicht Wunder ü - be, welkt das zarte Blüm-lein hin, welkt das zar-te Blüm-lein  
long a prey to anguish, Soon this tender flow'r will fade, soon this tender flow'r will

H. *cresc.* Sinn, ach, ach, ach, mei-nen Sinn, was ich thu-e, was ich ü - be, nichts er -  
fled, ah, ah, for ev - er fled, am I on ly born to languish, ah, is

N. *cresc.* hin, ach, welkt das Blüm-lein hin, wenn ich hier nicht Wunder ü - be, welkt das  
fade, ah, soon this flow'r will fade, if too long a prey to anguish, soon this

*ob. & Cl.* *f* *p str.* *cresc.*

H. *f* hei-tert mei-nen Sinn, nichts er-hei-tert mei-nen Sinn, ach, nichts er -  
joy for ev - er fled, ah, is joy for ev - er fled, ah, is it

N. *f* zar-te Blümlein hin, wenn ich hier nicht Wun-der ü - be, welkt das  
tender flow'r will fade, if too long a prey to an - guish, soon this

*f* *Tutti*

H.  
 hei - tert mei - nen Sinn.  
 then for ev - er fled?

N.  
 zar - te Blüm - lein hin.  
 ten - der flow'r will fade.

*ff* *pp Str.*

Nancy.  
 Fes - te, Bäl - le und Tur - nie - re, wo nur Eu - re Far - be siegt, flat - tern'd  
 Balls and tour - naments in - vite thee, Gallant knight's thy col - ors wear, When the

*ff*

N.  
 hoch von dem Pa - nie - re, wäh - rend, ach, der Held sich  
 flash - ing spears af - fright thee; 'Tis for thee they do and

*Gh. & Cl. sustain*

N.  
 schmiegt und dem Dan - kes - blick er - liegt, der ihn traf trotz dem Vi - sie -  
 dare, Glad thy smil - ing glance to share; Doth such glo - ry not de - light

Lady H.  
 - re. Was ich ges - tern heiss er - seh - net, ist's er -  
 thee? Ev - 'ry - thing my heart could plea - sure, When 'tis

*Gh. & Cl.*

H. füllt, so freut's mich kaum, was ich mir als Glück ge-wäh-net, zeigt Ge-  
mine, I cast a-way, All that oth-er maid-ens treasure, Meets me

H. wäh-rung mir als Traum. Der Für - stin Hul - di -  
on - ly to be - tray. Nancy. The pride of wealth and

N. Fes-te, Bäl-le und Tur-nie-re, wo nur  
Balls and tournaments in-vite thee, Gallant

*Fl. & Ob.* *Cl.* *Str.* *Vl.*

H. gun - gen, Preis der Mo - de, Ü - ber - fluss,  
sta - tion, Leaves me joy-less, lone and sad,

N. Eu - re Far-be siegt, flat-ternd hoch von dem Pa - nie - re, während  
knights thy col-ors wear, When the flashing spears af - fright thee, 'Tis for

H. trifft mich freud - los, kaum er-run - gen und nichts  
Vain are splen - dor, rank, and fa - shion, They ne'er

N. ach, der Held sich schmiegt und dem Dankes-blick er-liegt, der ihn traf trotz dem Vi -  
thee they do and dare, Glad thy smil-ing glance to share; Doth such glo-ry not de -

II. bleibt als Ü - ber - druss, nichts bleibt als Ü - ber - druss.  
 made a mourn - er glad, they ne'er made mourn - er glad.

N. sie - re, dem Vi - sie - re.  
 light thee, not de - light - thee?

*cresc.* *f* *Utti*

Nancy.

Ja! dann wär' zu Eu - rem Hei - le nur ein Mit - tel noch ge - blie - ben,  
 Well, if all re - sourc - es fail us, th'on - ly cure I can dis - cov - er

*p* *VI. & Cello pizz.* *VI. & Vla. arco*

Ossia. *ritard.*  
 müsst Ihr sterb - lich Euch ver - lie -  
 That the pa - tient choose a lov - ritard.

N. wie ge - sagt, in höch - ster Ei - le müsst Ihr sterblich Euch ver - lie - ben.  
 Is, as all wise wo - men tell us, That the pa - tient choose a lov - er.

*VI. & Cello pizz.* *Str. arco* *ritard.*

Lady H.

*a tempo* Ach, ach, ach, so traurig,  
 Ah, what spell of sorrow,

— Das ist traurig, ach, und trü - be, solch ein Loos nennt man Gewinn? Wenn ich hier nicht Wunder  
 — She must not be left to languish, Wit shall find a way to aid, If too long a prey to  
*a tempo*

*p* *Str.*

H. ach, ach, ach, so trübe schlecht im Glanz mein Le-ben  
 ah, what weight of anguish On my life For - tune hath

N. ü-be, welkt das zarte Blümlein hin. Das ist traurig, ach, und trübe, solchein Loos nemt man Ge-  
 anguish, Soon this tender flow'r will fade, She must not be left to languish, Wit must find a way to

H. hin, was ich thu-e, was ich ü-be, nichtser - freu-et mei-nen Sinn, nichtser-  
 laid; Am I on-ly born to languish, Ah, is joy for ev-er fled, ah, is

N. winn! Wenn ich hier nicht Wunder ü-be, welkt das zarte Blüm-lein hin, welkt das  
 aid, If too long a prey to anguish, Soon this tender flow'r will fade, soon this

*cresc.*

H. freu-et mei-nen Sinn, ach, ach, ach, mei-nen Sinn, was ich thu-e, was ich  
 joy for ev-er fled, ah, ah, for ev-er fled? Am I on-ly born to

N. zarte Blümlein hin, ach, welkt das Blüm-lein hin, wenn ich hier nicht Wun-der  
 tender flow'r will fade, ah, soon - this flow'r will fade, If too long a prey to

*pl. & cl.*

*f* *p. str.*

H. ü-be, nichtser - hei-tert mei-nen Sinn, nichtser - hei-tert mei-nen Sinn, ach,  
 languish, Ah, is joy for ev-er fled, ah, is joy for ev-er fled, ah,

N. ü-be, welkt das zar-te Blüm-lein hin, wenn ich hier nicht Wunder ü-be,  
 anguish, Soon this tender flow'r will fade, if too long a prey to an-guish,

*cresc.*

*f*  *Tutti*



Presto.

H. — nichts er - hei - tert mei - nen Sinn.  
 is it then for ev - er fled?

N. — welkt das zar - te Blüm - lein hin.  
 — soon this ten - der flow'r will fade.

Presto.

*ff tutti*

*ad lib. p a tempo*

H. ach!  
 Ah!

N. ach!  
 Ah!

a tempo

*pp str. legato*

*Tutti*

*ad lib. p*

H. ach!  
 Ah!

N. ach!  
 Ah!

*str. pp*

H.   
 N.   
 ach, ————— nein, nichtser -   
 ah, ————— for ev - er   
 ach, ————— ja, solch ein   
 ah, ————— this flow'r will

H.   
 N.   
 freut, ach, ————— mei - nen Sinn, ach, mei - nen Sinn,   
 fled, ah, ————— ah, is joy for ev - er fled?   
 Loos, ach, ————— nennt man Ge - winn, nennt man Ge - winn,   
 fade, ah, ————— too soon this ten - der flow'r will fade,

H.   
 N.   
 ach, ————— ach, ————— den   
 ah, ————— ah, ————— 'tis   
 ach, ————— ach, ————— Ge -   
 ah, ————— ah, ————— soon will

H.   
 N.   
 Simm!   
 fled!   
 winn!   
 fade!   
 ff

## No 3. Terzet. — „Schöne Lady und Cousine.“

(Same Score.)

Andante maestoso.

First Servant.

Second Servant.

I. S.  
II. S.

Gna-den Tristan Mik-le-ford! Par-la-mentes ed-ler  
Is your la-dy-ship at home To Sir Tristram Mickle-

*ff* *Tramb. & Oph.* *f* *Str.*

Third Servant.

Lady H.

II. S.  
H.

Lord! Stall-marschall und Pa-gen-lei-ter. Und so wei-ter, und so wei-ter.  
ford? Groom-in-wait-ing to his High-ness. Spare my patience and his shy-ness.

*Str.*

*Brass**Tutti*

Tristram (sententiously).

Schöne La-dy und Cou-si-ne, Fräu-lein Ih-rer Ma-ja-stät,  
La-dy fair and gen-tle cou-sin, Maid of ho-nour to the Queen, *Vl. Fl. & Pic.*

*p* *Cl. Bssn.* *Str. pizz.**Hns.**f*

Lady H.

voll Res-pect ich mich er-küh-ne Wei-ter, My-lord, es wird spät.  
My re-spects I come to of-fer Wel-come is your court-ly mien.

I.  
II.

*f* *p* *Cl. & Bssn.* *Str. pizz.* *Wood* *Str. arco*

Nancy. Tristram. Lady H. Tristram.

S. T. II. Wei-ter, My-lord, es wird spät. Wollte fra-gen Nun, so fra - get\_ Ob Sie  
Welcome is your court-ly mien. I would ask ye\_ Say your plea - sure. Had your

*f* Tutti *p* Cl. & Bssn. Str. pizz. Hns.

Lady H.

S. T. II. sanft zu ruh'n ge - ruht? ob der Tag zur Freude ta - get? Gieb ihm  
la - dy - ship good rest? To es-court ye Im at lei - sure. Pray dis-

*f* Vl. Fl. & Picc. Bssn. *p* Cl. & Bssn. Str. pizz. *mf* Wind

Nancy. Tristram.

S. T. II. Ant-wort. Leid - lich gut. Nach Be-lie-ben, Lust-barkei-ten  
patch him. Vain your quest. Great at-tractions claim at-tention,

*p* Str. arco Hns. *p dolce* Str.

S. T. II. vor-zuschlagen, bin so frei: Hah - nen-kampf und E - sel -  
There's a cock-fight just be - low; And the don - key-fair I'd

Nancy. Tristram (tenderly).

S. T. II. rei-ten\_ My-lord, sind doch auch da - bei? Ein Spa-zier-gang\_  
men-tion. Surely you in - tend to go? Come a - walk - ing\_

Lady H. Tristram. Lady H.

H. Ich ver-zichte! Pfer - de - ren - nen - Oh! Ich weiss,  
 Pray excuse me. Or the rac - es - I de - cline,

H. wie ge - ring Sie von Ge - wichte und wie sicher drum der  
 Fights and rac - es don't a - muse me, Their at - trac - tions I re -

*rit.*

*a tempo*

H. Preis! Ha! der Narrheit oh - ne Gleichen, oh - ne  
 sign. Ah, what fol - ly, what de - lu - sion, what de -  
 Nancy.

N. Ha! der Narr - heit oh - ne Gleichen! sol - che Ein - falt sah man  
 Ah, what fol - ly, what de - lu - sion, Would the an - cient fop - were

T. Ha! sie lä - chelt, gu - tes Zei - chen, mei - ne Lie - be rüh - ret,  
 Ah, she blush - es sweet con - fu - sion, Now my hopes, my hopes be -

*a tempo*

Str. Hns. & Bssn.

H. Gleichen! ha, sol - che Ein - falt  
 lu - sion! Ah, bid the an - cient

N. nie; Lie - be will der Thor er - rei - chen, träumt von See - len -  
 gone, To be rid of this in - tru - sion, Shy - ness I must

T. rüh - ret sie. Sprödes Herz, dich zu er - wei - chen, for - dert Klug - heit  
 gin - to - dawn; tis no glamour, no il - lu - sion, I this tim - id

*f*

*f* *rit.*

II. sah man nie, ha, Lie - be  
 fop be - gone. Ah, I'd be

N. har - mo - nie, Narr - heit oh - ne - Gleichen, sol - che  
 quite dis - own. Ah, what fol - ly, what de - lu - sion,

T. und Ge - nie, gu - tes, gu - tes Zei - chen, mei - ne  
 heart have won, 'Tis no gla - mour, no il - lu - sion,

*p Str.* *f Tutti* *p Str.* *Wind*

II. will der Thor er - rei - chen, ha,  
 rid of this in - tru - sion, Ah,

N. Ein - falt sah man nie, Narr - heit oh - ne - Gleichen,  
 would the fop were gone, ah what fol - ly, what de -

T. Lie - be rüh - ret sie, gu - tes, gu - tes Zei - chen,  
 sure her heart is won, 'tis no gla - mour, no il -

*f Tutti* *p Str.* *Wind*

II. träumt von See - len - har - mo - nie!  
 leave me, pray, a - while a - lone!

N. sol - che Ein - falt sah man nie!  
 lu - sion, would the fop were gone!

T. mei - ne Lie - be rüh - ret sie, ha! sie lä - chelt, gu - tes Zeichen,  
 lu - sion, sure her heart is won. Ha, she blushes sweet con - fu - sion,

*Picc. & Ob.* *8*

Nancy. *calando*

sah — man; were — he

Tristram. solche Einfalt, sol-che Ein-falt sah-man. Ah-what fol-ly, what de-lu-sion, were he —

meine Lie-be rühret sie, mei - ne Lie-be rüh-ret  
I am cer-tain she is won, I am cer-tain she is

*tr. calando*

*a tempo* Lady H.

Ja, — der Narrheit oh - ne Gleichen, oh - ne  
Ah — what fol - ly, what de - lu - sion, what de -

nie, der Narrheit oh - ne Gleichen, sol - che Einfalt sah - man  
gone, what fol - ly, what de - lu - sion, would the an - cient fop - were -

sie, ha, sie lä - chelt, gu - tes Zei - chen, mei - ne Lie - be rüh - ret,  
won, ha, she blushes sweet con - fu - sion, now my hopes, my hopes be -

*a tempo*

*p Str. Hus. & Bssu.*

Glei - chen, ha, — träumt von See - len -  
lu - sion, ah, — bid the an - cient -

nie, Lie - be will der Thor er - rei - chen, träumt von See - len -  
gone, to be rid of this in - tru - sion, ev - ry shy - ness -

rüh - ret — sie, sprödes Herz, dich zu er - wei - chen, fer - dert Klug - heit  
gin - to — dawn, tis no glamour, no il - lu - sion, I this tim - id

*futti*

*cresc.* *ad lib.*

H. har - mo - nie, träumt von See - len - har - mo - nie, — ach!  
 fop be - gone, bid the an - cient fop be - gone, — ah!

N. har - mo - nie, träumt von See - len - har - mo - nie, — ach!  
 I'll dis - own, ev - 'ry shy - ness I'll dis - own, — ah!

T. und Ge - nie, for - dert Klug - heit und Ge - nie, ach!  
 heart have won, I this tim - id heart have won, ah!

*p Str.* *Wind* *Str. cresc.* *f Tutti*

*a tempo* *Più allegro.*

H. — von Har - mo - nie. Sir!  
 — bid him — be - gone. Thanks,

N. Har - mo - nie.  
 were — he gone.

T. und — Ge - nie. Ca - rous - sell!  
 Yes, — I've won. Would you drive?

*a tempo* *Più allegro.*

*pp stacc.* *vi.*

Lady H.

H. mein Fächer!  
 I've the va - pors.

*Str.*

Tristram. Lady H. (Tristram fetches it; exhausted)

H. Wasser - fahrt! Sir! mein Fla - con!  
 Or a row? Give me my fan.

*vi. stacc.* *Str.*



Nancy (aside).

N. Musical score for Nancy (aside), featuring a vocal line and piano accompaniment. The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand.

Die Lie - be, die Liebewirdschon schwä -  
Al - read - y his ardent love is wan -

Lady H.

H. Musical score for Lady H., featuring a vocal line and piano accompaniment. The piano part includes a sixteenth-note arpeggiated figure.

cher!Sist kalt im Pa-vil - lon! schliessen Sie das Fen-ster ei-lig.  
ing. I'm cold, there is a draught!Pray,Sir Tristram,shut the window.

*f* *stacc.*

Tristram (shuts it).

T. Musical score for Tristram (shuts it), featuring a vocal line and piano accompaniment. The piano part includes a sixteenth-note arpeggiated figure.

Hetzjagd!  
Slav'ry!

*Str.*

Lady H.

Tristram.

L. T. Musical score for Lady H. and Tristram, featuring two vocal lines and piano accompaniment. The piano part includes a sixteenth-note arpeggiated figure.

Oh! Wiewird es heiss! Luft!- das Fen-ster- Öff-nen?  
Oh! now it's too hot! Air! the win-dow- Shall I?

*f*

Lady H. Nancy.

(Sir Tristram sinks into a seat)

N. Musical score for Lady H. and Nancy, featuring two vocal lines and piano accompaniment. The piano part includes a sixteenth-note arpeggiated figure.

Frei-lich!My-lord läuft um den Preis!  
O - pen.You'vethe fond lover's lot.

*ff* *Tutti*

H. Ha, der Narrheit oh - ne Gleichen, oh - ne  
 Nancy. Ah, what fol - ly, what de - lu - sion, what de -

S. Ha, der Narrheit oh - ne Gleichen, sol - che Ein - falt sah man -  
 Ah, what fol - ly, what de - lu - sion, Would the an - cient fop - were -

T. Tristram.  
 Gu - tes Zei - chen, gu - tes Zei - chen, mei - ne Lie - be rüh - ret,  
 Ha, she blushes sweet con - fu - sion, Now my hopes, my hopes be -

Glei - chen, ha, träumt von See - len -  
 lu - sion, Ah, bid the an - cient

S. nie, Lie - be will der Thor er - rei - chen, träumt von See - len -  
 gone, To be rid of this in - tru - sion, Shy - ness I must -

T. rüh - ret sie, sprödes Herz, dich zu er - wei - chen, for - dert Klug - heit  
 gin - to - dawn, 'Tis no glamour, no il - lu - sion, I this tim - id

har - mo - nie, träumt von See - len - har - mo - nie, ach!  
 fop be - gone, bid the an - cient fop be - gone, Ah!

S. har - mo - nie, träumt von See - len - har - mo - nie, ach!  
 quite dis - own, shy - ness I must quite dis - own, ah!

T. und Ge - nie, for - dert Klug - heit und Ge - nie, ja!  
 heart have won, I this tim - id heart have won, yeal

*p* Str. *Wind* *cresc.* *f* Tutti

*a tempo*

H. *— von Har - mo - nie, ja! von See - len - har - mo - nie, ja! von See - len -*  
*— bid him — be - gone, ah, I'd be a - while a - lone, ah, I'd be a -*

N. *Har - mo - nie, ja! von See - len - har - mo - nie, ja! von See - len -*  
*were he gone! would the an - cient fop were gone, would the an - cient*

T. *und Ge - nie, for - dert Klug - heit und Ge - nie, for - dert Klug - heit*  
*Yea, I've won, I this tim - id heart have won, I her gen - tle*

*f* *p str.*

H. *har - mo - nie, ja! von See - - len - har - - mo - nie!*  
*while a - lone, ah, I'd be a - while a - lone!*

N. *har - mo - nie, ja! von See - - len - har - - mo - nie!*  
*fop were gone, would the an - - cient fop were gone!*

T. *und Ge - nie, for - dert Klug - - heit und Ge - nie!*  
*heart have won, I this tim - - id heart have won!*

*f Tutti*

## Chorus of Maid-servants... „Wohlgemuth, junges Blut.“

**Allegretto.**

**SOPRANO.**

Chorus (behind the scenes).

Wohl-ge - muth, jun-ges Blut, ü - ber  
Come a - way, Maid-ens gay, To the

**ALTO.**

Wohl-ge - muth, jun-ges Blut, ü - ber  
Come a - way, Maid-ens gay, To the

**Allegretto.**

*P* Side-drum (on the stage)

Wind (in the orchestra)

**Lady H.**

Was ist das?  
Who are those?

Weg, ü-ber Steg, munter fort, hin zum Ort, wo uns Ruh' winket zu! Wohl-ge - muth, jun-ges  
fair All re - pair, Let us go, Let us show Willing hearts, Fair de - serts! Come a - way, Maidens

Weg, ü-ber Steg, munter fort, hin zum Ort, wo uns Ruh' winket zu! Wohl-ge - muth, jun-ges  
fair All re - pair, Let us go, Let us show Willing hearts, Fair de - serts! Come a - way, Maidens

**Nancy.**

Wie froh das klingt!  
A pleasant measure!

Blut, ü-ber Weg, ü-ber Steg, munter fort, hin zum Ort, wo uns Ruh' win-ket zu! Immer  
gay, To the fair All re - pair, Let us go, Let us show Willing hearts, Fair de - serts Far from

Blut, ü-ber Weg, ü-ber Steg, munter fort, hin zum Ort, wo uns Ruh' win-ket zu! Immer  
gay, To the fair All re - pair, Let us go, Let us show Willing hearts, Fair de - serts. Far from

*f* Tutti

Tristram.

Nancy.

T. N. Froh? Bah! un - gemein gemein! Wie  
That? Bah! Ser - vant girls, how low! How

reg; nimmer trög; wandern wir mit lustgem Sang, gu - ter Ding; froh er - kling' un - ser  
home we have come, Blithe - ly sing - ing on our way, Mas - ter kind we would find, We have

reg; nimmer trög; wandern wir mit lustgem Sang, gu - ter Ding; froh er - kling' un - ser  
home we have come, Blithe - ly sing - ing on our way, Mas - ter kind we would find, We have

Tristram.

T. N. froh das klinget! Kann soleh' Volk so glücklich sein?  
gay their singing! Who'd a thought on them bestow?

Chor den Pfad ent - lang; im - mer reg; nimmer trög; wandern wir mit lustgem Sang, gu - ter  
donn'd our best ar - ray; Far from home we have come, Blithely sing - ing on our way, Master

Chor den Pfad ent - lang; im - mer reg; nimmer trög; wandern wir mit lustgem Sang, gu - ter  
donn'd our best ar - ray; Far from home we have come, Blithely sing - ing on our way, Master

Lady H.

*più animato*

Nancy. Recit.

H. N. Glück - lich, wer so harm - los singet! Oh! nun  
Joy is in their care - less singing! I re -

Ding; froh er - kling' un - ser Chor den Pfad ent - lang.  
kind we would find, We have donn'd our best ar - ray.

Ding; froh er - kling' un - ser Chor den Pfad ent - lang.  
kind we would find, We have donn'd our best ar - ray.

Recit.

*più animato*

*a tempo*

N. *a tempo*

weissich! Markt ist heute, wo die Mäg-de sich ver - mie - then,  
 member why they're singing - Richmond Fair to - day's be - ginning,

N.

hin nach Richmond ziehndie Leu - te, sich den Pächtern  
 All the lass - es of the country go a - broad to

**Tempo I.**

N.

an - zu - - bie - ten. Mit dem Rän - zel un - term Arm  
 seek for places. Gay their hats with summer flows,

Wohl - ge - muth, jun - ges Blut, ü - ber Weg, ü - ber Steg, mun - ter  
 Come a - way, Maid - ens gay, To the fair All re - pair, Let us

Wohl - ge - muth, jun - ges Blut, ü - ber Weg, ü - ber Steg, mun - ter  
 Come a - way, Maid - ens gay, To the fair All re - pair, Let us

*Wind*

N.

und dem Strausse auf dem Hut, erst zum  
 Each a satchel in her hand, Dancing

fort, hin zum Ort, wo uns Ruh' win - ket zu! Wohl - ge - muth, jun - ges Blut, ü - ber  
 go, Let us show Will - ing hearts, Fair de - serts! Come a - way, Maid - ens gay, To the

fort, hin zum Ort, wo uns Ruh' win - ket zu! Wohl - ge - muth, jun - ges Blut, ü - ber  
 go, Let us show Will - ing hearts, Fair de - serts! Come a - way, Maid - ens gay, To the

N.

Tanze zieht der Schwarm,  
thro' the mer-ry hours,

dann zum Werk, mit frohem Muth.  
Till they plight the servile bond.

Weg, ü - ber Steg, munter fort, hin zum Ort, wo uns Ruh' win-ket zu!  
fair All re - pair, Let us go, Let us show Will-ing hearts, Fair de - serts!

Weg, ü - ber Steg, munter fort, hin zum Ort, wo uns Ruh' win-ket zu!  
fair All re - pair, Let us go, Let us show Will-ing hearts, Fair de - serts!

*ff* *tritti*

Tristram. Nancy. Lady H.

T. N. H.

Dummer Brauch!  
Sil - ly ways!

Gar al - te Sitte!  
'Tis ancient custom!

Ach wie hübsch! das möcht' ich  
I should like to go, I

*vz.*  
*p Str.*

II.

seh'n, un - er - kannt dort in der Mit - te der vergnü - gen Menschen steh'n.  
own, And a - mong the joyous people I would roam a while un - known.

*Fl. & V.*

Tristram. Lady H.

T. H.

Albern - hei - ten! Sehr ver - bunden! Nun ge - ra - de will ich's thun, weil - Sie  
Foolish fancies! What po - liteness! Now I am re - solvd to go, Since - Sir

Tristram.

Più animato.

H.  
T.

albern es ge-fun - den - Eu - er Gna-den will ge - ruhn?  
Tristram thinks it fol - ly - Nay, fair la - dy, say not so.

*f* *Tutti* *Str.* *Wind*

H.

Lady H.  
Nancy, her die Bauern - mieder von der letz - ten Mas - ke -  
Nancy, fetch my rustic bodice, At the fan - cy ball I

H.  
T.

Tristram. Lady H.  
ra - de! Wie? Sie las-sen Sich her - nie - der? Das, My - lord, er -  
wore it. What?'twould be most un - be - com - ing. Sir, your words of

H.

höht ge - ra - de! Hin zum lus - ti - gen Ga - lopp, hin zum  
gal - lant court'sy Quite in - spire me to pro - ceed, quite in -

*f* *Tutti*

H.

*ad lib.* (laughing) *Allegro.*  
lus - ti - gen Ga - lopp, Mar - tha, Nan - cy und Sir Bob!  
spire me to pro - ceed, Martha, Nan - cy and Old Rob!

*f* *Tutti*



Lady H.

Tristram.

Nancy.

Ei! das sind Sie, ei! das sind  
Who? why, your-self! who? why, your-

Wer ist Bob? wer ist Rob? Ei! das sind Sie, ei! das sind  
Who is Rob? who is Rob? Who? why, your-self! who? why, your-

*Ob.* *F.*  
*p* *vz.* *Cello*

*lento*

Sie! Tristram. Wie? Tristan, ist das Ih-re  
self! Tristram. What, Tristram, is that how you

Sie! Nim - mermehr! ich thu's nicht!  
self! No, not I, that's too much!

*Ob.* *f* *Tutti* *colla voce* *p* *Hus. & Hssn.* *lento*

Lie-be? ist das Ih-re Lie-be? Sie bit-ten? Ich ver-zei-he!  
love me? is that how you love me? What sigh-ing? Here's your par-don!

Ach!  
Ah!

*Cl.*

(coquettishly giving him a nosegay)

*Andante.*

Sieh, Freund Bob, was ich Dir wei-he, ja, Dir wei-he!  
This, good Rob, shall he your guerdon, ay, your guerdon.

*f* *Str. pizz.*

H. Und jetzt, mun-tre Nan-cy, ü-be ihn zum plum-pen Bau-ern - tanz.  
 Nan-cy, now be quick and show him How the coun-try peo-ple dance. Tristram.

T.

Fl. Picc. & Oboe  
 Triangle  
 Nimmer I will

H. Bob, hübsch plump! Es wird schon ge-hen. Was man sein will, sei man  
 Rob, must you be still up - braided? For your suit here is a

T. werd' ich mich ver - ste-hen.  
 not be thus de - graded.

ganz.  
 chance.  
 Nancy (showing him the steps).

Sorecht kräf-tig, derb und hef-tig, lin-kisch, einwärts, auf und ab. - Hut im Nacken,  
 Upward jumping, downward thumping, Mind you inwards point your toes; Rak-ish feather,

*più animato*  
*p Str. arco* *wind* *f* *f* *p*

N. Lady H. (sternly).  
 mit den Hacken stampfend, wie im kur-zen Trab. Wie ich's woll-te!  
 Sprig of heather, Youth and fas-ci - na-tion shows. Dance, or leave me!

T. Tristram (tries to dance).  
 Was? Ich soll-te - Nimmer -  
 What - you'd have me - No, I

*f* *wind* *p Str.* *f Wind*

H. Nun hin und her!  
Do what I want!

N. Nancy.  
Nur hübsch so fort.  
Come, there's a dear.

T. Dem Ü-bung  
I'll show you  
mehr!  
cant!

Ich, ein Lord!  
I, a peer!

Ich, ein Lord!  
I, a peer!

*p Str.* *f Wind* *p Str.* *f Wind* *Str.*

Andante.

H. La la la la la la la la la la la la  
La la la la la la la la la la la la

N. ist die bes-te Lehr!  
how they dance it here.

T. Tra la la, tra la la  
Tra la la, tra la la  
Tristram (dancing).

Andante.

*f tutti* *p Str. pizz. & Trgle.*

H. la la la la la la la la la la la la  
la la la la la la la la la la la la

N. la la la la la la la la la la la la  
la la la la la la la la la la la la

T. (aside)

Ich, ein Lord!  
I, a peer!

Animato.

H. la la la la la la la la la la la la. So wird's ge-hen. ach!  
 la la la la la la la la la la la la. Now you've hit it, ah!

N. la la la la la la. Brav sich drehen.  
 la la la la la la. Don't forget it.

T. - - - - -

Animato.

*mf* *tutti* *p* *Str.*

H. Nicht so zier-lich, ach,  
 You're too graceful, ah,

N. Mehr natürlich, mehr natürlich!  
 That was almost true to Nature!

T. Ach! auf Ehr'lich kann nicht mehr!  
 'Pon my word, 'tis too ab-surd!

Ach! wie ist Na-  
 Nature does not

*mf* *p* *mf*

H. ach,  
 ah,

N. Mehr na - türlich, mehr na - türlich!  
 That was almost true to nature.  
 (falls exhausted into a seat)

T. tur so schwer!  
 favor me!

Nein, auf Ehr'! ich kann nicht mehr!  
 Oh, I'm dead, oh let me be!

*p* *mf* *p*

Molto animato.

H. *cresc.* ach, ah, *cresc.* ach! ah! *f* Bob, hübsch plump, es wird schon ge-  
 N. ———— Ach, Ah, ———— ach! ah! *f* Bra - vo, Rob, you are im-  
 T. ———— ———— ———— *f* ———— ———— ————

Molto animato.

H. *p Str. cresc.* *f tutti*  
 N. ———— ———— ———— ———— ———— ————  
 T. ———— ———— ———— ———— ———— ————

H. ge - hen, Bob, hübsch plump, es wird schon ge - hen, ach, ————  
 N. prov-ing, bra - vo, Rob, you are im - prov - ing, ah, ————  
 T. ———— ———— ———— ———— ———— ————

mehr, auf Ehr', auf Ehr', ich kann nicht mehr!  
Saints, I am ex - haust - ed, let me be!


H. ———— ———— ———— ———— ———— ————  
 N. ———— ———— ———— ———— ———— ————  
 T. ———— ———— ———— ———— ———— ————

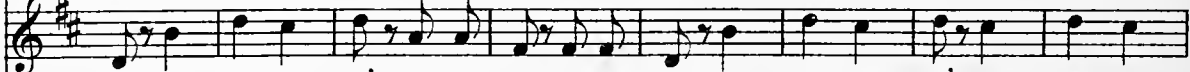
Presto.


H. *f* Bob, hübsch plump, es wird schon ge - hen, Bob, hübsch plump, es wird schon ge - hen, ja, gewiss, ja, ge -  
 N. *f* ———— Bob, hübsch plump, es wird schon ge - hen, Bob, hübsch plump, es wird schon ge - hen, ja, gewiss, ja, ge -  
 T. *f* ———— Bra - vo, Rob, you are im - prov - ing, All the grac - es fa - vor thee, Bravo, Rob, bravo,


Ach, auf Ehr', ich kann nicht mehr, auf Ehr', auf Ehr', ich kann nicht mehr, ja, gewiss, ja, ge -  
I'm ex - hausted, by the Saints, I am ex - haust - ed, let me be, What the fun of this

H. ———— ———— ———— ———— ———— ————  
 N. ———— ———— ———— ———— ———— ————  
 T. ———— ———— ———— ———— ———— ————

H.  wiss, es wird schon geh'n, ja, ge-wiss, ja, ge-wiss, es wird schon geh'n, nur Muth, nur  
Rob, my partner be, bra-vo, Rob, bravo, Rob, my partner be, oh bra-vo,

N.  wiss, es wird schon geh'n, ja, ge-wiss, ja, ge-wiss, es wird schon geh'n, nur Muth, nur  
Rob, my partner be, bra-vo, Rob, bravo, Rob, my partner be, oh bra-vo,

T.  wiss, ich kann nicht mehr, ja, ge-wiss, ja, ge-wiss, ich kann nicht mehr, nein, \_\_\_\_\_  
is, I cannot see, what the fun of this is, I can-not see, no, \_\_\_\_\_



(Exit Lady H. and Nancy laughing, with Sir Tristram)

H.  Muth, es wird schon geh'n, nur Muth, nur Muth, ah, fort!  
bra-vo, bra-vo, Rob, my partner be, bra-vo!

N.  Muth, es wird schon geh'n, nur Muth, nur Muth, ah, fort!  
bra-vo, bra-vo, Rob, my partner be, bra-vo!

T.  — ich kann nicht mehr, nein, \_\_\_\_\_ nein, nein!  
— I can-not see, no, \_\_\_\_\_ no, no!

 *ff* *rutti*



No 4. Chorus of Farmers.- „Mädchen, brav und treu.“

The Market-place at Richmond. Booths. In front of the stage are tables and benches. Tents at the sides.

Flute, Piccolo, Oboes, Clarinets in C, Bassoons, Horns in G & D, Trumpets in C, Trumbones, Ophicleide, Kettledrums in G & D, Triangle, Side-drum, Big Drum & Strings (Side-drum on the stage).

Allegro non troppo.

*ff* *tutti*

SOPRANO.

TENOR.

BASS.

Mädchen, brav und treu, her-bei, her-bei! der Markt ist frei; macht euch  
Bright and bux-om lass-es, Come, the fair shall now be-gin, Show your

Mädchen, brav und treu, her-bei, her-bei! der Markt ist frei; macht euch  
Bright and bux-om lass-es, Come, the fair shall now be-gin, Show your

*ff*

Mädchen, brav und treu, her-bei, her-bei, der  
Bright and bux-om lass-es, Come, the fair shall

fröhlich auf, im raschen Lauf, wir war-ten drauf. Mädchen, brav und treu, her-bei, her-bei, der  
ro-sy fac-es, And our hearts ye soon shall win. Bright and bux-om lass-es, Come, the fair shall

fröhlich auf, im raschen Lauf, wir war-ten drauf. Mädchen, brav und treu, her-bei, her-bei, der  
ro-sy fac-es, And our hearts ye soon shall win. Bright and bux-om lass-es, Come, the fair shall

*ff*

Markt ist frei; macht euch fröh-lich auf, im raschen Lauf, wir war-ten drauf! Flink, ihr schmücken  
 now be-gin, Show your ro - sy fac - es, And our hearts ye soon shall win. Fleet of foot, and

Markt ist frei; macht euch fröh-lich auf, im raschen Lauf, wir war-ten drauf! Flink, ihr schmücken  
 now be-gin, Show your ro - sy fac - es, And our hearts ye soon shall win. Fleet of foot, and

Markt ist frei; macht euch fröh-lich auf, im raschen Lauf, wir war-ten drauf! Flink, ihr schmücken  
 now be-gin, Show your ro - sy fac - es, And our hearts ye soon shall win. Fleet of foot, and

*marcato*

*p Str.*

Die - ne - rinnen, nur nicht trög und säumig heut, bald soll hier der Markt begin - nen, wie es al - ter  
 clad with neatness. Come and let the master choose, Sweet of temper, all discreetness. Who a prize like

Die - ne - rinnen, nur nicht trög und säumig heut, bald soll hier der Markt begin - nen, wie es al - ter  
 clad with neatness. Come and let the master choose, Sweet of temper, all discreetness. Who a prize like

Die - ne - rinnen, nur nicht trög und säumig heut, bald soll hier der Markt begin - nen, wie es al - ter  
 clad with neatness, Come and let the master choose, Sweet of temper, all discreetness. Who a prize like

Brauch ge - beut; flink, ihr schmücken Die - ne - rin - nen, nur nicht trög und säumig heut, bald soll hier der  
 this would lose? Fleet of foot, and clad with neatness. Come and let the master choose, Sweet of temper,

Brauch ge - beut; flink, ihr schmücken Die - ne - rin - nen, nur nicht trög und säumig heut, bald soll hier der  
 this would lose? Fleet of foot, and clad with neatness. Come and let the master choose, Sweet of temper.

Brauch ge - beut; flink, ihr schmücken Die - ne - rin - nen, nur nicht trög und säumig heut, bald soll hier der  
 this would lose? Fleet of foot, and clad with neatness. Come and let the master choose, Sweet of temper,



Markt be-gin-nen, wie es al-ter Brauch ge-beut. Topp, gilt der Han-del, war der  
 all dis-creet-ness, Who a prize like this would lose? Done is the bar-gain, if the  
 Markt be-gin-nen, wie es al-ter Brauch ge-beut. Topp, gilt der Han-del, war der  
 all dis-creet-ness, Who a prize like this would lose? Done is the bar-gain, if the  
 Markt be-gin-nen, wie es al-ter Brauch ge-beut. Topp, gilt der Han-del, war der  
 all dis-creet-ness, Who a prize like this would lose? Done is the bar-gain, if the

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *tutti* *p* *Str.*

Wan-del rein und un-be-schol-ten; Topp! sagt der Mie-ther als Ge-bie-ter, stets wird  
 maid is trust-y, blithe and will-ing; Done, if the hand-sel she ac-cepts, the mas-ter's  
 Wan-del rein und un-be-schol-ten; Topp! sagt der Mie-ther als Ge-bie-ter, stets wird  
 maid is trust-y, blithe and will-ing; Done, if the hand-sel she ac-cepts, the mas-ter's  
 Wan-del rein und un-be-schol-ten; Topp! sagt der Mie-ther als Ge-bie-ter, stets wird  
 maid is trust-y, blithe and will-ing; Done, if the hand-sel she ac-cepts, the mas-ter's

*f* *p*

*f* *p*

*f* *p*

*f* *tutti* *p* *Str.*

Fleiss vergol-ten; Topp, gilt der Han-del, war der Wan-del rein und un-be-schol-ten,  
 prof-fer'd shil-ling; Done is the bar-gain, if the maid is trust-y, blithe and will-ing,  
 Fleiss vergol-ten; Topp, gilt der Han-del, war der Wan-del rein und un-be-schol-ten,  
 prof-fer'd shil-ling; Done is the bar-gain, if the maid is trust-y, blithe and will-ing,  
 Fleiss vergol-ten; Topp, gilt der Han-del, war der Wan-del rein und un-be-schol-ten,  
 prof-fer'd shil-ling; Done is the bar-gain, if the maid is trust-y, blithe and will-ing,

*f* *p*

*f* *p*

*f* *p*

*f* *tutti* *p* *Str.*

stets wird Fleiss ver-gol-ten. Ihr Mädchen, her-bei!  
and she takes the shil-ling; ye lass-es, come on.

stets wird Fleiss ver-gol-ten. Ihr Mädchen, her-bei! Her-bei ihr Mädchen, brav und treu, her-  
and she takes the shil-ling; ye lass-es, come on, Come on, ye bright and bux - om lass-es,

stets wird Fleiss ver-gol-ten. Ihr Mädchen, her-bei! Her-bei ihr Mädchen, brav und treu, her-  
and she takes the shil-ling; ye lass-es, come on, Come on, ye bright and bux - om lass-es,

*ff* *Tutti*

bei, herbei, der Markt ist frei; macht Euch fröh-lich auf, im raschen Lauf, wir war-ten drauf!  
Come, the fair shall now be-gin, Show your ro - sy fac-es, And our hearts ye soon shall win!

bei, herbei, der Markt ist frei; macht Euch fröh-lich auf, im raschen Lauf, wir war-ten drauf!  
Come, the fair shall now be-gin, Show your ro - sy fac-es, And our hearts ye soon shall win!

Mäd-chen, brav und treu, her-bei, her-bei, der Markt ist frei; macht Euch fröh-lich auf, im  
Bright and bux - om lass-es, Come, the fair shall now be-gin, Show your ro - sy fac-es,

Mäd-chen, brav und treu, her-bei, her-bei, der Markt ist frei; macht Euch fröh-lich auf, im  
Bright and bux - om lass-es, Come, the fair shall now be-gin, Show your ro - sy fac-es,

Mäd-chen, brav und treu, her-bei, her-bei, der Markt ist frei; macht Euch fröh-lich auf, im  
Bright and bux - om lass-es, Come, the fair shall now be-gin, Show your ro - sy fac-es,

ra-schen Lauf, wir war-ten drauf! Her - bei!  
 And our hearts ye soon shall win. Come on!

ra-schen Lauf, wir war-ten drauf! Flink, ihr schmucken Die - ne - rin - nen, nur nicht träg' und  
 And our hearts ye soon shall win. Fleet of foot, and clad with neatness, Come and let the

ra-schen Lauf, wir war-ten drauf! Flink, ihr schmucken Die - ne - rin - nen, nur nicht träg' und  
 And our hearts ye soon shall win. Fleet of foot, and clad with neatness, Come and let the

*ff* *Str. Cl. & Hssn.*

Her - bei! Her - bei! Her - bei!  
 come on! come on! come on!

säumig heut, bald soll hier der Markt be-gin-nen, wie es al - ter Brauch ge - beut!  
 mas-ter choose, Sweet of tem-per, all discreet-ness, Who a prize like this would lose?

säumig heut, bald soll hier der Markt be-gin-nen, wie es al - ter Brauch ge - beut!  
 mas-ter choose, Sweet of tem-per, all discreet-ness, Who a prize like this would lose?

Mäd - chen, brav und treu, her - bei, — der Markt, der Markt ist frei, Mäd - chen, brav und  
 Come, ye lass - es all, come on, — the fair shall now be - gin, Come, ye lass - es

Mäd - chen, brav und treu, her - bei, — der Markt, der Markt ist frei, Mäd - chen, brav und  
 Come, ye lass - es all, come on, — the fair shall now be - gin, Come, ye lass - es

Mäd - chen, brav und treu, her - bei, — der Markt, der Markt ist frei, Mäd - chen, brav und  
 Come, ye lass - es all, come on, — the fair shall now be - gin, Come, ye lass - es

*f* *tratti* *p* *f*

treu, her- bei, der Markt ist frei, her- bei, her- bei, her- bei, her-  
 all, come on, the fair be - gins, come on, come on, come on, come  
 treu, her- bei, der Markt ist frei, her - bei, her - bei, her - bei, her -  
 all, come on, the fair be - gins, come on, come on, come on, come  
 treu, her- bei, der Markt ist frei, her - bei, her - bei, her- bei, her-  
 all, come on, the fair be - gins, come on, come on, come on, come

bei, her- bei, her- bei! Seid will- kommen, seid will-  
 on, come on, come on! Wel- come all, come forth to  
 bei, her- bei, her- bei! Seht, sie kommen, seht, sie kommen! Seid will- kommen, seid will-  
 on, come on, come on! See, they come, now let us greet them, Wel- come all, come forth to  
 bei, her- bei, her- bei! Seht, sie kommen, seht, sie kommen! Seid will- kommen, seid will-  
 on, come on, come on! See, they come, now let us greet them, Wel- come all, come forth to

*cresc.*

kom - men! men!  
 meet them!  
 kom - men! men!  
 meet them!  
 kom - men! men!  
 meet them!

*ff* *Side-dr. & Triangle*

Allegretto.

SOPR. I. II.

Chorus of Servantmaids.

Wohl-ge-muth, jun-ges Blut, ü-ber Weg, ü-ber  
 I. II. Come a-way, Maid-ens gay, To the fair All re-

Allegretto.

Wohl-ge-muth, jun-ges Blut, ü-ber Weg, ü-ber  
 Come a-way, Maid-ens gay, To the fair All re-  
*Ob. & Cl.*

*p* *wind*

Steg, munter fort, ging's zum Ort, wo uns Ruh' win-ket zu. Wohl-ge-muth, jun-ges  
 pair, Let us go, Let us show Willing hearts, Fair de-serts, Come a-way, Maid-ens

Steg, munter fort, ging's zum Ort, wo uns Ruh' win-ket zu. Wohl-ge-muth, jun-ges  
 pair, Let us go, Let us show Willing hearts, Fair de-serts, Come a-way, Maid-ens

Blut, ü-ber Weg, ü-ber Steg, munter fort, hin zum Ort, wo uns Ruh' win-ket  
 gay, To the fair All re-pair, Let us go, Let us show Will-ing hearts, Fair de-

Blut, ü-ber Weg, ü-ber Steg, munter fort, hin zum Ort, wo uns Ruh' win-ket  
 gay, To the fair All re-pair, Let us go, Let us show Will-ing hearts, Fair de-

zu. Im-mer reg', nimmer träg', auf dem Weg mit lust'gem Sang', froh er-scholl, hoff-nungs-  
 serts. Far from home we have come, Blithely sing-ing on our way, Masters kind we would

zu. Im-mer reg', nimmer träg', auf dem Weg mit lust'gem Sang', froh er-scholl, hoff-nungs-  
 serts. Far from home we have come, Blithely sing-ing on our way, Masters kind we would

*f tutti* *p* *f*

voll, un-ser Chor den Pfad ent-lang. Wem nur Lust in der Brust für die Ar-beit froh sich  
find, We have don'd our best ar-ray. Heart of joy kills an- noy, Makes the hand for la- bor

voll, un-ser Chor den Pfad ent-lang. Wem nur Lust in der Brust für die Ar-beit froh sich  
find, We have don'd our best ar-ray. Heart of joy kills an- noy, Makes the hand for la- bor

*p* *f* *p*

Chorus of Farmers.

regt, die voll Muth Hab' und Gut, Sack und Pack wei-ter trägt. Mäd-chen, brav, brav und  
strong; Masters, ask an- y task, Nor the hir- ing pro- long. Now come on, lass-es

regt, die voll Muth Hab' und Gut, Sack und Pack wei-ter trägt. Mäd-chen, brav, brav und  
strong; Masters, ask an- y task, Nor the hir- ing pro- long. Now come on, lass-es

Mäd-chen, brav, brav und  
Now come on, lass-es

*f* *p* *ff Tutti*

Chorus of Servantmaids.

treu, nur her- bei, der Markt ist frei. Ist's nicht hier, ist es dor- ten, dass uns winkt Ruh' und  
all, for the fair shall soon be- gin. Far from home have we come, And masters kind we would

treu, nur her- bei, der Markt ist frei. Ist's nicht hier, ist es dor- ten, dass uns winkt Ruh' und  
all, for the fair shall soon be- gin. Far from home have we come, And masters kind we would

treu, nur her- bei, der Markt ist frei.  
all, for the fair shall soon be- gin.

*p* *p Str.*

Rast. find. *p* Ist's nicht hier, ist es Far from home have we

Rast. find. *p* Ist's nicht hier, ist es Far from home have we

**Chorus of Farmers.**

Mädchen, brav, brav und treu, nur her - bei, der Markt ist frei.  
Yes, come on, lass-es all, for the fair shall now be - gin.

Mädchen, brav, brav und treu, nur her - bei, der Markt ist frei.  
Yes, come on, lass-es all, for the fair shall now be - gin.

Mädchen, brav, brav und treu, nur her - bei, der Markt ist frei.  
Yes, come on, lass-es all, for the fair shall now be - gin.

*ff* *ratti* *p Str.*

dor - ten, dass uns winkt Ruh' und Rast. Wohl - ge - muth, jun - ges Blut, ü - ber  
come, and masters kind we would find. Come a - way, Maidens gay, To the

dor - ten, dass uns winkt Ruh' und Rast. Wohl - ge - muth, jun - ges Blut, ü - ber  
come, and masters kind we would find. Come a - way, Maidens gay, To the

Nur her - bei, Lass - es, come, *p*

Nur her - bei, Lass - es, come, *p*

Nur her - bei, Lass - es, come,

*p* *Wind*

Weg, ü-ber Steg, mun-ter fort ging's zum Ort, wo uns Ruh' win-ket zu; wohl-ge-  
 fair All re - pair, Let us go, Let us show Will-ing hearts, Fair de - serts, Come a -

Weg, ü-ber Steg, mun-ter fort ging's zum Ort, wo uns Ruh' win-ket zu; wohl-ge-  
 fair All re - pair, Let us go, Let us show Will-ing hearts, Fair de - serts, Come a -

her - bei, her - bei,  
 come, lass - es all,  
 come, lass - es all,  
 come, lass - es all,

muth, jun-ges Blut, ü-ber Weg, ü-ber Steg, mun-ter fort ging's zum Ort, wo uns  
 way, Maidens gay, To the fair All re - pair, Let us go, Let us show Will-ing

muth, jun-ges Blut, ü-ber Weg, ü-ber Steg, mun-ter fort ging's zum Ort, wo uns  
 way, Maidens gay, To the fair All re - pair, Let us go, Let us show Will-ing

der the Markt  
 der the Markt  
 der the Markt  
 der the Markt  
 der the Markt  
 der the Markt



## Più animato.

Ruh' winket zu, her-bei, her-bei, her-bei, her-bei, her-bei,  
 hearts, Fair de-serts, we come, we come, we come, we come, we come, we

ist be - frei, her-bei, her-bei, her-bei, her-bei, her-bei,  
 gins, come, lass-es all, come, lasses all, we come, we

ist be - frei, her-bei, her-bei, her-bei, her-bei, her-bei,  
 gins, come, lass-es all, come, lasses all, we come, we

ist be - frei, her-bei, her-bei, her-bei, her-bei, her-bei,  
 gins, come, lasses all, come, lasses all, come, lasses all,

*f* Più animato.

bei, der Markt ist frei, der Markt ist frei!  
 come, the fair be - gins, we come, we come!

bei, der Markt ist frei, der Markt ist frei!  
 come, the fair be - gins, we come, we come!

bei, der Markt ist frei, der Markt ist frei!  
 come, the fair be - gins, we come, we come!

bei, der Markt ist frei, der Markt ist frei!  
 come, the fair be - gins, we come, we come!

— her - bei, her - bei, der Markt ist frei, der Markt ist frei!  
 — come, lass-es all, the fair be - gins, come, lass - es all!

## Allegro.

Schnell, wer brav und treu, her- bei, her-bei, der Markt ist frei; doch erst Ruh' und Rast, nach  
 We are bux-om lass-es, waiting till the fair begins, Ev -'ry ro - sy face to -

Schnell, wer brav und treu, her- bei, her-bei, der Markt ist frei; doch erst Ruh' und Rast, nach  
 We are bux-om lass-es, waiting till the fair begins, Ev -'ry ro - sy face to -

Schnell, wer brav und treu, her- bei, her-bei, der Markt ist frei; doch erst Ruh' und Rast, nach  
 Bright and bux-om lass-es. come, the fair shall now be-gin. Show your ro - sy fac - es,

Schnell, wer brav und treu, her- bei, her-bei, der Markt ist frei; doch erst Ruh' und Rast, nach  
 Bright and bux-om lass-es, come, the fair shall now be-gin, Show your ro - sy fac - es,

Schnell, wer brav und treu, her- bei, her-bei, der Markt ist frei; doch erst Ruh' und Rast, nach  
 Bright and bux-om lass-es, come, the fair shall now be-gin, Show your ro - sy fac - es,  
 Allegro.

*ff* *tutti*

Lauf und Hast mit schwerer Last. Mäd-chen, brav und treu, her-bei, herbei, der Markt ist frei,  
 day a pleasant master wins. We are bux-om lass-es, wait-ing till the fair begins,

Lauf und Hast mit schwerer Last. Mäd-chen, brav und treu, her-bei, herbei, der Markt ist frei,  
 day a pleasant master wins. We are bux-om lass-es, wait-ing till the fair begins,

Lauf und Hast mit schwerer Last. Mäd-chen, brav und treu, her-bei, herbei, der Markt ist frei,  
 and our hearts ye soon shall win. Bright and bux-om lass-es, come, the fair shall now begin,

Lauf und Hast mit schwerer Last. Mäd-chen, brav und treu, her-bei, herbei, der Markt ist frei,  
 and our hearts ye soon shall win. Bright and bux-om lass-es, come, the fair shall now begin,

Lauf und Hast mit schwerer Last. Mäd-chen, brav und treu, her-bei, herbei, der Markt ist frei,  
 and our hearts ye soon shall win. Bright and bux-om lass-es, come, the fair shall now begin,

doch erst Ruh' und Rast, nach Lauf und Hast mit schwerer Last; her - bei, her - bei, der  
 ev - ry ro - sy face to - day a plea - sant mas - ter wins, we come, we come, the

doch erst Ruh' und Rast, nach Lauf und Hast mit schwerer Last; her - bei, her - bei, der  
 ev - ry ro - sy face to - day a plea - sant mas - ter wins, we come, we come, the

doch erst Ruh' und Rast, nach Lauf und Hast mit schwerer Last; her - bei, her - bei, der  
 show your ro - sy fac - es, and our hearts ye soon shall win, come on, come on, the

doch erst Ruh' und Rast, nach Lauf und Hast mit schwerer Last; her - bei, her - bei, der  
 show your ro - sy fac - es, and our hearts ye soon shall win, come on, come on, the

doch erst Ruh' und Rast, nach Lauf und Hast mit schwerer Last; her - bei, her - bei, der  
 show your ro - sy fac - es, and our hearts ye soon shall win, come on, come on, the

Markt ist frei, her - bei, ja, — der Markt ist frei, ja, — her - bei, her -  
 fair be - gins, we come, yea, — the fair be - gins, yea, — the fair be -

Markt ist frei, her - bei, ja, — der Markt ist frei, ja, — her - bei, her -  
 fair be - gins, we come, yea, — the fair be - gins, yea, — the fair be -

Markt ist frei, her - bei, ja, — der Markt ist frei, ja, — her - bei, her -  
 fair be - gins, come on, yea, — the fair be - gins, yea, — the fair be -

Markt ist frei, her - bei, ja, — der Markt ist frei, ja, — her - bei, her -  
 fair be - gins, come on, yea, — the fair be - gins, yea, — the fair be -

Markt ist frei, her - bei, ja, — der Markt ist frei, ja, — her - bei, her -  
 fair be - gins, come on, yea, — the fair be - gins, yea, — the fair be -

bei, ja, der Markt ist frei, der Markt ist frei, der Markt ist frei, der Markt ist frei,  
gins, yea, the fair be-gins, the fair be-gins, the fair be-gins, the fair be-gins

frei!  
gins!

frei!  
gins!

(They disperse.)

frei!  
gins!

Same Score (Triangle, Side-drum, and Big Drum excepted).

Allegretto.

Plunkett.

P. 

Wie das schnattert, wie das plappert,  
What a chat-ter, what a clat-ter,

*f Tutti p Str.* *p Wind* *f Tutti p Str.*

P. 

wie das durch-ein-an-der spricht!  
All are shout-ing to be heard.

Gelt! Wenn's bei den Mädels  
It be-comes a se-rious

*Fl.* *p Wind.* *f Tutti p Str.* *p Wind*

P. 

happert, mätter, ist's für-wahr das Mundwerk nicht. Nun, Herr Bruder! Will doch  
mätter, How to choose, up-on my word. Well, good brother! Looking

*f Tutti p str.* *p Wind* *Fl.* *Str.*

P. 

hof-fen, hastschon ei-ne Wahl ge-trof-fen? Ach, wo-zu? Wo-zu? Zum  
round yet? Is the thing you look for found yet? Why this haste? This haste? I'll

Lionel. Plunkett.

P. 

Dienen in der Wirthschaft, die vereint wir im Pacht-hof neu beginnen, wie's der  
tell you. Lest the farm fall in neglect, let a stout maid be selected; 'twas our

Lionel.

P. Mutter Wil-le meint. Se - gen, ja Se - gen ih - rem An - ge -  
 L. dying mother's will. Bless-ed, oh bless - ed be her gen - tle

Plunkett.

L. den-ken. Ja, sie war ein bra-ves Weib, wuss-te Al-les recht zu  
 P. mem-ry. She was good as she was kind, Taught us both law and o-

P. len - ken, hielt uns gut an Seel' und Leib. Dir, dem Pfleg-ling, ward die  
 be-dience, ne'er her e - qual we shall find. You, her fos - ter-child and

*colla voce*  
*cello*

P. Pfl-e, Dei - nem from - men Sinn zum Lohn; ich, der Töl - pel, krieg-te  
 L. fav'rite, you were spard of life the rough, I, the clum - sy bear and

Lionel. Plunkett.

P. Schlä-ge, na, ich war dereig'ne Sohn! Gu - ter Bruder! Was ist's wei-ter? Ständest  
 L. blockhead, 'tho her son, got all the cuffs! Ah, my brother! Well, no mat-ter, you I

*Hns. & Hssn. sustain*

P.

sonst ja ganz al-lein, oh - ne El - tern, Freund, Ge - lei - ter; musst'ich  
nev - er will de - sert; Friend-less or - phan, un - pro - tect - ed, you I'll

*Str.*

P.

nicht dein Bru - der sein, musst'ich nicht dein Bru - der sein?  
aid with hand and heart, you I'll aid with hand and heart.

*ob. p*  
*p Wood*  
*ff Tutti*

Larghetto.

*Fl. & Picc.*  
*Cl.*  
*p*  
*Hns. & Hssn.*  
*ob. & Cl.*  
*ff Tutti p Str.*

L.

Lionel.

Ja, seit frü-her Kind-heit Ta - gen, wart Ihr des Ver-heit  
When to life\_1 woke and sor - row, Neath your roof I

L.

lass'-nen Heil, lehr-tet ihn das Da - sein tra - gen, gabt ihm Eu - er  
found a home, Peaceful glid-ed ev - 'ry mor - row, Ne'er from you my

L. *cl.*

Her - zen Theil. Dei - ner bra - ven El - tern Hüt - te naht' mein Va - ter  
heart can roam. By my fa - ther's hand con - fid - ed, You re - ceiv'd the

L. *cl.*

einst ver - bannt; er fand Schutz in Eu - rer Mit - te, ach, und  
ex - ile's trust; In your midst he long a - bid - ed, Ye to

L. *ad lib.*

starb dort un - be - kannt, ja, er starbdort un - be - kannt.  
earth con - sign'd his dust, ye to earth con sign'd his dust.

*Wind* *Str.* *f Tutti*

*p* *cl.* *Fl. & Picc.* *Ob. & cl.* *f Tutti*

*Hns. & Bssn.*

Plunkett.

Nim - mer ha - ben wir er - fah - ren sei - nen Na - men, sei - nen Stand,  
Yes a - mongst us he did lin - ger, Ne'er re - veald his rank or name;

*p* *cl.* *Hns. & Bssn.* *Ob.*



P. nur den Ring dort, zu be-wah-ren, zog er fest an dei-ne Hand.  
 Dy-ing, plac'd up-on thy fin-ger, Yon-der ring of jew-ell'd flame.

P. Dräu-en, sprach er, dir Ge-fah-ren, zei-ge ihn der Kö-ni-  
 "Should a dan-ger e'er come nigh thee, Send it straightway to the

P. gin, und sie wird dein Recht dir wahren; doch in Drangsal nur zieh'  
 Queen, Let it till that hour be nighthee, She will know what it doth

P. L. hin, ja, in Drang-sal nur zieh hin. Denn so  
 mean, she will know what it doth mean." Ne'er hath

L. lang du, froh, zu-frie-den, wei-lest in der De-muth Schoos,  
 world-ly pomp al-lurd me; With my peace-ful lot con-tent,—

L. 

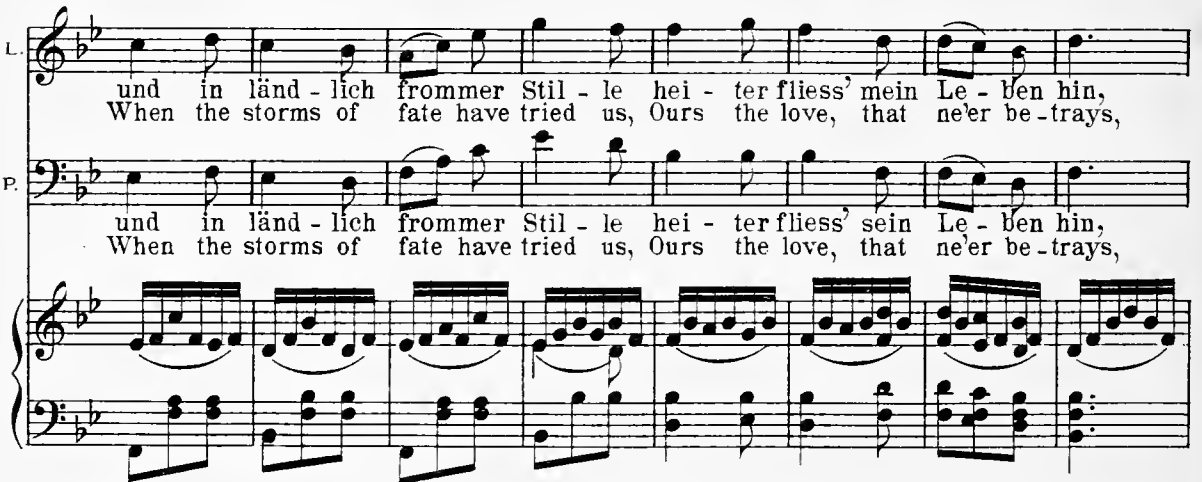
stre-be nie nach Glanz hie-nie-den, Glück wohnt nur im schlich-ten Loos.  
All my hum-ble wants as-sur'd me, My un-trou-bled day are spent.

L. **Lionel.** 

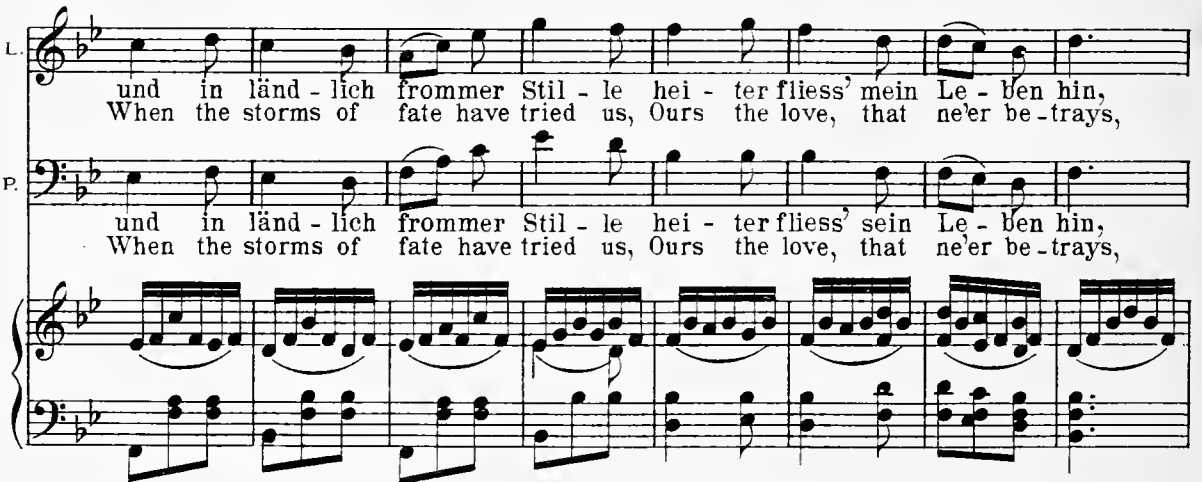
Ja, ge-hei - ligt sei sein Wil - le, nicht nach Schimmer strebt mein Sinn,  
Yes, my fa - ther's will shall guide us, Calm and blame-less be our days,  
Plunkett.

P. 

Ja, ge-hei - ligt sei sein Wil - le, nicht nach Schimmer strebt sein Sinn,  
Yes, thy fa - ther's will shall guide us, Calm and blame-less be our days,

L. 

und in länd - lich frommer Stil - le hei - ter fließ' mein Le - ben hin,  
When the storms of fate have tried us, Ours the love, that ne'er be - trays,

P. 

und in länd - lich frommer Stil - le hei - ter fließ' sein Le - ben hin,  
When the storms of fate have tried us, Ours the love, that ne'er be - trays,

L. 

hei - ter fließ' mein Le - ben hin.  
ours the love, that ne'er be - trays.

P. 

hei - ter fließ' sein Le - ben hin.  
ours the love, that ne'er be - trays.

*Wind* *Str.* *f* *Tutti*

## No. 6. Finale. — „Der Markt beginnt! Die Glocke schallt!“

*Flute, Piccolo, Oboes, Clarinets in B flat, Bassoons, Horns in F and B flat, Trumpets in B flat, Trombone and Ophicleide, Kettle-drums in F and B flat, Big Drum and Strings.*

**Allegro.** (bells are heard ringing)

*f Tutti*

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the same musical texture. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

### Chorus of Servantmaids.

Der Markt be-ginnt! Die Glo - cke schallt! Der Richter naht mit Amts-ge-walt. Her-bei! Ihr  
The fair be-gins with sound of bell, The Sheriff comes, now mark him well. Ye maids, come

Der Markt be-ginnt! Die Glo - cke schallt! Der Richter naht mit Amts-ge-walt. Her-bei! Ihr  
The fair be-gins with sound of bell, The Sheriff comes, now mark him well. Ye maids, come

Der Markt be-ginnt! Die Glo - cke schallt! Der Richter naht mit Amts-ge-walt.  
The fair be-gins with sound of bell, The Sheriff comes, now mark him well.

### *f* Farmers' Wives.

Der Markt be-ginnt! Die Glo - cke schallt! Der Richter naht mit Amts-ge-walt. Her-bei! Ihr  
The fair be-gins with sound of bell, The Sheriff comes, now mark him well. Ye maids, come

### *f* Chorus of Farmers.

Der Markt be-ginnt! Die Glo - cke schallt! Der Richter naht mit Amts-ge-walt. Her-bei! Ihr  
The fair be-gins with sound of bell, The Sheriff comes, now mark him well. Ye maids, come

Der Markt be-ginnt! Die Glo - cke schallt! Der Richter naht mit Amts-ge-walt.  
The fair be-gins with sound of bell, The Sheriff comes, now mark him well.

*f Str. Hns. & Bsn.*

The piano accompaniment for the final section consists of two systems. The first system has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the same musical texture. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

Mäg-de, jung und alt, her-bei, her - bei, her - bei!  
 forth, both old and young, come forth, come forth, come forth!

Mäg-de, jung und alt, her-bei, her - bei, her - bei!  
 forth, both old and young, come forth, come forth, come forth!

Mäg-de, jung und alt, her-bei, her - bei, her - bei!  
 forth, both old and young, come forth, come forth, come forth!

*ff* *Tutti*

Sheriff.

Sb  
 Raum und Platz der O-brigkeit! (Leu-te, macht euch nicht so breit!)  
 All make way here for the law! (Such a crowd I nev-er saw!)

Raum und Platz der O - brig-  
 All make way here for the

Raum und Platz der O - brig-  
 All make way here for the

Raum und Platz der O - brig-  
 All make way here for the

Raum und Platz der O - brig-  
 All make way here for the

*f* *Str.* *p* *Wind* *f* *Tutti*

Sh. *Hört! Was das Ge - setzeuchspricht! Hö-ret! A - berstört mich nicht!*  
*I the statute first will read, Then to bus'ness we'll pro - ceed.*

keit!  
law!

Hö - ret!  
Neighbors,

Hö - ret!  
Neighbors,

Hö - ret!  
Neighbors,

Hö - ret!  
Neighbors,

*f Str.* *p Wind* *f Tutti*

Sheriff (reads).

„An - na! Wir von Got - tes Gna - den“ Hut ab!  
 „Tis our roy - al will and plea - sure!“ Hats off!

A - ber stört ihn nicht!  
let us hear him read.

A - ber stört ihn nicht!  
let us hear him read.

A - ber stört ihn nicht!  
let us hear him read.

A - ber stört ihn nicht!  
let us hear him read.

*p Brass* *p Str. pizz.*

Sh. Schlingels, so wie ich! Höf-lichkeit kann nimmer schaden! „Wir er-ken-nen feier-lich  
Rustics, look at me! Loy-al feel-ings let us cherish. “We, Queen Anne, here-by de-cree

Sh. Richmonds Pri-vi-le-gi-a si-gil-la-ta re-gi-a, dass die Magd, dies ich dem  
to all subjects of the crown, dwelling here in Richmond town, Who-so at the fair en-

*pp Str. arco* *p Wind Str. pizz.*

Sh. Mie-ther hier auf off-nem Markt ver-dingt, für ein Jahr bei  
gag-es To per-form a ser-vant's part, For a year her

Sh. dem Ge-bie-ter wei-len muss, wenn er's be-dingt,  
ser-vice pledg-es; From this law, let none de-part.

Sh. oh-ne Wei-gern und Ent-kommen, ward das Handgeld an-ge-nom-men!  
When the ear-nest-mon-ey's ta-ken, Let the bar-gain stay un-sha-ken!"

*Oh.* *Hssn.* *Str.*

## Chorus.

## Sheriff.

Sh. Habt's ca - pirt? Schon lan - ge, schon lan - ge! Schön! Auf, ihr Dirnen lasst euch  
 Ye have heard. We have, sir, we have, sir! Good! Now, my lasses, state your

Schon lan - ge, schon lan - ge!  
 We have, sir, we have, sir!

Schon lan - ge, schon lan - ge!  
 We have, sir, we have, sir!

Schon lan - ge, schon lan - ge!  
 We have, sir, we have, sir!

*f tutti*

Sh. seh'n!  
 case.

**Animato.**  
*Wind sustain*

## Allegretto.

## First Servant.

Sh. Sprich! Was kannst du, Mol - ly Pitt? Ich kann nä - hen, ich kann mä - hen, ich kann  
 I.S. What can you do, Mol - ly Pitt? I can sow, sir, I can mow, sir, I can

*Fl. & Vl.*  
*p Str.*

I.S. sä - en, Fä - den dre - hen, ich kann bügeln, ich kann striegeln und ver - se - hen Hof und  
 bake and brew, Mend things like new, Can mind a house, and rule it too, There's naught I can - not

Sheriff. A Farmer.

I.S.  
Sh.  
F.

Haus! Vier Gui - ne - en! Wer ist Bie - ter? Kann ge - sche - hen! Ich bin Mie - ther.  
do! Worthfour guin - eas! who will hire her? On my farm I shall re - quire her.

*f* *Tutti*

Sheriff. Second Servant.

Sh.  
I.I.S.

Sag, was kannst du, Pol - ly Smitt? Ich kann stricken, Ich kann sti - cken, Braten  
What can you do, Pol - ly Smith? I can cook, sir, By the book, sir, I can

*f* *Fl. & Vl.*  
*p* *Str.*

I.I.S.

spi - cken! Klei - der fli - cken, Rö - cke klo - pfen, Gän - se stop - fen, Por - ter pfropfen, wie der  
roast and toast, And 'tis my boast That no - thing in a house that I preside in yet was

Sheriff. Farmer's Wife.

I.S.  
Sh.  
F.W.

Daus! Fünf Gui - ne - en! Wer will's wagen? Sei's da - rum. Topp! Zu - ge - schlagen!  
lost. Worth five guin - eas! who will venture? Done for me, she's free from censure!

*f* *Tutti*

Sheriff. Third Servant.

Sh.  
I.I.S.

Und was leis - tet Bet - si Witt? Ich kann scheu - ern, Bro - de säu - ern, ich kann  
Well, what say'st thou, Bet - sy White? I can churn, sir, To a turn, sir, I can

*f* *Fl. & Vl.*  
*p* *Str.*



III.S.  
 mästen, Beefsteak rös-ten, has-peln, ras-peln, glätten, plät-ten, stopf' die Bet-fenweich und  
 fry and grill, And mind the mill, I'm one that nev-er can sit still, All or-ders I-ful-

Sheriff.  
 III.S.  
 Sh. kraus. Kit-ty Bell, und Lid-dy Well, und Nel-ly Box, und Sal-ly Fox!  
 fil. Kit-ty Bell, and Lid-dy Well, and Nel-ly Box, and Sal-ly Fox!

Four Servants.  
 Ich kann ba-cken, ich kann bra-ten, gra-ben, ha-cken mit dem  
 I can dig well, Cure a pig well, I can see no harm Comes

Spa-ten, ich kann spinnen fei-nes Lin-nen und ge-win-nen Geld für's  
 to your farm! For ev-ry ill I know a charm, All er-rors I-re-

Four Servants

Ich kann stri-cken, I can sow, sir,	ich kann sti-cken, I can mow, sir,	Braten spi-cken, Klei-der I can bake and brew, mend	graben, ha-cken I can roast and
Haus! form! Two Servants.	ich kann backen, I can cook, sir,	ich kann braten, by the book, sir,	
Ich kann scheuern, I can churn, sir,	ich kann säuern, to a turn, sir,	ich kann mästen, I've a mastery	Beefsteak rös-ten, too in pas-try,

fli - cken, Rö - cke things like new, I'll  
 klopfen, Gänse stopfen, Por - ter pfpfen, wie der Daus! Ich kann  
 mind a house and rule it too, there's naught I can - not do. I'm a  
 mit dem Spa - ten, ich kann spinnen fei - nes Lin - nen und ge - win - nen Geld für's Haus.  
 toast, and 'tis my boast that nothing in a house that I preside in yet was lost.  
 haspeln, raspeln, glät - ten, plät - ten, stopf' die Bet - ten weich und kraus, ja, weich und kraus.  
 I can fry and grill and mind the mill, and all your or - ders I at once ful - fil.

Kin - der he - gen, pfl - gen, wie - gen, hü - ten, wie - gen, hü - ten, ich kann Kin - der he - gen,  
 splendid nurse for ba - bies, With no in - ter - fer - ing, la - dies, I'm a splendid nurse for  
 Ich lass Tau - ben, Gän - se, En - ten, Hüh - ner brü - ten, ich lass  
 I know how to make the hens lay all the win - ter, I know  
 Und ich dien - te gar zu gern  
 Geese and hens I un - der - stand,

pfl - gen, wie - gen, hü - ten, wie gen, hü - ten, und ich diene gar zu gern bei 'nem al - ten, wackern  
 babies, With no in - ter - fer - ing la - dies; If a widow - er ap - pears, Rich in purse and old in  
 Tauben, Gän - se, En - ten, Hühner brü - ten, und ich diene gar zu gern bei 'nem  
 how to make the hens lay all the win - ter; If a widow - er ap - pears, Rich in  
 bei 'nem al - ten, wackern Herrn! Auch ein Wit - werdürft' es  
 Like no damsel in the land. If a widow - er ap -

Herrn!  
years,

Auchein Wit-werdürft'es sein, wo ich wä-re ganz al-  
Him I'll servewith willing heart, Nor from him will ev-er

al - ten, wa-ckern Herrn, ja, bei'nem al - ten, wackern, al - ten, wackern Herrn, wo ich wä - re ganz al-  
purse and old in years, Oh, him I'll serve with willing heart, with willing heart, Nor from him will ev-er

sein, ja, auch ein Wit-werdürft'es sein, ja, auchein Wit-werdürft'es sein, wo ich wä - re ganz al-  
purs Who's rich in purse and old in years, Oh, him I'll serve with willing heart, Nor from him will ev-er

Sheriff.

Halt! Mit Ver - laub! Ihr macht mich taub, ihr macht mich taub, ihr macht mich  
No more, good lasses, by your leave, Pray from this din my ears re -

lein, wo ich wä - re ganz al-lein, wo ich wä - re ganz al-  
part, nor from him will ev-er part, no, from him I'll nev - er

lein, wo ich wä - re ganz al-lein, wo ich wä - re ganz al-  
part, nor from him will ev-er part, no, from him I'll nev - er

lein, wo ich wä - re ganz al-lein, wo ich wä - re ganz al-  
part, nor from him will ev-er part, no, from him I'll nev - er

*Tutti*

Sh.

taub, halt, mit Ver - laub, ihr macht mich taub!  
lieve, pray from this din my ears re - lieve!

lein. Ich kann nä - hen, ich kann mähen, ich kann sä - en, Fä - den  
part. I can sow, sir, I can mow, sir, I can bake and brew, mend

lein. Ich kann stricken, ich kann sticken, Braten spi - cken, Klei - der  
part. I can roast and toast, and 'tis my boast that where I am no -

lein. Ich kann scheuern, Brode säuern, ich kann mäs - ten, Beefsteak  
part. I can churn, sir, to a turn, sir, I can fry and grill and

*f* Wind

dre-hen, ich kann nä-hen, ich kann mä-hen, ich kann sä-en, Fä-den dre-hen, ich kann  
 things like new, I mow, I sow, I bake, I brew, I mend your things to look like new, I  
 fli-cken, ich kann stri-cken, ich kann sti-cken, Braten spi-cken, Klei-der fli-cken, Rö-cke  
 thing is lost, I roast, I toast, I cook by book, I roast and toast, and 'tis my boast that  
 rö-s-ten, ich kann scheuern, Bro-de säu-ern, ich kann mästen, Beefsteak rösten, haspeln,  
 mind the mill, I churn, I turn, I fry, I grill, I can if need be mind the mill, I'm  
 Wol-len se-hen, wie sie nä-hen, wie sie mä-hen, Fä-den drehen,  
 Let us see then, and a-greethen, how you sow and mow, and darn, and  
 Wol-len se-hen, wie sie mähen, wie sie nä-hen, Fä-den dre-hen wie sie  
 Let us see then, and a-greethen, how you sow and mow, and darn, and churn, and  
 Wol-len se-hen, wie sie mähen, wie sie nä-hen, Fä-den dre-hen, wie sie  
 Let us see then, and a-greethen, how you sow and mow, and darn, and churn, and  
*ff* *Tutti*

bü-geln, ich kann striegeln und ver-se-hen Hof und Haus, ich kann nä-hen, ich kann  
 mind the house and rule it, too, there's naught I can-not do, I can sow, sir, I can  
 klopfen, Gän-se stopfen, Por-ter ppropfen, wie der Daus, ich kann stricken, ich kann  
 nothing in a house that I pre-side in yet was lost, I can cook, sir, by the  
 raspeln, glät-ten, plät-ten, stopf die Bet-ten weich und kraus, ich kann scheuern, Bro-de  
 one that never can sit still, all or-ders I ful-fil, I can churn, sir, to a  
 wie sie bü-geln, wie sie striegeln und ver-se-hen Hof und Haus, wollen se-hen,  
 churn, and if your works done to a turn, good wa-ges you shall earn, let us see then,  
 bü-geln, wie sie striegeln und ver-se-hen Hof und Haus, wollen se-hen, wie sie  
 if your works done to a turn, good wa-ges you shall earn, let us see then, and a-  
 bü-geln, wie sie striegeln und ver-se-hen Hof und Haus, wollen se-hen, wie sie  
 if your works done to a turn, good wa-ges you shall earn, let us see then, and a-

mä-hen, ich kann sä-en, Fä-den dre-hen, ich kann bü-geln, ich kann strie-geln und ver-  
 mow, sir, I can bake and brew, mend things like new, I mow, I sow, I bake, I brew, I  
 sticken, Bra-ten spicken, Klei-der fli-cken, Röcke klopfen, Gän-se stopfen, Por-ter  
 book, sir, I can roast and toast, and 'tis my boast that nothing in a house that I pre-  
 säu-ern, ich kann mästen, Beefsteak rösten, haspeln, raspeln, glät-ten, plät-ten, stopf' die  
 turn, sir, I can fry and grill, and mind the mill, I'm one that nev-er can sit still, all  
 wie sie nä-hen, wie sie mä-hen, Fä-den dre-hen, wie sie bü-geln, wie sie strie-geln  
 and a gree then, how you sow and mow, and darn and churn, and if your work's done to a  
 nä-hen, wie sie mähen, Fä-den dre-hen, wie sie bü-geln, wie sie strie-geln und ver-  
 gree then, how you sow and mow, and darn and churn, and if your work's done to a turn, good  
 nä-hen, wie sie mähen, Fä-den dre-hen, wie sie bü-geln, wie sie strie-geln und ver-  
 gree then, how you sow and mow, and darn and churn, and if your work's done to a turn, good

se-hen Hof und Haus, ich kann nä-hen, ich kann mä-hen, ich kann sä-en, Fä-den  
 mend your things like new, I can sow and mow, and bake and brew, I mend your things to  
 pfropfen, wie der Daus, ich kann stricken, ich kann sti-cken, Bra-ten spicken, Kleider  
 side in yet was lost, I can cook by book, and roast and toast, and 'tis my boast that  
 Bet-ten weich und kraus, ich kann scheuern, Bro-de säu-ern, ich kann mästen, Beefsteak  
 or-ders I ful-fil, I can churn and turn, and fry and grill, I can if need be  
 und ver-se-hen Hof und Haus, wol-len se-hen, wie sie nä-hen, wie sie mä-hen,  
 turn, good wa-ges you shall earn, let us see then, and a-gree then, how you sow and  
 se-hen Hof und Haus, wol-len se-hen, wie sie nä-hen, wie sie mä-hen,  
 wa-ges you shall earn, let us see then, and a-gree then, how you sow and  
 se-hen Hof und Haus, wol-len se-hen, wie sie nä-hen, wie sie mähen, Fä-den  
 wa-ges you shall earn, let us see then, and a-gree then, how you sow and mow, and

dre-hen, ich kann bü-geln, ich kann strie-geln, und ver-se-hen Hof und Haus, ja, Hof und  
look like new, I mind the house and rule it, too, there's naught, no, there is naught I can-not

fli-cken, Rö-cke klop-fen, Gän-se stop-fen, Por-ter pprop-fen, wie der Daus, ja wie der  
nothing in a house that I pre-side in yet was lost, no, no-thing yet with me was

rös-ten, haspeln, rasp-eln, glät-ten, plät-ten, stopf'die Bet-ten weich und kraus, ja, weich und  
mind the mill, I'm one that nev-er can sit still, all or-ders, yes, all or-ders I ful-

Fä-den dre-hen, wie sie bü-geln, wie sie strie-geln und ver-se-hen Hof, ja, Hof und  
mow, and darn and churn and if your work's done to a turn, good wa-ges you from us shall

Fä-den dre-hen, wie sie bü-geln, wie sie strie-geln und ver-se-hen Hof, ja, Hof und  
mow, and darn and churn and if your work's done to a turn, good wa-ges you from us shall

dre-hen, wie sie bü-geln, wie sie strie-geln und ver-se-hen Hof und Haus!  
darn and churn and if your work's done to a turn, good wa-ges you shall learn!

Haus!  
do!

Daus!  
lost!

kraus!  
fil!

Haus!  
earn!

Haus! Mädél,'sgilt der Kauf!  
earn! so the bargain's made!

Topp! Herr, es gilt der Kauf!  
Done! so the bargain's made!

Topp! Herr, es gilt der Kauf!  
Done! so the bargain's made!

Topp! Herr, es gilt der Kauf!  
Done! so the bargain's made!

Topp! Mädél,'sgilt der Kauf!  
Done! so the bargain's made!

Topp! hier das Handgeld d'rauf!  
Done! here's the mon-ey paid!

Topp! Mädél,'sgilt der Kauf!  
Done! so the bargain's made!

Topp! hier das Handgeld d'rauf!  
Done! here's the mon-ey paid!

*Str. & Brass*

*Str. & Wood*

*Str. & Brass*

Topp! gebt das Hand-geld drauf! Ich kann nä - hen, ich kann mä - hen, ich kann  
 Done! here's the mon - ey paid! I can sow, sir, I can mow, sir, I can

Topp! gebt das Hand-geld d'rauf! Ich kann stricken, ich kann sti - cken, Bra - ten  
 Done! here's the mon - ey paid! I can cook, sir, by the book, sir, I can

Topp! gebt das Hand-geld d'rauf! Ich kann scheuern, Bro - de, säu - ern, ich kann  
 Done! here's the mon - ey paid! I can churn, sir, to a turn, sir, I can

Topp! gebt das Hand-geld d'rauf! Wol - len se - hen, wie sie nä - hen, wie sie  
 Done! here's the mon - ey paid! We will see then, and a - gree then, how you

Wol - len se - hen, wie sie nä - hen, wie sie mä - hen,  
 We will see then, and a - gree then, how you sow and

Wol - len se - hen, wie sie nä - hen, wie sie mä - hen,  
 We will see then, and a - gree then, how you sow and

*Str. & Wood* *Hus. sustain*

sä - en, Fä - den dre - hen, ich kann bü - geln, ich kann striegeln und ver - se - hen Hof und  
 milk, and mind a cow, sir, I can mind a house and rule it, too, there's naught I can - not

spi - cken, Kleider fli - cken, Rö - cke klop - fen, Gän - se stop - fen, Por - ter ppropfen, wie der  
 roast, and toast, and 'tis my boast that no - thing in a housethat I preside in yet was

mäs - ten, Beef - steak rö - sen, haspeln, ras - peln, glät - ten, plät - ten, stopf' die Bet - ten weich und  
 fry and grill, and mind the mill, I'm one that nev - er can sit still, all or - ders I ful -

mä - hen, Fä - den dre - hen, wie sie bü - geln, wie sie striegeln und ver - se - hen Hof und  
 sow and mow, and darn and churn, and if your work's done to a turn, goodwages you shall

Fä - den dre - hen, wie sie bü - geln, wie sie striegeln und ver - se - hen Hof und Haus!  
 mow, and darn and churn, and if your work's done to a turn, goodwages you shall learn.

Fä - den dre - hen, wie sie bü - geln, wie sie striegeln und ver - se - hen Hof und Haus!  
 mow, and darn and churn, and if your work's done to a turn, goodwages you shall learn.

*Tutti*



## Piu animato.

Haus! Herr,es gilt der Kauf, Topp,gebt das Handgeld d'rauf, Topp,Herr,es gilt der, Kauf,  
do. So the bar-gain'smade, done,here's the mon-ey paid, done, so the bargain'smade,

Daus! Herr,es gilt der Kauf, Topp,gebt das Handgeld d'rauf, Topp,Herr,es gilt der, Kauf,  
lost. So the bar-gain'smade, done,here's the mon-ey paid, done, so the bargain'smade,

kraus! Herr,es gilt der Kauf, Topp,gebt das Handgeld d'rauf, Topp,Herr,es gilt der, Kauf,  
fil. So the bar-gain'smade, done,here's the mon-ey paid, done, so the bargain'smade,

Haus! Mä - del, 'sgilt der Kauf, Topp,hier das Handgeld d'rauf, Topp,Mädel, 'sgilt der Kauf,  
earn. So the bar-gain'smade, done,there's the mon-ey paid, done, sothe bargain'smade,

Topp, Mä - del, 'sgilt der Kauf, Topp,hier das Handgeld d'rauf, Topp,Mädel, 'sgilt der Kauf,  
Done, so the bar-gain'smade, done,there's the mon-ey paid, done, so the bargain'smade,

Topp, Mä - del, 'sgilt der Kauf, Topp,hier das Handgeld d'rauf, Topp,Mädel, 'sgilt der, Kauf,  
Done, so the bar-gain'smade, done,there's the mon-ey paid, done, so the bargain'smade,

Piu animato.

*ff*

Topp, gebt das Handgeld d'rauf, Topp, Herr, es gilt der Kauf, Topp, gebt das Handgeld d'rauf,  
done, here's the mon-ey paid, done, so the bargain's made, done, here's the mon-ey paid,

Topp, gebt das Handgeld d'rauf, Topp, Herr, es gilt der Kauf, Topp, gebt das Handgeld d'rauf,  
done, here's the mon-ey paid, done, so the bargain's made, done, here's the mon-ey paid,

Topp, gebt das Handgeld d'rauf, Topp, Herr, es gilt der Kauf, Topp, gebt das Handgeld d'rauf,  
done, here's the mon-ey paid, done, so the bargain's made, done, here's the mon-ey paid,

Topp, hier das Handgeld d'rauf, Topp, Mä - del, 'sgilt der Kauf, Topp, hier das Handgeld d'rauf,  
done, there's the mon-ey paid, done, so the bargain's made, done, there's the mon-ey paid,

Topp, hier das Handgeld d'rauf, Topp, Mä - del, 'sgilt der Kauf, Topp, hier das Handgeld d'rauf,  
done, there's the mon-ey paid, done, so the bargain's made, done, there's the mon-ey paid,

Topp, hier das Handgeld d'rauf, Topp, Mä - del, 'sgilt der Kauf, Topp, hier das Handgeld d'rauf,  
done, there's the mon-ey paid, done, so the bargain's made, done, there's the mon-ey paid,



Topp, Herr, es gilt der Kauf, Topp, gebt das Hand - geld d'rauf,  
 done, so the bargain's made, done, here's the mon - ey paid,  
 Topp, Herr, es gilt der Kauf, Topp, gebt das Hand - geld d'rauf,  
 done, so the bargain's made, done, here's the mon - ey paid,  
 Topp, Herr, es gilt der Kauf, Topp, gebt das Hand - geld d'rauf,  
 done, so the bargain's made, done, here's the mon - ey paid,  
 Topp, Mä - del, 's gilt der Kauf, Topp, hier das Hand - geld d'rauf, Mä - del.  
 done, so the bargain's made, done, there's the mon - ey paid, so the  
 Topp, Mä - del, 's gilt der Kauf, Topp, hier das Hand - geld d'rauf, Mä - del,  
 done, so the bargain's made, done, there's the mon - ey paid, so the  
 Topp, Mä - del, 's gilt der Kauf, Topp, hier das Hand - geld d'rauf, Mä - del,  
 done, so the bargain's made, done, there's the mon - ey paid, so the

es gilt der Kauf, es gilt der Kauf, es gilt der Kauf, Kauf, das Handgeld  
 the bar-gain's made, the money's paid, the bar-gain's made, the mon-ey  
 es gilt der Kauf, es gilt der Kauf, es gilt der Kauf, Kauf, das Handgeld  
 the bar-gain's made, the money's paid, the bar-gain's made, the mon-ey  
 es gilt der Kauf, es gilt der Kauf, es gilt der Kauf, Kauf, das Handgeld  
 the bar-gain's made, the money's paid, the bar-gain's made, the mon-ey  
 's gilt der Kauf, hier das Hand-geld d'rauf, es gilt der Kauf, das Handgeld  
 bar - gain's made, there's the mon - ey paid, the bar-gain's made, the mon-ey  
 's gilt der Kauf, hier das Hand-geld d'rauf, es gilt der Kauf, das Handgeld  
 bar - gain's made, there's the mon - ey paid, the bar-gain's made, the mon-ey  
 's gilt der Kauf, hier das Hand-geld d'rauf, es gilt der Kauf, das Handgeld  
 bar - gain's made, there's the mon - ey paid, the bar-gain's made, the mon-ey

A vocal score for six voices, arranged in three pairs of staves. Each pair consists of a treble and a bass clef staff. The lyrics are written below each staff. The lyrics are: "d'rauf, es gilt der Kauf, das Handgeld d'rauf! paid, the bar-gain's made, the mon-ey paid!"

d'rauf, es gilt der Kauf, das Handgeld d'rauf!  
paid, the bar-gain's made, the mon-ey paid!

Piano accompaniment for the vocal score, consisting of a grand staff with treble and bass clefs. The music features chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the middle section.

(They crowd round the Sheriff, so that the front of the stage remains clear.)

Piano accompaniment for the first part of the stage action, consisting of a grand staff with treble and bass clefs. The music features chords and melodic lines.

Piano accompaniment for the second part of the stage action, consisting of a grand staff with treble and bass clefs. The music features chords and melodic lines.

Piano accompaniment for the third part of the stage action, consisting of a grand staff with treble and bass clefs. The music features chords and melodic lines.

Picc. & Ob.

*p*  
Cl. & Vl. pizz.

Lady H. Allegretto.

Vorwärts, Bob,  
This way, Rob,

*Str. arco*

Nancy.

Tristram.

muss man Euch zie-hen? Bob! mein Freund, schaut nicht so gram. Bob! O  
what, must I lead you? Come, good Rob, now be a-wake. Rob! O

pfui! könnt'ich nur flie-hen— o ich ar-mes Op-fer-lamm!  
fie! why did I heed you? I'm a lamb led to the stake.

Lady H.

O wie freundlich, o wie hei-ter Al-les un-serm Blick er-scheint!  
How di-vert-ing, how a-mus-ing, all up-on us seem to smile!

O wie freundlich, o wie hei-ter Al-les un-serm Blick er-scheint!  
How di-vert-ing, how a-mus-ing, all up-on us seem to smile!

Kö-nig-li-cher Pa-gen-lei-ter! Herz, er-star-re! Au-gen, weint!  
My po-si-tions most con-fus-ing! I'm en-trapp'd by wo-man's wile.

*p*  
Str.

Wind

*f*  
Tutti

## Recit.

Plunkett. Lionel. Plunkett.

P. Wet-ter! Ein Paarschmucke Kinder! In der That, wie zart und fein! Fast zu zart für Stall und  
L. Broth-er! look, what pretty lasses! Yes in-deed, a charming pair. Theirs are not like servants

*p* *Str.*

Lionel. Plunkett. Tristram.

P. Rinder-Doch für's Haus! Ja! das mag sein. Wie die Bau-ern Euch be-  
L. fac-es-Let's en-quire! Ask who they are. *Ob.* How these rustics both are

*a tempo*

*Vla. & Cello*

Lady H.

H. Wodenkt ihr hin?  
What would ye do?

T. Nancy. Tristram.

N. gaffen, - fort von hier - Wodenkt ihr hin? Hab' mit Plebs nicht gern zu  
staring - let us fly - What would ye do? With the mob I'm not for-

*Hssn.*

H. Nein, nein, nein! Will als Die-ne-rin mich bei Euch nun nicht ver-  
N. Nancy. No, no, no! In the o-pen fair I re-fuse you for my

N. Nein, nein, nein!  
No, no, no!

T. Tristram.

T. schaffen - Fort! fort, fort!  
bearing - come! let's go.

*f* *p* *Str.*  
*Tutti*

H. *din-gen. master.*

N. *Ei! Ihr könnt sie doch nicht zwingen, Pächter Bob, wenn sie nicht will! at least you can-not force her, master Rob, against her*

T. *Al-bernhei-ten! Schweigt doch still! Non-sense, nonsense, pray be still!*

H. *Ja, wenn ich nun doch nicht will, ja, wenn ich nun durch-aus nicht will? will! Nay, my wish you must ful-fil, you can-not force me 'gainst my will? will!*

N. *Pächter Bob, wenn sie nicht will! Lionel. Master Rob, not 'gainst her*

L. *Ja, wenn sie nun durch-aus nicht will! Pray do not force her 'gainst her*

P. *Plunkett. Ja, wenn das Mäd'el nun nicht will, wenn das Mäd'el nun nicht will! Don't force the girl against her will do not force her 'gainst her*

H. *will, wenn ich nicht will, wenn ich nicht will! will, against my will, a-gainst my will!*

N. *will, wenn sie nicht will, wenn sie nicht will! will, not 'gainst her will, not 'gainst her will!*

L. *will, wenn sie nicht will, wenn sie nicht will! will, not 'gainst her will, not 'gainst her will!*

P. *will, wenn sie nicht will, wenn sie nicht will! 'Sgibt der Mäd'el ja noch mehr! He! ihr dorten! kommt doch will, against her will, a-gainst her will! There are servants and to spare! come, ye lasses, here re-*

*f Tutti*

H. *Un-ver - gleichlich!*  
*How he - ra-ges!*

N. *Un-ver - gleichlich!*  
*How he ra-ges!*

T. *Tristram.*  
*Un-er-hö-ret!*  
*Vulgarwretches!*

P. *Un-er-hö-ret!*  
*Vulgarwretches!*

her! Hier ein Miether der zahlt reichlich!  
pair. Come and hire for goodly wages.

**Chorus** (crowding round Sir Tristram).

SOPR. Ich kann nä-hen, ich kann  
I can sow, sir, I can

ALTO. Ich kann nä-hen, ich kann  
I can sow, sir, I can

*Ob. Hus. & Tromb.*

Lady H. *O wie munter, o wie hei-ter, immer*  
*Oh how mer-ry, how de-light-ful, and I*

Nancy. *O wie munter, o wie hei-ter, immer*  
*Oh how mer-ry, how de-light-ful, and I*

Tristram. *O Oh wie how mun-ter, o wie de -*  
*Oh how mer-ry, how de -*

Lionel. *Ha! Ab - scheulich, gräss - lich,*  
*This is fright-ful, she is*

Plunkett. *Die kann nä-hen, die kann*  
*She can sow, sir, she can*

*Die kann nä-hen, die kann*  
*She can sow, sir, she can*

*mä - hen, ich kann sä - en, Fä - den dre - hen, ich kann nä - hen, ich kann mä - hen, ich kann*  
*mow, sir, I can milk and mind a cow, sir, I can sow, sir, I can mow, sir, I can*

*Str. & Wind*

H. bun-ter geht es wei-ter, wie sie zwan-gen ihn und en-gen; ha, sie dran-gen ihn hin-  
 N. feel a lit-tle spiteful, For his cau-tious ways are fright-ful, And to-day I will be-

H. hei-ter, im-mer bun-ter geht es wei-ter,  
 L. lightful, his pre-ten-sions make me spite-ful,

T. gräulich! Un-ver-zeihlich! Wie ent-eil' ich?  
 L. spitefull I up-held but what was rightful,

L. mä-hen, die kann sä-en, Fä-den dre-hen,  
 P. mow, sir, she can i-ron, bake and brew, sir,

P. mä-hen, die kann sä-en, Fä-den dre-hen,  
 mow, sir, she can i-ron, bake and brew, sir,

sä-en, Fä-den dre-hen, ich kann bü-geln, ich kann strie-geln und ver-se-hen Hof und  
 mind and milk a cow, sir, I can bake and brew, mend things like new, there's naught I can-not

H. aus! O wie mun-ter, o wie hei-ter, im-mer bun-ter geht es  
 N. free! Oh how mer-ry, how de-light-ful, And I feel a lit-tle

H. wie sie zwan-gen ihn und en-gen,  
 N. He's a pe-dant old and frightful,

T. Nichts ist hei-lig ih-ren Gril-len,  
 L. How es-cape them? De-vil take them!

L. die kann bü-geln, die kann striegeln,  
 P. Say, what would you have her do, sir?

P. die kann bü-geln, die kann striegeln,  
 Say, what would you have her do, sir?

Haus, und ich kann stri-cken, ich kann sti-cken, Bra-ten spicken, Klei-der  
 do, and I can cook, sir, by the book, sir, I can roast and toast, and

H. wei - ter, wie sie zwän - gen ihn und en - gen, ha, sie drän - gen ihn hin -  
 spite - ful, For his cau - tious ways are frightful, And to - day I will be

N. ha, sie drän - gen ihn hin - aus, ihn hin -  
 Till, to - mor - row we'll be free, we'll be

T. ih - rem Wil - len - Fort! hin - aus, fort hin -  
 they will mis - chief bring on her, bring on

L. die pfpofst Por - ter wie der Daus, wie der  
 one to choose, sir, you are free, you are

P. die pfpofst Por - ter wie der Daus, wie der  
 one to choose, sir, you are free, you are

fli - cken, Rö - cke klop - fen, Gän - se stop - fen, Por - ter pfpof - fen, wie der  
 'tis my boast that no - thing in a house that I pre - side in, yet was

aus, free! sie drän - gen ihn hin - aus!  
 To - day I will be free!

aus, sie drän - gen ihn hin - aus!  
 free, to - day we will be free!

aus!  
 her!

L. Daus! ja, sie drän - gen ihn hin - aus! ha, sie drän - gen ihn hin - aus!  
 free, one to choose, sir, you are free, one to choose, sir, you are free!

P. Daus! ja, sie drän - gen ihn hin - aus! ha, sie drän - gen ihn hin - aus!  
 free, one to choose, sir, you are free, one to choose, sir, you are free!

Daus, und ich kann scheuern, Bro - de säu - ern, ich kann mäs - ten, Beef - steak rös - ten  
 lost, and I can churn, sir, to a turn, sir, I can fry and grill and mind the



Wie sie zwän - gen ihn und en - gen, ha! sie drän - gen ihn hin -  
 How they seize him, how they tease him, From their taunts he can - not

Wie sie zwän - gen ihn und en - gen, ha! sie drän - gen ihn hin -  
 How they seize him, how they tease him, From their taunts he can - not

Wie sie zwän - gen ihn und en - gen, ha! sie drän - gen ihn hin -  
 How they seize him, how they tease him, From their taunts he can - not

has - peln, ras - peln, glät - ten, plät - ten, stopf' die Bet - ten weich und  
 mill, I'm one that nev - er can sit still, all - or - ders I'll ful -

*f* *Tutti*

H. Lady H.  
 ha, sie drän - gen ihn hin - aus!  
 Nancy. From their taunts he can - - not flee!

N. ha, sie drän - gen ihn hin - aus!  
 From their taunts he can - - not flee!

aus, ha, sie drän - gen ihn hin - aus!  
 flee, from their taunts he can - - not flee!

aus, ha, sie drän - gen ihn hin - aus!  
 flee, from their taunts he can - - not flee!

aus, kraus, stopf' die Bet - ten weich und kraus, ja, weich und kraus!  
 fil, all your or - ders, all your or - ders I'll ful - fil!

„Sieh' nur, wie sie uns betrachten!“

Allegro non troppo.

Lady H.(to Nancy).

H. Sieh' nur, wie sie uns be-trachten!  
Oh see, how at us they're looking!

*f* Str. *p* Str. *pizz.* & Wind

Musical score for Lady H. (to Nancy). The system includes a vocal line for the soprano and a piano accompaniment. The tempo is marked 'Allegro non troppo'. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a strong initial attack with 'f Str.' and then softens to 'p Str. pizz. & Wind'.

Nancy.

Plunkett.

N. P. Wir ge-fal-len, wie es scheint. Blitz! die  
To be seen I am not loth. Her I'd

Musical score for Nancy and Plunkett. The system includes vocal lines for both characters and a piano accompaniment. The piano part continues with a steady accompaniment.

Lionel.

P. L. Ei-ne möcht'ich pach-ten! Bes-ser, blei-ben sie ver-eint.  
like to do the cook-ing! Best it were to hire them both.

Musical score for Lionel. The system includes a vocal line for the tenor and a piano accompaniment. The piano part features a strong initial attack with 'f'.

Lady H.

H. Gelt! Mein Schmach-tend-erscheint spröde! (Wie wohl  
Ha! the gen-tle one looks shy-ly! (How, I

*p* Cl. Hns. & Bssn. *ob.*

Musical score for Lady H. The system includes a vocal line for the soprano and a piano accompaniment. The piano part features a strong initial attack with 'p Cl. Hns. & Bssn.' and includes a woodwind entry marked 'ob.'.

Nancy.

Plunkett.

H. P. solch' ein Bau-er spricht?) Dasspricht deutlich! Sei nicht blöde, red' sie an, red' sie an!  
won-der, will they talk?) Like pro-vincials. Not too coy-ly, Bid them say yea or nay. yz.

*vz.* *Str.*

Musical score for Nancy and Plunkett. The system includes vocal lines for both characters and a piano accompaniment. The piano part features a strong initial attack with 'vz. Str.'.

Lionel. Plunkett. (very much embarrassed)

L. P. Ich wag' es nicht! Ha-sen-fuss! Sollst mich'mal se-hen! Al-so-  
 I do not dare! Oh, pol-troon! Then I must show you! Now then-

Ob. & Fl. Vla. & Cello Str. Wind

Nancy. Lady H.

P. N. H. al--so now then-8 Hm! Auch der bleibt stumm, der bleibt stumm! Ei! So kommt! Ja! Lass uns  
 Hm! This he-ro, too, has no tongue! Come a-way! I'll stay no

p Str. cresc.

Lionel (to Plunkett).

H. L. ge-hen! Freund, sie ge-hen! Hm, hm, hm!  
 Ion-ger. See, they leaveus! Hm, hm, hm!

Plunkett. (approaching the Ladies)

Das wär' dumm! Hm, hm, hm!  
 I'm struck dumb! Hm, hm, hm!

f

Lady H. Nancy. Lionel. Plunkett.

H. N. L. P. Nun für-wahr! für-wahr! das lass'ich gel-ten, froh er-reicht, ja, froh er-reicht wär'  
 Swains so shy at court are not the fash-ion, Nev-er- yet, ne'er yet I saw the  
 Nun für-wahr! für-wahr! das lass'ich gel-ten, froh er-reicht, ja, froh er-reicht wär'  
 Swains so shy at court are not the fash-ion, Nev-er- yet, ne'er yet I saw the  
 Oh! für-wahr! für-wahr! wohl sah ich sel-ten Ei-ne, die beim er-sten Blick mir  
 I ne'er saw two maids of humble sta-tion, Who for grace and beau-ty could com-  
 Oh! für-wahr! für-wahr! wohl sah ich sel-ten Ei-ne, die beim er-sten Blick mir  
 I ne'er saw two maids of humble sta-tion, Who for grace and beau-ty could com-

H. un-ser Ziel. Traun! So blö-de Schäfer sah man sel-ten, was wir wag-ten,  
 like of these! Was there e'er so droll a sit-u-a-tion? I be-gin to

N. un-ser Ziel. Traun! So blö-de Schäfer sah man sel-ten, was wir wag-ten,  
 like of these! Was there e'er so droll a sit-u-a-tion? I be-gin to

L. so ge-fiel! Traun! Solch her-zig Mädchen lass'ich gel-ten, sol-cher Mäg-de  
 pare with these! One has quite bewitch'd my in-cli-na-tion, May our plans the

P. so ge-fiel! Traun! Solch her-zig Mädchen lass'ich gel-ten, sol-cher Mäg-de  
 pare with these! One has quite bewitch'd my in-cli-na-tion, May our plans the

H. blieb ein muntres Spiel. Froh er-  
 feel not quite at ease. Nev-er

N. blieb ein muntres Spiel. O! für-wahr, für-wahr! das lass'ich gel-ten, froh er-  
 feel not quite at ease. Swains like these at court are not the fash-ion, Nev-er

L. gib'ts fürwahr nicht viel. O! für-wahr, für-wahr! wohl sah ich sel-ten Ei-ne,  
 pret-ty dam-sels please! I ne'er saw two maids, of humble sta-tion, Who for

P. gib'ts fürwahr nicht viel. O! für-wahr, für-wahr! wohl sah ich sel-ten Ei-ne,  
 pret-ty dam-sels please! I ne'er saw two maids, of humble sta-tion, Who for

*f Str. pizz.*

H. reicht, ja froh er-reicht wär'un-ser Ziel. Traun! So blö-de Schäfer sah man sel-ten,  
 yet, ne'er yet I saw a pair like these; was there e'er so droll a sit-u-a-tion?

N. reicht, ja froh er-reicht wär'un-ser Ziel. Traun! So blö-de Schäfer sah man sel-ten,  
 yet, ne'er yet I saw a pair like these; was there e'er so droll a sit-u-a-tion?

L. die beim er-sten Blick mir so ge-fiel. Traun! Solch her-zig Mädchen lass'ich gel-ten,  
 grace and beau-ty could compare with these; One has quite bewitch'd my in-cli-na-tion,

P. die beim er-sten Blick mir so ge-fiel. Traun! Solch her-zig Mädchen lass'ich gel-ten,  
 grace and beau-ty could compare with these; One has quite bewitch'd my in-cli-na-tion,

*col canto* *a tempo*

R.  
was wir wag-ten, blieb ein muntres Spiel.  
I be - gin to feel not quite at ease.

N.  
was wir wag-ten, blieb ein muntres Spiel.  
I be - gin to feel not quite at ease.

L.  
sol - cher Mäg - de gibts fürwahr nicht viel.  
May our plans the pret - ty dam - sels please.

P.  
sol - cher Mäg - de gibts fürwahr nicht viel.  
May our plans the pret - ty dam - sels please.

Ei! — Cou -  
Well, — I'll

*f* *ritto*

P.  
*Più animato.*

ra - ge! Mä - dels, blei - bet! Ihr ge - fal - let uns. — Schlaget  
ven - ture! Damsels, lis - ten! We would hire you — have you

*p str.* *stacc.*

P.  
ein! Wenn ihr brav die Wirt - schaft trei - bet, sollt ihr lan - ge bei uns  
ears? If your floors and plat - ters glis - ten, Ye shall stay with us for

Lionel. Lady H.

sein. Ja, — recht lang? Als Die - ne - rin - nen?  
years. Yes, — for years. What, as your servants?

*vz.*  
*Ob. Cl. Fagott. & Cello*

Nancy. Lionel. Plunkett.

N. L. P. Ha, ha, ha, ha! Ihr lacht? 'Sist gut, la - chend sei-nen  
 Ha, ha, ha, ha! You laugh? No - fear; if - she does her

Lady H. Nancy. Plunkett.

P. L. N. Lohn ge - win - nen, wenn man brav die Ar - beit thut. Ar - beit? Ar - beit? Du - bist  
 work with laughter, she's good humor'd, that is clear. What work? What work? You - are

P. für die Gän - se, er - hältst uns Haus und Stäl - le rein!  
 for the farmyard, to keep the house and sta - bles clean!

(to Lady H.) Lionel.

P. L. Du be - stellst mit Hack' und Sen - se Feld und Gar - ten. Nein, o nein!  
 You, my lass, shall do the cook - ing, mind the gar - den - You don't mean

Plunkett.

L. P. Solch ein zar - tes, schwa - ches We - sen muss im Hau - se - Erb - sen  
 that this gen - tle, ten - der crea - ture should clean sta - bles? She might

P. *le - sen!* *Jährlich kriegt Ihr fünf-zig Kro - nen und seid flei-ssig*  
*gar - den.* *Fif - ty crowns shall be your wa - ges, all is found you;*

P. *Ihr und flink, soll Euch Sonn-tags Por-ter loh-nen - und zu Neu-jahr Plum - pud-*  
*to be brief: Week-days cheese and beer for sup-per, and on Sun-days, good roast-*

*rit.*

*colla voce*

Lady H. (laughing). Nancy.

P. H. N. *ding! Ja! Wer kann da wi-der-ste-hen? Ja! Wer kann da wi-der-*  
*beef. Who'd re - sist this splendid of-fer? Who'd re-sist this splen-did*

*cl.*

Lionel. Lady H. Lionel.

L. H. *Topp? Ja! Topp! Das Hand-geld drauf! Und nun hur-tig*  
*Done? Yes, done! Then by the pow'rs! here's the hand-sel -*

Plunkett. Nancy. Plunkett.

P. *ste-hen? Topp? Ja! Topp! Das Hand-geld drauf! Und nun hur-tig*  
*of - fer? Done? Yes, done! Then by the pow'rs! here's the hand-sel -*

*VI. & Fl.*

*Str.*



Tempo I.

H. Nun für-wahr, fürwahr! das lass'ich gel-ten,  
Swains so shy at court are not the fash-ion,

N. Nun für-wahr, fürwahr! das lass'ich gel-ten,  
Swains so shy at court are not the fash-ion,

L. macht euch auf! Oh! für-wahr, fürwahr! wohl sah ich sel-ten  
you are ours! I ne'er saw twomaids of humble sta-tion,  
(they give them money)

P. macht euch auf! Oh! für-wahr, fürwahr! wohl sah ich sel-ten  
you are ours! I ne'er saw twomaids of humble sta-tion,

Tempo I.

H. froh er-reicht, ja, froh erreicht wär' un-ser Ziel! Traun! So blö-de Schä-fer sah man  
Nev-er yet, ne'er yet I saw the like of these! Was there e'er so droll a sit-u-

N. froh er-reicht, ja, froh erreicht wär' un-ser Ziel! Traun! So blö-de Schä-fer sah man  
Nev-er yet, ne'er yet I saw the like of these! Was there e'er so droll a sit-u-

L. Ei-ne, die beim er-sten Blick mir so ge-fiel! Traun! Solch her-zig Mäd-chen lass'ich  
Who for grace and beauty could compare with these! One has quite bewitch'd my in-cli-

P. Ei-ne, die beim er-sten Blick mir so ge-fiel! Traun! Solch her-zig Mäd-chen lass'ich  
Who for grace and beauty could compare with these! One has quite bewitch'd my in-cli-

H. sel-ten, was wir wag-ten, bleibt ein muntres Spiel.  
a-tion? I be-gin to feel not quite at ease.

N. sel-ten, was wir wag-ten, bleibt ein muntres Spiel. Nun für-wahr, für-  
a-tion? I be-gin to feel not quite at ease. Swains so shy, at

L. gel-ten, sol-che Mäg-de gibts fürwahr nicht viel. O für-wahr, für-  
na-tion, May our plans the pret-ty dam-sels please. I ne'er saw two

P. gel-ten, sol-che Mäg-de gibts fürwahr nicht viel. O für-wahr, für-  
na-tion, May our plans the pret-ty dam-sels please. I ne'er saw two

*f Str. pizz.*



*f* *rit.*

H. Froh er-reicht, ja, froh er-reicht wär'un-ser Ziel.  
Nev-er yet, ne'er yet I saw the like of these;

N. wahr! das lass'ich gel-ten, froh er-reicht, ja, froh er-reicht wär'un-ser Ziel.  
court are not the fash-ion, Nev-er yet, ne'er yet I saw the like of these;

L. wahr!wohl sah ich sel-ten Ei-ne, die beim er-sten Blick mir so ge-fiel.  
maids of humble sta-tion, Who for grace and beauty could comparewith these;

P. wahr!wohl sah ich sel-ten Ei-ne, die beim er-sten Blick mir so ge-fiel.  
maids of humble sta-tion, Who for grace and beauty could comparewith these;

*col canto*

*a tempo*

H. Traun! So blö-de Schä-fer sah man sel-ten, was wir wag-ten, blieb ein muntres  
Was there e'er so droll a sit-u-a-tion? I be-gin to feel not quite at

N. Traun! So blö-de Schä-fer sah man sel-ten, was wir wag-ten, blieb ein muntres  
Was there e'er so droll a sit-u-a-tion? I be-gin to feel not quite at

L. Traun! Solch her-zig Mädchen lass'ich gel-ten, sol-cher Mäg-de gibts fürwahr nicht  
One has quite be-witch'dmy in-cli-na-tion, May our plans the pret-ty dam-sels

P. Traun! Solch her-zig Mädchen lass'ich gel-ten, sol-cher Mäg-de gibts fürwahr nicht  
One has quite be-witch'dmy in-cli-na-tion, May our plans the pret-ty dam-sels

*a tempo*

H. Spiel! O für-wahr, o für-wahr, froh er-reicht wär'das Ziel, o für-wahr, o für-  
ease. It is droll, it is droll, but I feel not at ease, it is droll, it is

N. Spiel! O für-wahr, o für-wahr, froh er-reicht wär'das Ziel, o für-wahr, o für-  
ease. It is droll, it is droll, but I feel not at ease, it is droll, it is

L. viel! O für-wahr, o für-wahr, froh er-reicht wär'das Ziel, o für-wahr, o für-  
please. Oh my heart is be-witch'd, ne'er were maids like to these, oh my heart is be-

P. viel! O für-wahr, o für-wahr, froh er-reicht wär'das Ziel, o für-wahr, o für-  
please. Oh my heart is be-witch'd, ne'er were maids like to these, oh my heart is be-

*Str. & Wood*

H. wahr, froh er-reicht wär' das Ziel! was wir wag-ten, blieb ein Spiel, was wir  
droll, but I feel not at ease, no, I do not feel at ease, no, I

N. wahr, froh er-reicht wär' das Ziel! was wir wag-ten, blieb ein Spiel, was wir  
droll, but I feel not at ease, no, I do not feel at ease, no, I

L. wahr, froh er-reicht wär' das Ziel! sol-cher Mäg-de gibts nicht viel, sol-cher  
witch'd, ne'er were maids like to these, ne'er were maidens like to these, ne'er were

P. wahr, froh er-reicht wär' das Ziel! sol-cher Mäg-de gibts nicht viel, sol-cher  
witch'd, ne'er were maids like to these, ne'er were maidens like to these, ne'er were

*f* *tutti*

H. wag-ten, blieb ein Spiel, ja, für-wahr, das lass'ich gel-ten, froh er-reicht wär' un-ser  
do not feel at ease, yes, 'tis droll, our sit-u-a-tion, but I feel not quite at

N. wag-ten, blieb ein Spiel, ja, für-wahr, das lass'ich gel-ten, froh er-reicht wär' un-ser  
do not feel at ease, yes, 'tis droll, our sit-u-a-tion, but I feel not quite at

L. Mäg-de gibts nicht viel, solch ein Mäd-chen lass'ich gel-ten, sol-cher Mäg-de gibts nicht  
maidens like to these, they've be-witch'd my in-cli-na-tion, were there ev-er maids like

P. Mäg-de gibts nicht viel, solch ein Mäd-chen lass'ich gel-ten, sol-cher Mäg-de gibts nicht  
maidens like to these, they've be-witch'd my in-cli-na-tion, were there ev-er maids like

H. Ziel, das Ziel!  
ease, at ease!

N. Ziel, das Ziel!  
ease, at ease!

L. viel, nicht viel!  
these, like these!

P. viel, nicht viel!  
these, like these!

Allegretto.

(Enter Tristram, followed by some of the maidservants.)

T. Tristram.

Hier! Da nehmt die Abstandssumme, a-ber lasst mich jetzt in  
Here's a pound to pay the forfeit, let me go with-out a -

f str.

(perceiving the others)

Recit. Tristram.

Ruh!  
do.

Wie! Was  
But - what

f Tutti

Recit.

H. N. Lady H. & Nancy (going over to Tristram).

Ja! Ge-nug!  
Now good-by!  
(holding them back)

P. Plunkett.

seh' ich? Ich ver-stumme! Fort, hin-weg! Was willst denn Du? Das möcht'ich  
meansthis? All so friendly? How is this? Pray, who are you? Are you de-

f str.

II. Lionel. Lady H.

Das möcht'ich se-hen! Un-er-hört! Wisst denn - Schweigt! Um mich geschehen  
Are we demented? Ye are ours! You took - Hush! For ev-er I'm un-

P. sehen! Hand-geld nahmt Ihr! Were ye not hird?

Nancy.

H. N. ist's, wenn man am Hof er-fährt. Schweigt, sonst ist ihr Ruf ver-lo-ren, kommts der bösen Welt zu done, if at the Court they heard - Hush, I beg you'll never mention That to hire us was thin-

*p*

Lady H. Lionel. *a tempo* Allegro.

N. Oh-ren- tention. Fort! ja, fort! Mit nich-ten! Seid ge - mie-thet für ein Ex - cuse me! We have hird you for a

L. Tristram. Nancy. Plunkett. Ex - cuse me! We have hird you for a

T. N. P. Kommt denn! Fort! ja, fort! Mit nichten, mit nich-ten! Seid ge - mie-thet für ein Re - turn Yes, let's go! Ex - cuse me, ex - cuse me! We have hird you for a

*p a tempo* *Str.* Allegro.

Tristram.

T. Un-er-hört! 'Tis unheard! Ich verstümme, ich verstümme, ich verstüm - I'm struck dumb, I am astounded, I'm astound -

L. Jahr; der Herr Richter selbst mag richten, dass der Han - del gül-tig year; let the Sheriff judge between us, That will make the mat-ter

P. Jahr; der Herr Richter selbst mag richten, dass der Han - del gül-tig year; let the Sheriff judge between us, That will make the mat-ter

T. me! ed!

L. war. clear!

P. Sh. war. clear!

Sheriff. Ist das Handgeld angenommen, kann der Magd kein Weigern If the earnest-moneys taken, then the bargain cant be

*ff* *tutti* *p* *la. Cello & Bssn.*

All.

Ist das Handgeld an-ge-nommen,kann der Magd kein Weigern frommen!  
 If the earn-est-money's tak-en,then the bar-gain cant be shak-en!

Ist das Handgeld an-ge-nommen,kann der Magd kein Weigern frommen!  
 If the earn-est-money's tak-en,then the bar-gain cant be shak-en!

Ist das Handgeld an-ge-nommen,kann der Magd kein Weigern frommen!  
 If the earn-est-money's tak-en,then the bar-gain cant be shak-en!

frommen.Ist das Handgeld an-ge-nommen,kann der Magd kein Weigern frommen!  
 shak-en. If the earn-est-money's tak-en,then the bar-gain cant be shak-en!

*p* *Wind.* *cresc.* *ff* *tutti*

Nancy. *p poco rit.* *a tempo*

Lionel. *p* Darf der Magd kein Weigern from-men!  
 No, the bar-gain cant be sha-ken!

Sheriff. *p* Darf der Magd kein Weigern from-men!  
 No, the bar-gain cant be sha-ken!

Plunkett. *p* Darf der Magd kein Weigern from-men!  
 No, the bar-gain cant be sha-ken!

*p* Darf der Magd kein Weigern from-men!  
 No, the bar-gain cant be sha-ken!

Chorus.

Kein Ent-rinnen ist von hin-nen zu ge-  
 You are caught now, and you ought now To be

Kein Ent-rinnen ist von hin-nen zu ge-  
 You are caught now, and you ought now To be

Kein Ent-rinnen ist von hin-nen zu ge-  
 You are caught now, and you ought now To be

*Str. pizz.* *p poco rit.* *fa tempo* *f* *tutti* *Str. arco*

win-nen und er-sin-nen, seid ge-dun-gen und ge-zwun-gen für ein Jahr un-wan-del-  
 taught that there is naught now But to go with them and show that you can do your du-ty-

win-nen und er-sin-nen, seid ge-dun-gen und ge-zwun-gen für ein Jahr un-wan-del-  
 taught that there is naught now But to go with them and show that you can do your du-ty-

win-nen und er-sin-nen, seid ge-dun-gen und ge-zwun-gen für ein Jahr un-wan-del-  
 taught that there is naught now But to go with them and show that you can do your du-ty-

Lady H.

H. Ach kein Ent-rin-nen ist von hinnen, was er-sinnen zu be-ginnen? ach, verlacht wird's hinter-  
 Ah, you are caught now, well be taught now That we've sought a sor-ry lot now, We must go with them and  
 Nancy.

N. Ach kein Ent-rin-nen ist von hinnen, was er-sinnen zu be-ginnen? ach, verlacht wird's hinter-  
 Ah, you are caught now, well be taught now That we've sought a sor-ry lot now, We must go with them and  
 Lionel.

L. Ach kein Ent-rin-nen ist von hinnen, was er-sinnen zu be-ginnen? seid ge-dungen und ge-  
 Ah, you are caught now, and you ought now To be taught that there is naught now, But to go with us and  
 Tristram.

T. Ach kein Ent-rin-nen ist von hinnen, was er-sinnen zu be-ginnen? ja, verlacht wird's hinter-  
 Ah, you are caught now, you'll be taught now That you've sought a sor-ry lot now, you must go with them and  
 Plunkett.

P. Ach kein Ent-rin-nen ist von hinnen, was er-sinnen zu be-ginnen? seid ge-dungen und ge-  
 Ah, you are caught now, and you ought now To be taught that there is naught now, But to go with us and

bar, kein Entrin-nen ist von hinnen zu ge-win-nen und er-sin-nen, seid ge-dungen und er-  
 well, You are caught now, and you ought now To be taught that there is naught now But to go with them and

bar, kein Entrin-nen ist von hinnen zu ge-win-nen und er-sin-nen, seid ge-dungen und er-  
 well, You are caught now, and you ought now To be taught that there is naught now But to go with them and

bar, kein Entrin-nen ist von hinnen zu ge-win-nen und er-sin-nen, seid ge-dungen und er-  
 well, You are caught now, and you ought now To be taught that there is naught now But to go with them and

II. bracht, sind wir für wahr auf immer-dar.  
show that we their bargain quite re-pel.

N. bracht, sind wir für wahr auf immer-dar.  
show that we their bargain quite re-pel.

L. zwingen für ein Jahr un-wandel-bar.  
show that you can do your du-ty well.

T. bracht, sind sie für wahr auf immer-dar.  
show that you can do your du-ty well.  
(Lionel and Plunkett lead away the reluctant Lady H. & Nancy)

P. zwingen für ein Jahr un-wandel-bar.  
show that you can do your du-ty well.

zwingen für ein Jahr un-wandel-bar. Topp! Mädels, 'sgilt der Kauf! Topp! nahmt das Hand-geld  
show that you can do your du-ty well. Come girls you gave your word, It cannot be de-

zwingen für ein Jahr un-wandel-bar. Topp! Wer hier stört den Kauf? Topp! kriegt das Handgeld  
show that you can do your du-ty well. Come, girls you gave your word, It cannot be de-

zwingen für ein Jahr un-wandel-bar. Topp! Wer hier stört den Kauf? Topp! kriegt das Handgeld  
show that you can do your du-ty well. Come, girls you gave your word, It cannot be de-

d'rauf! Topp! Mädels, 'sgilt der Kauf! Topp! nahmt das Hand-geld drauf!  
ferr'd! Come, girls you gave your word, It cannot be de-ferr'd!

d'rauf! Topp! wer hier stört den Kauf? Topp! kriegt das Handgelt drauf! Topp! Topp!  
ferr'd! Come, girls you gave your word, It cannot be de-ferr'd! come, come,

d'rauf! Topp! wer hier stört den Kauf? Topp! kriegt das Handgelt drauf! Topp!  
ferr'd! Come, girls you gave your word, It cannot be de-ferr'd! come,



Mäg- de, halt Euch treu,sonst kommt die Reu'gar  
Let your deal-ings all be fair and true,Then

Topp!Topp! Topp!Topp! Topp!  
come, you gave your word!

Mäg- de, halt Euch treu,sonst kommt die Reu'gar  
Let your deal-ings all be fair and true,Then

Topp!Topp! Topp!Topp! Topp!  
come, you gave your word!

Mäg- de, halt Euch treu,sonst kommt die Reu'gar  
Let your deal-ings all be fair and true,Then

*ff*

flink her-bei,wenn man thöricht brach,was man versprach,dann kommt die Schmach.Mägde,halt Euch treu,sonst  
none shall rue,Prom-ise naught but what is hon-or's law With-out a flaw, Let yourdealings all be

flink her-bei,wenn man thöricht brach,was man versprach,dann kommt die Schmach.Mägde,halt Euch treu,sonst  
none shall rue,Prom-ise naught but what is hon-or's law With-out a flaw, Let yourdealings all be

flink her-bei,wenn man thöricht brach,was man versprach,dann kommt die Schmach.Mägde,halt Euch treu,sonst  
none shall rue,Prom-ise naught but what is hon-or's law With-out a flaw, Let yourdealings all be

kommt die Reu'gar flink her-bei,wenn man thöricht brach,was man versprach,dann kommt die Schmach,dann  
fair and true,Then noneshallrue, Promise naught but what is hon-or's law With-out a flaw, nor

kommt die Reu'gar flink her-bei,wenn man thöricht brach,was man versprach,dann kommt die Schmach,dann  
fair and true,Then noneshallrue, Promise naught but what is hon-or's law With-out a flaw, nor

kommt die Reu'gar flink her-bei,wenn man thöricht brach,was man versprach,dann kommt die Schmach,dann  
fair and true,Then noneshallrue, Promise naught but what is hon-or's law With-out a flaw, nor



kommt die Schmach, dann kommt die Schmach, die Schmach, wenn man thö-richt brach, was  
 prom-ise aught but what is hon - or's law, hon - or without flaw, hon -

kommt die Schmach, dann kommt die Schmach, die Schmach, wenn man thö-richt brach, was  
 prom-ise aught but what is hon - or's law, hon - or without flaw, hon -

kommt die Schmach, dann kommt die Schmach, die Schmach, wenn man thö-richt brach, was  
 prom-ise aught but what is hon - or's law, hon - or without flaw, hon -

- man erst ver-sprach, was - man erst ver-sprach, dann kommt die Schmach, dann kommt die  
 - or without flaw, hon - or without flaw, but hon - or's law with - out a

- man erst ver-sprach, was - man erst ver-sprach, dann kommt die Schmach, dann kommt die  
 - or without flaw, hon - or without flaw, but hon - or's law with - out a

- man erst ver-sprach, was - man erst ver-sprach, dann kommt die Schmach, dann kommt die  
 - or without flaw, hon - or without flaw, but hon - or's law with - out a

(While Tristram is pushed aside by the angry farmers, Lionel and Plunkett are seen to drive off with the ladies in an open conveyance.)

Schmach!  
 flaw!

Schmach!  
 flaw!

Schmach!  
 flaw!

## Act II.

Interior of the farmhouse; doors at the sides, a centre door leads into the open (where is seen a bell fixed on a pole). At the back R. H. a window, before which stands a bench. In the front L. H. a table and some low settles. In the corner R. H. two spinning-wheels; a lamp is burning on the table.

## No 7. Entr'acte and Quartettino. — „Nur näher, blöde Mädchen.“

Flute, Piccolo, Oboes, Clarinets in A, Bassoons, Horns in A & E, Trumpets in A, Trombones, Ophicleide, Kettledrums in A & E, Triangle, Big Drum and Strings — afterwards Harp.

Andante.

*p* Cl. Bssn. & Brass

Fl. Ob. & Cl. *pp*

(Plunkett opens the door from the outside and enters, followed by Lionel; they invite the ladies to come in.)

Cl. Bssn. & Brass

Fl. Ob. & Cl.

Cl. Bssn. & Hns.

Hns.

Hns.

Fl. Tr.

Hns. & Bssn.

Più animato.

Lionel. Lady H.

L. Nur nä - her, blö - de Mädchen, wir sind an unserm Ziel. O  
 H. Come in, ye timid damsels, At last ye are at home. Nancy. A -

P. Nur nä - her, blö - de Mädchen, wir sind an unserm Ziel. O  
 N. Come in, ye timid damsels, At last ye are at home. A -

*p* *Hr. & Cl.*

II. weh! wir armen Mädchen, wir bü - ssen un - ser Spiel! Wir sind in ih - rem  
 N. las, we wretched damsels, To grief at last we've come! The place seems dim and

L. weh! wir armen Mädchen, wir bü - ssen un - ser Spiel! Wir sind in ih - rem  
 las, we wretched damsels, To grief at last we've come! The place seems dim and

Lionel.  
 Ihr seid in unserm  
 Plunkett. The way was long and

Ihr seid in unserm  
 The way was long and

*Ob.* *Fl.*

H. Hau - se - ach! wä - ren wir hin - aus! Wir sind in ih - rem  
 drea - ry, Ah, soon to escape were best, The place seems dim and

N. Hau - se - ach! wä - ren wir hin - aus! Wir sind in ih - rem  
 drea - ry, Ah, soon to escape were best, The place seems dim and

L. Hau - se - jetzt ruht getrost Euch aus, Ihr seid in unserm  
 wea - ry, Now ye shall take your rest, The way was long and

Hau - se, jetzt ruht getrost Euch aus, Ihr seid in unserm  
 wea - ry, Now ye shall take your rest, The way was long and

H. Hau - se, ach! wä - ren wir hin - aus, ach! wä - ren wir hin -  
 drea - ry, Ah, soon t'escape were best, ah, soon t'escape were

N. Hau - se, ach! wä - ren wir hin - aus, wä - ren wir hin - aus, wä - ren wir hin -  
 drea - ry, Ah, soon t'escape were best, soon t'escape were best, soon t'escape were

L. Hau - se, jetzt ruht ge - trost Euch aus, jetzt ruht ge - trost Euch  
 wea - ry, Now ye shall take your rest, now ye shall take your

P. Hau - se, jetzt ruht ge - trost Euch aus, jetzt ruht ge - trost Euch  
 wea - ry, Now ye shall take your rest, now ye shall take your

H. aus, wir sind in ihrem Hau - se, ach, wä - ren wir hin - aus!  
 best, The place seems dim and drea - ry, Ah, soon t'escape were best!

N. aus, ach, wären wir hinaus, ach, wären wir, ach, wären wir hin - aus!  
 best, ah, soon t'escape were best, ah, soon t'escape, ah, soon t'escape were best!

L. aus, jetzt ruht getrost Euch aus, jetzt ruht getrost, jetzt ruht getrost Euch aus.  
 rest, now ye shall take, now ye shall take your rest, now ye shall take your rest.

P. aus, jetzt ruht getrost, getrost Euch aus, jetzt ruht getrost Euch aus.  
 rest, now ye shall take, shall take your rest, now ye shall take your rest.

*Ob.* *ff* *Tutti Wind*

**Allegro.**

L. **Lionel.**

P. **Früh - Plunkett. Now Früh - Now**

*Str. Hns. & Trigle*

L. auf, wohlauf! früh - auf, wohlauf! dann schafft die Ar-beitschon! Früh-auf, wohlauf! früh-  
haste to rest, now haste to rest, your work be - gins at dawn! Now haste to rest, now

P. auf, wohlauf! früh - auf, wohlauf! dann schafft die Ar-beitschon! Früh-auf, wohlauf! früh-  
haste to rest, now haste to rest, your work be - gins at dawn! Now haste to rest, now

*tr.*

L. Lady H. auf, wohlauf! dann schafft die Ar - beitschon! O weh! o weh! o weh! o weh! wer  
haste to rest, your work be - gins at dawn! A - las, a-las, what shall we do? The  
N. Nancy.

P. auf, wohlauf! dann schafft die Ar - beitschon! O weh! o weh! o weh! o weh! wer  
haste to rest, your work be - gins at dawn! A - las, a-las, what shall we do? The

*tr.*

II. hilft uns nun da-von? wie kon-nen wir ent-ge - hen den Äng - sten,  
jest I sore-ly rue, A - lone and un - pro-lect - ed, With these pre -

N. hilft uns nun da-von? wie kon-nen wir ent-ge - hen den Äng - sten,  
jest I sore-ly rue, A - lone and un - pro-lect - ed, With these pre -

L. Lionel. die uns droh'n? Dann soll Euch nicht ent - ge - hen der al - ler - beste Lohn, der al - ler - bes - te  
sumptuous two. Our thanks are here a - plunk - ed For ev - ry service done, for ev - ry service  
P. die uns droh'n? Der al - ler - beste Lohn, der al - ler - bes - te  
sumptuous two. For ev - ry service done, for ev - ry service

*p Str.*

Lady H.

L. Lohn. Wie kön-nen wir ent-ge - hen den Ängsten, die uns droh'n, den Ängsten, die uns  
done. Why, for a word un - guard - ed, Such per - il must we run, such per - il must we

N. Lohn. Den Ängsten, die uns droh'n, den Ängsten, die uns  
done. Such per - il must we run, such per - il must we

*f Wind* *p Str.*

H. droh'n, den Äng - sten, die uns droh'n?  
run, such per - il must we run?

N. droh'n, den Äng - sten, die uns droh'n, den Äng - sten, die uns droh'n, ja,  
run, such per - il must we run, such per - il must we run? Ah

L. Lionel.  
Frühauf, dann schafft die Ar - beit schon, frühauf, dann schafft die Ar - beit schon, die  
Plunkett. Now haste, your work begins at dawn, now haste, your work begins at dawn, be -

P. Frühauf, dann schafft die Ar - beit schon, frühauf, dann schafft die Ar - beit schon, die  
Now haste, your work begins at dawn, now haste, your work begins at dawn, be -

*cresc.* *f Tutti*

H. O weh, o weh, o weh, wer hilft uns da - von,  
A las, a - las, a - las, what shall we do?

N. die uns droh'n? O weh, o weh, wer hilft uns nun, wer hilft uns  
why, ah why? A - las, a - las, what shall we do? a - las, a -

L. Ar - beit schon! Frühauf, wohlauf, dann schafft die Arbeit schon, dann  
gins at dawn! Now haste to rest, your work begins at dawn, your

P. Ar - beit schon! Frühauf, wohlauf, dann schafft die Arbeit schon, dann  
gins at dawn! Now haste to rest, your work begins at dawn, your

*cresc.* *p Str.* *Wind*

H. *o weh, o weh, o weh, wer hilft uns da - von, o*  
 N. *a - las, a - las, a - las, ah what shall we do? a -*  
 L. *nun da - von, da - von, wie kön - nen wir entgehn, entgehn den Ängsten, die uns drohn, o*  
 P. *las, what shall we do, a - las, the jest I sore - ly rue, the jest I sore - ly rue, a -*  
 L. *schaft die Arbeit schon, dann soll Euch nicht entgehn, entgehn der al - ler - bes - te Lohn, früh -*  
 P. *work begins at dawn; our thanks shall here award - ed be for ev - ry service done, now*  
 P. *schaft die Arbeit schon, dann soll Euch nicht entgehn, entgehn der al - ler - bes - te Lohn, früh -*  
 P. *work begins at dawn; our thanks shall here award - ed be for ev - ry service done, now*  
 Str. *Wind*

H. *weh, o weh, o weh, wer hilft uns da - von, o weh, o weh, o*  
 N. *las, a - las, the jest now sorely I rue, a - las, a - las, a -*  
 L. *weh, o weh, o weh, wer hilft uns nun da - von, wer hilft uns nun da - von, o weh, o*  
 P. *las, a - las, a - las, a - las, what shall we do, a - las, what shall we do, what shall we*  
 L. *auf, wohlauf, dann schafft die Ar - beitschon, dann schafft die Arbeit schon, früh - auf, wohlauf, früh -*  
 P. *haste to rest, your work begins at dawn, your work begins at dawn, now haste, now haste to*  
 P. *auf, wohlauf, dann schafft die Ar - beitschon, dann schafft die Arbeit schon, früh - auf, wohlauf, früh -*  
 P. *haste to rest, your work begins at dawn, your work begins at dawn, now haste, now haste to*  
 Str. *Wind*

H. *weh, wer hilft uns nun da - von, o weh, wer hilft uns nun da -*  
 N. *las, I the jest sorely rue, a - las, the jest I sore - ly*  
 L. *weh! weh, o weh, wer hilft uns nun da -*  
 P. *do? ah, the jest, the jest I sore - ly*  
 L. *auf, auf, früh - auf, dann schafft die Ar - beit*  
 P. *rest, haste to rest, your work be - gins at*  
 P. *auf, auf, früh - auf, dann schafft die Ar - beit*  
 P. *rest, haste to rest, your work be - gins at*  
 P. *Piu animato.*  
 P. *f Tutti*



H. von, o weh, wer hilft uns nun da - von, o weh, o  
 rue, a - las, the jest I sore - ly rue, a - las, what

N. von, o weh, wer hilft uns nun da - von, o weh, o  
 rue, a - las, the jest I sore - ly rue, a - las, what

L. schon, früh - auf, dann schafft die Ar - beit schon, früh auf, wohl -  
 dawn, now haste, your work be - gins at dawn, now haste, now

P. *Wind*

H. weh, wer hilft, o weh, wer hilft uns nun, o weh, wer hilft uns nun da -  
 shall we do? a - las, what shall we do? a - las, a - las, what shall we

N. weh, wer hilft, o weh, wer hilft uns nun, o weh, wer hilft uns nun da -  
 shall we do? a - las, what shall we do? a - las, a - las, what shall we

L. auf, dann schafft, dann schafft die Ar - beit schon, früh auf, dann schafft die Ar - beit  
 haste to rest, your work be - gins at dawn, now haste to rest, now haste to

P. *Tutti* *Wind* *Tutti* *Str. & Wood*

H. von, wer hilft uns nun da - von? o weh!  
 do? ah, the jest now I sore - ly rue.

N. von, wer hilft uns nun da - von? o weh!  
 do? ah, the jest now I sore - ly rue.

L. schon, dann schafft die Ar - beit schon.  
 rest, your work be - gins at dawn.

P. *ff* *tutti*



No 8. Recit., „Mädels! dort ist Eure Kammer!“

**Lady H. Nancy.**

H. N. *Plunkett* (pointing to the door R. H.) *Gu-te Nacht! Gu-te Nacht!*  
*Then goodnight. Yes, good night.*

P. *Mädels! dort ist Eu-re Kammer!* *O-ho! Ge-fehlt! Erst die Wirthschaft noch be-*  
*Damsels, yonder is your chamber!* *Not so, my girls, first your du-ty you must*

*f str. Recitative*

**Lady H. Lionel.**

H. L. *Ach! wer hilft in unserm Jammer?* *Sie sind mü-de; lass sie schlafen!*  
*Oh, what is this new in-fliction? They are weary, dont dis-turb them!*

P. N. P. *Nancy.* *Plunkett.*

*stellt. Ach! wer hilft in unserm Jammer?* *Willst du sie ver-ziehen*  
*do. Oh, what is this new in fliction?* *You will spoil them to be-*

*a tempo p Mus. & Bssn. sustain* *Picc.*

**Lady H. Lionel.**

H. L. *Nancy (aside).* *Plunkett.* *Wir? Nun* *How? Yes,*  
*Nancy.*

P. N. *gleich? Muss so hart der Scherz sich strafen?* *Halt! noch Eins! Wie nennt Ihr Euch? Wir?*  
*gin. How, I wonder, can we curb them? One thing more! how are you call'd? How?*

*f str.* *p*

**Lady H. Adagio. Lionel (tenderly). Lady H. Tempo I.**

H. L. *freilich.* *Mar-tha heiss' ich. Martha? Ja!*  
*tell us. Plunkett. Mar-tha's my name. Mar-tha? Yea!*

P. *Nun freilich, dumme Fra-ge. Adagio. Na! und*  
*Yes, tell us, sil-ly wenches. Ob. Good, and*

*colla voce* *Tempo I.*

Nancy. Plunkett. Nancy (hesitating). Plunkett.

P. N. P. N. P. N.

Du? Was ich nur sa-ge?- Weisst Du's selbst nicht? Ju - li - a! Ju-li-a?  
 you? (Whatshall I tell him?) Don't you know it? Ju - li - a! Ju-li-a?

*p Str.*

weich stol-zer Na-me! Ju-li-a! lass Dich herab, Ju - li - a, Du gro - sse  
 Too grand to please me! Ju-li-a! pray condescend, Ju - li - a, my dame of

(gives them to her) Nancy (throwing Plunkett (in a rage) them down). Lionel.

P. N. P. N. P. N.

Da - me. nimm mir Hut und Mantel ab. Thut Ihr's selbst! Ha, al-le Tau - send! Nicht so  
 fash - ion, put my cloak and hat a - way. Do't your-self. What's this imp - er - tence! Pray be

*f*

L. L. L. L.

hef - tig, nicht so brausend! sprich doch sanft und mild wie ich - Martha.  
 gen - tle, and con - sid - 'rate, see, I'll put them quite at ease - Martha.

*p*

(Giving her his hat; she looks at him haughtily, he steps back abashed.)

L. L. L. L.

nimm! ich bit - te Dich.  
 take it, if you please.

*f* *Tutti*

## Quartet... „Was soll ich dazu sagen?“

Andante.

Lionel.

L.

*p* Str. & Wind

Plunkett.

P.

*p*

P.

Nancy.

N.

Lionel.

P.

*Hns.* *p* Str.

H. *wun-derst* steh'n, hier gilt es, nicht ver-za-gen, sonst ist's um uns, um uns ge-  
 what to say, No pleasant sit-u-a-tion, Would that we both were far a-

L. von ei-ner Magd geseh'n, was soll ich da-zu sa-gen? wie ist mir denn ge-  
 To say a mas-ter nay, I'm fill'd with conster-na-tion, I know not what to

P. — von ei-ner Magd geseh'n, was soll ich da-zu sa-gen? wie ist mir denn ge-  
 — To say a mas-ter nay, I'm fill'd with conster-na-tion, I know not what to

Lady H. *pp*

H. Er weiss nicht, was zu sa-gen, und bleibt, und bleibt ver-wundert steh'n;  
 He eyes me with vex-a-tion, He knows not what, not what to say.

N. schein! Er weiss nicht, was zu sa-gen, und bleibt verwundert  
 way! Hes lost in conster-na-tion, He knows not what to

L. schein? was soll ich da-zu sa-gen? wie ist mir denn ge-  
 say, I'm fill'd with conster-na-tion, I know not what to

P. *pp* schein? was soll ich da-zu sa-gen? wie ist mir denn ge-  
 say, I'm fill'd with conster-na-tion, I know not what to

H. macht ihn mein Anblick za-gen? erkennt, erkennt er sein Vergeh'n? Ja! er kann nicht sagen,  
 Out of this sit-u-a-tion, Were I a hundred miles a-way! lost in conster-nation,

N. steh'n, hier gilt es, nicht ver-zagen, sonst ist's um uns geseh'n! Ja! er kann nicht sagen,  
 say, No pleasant sit-u-a-tion, Would we were far a-way! lost in conster-nation,

L. schein? Nie hat mansolch Betra-gen ge-seh'n! Ha! was soll ich sagen?  
 say, no, no, I do not know what to say, ne'er has been the fashion

P. schein? Nie hat mansolch Betra-gen ge-seh'n! Ha! was soll ich sagen?  
 say, no, no, I do not know what to say, ne'er has been the fashion

H. und bleibt verwundert steh'n; macht ihn mein Anblick za - gen? er - kennt er sein Ver -  
He knows not what to say, Out of this sit - u - a - tion, Would I were far a -

N. und bleibt verwundert steh'n; hier gilt es, nicht ver - za - gen, sonst  
He knows not what to say, No plea - sant sit - u - a - tion, Would ist's um uns ge -  
we were far a -

L. wie ist mir denn ge - scheh'n? Nie hat man solch Be - tra - gen von ei - ner Magd ge -  
To say a mas - ter nay, Ne'er has it been the fash - ion To say a mas - ter

P. *Wind* *Str.*

H. geh'n? Erleibt ver - wun - dert steh'n, macht ihn, macht ihn mein Anblick  
way, He knows not what to say, Ah me, he eyes me with vex -

N. seh'n, ja, erleibt ver - wundert steh'n, hier gilt es, nicht ver - za - gen, sonst  
way, Would that we were far a - way, He's lost in con - ster - na - tion, He

L. seh'n, nie hat man solch Be - tra - gen von ei - ner Magd geseh'n,  
nay, Ne'er has it been the fash - ion To say a mas - ter nay,

P.

H. za - gen? erkennt, erkennt, er sein Ver - geh'n, er - kennt er sein Ver - geh'n? Ja, er  
a - tion, He knows not what, he knows not what, he knows not what to say, what to

N. ist's, sonst ist's um uns gescheh'n, sonst ist's um uns, ja, um uns gescheh'n, ja, er  
knows, he knows not what to say, he knows not what, knows not what to say, what to

L. nein, nie hat man solch Be - tra - gen von ei - - ner Magd ge - seh'n, wie ist  
No, ne'er has it been the fash - ion To say a mas - ter nay, I know

P. *cresc.* *f* *pp* *Str.*

H. bleibt ver-wun-dert steh'n, er weiss nicht, was zu sa-gen, und bleibt ver-  
 say, not what to say, Out of this sit-u-a-tion, Would that I

N. bleibt ver-wun-dert steh'n, er weiss nicht, was zu sa-gen, und bleibt ver-  
 say, not what to say, No pleasant sit-u-a-tion, Would that we

L. mir denn ge-scheh'n, ge-scheh'n? was soll ich da-zu sa-gen? wie ist mir  
 not what to say- no, no, I'm fill'd with conster-na-tion, I know not

P. mir denn ge-scheh'n, ge-scheh'n?  
 not what to say- no,

Cl. *dolce* Wind

H. wun-dert steh'n, ver-wundert steh'n, macht ihn mein Anblick *cresc.*  
 were a hun-dred miles a-way, He eyes me with vex-

N. wundert steh'n, ver-wun-dert steh'n, ver-wundert steh'n, hier gilt es, nicht ver- *cresc.*  
 were a hun-dred miles, a hun-dred miles a-way, No plea-sant sit-u-

L. denn, wie ist mir denn gescheh'n? nie hat man solch Be-tra-gen von ei-ner *cresc.*  
 what, I know not what to say, Ne'er has it been the fash-ion Thus, thus to

P. *cresc.*

*tutti cresc.*

H. zagen, erkennt, er-kennt er sein Ver-geh'n?  
 a-tion, I'd be a hun-dred miles a-way.

N. zagen, sonst ist's, sonst ist's um uns gescheh'n!  
 a-tion, I'd be a hun-dred miles a-way.

L. Magd, von ei-ner Magd ge-seh'n!  
 say, to say a mas-ter nay. (The farmers put away their cloaks themselves.)

P. *ff*

*ff* *p*

Allegro moderato.

Lady H.

II. *Plunkett.* *Spinnen, To our*

P. *Na, jetzt hurtig, oh-ne Zaudern, holt das Spinnrad. Now then, girls, be up and do-ing; to your spinning!*

*p Str.* *Wind*

Nancy. Lionel.

II. *Spinnen? Spinnen wir? Nun ja freilich! spinning? We to spin? What a question!*

P. *Die-net Ihr in der Wirthschaft nur zum Do you think you'll do no- thing but the*

*f Str.*

Lady H. Nancy.

II. *Ha, ha, ha, ha, ha, ha! Spinnen! Ha, ha, ha, ha, ha, ha! Spinnen! (mimicking) Ha, ha, ha, ha, ha, ha! spinning! Ha, ha, ha, ha, ha, ha! spinning!*

P. *Plaudern? chatting? Ha, ha, Ha, ha,*

*Wood Str. & Wind*

*Hus.*

P. *ha, ha, ha, ha! Spinnen! Ei zum Blitz! ei zum Blitz! seid Ihr denn zu gar nichts ha, ha, ha, ha! spinning! Can it be, this is it, That you are for no-thing*



N. Nancy. (angrily) Ja, nur Do not

P. nütz, und wollt doch den Lohn ge - win - nen? Her die Räder! Do not  
fit? Why dye think that we en - gag'd you? Fetch the spindles!

*Str.* *f* *p* *f* *p*

H. Lady H. Lionel. Do not scold us! Oh, speak gen - tly, broth - er, pray!

N. Nancy. (They run and fetch the spindles.) Plunkett!

P. stil - le, ja, nur stil - le! Schweig'! Jetzt spinnt! Es ist mein  
scold us, do not scold us! Stuff! Now spin, girls, I com -

*f* *p* *f* *p*

H. Lady H. Nancy. Lionel. Wie? What! (posed!)

N. Kann's nicht! I can't! Kann's nicht! I can't! Was? Ah! What! Ah!

P. Wil - le! mand you! Was? Ah! What! Ah!

*pp* *Wood* *f* *Str.*

H. Lady H. (terrified; they sit down at the wheels). Ja, doch! Gracious!

N. (rudely) Nancy (terrified). Ja, doch! Gracious!

P. Setzt Euch! Sit down! Ja, doch! Gracious!

*ff* *p* *fp* *fp*



Plunkett. Nancy.

Dreht das Rädchen, schnurr, schnurr, schnurr, schnurr! Will sich nicht  
 Turn the wheel round, brr, brr, brr, brr! It will not

Lady H. Lionel.

Will sich nicht dreh'n. Zieht vom Flachs ein dün- nes  
 It will not turn. Plunkett. Twist the slen- der thread of

dreh'n. Schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr,  
 turn. Brr, brr, brr, brr, brr, brr, brr, brr, brr, brr,

Lady H. Nancy.

Es will nicht geh'n, es will nicht ge-hen!  
 It will not turn, I can-not learnit!

Fäd- chen, nur recht fein, nur recht fein! Drehet!  
 flax, nor hold it tight, nor too lax! Turn it!

schnurr, schnurr, schnurr, schnurr, schnurr! schnurr!  
 brr, brr, brr, brr, brr, brr! Drehet!  
 Turn it!

H. *'S dreht nicht! Es geht nicht! Kann nicht! Nein! Versteh's nicht!*  
*Use - less! I can - not! Use - less! Can't! I can - not,*

N. *'S dreht nicht! Es geht nicht! Kann nicht! Nein! Ver -*  
*Use - less! I can - not! Use - less! Can't! I*

L. *Zieht! Tre - tet! Geht's nicht? Ihr ver -*  
*Draw! Turn it! Fast - er! How, you*

P. *Zieht! Tre - tet! Geht's nicht? So, so!*  
*Draw! Turn it! Fast - er! Like this!*

*cresc. poco a poco*

H. *Versteh's nicht! Macht's uns vor, macht's uns vor.*  
*'Tis use - less! show me how, show me how.*

N. *steh's nicht! Versteh's nicht! Macht's uns vor, macht's uns vor.*  
*can - not! 'Tis use - less! show me how, show me how.*

L. *steht's nicht? Ihr ver - steht's nicht?*  
*can - not? How, you can - not?*

P. *So, so! So*  
*Like this! I'll*

*f Tutti*

(seats himself at the wheel) **Allegretto non troppo.**

P. *muss es sein! Immer munterdreht das*  
*show you how! This way set the wheel a -*

*Str. con sordini*

*f* *Hus. sustain*

*Cello & Bass pizz.*

Lady H. Ah! zu lus-tig, ah,  
 Nancy. How de-lightful, ah,  
 Lionel. Nein, zu lus-tig, wie am Rädchen Her-ku-  
 How the bu-sy task he's ply-ing, Her-cu-

Plunkett. Immer munter dreht das Rädchen, auf und  
 Come, you will not lose by try-ing, I can

Rädchen, immer munter dreht das Rädchen, immer munter dreht das Rädchen, auf und  
 fly-ing, set it whirring, set it fly-ing, set it whirring, set it fly-ing, Work the

ah!  
 ah!

les bewegt das Brett! Wie er zierlich zieht das Fädchen, dass im Schnurren fein sich's  
 les is at the wheel! How the gold-en thread is flying Thro' his fingers with a

'runter lasst das Brett, fein, ihr Mädchen, zieht das Fädchen, dass das Rädchen schnurrend  
 see you have good will, While the gold-en thread you're plying, Sing a mer-ry measure

'runter lasst das Brett, fein, ihr Mädchen, zieht das Fädchen, dass das Rädchen schnurrend  
 treadle with a will, While an e-ven thread you're plying, Never let your wheel be

*cresc. poco a poco*

Nein, zu lustig, wie am Rädchen wie er  
 'Tis de-lightful, how the golden thread is

*cresc. poco a poco*  
 dreht. Nein zu lus-tig, wie am Rädchen Her - ku - les be-wegt das Brett, wie er  
 will! How the bu - sy task he's ply-ing, Her - cu - les is at the wheel, How the

*cresc. poco a poco*  
 dreht. Im - mer munter dreht das Rädchen, auf und runter lasst das Brett, fein, ihr  
 still, Come, you will not loose by try-ing, I can see you have good will, While the

*cresc. poco a poco*  
 dreht. Schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr.  
 still. Brr, brr, brr, brr, brr, brr, brr, brr,

H. *zierlich zieht das Fädchen, ha, ha, ha, ha, ha, ha,*  
*fly-ing thro' his fingers, ha, ha, ha, ha, ha, ha,*

N. *zierlich zieht das Fädchen, ha, ha, ha, ha, ha, dass das*  
*goldenthread is flying, ha, ha, ha, ha, ha, Thro' his*

L. *Mädchen zieht das Fädchen, dass zum Schnurren fein sich's dreht, ja, dass zum*  
*goldenthread you're plying, Sing a mer - ry mea - sure still, yes, sing a*

P. *schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr,*  
*brr, brr, brr, brr, brr, brr, brr, brr, brr, brr, brr, brr, brr,*

H. *ha, ha, ha, ha, ha, ha, ha! Ha! zu*  
*ha, ha, ha, ha, ha, ha, ha! Ha! How de -*

N. *Räd - chen schnur - rend dreht, ha, ha, ha, ha! Nein, zu*  
*fin - gers with a will, ha, ha, ha, ha! How the*

L. *Schnurren fein sich's dreht, ha, ha, ha, ha! Immer*  
*mer - ry mea - sure still, ha, ha, ha, ha! Come, you*

P. *schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr, schnurr,*  
*brr, brr, brr, brr, brr, brr, brr, brr, brr, brr, brr, brr, brr, brr,*

*ff p*

H. *lustig, ah, ah!*  
*lightful, ah, ah!*

N. *lustig, wie am Rädchen Herku - les bewegt das Brett, wie er zierlich zieht das*  
*bu - sy task he's plying, Her - cu - les is at the wheel, How the goldenthread is*

L. *munter dreht das Rädchen, auf und 'runter lasst das Brett, fein, ihr Mädchen, zieht das*  
*will not lose by trying, I can see you have good will, While the goldenthread you're*

P. *munter dreht das Rädchen, auf und 'runter lasst das Brett, fein, ihr Mädchen, zieht das*  
*set the wheel a - flying, Work the treadle with good will, While the goldenthread you're*

*f Tutti ff p str.*

H. *cresc.* Nein, zu lus-tig!  
How' de- lightful!

N. Fädchen, dass im Schnurren feinsich's dreht! Nein, zu lustig, wie am Rädchen Her - ku-  
flying Thro'his fin-gers with a will! How the bu- sytask he's plying, Her - cu-

L. Fädchen, dass das Rädchen schnurrend dreht! Im - mer munterdreht das Rädchen, auf und  
plying Sing a mer-ry measure still! Come, you will not lose by trying, I can

P. Fädchen, dass das Rädchen schnurrend dreht! Schnurr schnurr, schnurr, schnurr, schnurr,  
plying, Let your wheel be nev-er still! Brr, brr, brr, brr, brr,

H. *cresc.* wie am Rädchen er so zierlich zieht das Fädchen, ha, ha, ha,  
how the gold-en thread is flying thro' his fingers, ha, ha, ha,

N. *cresc.* les bewegt das Brett, wie er zierlich zieht das Fädchen, dass im Schnur-ren fein sich's  
les is at the wheel, How the goldenthread is flying Thro'his fin-gers with a

L. *cresc.* 'run-ter lässt das Brett, fein, ihr Mädchen, zieht das Fädchen, dass das Rädchen schnurrend  
see you have good will, While the goldenthread you're ply-ing, Sing a mer - ry measure

P. *cresc.* schnurr, schnurr, schnurr! Fein, ihr Mädchen, zieht das Fädchen! Schnurr, schnurr, schnurr!  
brr, brr, brr! While an e-venthread you're plying, brr, brr, brr!

H. *f* ha! *p* Ah,  
ha! Ah,

N. dreht. Nein, zu lustig, wie am Rädchen Her - ku - les bewegt das Brett, wie ihr  
will! How the bu- sy task he's plying, Her - cu - les is at the wheel, How the

L. dreht. Immer munter dreht das Rädchen, auf und 'run-ter lässt das Brett, fein, ihr  
still, Come, you will not lose by try-ing, I can see you have good will, While the

P. — Immer munter drcht das Rädchen, auf und 'run-ter lässt das Brett, fein, ihr  
This way set the wheel a - flying, Work the treadle with a will, While an

H. 

N.  zierlich zieht das Fädchen, dass im Schnurren fein sich's dreht, ja, fein sich's dreht,  
golden thread is flying Thro' his fingers with a will, yes, with a will,

L.  Mädchen, zieht das Fädchen, dass das Rädchen schnurrend dreht, ja, schnurrend dreht,  
goldenthread you're ply-ing Sing a mer-ry measure still, a measure still,

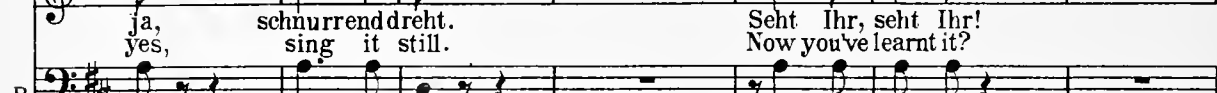
P.  Mädchen, zieht das Fädchen, dass das Rädchen schnurrend dreht, ja, schnurrend dreht,  
e-venthread you're plying Let your wheel be nev - er still, no, nev - er still,



H.  dass es — fein sich dreht. Ja doch, ja!  
fly - ing — with a will. Thank you, yes!

N.  ja, fein sich's dreht. Ja doch, ja!  
yes, with a will. Thank you, yes!

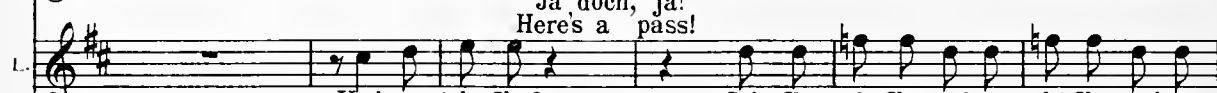
L.  ja, schnurrend dreht. Seht Ihr, seht Ihr!  
yes, sing it still. Now you've learnt it?

P.  ja, schnurrend dreht. Seht Ihr, seht Ihr!  
no, nev - er still. Now you've learnt it?



H.  Ja doch, ja!  
Here's a pass!

N.  Ja doch, ja!  
Here's a pass!

L.  Und versteht Ihr? Seht Ihr, seht Ihr und versteht Ihr, und ver-  
Work a - way then! If you've learnt it, work a - way then work a -

P.  Und versteht Ihr? Seht Ihr, seht Ihr und versteht Ihr, und ver-  
Work a - way then! If you've learnt it, work a - way then work a -



H. Ja doch, ja! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,  
 Here's a pass! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

N. Ja doch, ja! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,  
 Here's a pass! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

L. steht Ihr, und ver - steht Ihr?  
 way if you have learnt it. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

P. steht Ihr, und ver - steht Ihr?  
 way if you have learnt it. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

H. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Ah! zu lus-tig ah!  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! How de-lightful, ah!

N. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Nein, zu lus-tig, wie am  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! How the bu-sy task he's

L. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Immer mun-ter dreht das  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Soon you see you've learnt by

P. Immer mun-ter dreht das  
 This way set the wheel a -

H. ah!  
 ah!

N. Rädchen Her-ku - les bewegt das Brett, wie er zierlich zieht das Fädchen, dass im  
 plying, Her-cu - les is at the wheel! Look, I too can set it flying, Scold me

L. Rädchen, auf und runter lässt das Brett, fein, ihr Mädchen, zieht das Fädchen, dass das  
 try-ing, I was sure you have good will, While the golden thread you're ply-ing, Sing a

P. Rädchen, auf und runter lässt das Brett, fein, ihr Mädchen, zieht das Fädchen, dass das  
 flying, Work the treadle with a will, While an e-venthread you're plying, Let your



*cresc. poco a poco*

H. *cresc. poco a poco*  
 Nein, zu lustig, wie am Rädchen Her-ku-les bewegt das  
 How de-lightful! I will

N. *cresc. poco a poco*  
 Schnurren fein sich's dreht! Nein, zu lustig, wie am Rädchen Her-ku-les bewegt das  
 if I do it ill! How the bu-sy task he's ply-ing, Her-cu-les is at the

L. *cresc.*  
 Rädchen schnurrend dreht! Im-mer munter dreht das Rädchen, auf und 'run-ter lasst das  
 mer-ry measure still! Soon, you see, you've learnt by try-ing, I was sure you had good

P. *cresc. poco a poco*  
 Rädchen schnurrend dreht! Schnurr, schnurr, schnurr, schiurr, schnurr, schnurr, schnurr,  
 wheel be nev-er still! Brr, brr, brr, brr, brr, brr, brr, brr,

H. *cresc.* *f* *p*  
 Rädchen er so zierlich zieht das Fädchen, ha, ha, ha, ha! Ah!  
 try and set it flying Thro' my fingers, ha, ha, ha, ha! Ah!

N. *cresc.*  
 Brett, wie er zierlich zieht das Fädchen, dass im Schnurren fein sich's dreht. Nein, zu  
 wheel, Look, I too can set it fly-ing, Scold me if I do it ill! How the

L. *cresc.*  
 Brett, fein, ihr Mädchen, zieht das Fädchen, dass das Rädchen schnurrend dreht. Immer  
 will, While the golden thread you're ply-ing, Sing a mer-ry measure still. Soon you

P. *cresc.* *f* *p*  
 schnurr, fein, ihr Mädchen, zieht das Fädchen, schnurr, schnurr, schnurr. Immer  
 brr, While an e-ven thread you're plying, brr, brr, brr. This way

H.

N. *ff Tutti*  
 lus-tig, wie am Rädchen Her-ku-les bewegt das Brett, wie er zierlich zieht das  
 bu-sy task he's ply-ing, Her-cu-les is at the wheel, Look, I too can set it

L.  
 munter dreht das Rädchen, auf und 'runter lasst das Brett, fein, ihr Mädchen, zieht das  
 see you've learnt by try-ing, I was sure you had good will, While the golden thread is

P.  
 munter dreht das Rädchen, auf und 'runter lasst das Brett, fein, ihr Mädchen, zieht das  
 set the wheel a-fly-ing, Work the treadle with a will, While an e-ven thread you're



Ossia 

H.  *molto animato*


N. *colla voce*  
 Fädchen, dass im Schnurren feinsich's dreht, ja, dass sich's dreht, nein, zu  
 fly-ing, Scold me if I do it ill, if I do't ill, ah the


L. *colla voce*  
 Fädchen, dass das Rädchen schnurrend dreht, ja, dass sich's dreht, im-mer  
 fly-ing, Sing a mer-ry mea-sure still, a mea-sure still, see how

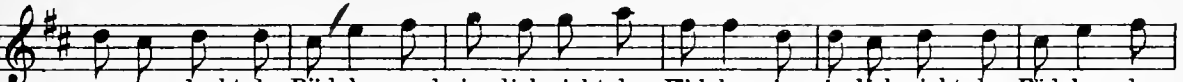
P. *colla voce*  
 Fädchen, dass das Rädchen schnurrend dreht, ja, dass sich's dreht, im-mer  
 ply-ing, Mind your wheel is nev-er still, is nev-er still, see how


*molto animato*  
*colla voce*  
*f* *Tutti*



H.  *molto animato*

N.  *molto animato*


L.  *molto animato*

P.  *molto animato*

lus-tig, wie am Rädchen der Päch-ter tritt das Brett, wie er zierlich zieht das Fädchen, dass  
 bu-sy task I'm ply-ing, I too can guide the wheel, how the golden thread does fly thro' my

mun-ter dreht das Rädchen, und zier-lich zieht das Fädchen, ja, zierlich zieht das Fädchen, dass  
 soon you've learnt by try-ing, I knew you had good will, while the golden thread you ply, sing a

mun-ter dreht das Rädchen, und zier-lich zieht das Fädchen, ja, zierlich zieht das Fädchen, dass  
 soon you've learnt by try-ing, I knew you had good will, while an e-ven thread you ply, let your



H. schnurrend es sich dreht, wie er zierlich zieht das Fädchen, dass im Schnurren feinsich's dreht, dass im  
 fingers with a will, how the golden thread is fly-ing thro' my fingers with a will, how the

V. schnurrend es sich dreht, wie er zierlich zieht das Fädchen, dass im Schnurren feinsich's dreht, dass im  
 fingers with a will, how the golden thread is fly-ing thro' my fingers with a will, how the

L. schnurrend es sich dreht, fein, ihr Mädchen, zieht das Fädchen, dass das Rädchen schnurrend dreht, dass das  
 mer-ry measure still, while the golden thread you're plying, sing a mer-ry mea-sure still, while the

P. schnurrend es sich dreht, fein, ihr Mädchen, zieht das Fädchen, dass das Rädchen schnurrend dreht, dass das  
 wheel be nev-er still, while an e-ven thread you're plying, let your wheel be nev-er still, while an

H. Schnurren fein sich's dreht, \_\_\_\_\_ sich's dreht.  
 golden thread doth fly, \_\_\_\_\_ doth fly.

V. Schnurren feinsich's dreht, \_\_\_\_\_ sich's dreht.  
 golden thread doth fly, \_\_\_\_\_ doth fly.

L. Rädchen, dass das Räd - chen dreht.  
 golden thread you ply, \_\_\_\_\_ you ply. (Nancy upsets one of the spinning-wheels; he  
 threatens her; she runs away, he following.)

P. Rädchen, dass das Räd - chen dreht.  
 e-ven thread you ply, \_\_\_\_\_ you ply.

## Nº 9. Duet. — „Blickt sein Auge doch so ehrlich:

Allegro.

*f Str.* *ff Tutti*

Recit. Lady H. (calling after her).

Lionel. (hurrying after Nancy) (detaining her)

Nancy! Ju-li-a! Ver-wei-le! Wie! Sie lässt mich hier allein? Sie lässt mich hier allein? Bleib doch Nancy! Ju-li-a! Where are you? Ah! she leaves me here a-lone, she leaves me here alone! Gentle

Recit.

*f Str.*

Lady H.

Andantino.

Martha! So in Ei-le? Ist Dir bang? Vor Euch, vor Euch? O nein!  
Martha, why this hurry? have you fear? No fear of you! Ah no!

*p* *Str. p.*

Blickt sein Au - ge doch so ehr - lich,  
Kind and gen - tle is this stranger,

*Wind* *Str. pizz.*

sein Be-tra-gen war so fein, dennoch scheint es mir ge-fähr-lich, hier mit ihm so ganz al-  
Honor's bear-ing doth he own, Yet I feel that there is dan-ger Thus to be with him a-

*pp Hns.* *Str.* *colla voce*

Lionel.

H. L. lein! Mein' ich's doch so treu und ehr-lich, lau-ter ist mein Herz und rein:  
lone! Is't with fear, or is't with an-ger, That her mer - ry mood hath flown?

*Fl. & Ob.*  
*Hns. & Bssn.*  
*Hns.*  
*Str.*

L. den-noch klopft es un - auf - hör - lich, bin ich mit ihr, mit ihr al - lein!  
Ah, my heart, my heart's in dan - ger Since I have been with her a - lone!

*v7. arco*  
*dolce legato*

L. Nun! Ich will auch nimmer schel - ten, will nicht streng und herrisch  
Come, I promise ne'er to chide you, I'll con-sult your gen-tle

Lady H. (looking round in all directions).

H. L. sein. Ja, Dein Wille soll mir gel - ten. Ach, sie lässt mich hier al - lein, ach, sie  
will; None shall govern here beside you. Ah, to leave me here was ill, ah, to

*Ob. & Cl.*

Lionel.

H. L. lässt mich hier al - lein! Mar - tha! Lass mich Dir's ge - ste - hen,  
leave me here was ill! Mar - tha, ah, let me con-fess it,

*v7.*  
*legato*  
*pst.*

L. seit dem er-sten Au-gen-blick, dass ich, Hol - de, Dich ge - se - hen -  
that my heart for thee doth burn, If thy sweet - ness deign to bless it -

Lady H.  
H. Und sie kommt auch nicht zurück, und sie kommt auch nicht zu - rück! Er wird  
Ah, why doth she not re - turn, ah, why doth she not re - turn! Not so  
Lionel. *poco più mosso*

L. Mar - tha! Mar - tha!  
Mar - tha! Mar - tha!

Ob. & Cl. *p* Str. *Cl. & Bssn.*

H. dreister. Ja! Ihr seid zu gut als Meister, ich zu  
fast, sir. You're too le - nient for a mas - ter, and to

L. Brav und red - lich ist mein Sinn.  
Ah, thy looks my hopes dis - perse.

H. schlecht zur Diene - rin. Nur müssig stehen, gaffen,  
serve I'm too per - verse. I'm on - ly good to laugh and

L. Du! zu schlecht? Du! zu schlecht?  
You, per - verse? You, per - verse?

Ob. *Cl.* *Hssn.* *Cello & Bass*

H. 

sin-gen, mag ich gern, lasst die träge Magd d'rum ge-hen, lasst die trä-ge Magd d'rum  
while the time in play, send the i-dle maid a-way; she'll nev-er give you sa-tis-

*Str.*

(going)

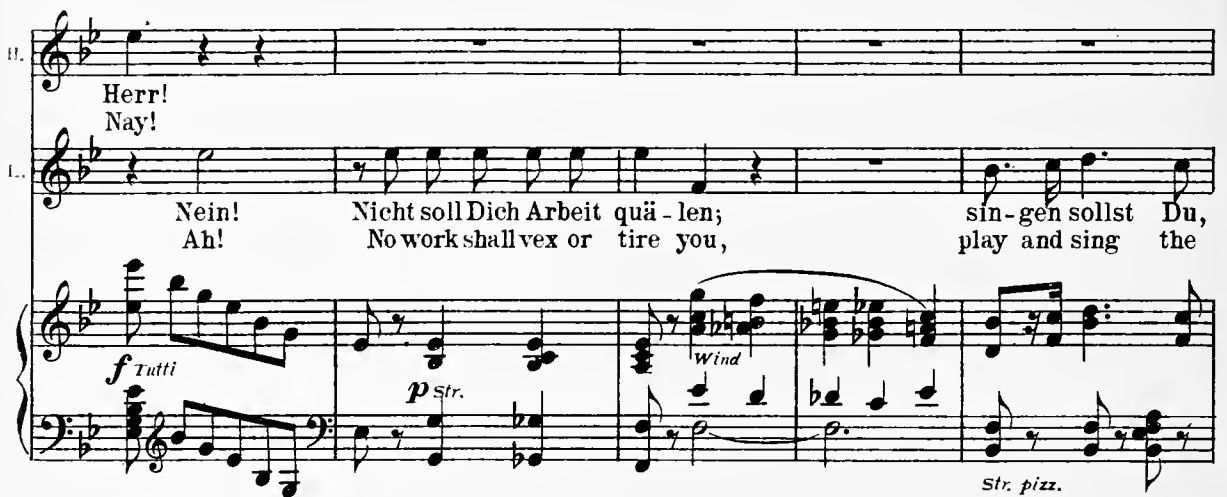
H. 

ge-hen!  
fac-tion!

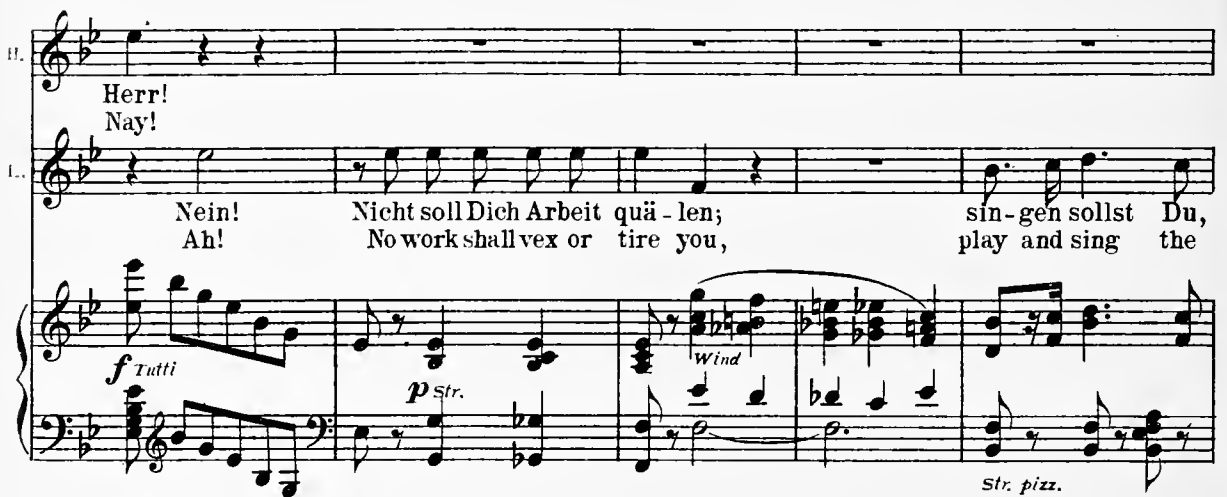
L. 

Nein! Ich trüg's nicht, wärs't Du fern, wärs't Du fern!  
Ah, 'tis too late, with-out you, life's a blank!

*cresc.*  
*Tromb. & Hns. sust.*

H. 

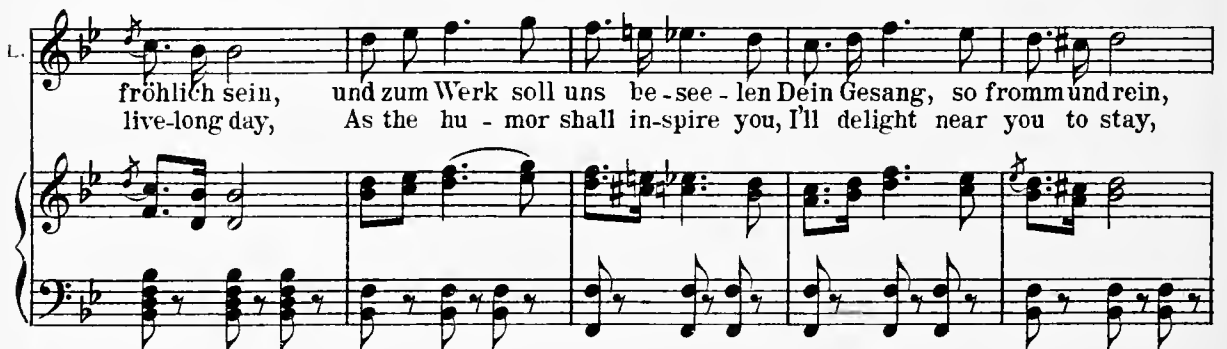
Herr!  
Nay!

L. 

Nein! Nicht soll Dich Arbeit quä-len; sin-gen sollst Du,  
Ah! No work shall vex or tire you, play and sing the

*f tutti* *p Str.* *Wind*

*Str. pizz.*

L. 

fröhlich sein, und zum Werk soll uns be-see-len Dein Gesang, so fromm und rein,  
live-long day, As the hu-mor shall in-spire you, I'll delight near you to stay,

L. *Fl.*  
 Dein Gesang so fromm und rein. Sing' ein Liedchen.  
 I'll de-light near you to stay. Sing a dit-ty!

*Str. arco*  
*Hns. & Bssn.*

h. *ad lib.*  
 Lady H.  
 Bin zu blö-de. so ein Volks-lied, recht für's Herz,  
 Nay, ex-cuse me. Sing a lay of days gone by, so ein Volkslied, recht für's  
 sing a song that's from the

*colla voce*

h. *Animato*  
 Kann's nicht... So lasst den Scherz!  
 Not now! (Seizes some flowers she wears) Nay, you're too bold!

L. *Animato*  
 Herz. Deinen Strauss, Du Sprö-de! für ein Lied! Nein! Ich  
 heart. I will keep this flow'r till you have sung! I in -

*Str. & Wind*

h. *Hns. & Bssn.*  
 Ihr wollt? Nun- ge-hor-chen ist ja Sit-te!  
 In-sist? Well, it seems I must o-bey you!

L.  
 will's! Ich bit-te!  
 sist! I pray you!

## Ballad. — „Letzte Rose, wie magst du.“

Larghetto.

Lady H.

Letzte Ro-se, — wie  
'Tis the last rose — of —

magst du so — ein - sam hier blüh'n? Deine freund - li - chen Schwestern sind —  
sum-mer, left — bloom - ing a - lone, All her love - ly — com - pan - ions are —

längst schon, längst da - hin. — Kei - ne Blü - the haucht Balsam mit — la - ben-dem,  
fad - - ed and gone; No — flow'r of her kin-dred, no — rose - bud is

la - bendem Duft, keine Blätt - chen — mehr — flat - tern in — stür - mi - scher  
nigh — To re - flect back — her — blush - es, or — give — sigh for

Luft.  
sigh. Wa - rum blühst du — so  
P'll not leave thee, — thou —

*Ob.*  
*p Harp*  
*Harp*

*ad lib.* *a tempo*  
*f Wind*  
*p Harp*  
*Str. sust.*

*Ob. & Cl.*  
*Hns. sust.*



H. *trau - rig im Gar - ten al - lein? Sollst im Tod mit den*  
*lone one, to pine on the stem; Since the love - ly are*

H. *Schwe - stern, mit den Schwestern ver - ei - nigt sein. D'rum pflück' ich, o*  
*sleep - ing, go, sleep thou with them. Thus kind - ly I*

H. *Ro - se, vom Stam - me, vom Stamme dich ab, sollst ruh'n mir am*  
*scat - ter thy leaves o'er the bed, Where thy mates of the*

*ad lib.* *a tempo*

*Wind sust.*

H. *Her - zen und mit mir, ja, mit mir im Grab, sollst*  
*gar - den lie - scent - - - less and dead, thy*  
 Lionel.

L. *Sollst*  
*thy*

*cresc.*

H. ruh'n mir am Her-zen und mit mir, ja, mit mir im Grab.  
 mates of the gar-den lie scent - less and dead.

L. ruh'n mir am Her-zen und mit mir, ja, mit mir im Grab.  
 mates of the gar-den lie scent - less and dead.

*f* *Tutti* *p* *dim.* *ff*

*Più animato.* Lionel.  
 Mar - tha!  
 Mar - tha!

*fp* *poco marc.* *str.* *Brass*

Lady H.  
 Herr!  
 Sir!

Lionel.  
 Lass mich Dir sa - gen, was mit Zau - bers All - ge -  
 Oh let me tell thee That a pow'r well-nigh di -

walt vor dem Aug' ich se - he ta - gen, dass es  
 vine, To con - fess it doth com-pel me - Ah, my

L. *bis zum Her - zen strahlt! Mar - tha!*  
*heart no more is mine! Mar - tha!*

Lady H.  
*Lasst mich! Lasst mich!*  
*Leave me! Leave me!*

L. *Seit der Stun - de, dass ich Dich sah, dass ich Dich sah -*  
*Since the mo - ment I saw thee first, Oh hear me now -*

*Ob. & Cl.*

H. *Lasst mich! Fort! Fort!*  
*Leave me! Nay! Nay!*

L. *Mar - tha! Mar - tha! O bleib'! O bleib', ach!*  
*Mar - tha! Mar - tha! Oh stay! Oh stay! Ah,*

*Tutti cresc. f*

*Adagio.*

L. *Mar - tha, - nimm zum frommen Bun - de mei - ne Hand, mei - ne*  
*Mar - tha, - from my heart I ask - thee - - to ac - cept me your*

*pp Harp Hous. & Bssn. sust.*

*animato*  
Lady H. (aside).

H. *Grosse Götter! Grosse Götter!*  
*Gracious Heaven! Gracious Heaven!*

L. Hand, o sei, o sei mein Weib! Dir zu Fü - ssen, Dir zu  
willing slave! Oh, be my wife! I im - plore thee I a -

*animato*

H. (aside) *ad lib.* (to him)  
Fassung! Fassung! Wie? Ihr knieet ja, Herr! Ach, da werd' ich lachen  
Hea-ven! Courage! What? up-on your knees, sir? ah, I can't refrain from

L. Fü - ssen!  
dore thee!

*str. colla voce*

H. *Animato* Lionel.  
mü-ssen\_ ach, ver-zeiht! ha, ha, ha, ha! Ich will Dich\_ zu mir er -  
laughing, pray for - give\_ ha, ha, ha, ha! I will raise\_ thee to my

*Str. trem.* *fs*

L. Lady H.  
he - ben, will ver - ges - sen mei - ren Stand. Mich er - he - ben? Das ist's  
sta - tion, pride of rank I here dis - own. You will raise me? I must

*p* *fs* *p*

H. e - ben, was ich gar so lus - tig fand!  
 laugh in - deed, too droll the scene has grown!

*colla voce* *f* *Tutti* *p*

L. *Andantino* Lionel. *legato*  
 Sie lacht zu meinen Lei - den, ver - höhnt mein treues Herz!  
 She laughs at my de - jec - tion, She mocks my sorr'wing heart!

*p* *Hns. & Bssn.* *Str. sust.*

L. *poco animato*  
 ihr Blick scheint sich zu wei - den an mei - nen hei - ssen Schmerz; mein Loos mit  
 I can - not brook re - jec - tion, 'Twere death from her to part; With her thro'

*str. poco animato*

L. *rit.* *cresc.*  
 mir zu thei - len, verschmählt ihr spröder Sinn! Nichts kann die Wunde  
 life u - nit - ed, What tongue my bliss could tell! But ah! my hopes are  
*colla voce*

*rit.* *cresc.*

H. *Lady H.* *Poco più mosso.*  
 Wie jammert mich sein Lei - den, ach, mich quält des  
 Too late comes my re - flec - tion, I must wound the

L. *Poco più mosso.*  
 hei - len, fahr' hin, mein Glück, fahr' hin!  
 blighted, Fare - well to joy, fare - well!

*Str. & Wind*

H. Armen Schmerz\_ gar Manchedürfft mich nei - den um sein ge-treu-es Herz! Sein  
gentle heart That offers me pro-tec-tion, He'll deep-ly feel the smart! With

H. Loos mit mir zu thei - len, erscheint ihm Hochgewinn, ach könnt ich ihm ent-  
me thro' life u - nit - ed, His pray'r I must re-pel, His ten-der love is  
Lionel.

L. Mein Loos mit mir zu thei - len, verschmäht ihr spröder Sinn, Nichtskam die Wunde  
With her thro' life u - nit - ed, What tongue my bliss could tell! But ah, my hopes are

H. ei - len, sonst ist sein Glück da - hin, da - hin!  
blighted, Would I might say fare-well, fare-well!

L. hei - len, fahr' hin, mein Glück, fahr' hin, fahr' hin! Fahr'  
blighted, Farewell to joy, fare-well, fare-well! Fare -

H. Ja, sonst ist sein Glück da - hin, sonst ist sein  
Would that I might say fare - well, that I might

L. hin, mein Glück, fahr' hin, fahr' hin,  
well to joy, fare - well! fare - well,

H. Glück da - hin, sonst ist sein Glück, sonst ist sein Glück da -  
say fare - well, ah, would that I, that I might say fare-

L. fahr' hin, mein Glück, fahr' hin, fahr' hin, mein Glück, fahr'  
fare - well, my joy, fare - well, fare-well, my joy, fare-

*rit.*

H. *ff a tempo* hin! Sein Loos mit mir zu theilen, ach, erscheint ihm Hochgewinn, ach, könnt' ich ihm ent-  
well! With me thro' life u-nit-ed, Ah! that hope I must re - pel, His ten - der love is

L. *ff a tempo* hin! Mein Loos mit mir zu theilen, ach, verschmäht ihr spröder Sinn. Nichtskann die Wunde  
well! Thro' life with her u-nit-ed, Ah! what tongue my bliss could tell, But ah, my hopes are

*ff a tempo*

H. *rit.* ei - len, sonst ist sein Glück da - hin, sonst ist sein Glück, sein Glück da-hin!  
blighted, Ah, would that I might say, ah, would that I might say farewell!

L. *rit.* hei - len, fahr' hin, mein Glück, fahr' hin, fahr' hin, mein Glück, mein Glück, fahr' hin!  
blighted, Farewell, my joy, farewell, farewell, my joy, my joy, farewell!

*colla voce* *più animato*  
*ff tutti*

N<sup>o</sup> 10. Finale II. — „Warte nur, das sollst Du büssen.“

Enter Plunkett, leading in Nancy by the arm.  
Allegretto.

*f Str.*

P. Plunkett.

Warte nur! das sollst Du büssen! Hält das Mäd-chen sich versteckt in der Küche, wo statt zu  
Now I'll serve you out, my lassie! Did you think from me to hide? For this minx so pert and

P. kochen, sie mir Topf und Krug zer-brochen! Su-chen, tap-pen hab' ich müssen, bis ich sie zuletzt ent-  
saucey, In the kitchen I've been looking, There, ne'er thinking of the cooking, To se-crete herself she

N. Nancy.

deckt. Lasst mich los! Sonst werd' ich hef-tig, und habt  
tried. Have a care! Do not en-rage me, let me

N. Plunkett.

Acht vor mei-ner Wuth! Al-le Tau-send! Die scheint  
be, or I'll be rude! That's de-li-cious! lit-tle

*Hns. & Hssn.*



P. N. *Nancy.*  
 kräf - tig. Bin dem Mä - del wirk - lich gut. Mar - tha!  
 fu - ry, Storm a - way, 'twill do me good. Mar - tha!

*f* *Tutti*

Plunkett.

P. *Nancy.*  
 Na! was fehlt Euch bei - den? steht ja so ver - ha - gelt dort;  
 Well, what is the mat - ter? You're both looking scant of cheer;

*p* *Hns. & Hssn.*

P. *Nancy.*  
 mag das Müssig - geh'n nicht lei - den! Marsch mit Euch! Zur Ru - he  
 I - dle ways I can - not bear with, Come, be brisk, a - way to

*Wind*

*Cello & Bass*

Andante. Notturmo. -  
 Lady H.

H. *Nancy.*  
 Mit - ter - nacht, Mit - ter - nacht!  
 Twelve o' - clock, twelve o' - clock!

N. *Lionel.*  
 Mit - ter - nacht, Mit - ter - nacht!  
 Twelve o' - clock, twelve o' - clock! (to Lady H.)

L. *Plunkett.*  
 Mitternacht, Mit - ter - nacht! - Schlafe  
 Twelve o'clock, twelve o' - clock! - All good

P. *fort!*  
 bed!  
 Mit - ter - nacht!  
 Twelve o' - clock! -

Andante.  
*VI. consord.*  
*pp* (clock strikes midnight) *pp*

*K. ad.*

L. *wohl! und mag Dich reu - en, was Dein ar-ger Hohn voll-bracht! Ja! O, lass an-gel's watch a - bove thee, And thy scorning put to - flight, Ah, tho' no*

*'Cello & Bass sust.*

*pp Harp*

N. *mor - gen mich er - freu - en Dei-ner Lie-be Gu - te Nacht! Bit-ter pray'r of mine can move thee, Yet I wish thee sweet good night! Ere I*

*Wood*

N. *mü - ssen wir be - reu - en, was im Leicht-sinn wir voll - love, I first will prove thee, I would give my heart - Plunkett.*

(to Nancy)

P. *Na! Schlaf'wohl und mag Dich reu - en, was Du Ah, I fear, in sooth I love thee, Tho' I've*

*Cl. & Bssn. sust.*

N. *bracht. Ach! wie woll - te ich mich - freu - en, hiess' es - right; Words a - lone will nev - er - move me, So good-*

P. *un - ge-schickt vollbracht! Wer wird denn die Ar-beit scheu-en? no return but spite! Why so hard-ly would you prove me?*

**Lady H.**  
 H. *Muss so bit-ter ich be -*  
 N. *Words like his to love might*  
 L. *Gu-te Nacht! gu-te Nacht! Bit-ter müssen wir be -*  
 P. *so good-bye and good night! Ere I love I first will*

**Nancy.**  
 H. *Gu-te Nacht! Schlafe wohl und mag Dich*  
 N. *Ab, good night! all good angels watch a -*  
 L. *Gu-te Nacht, gu - te Nacht, gu-te Nacht! Na, schlaf wohl und mag Dich*  
 P. *Wet-termädel! Come, you Gipsy! Say good night, say good night, say good night! ah I fear in sooth I*

*Wind sust.*

H. *reu - en, was im Leichtsin nich - voll-bracht? ach! Hier ver-letz' ich den Ge -*  
 N. *move me, And I must his pas - sion slight, ah, For a - las, he's learnt to*  
 L. *reu - en, was im Leichtsin wir voll - bracht, ach! Ach wie woll-te ich mich*  
 P. *prove thee, I would give my heart a - right, ah, Words a - lone can nev - er*

H. *reu - en, was Dein ar-ger Hohn voll-bracht, ja! Lass mor-gen mich er -*  
 N. *bove thee, And thy scorning put - to flight, ah, Tho' no prayr of mine can*  
 L. *reu - en, was Du un-geschickt voll - bracht, ja! Wer wird denn die Ar-beit*  
 P. *love thee, Tho' I've no re-turn but spite, ah, Why so hard-ly would you*

H. *treu - en, dort die Sit - te; gu-te Nacht, gu-te Nacht, gu-te Nacht!*  
 N. *love me, Oh for - get me, and good night, so good night, so good night!*  
 L. *freu - en, hiess' es: Pacht-hof, gu-te Nacht, gu-te Nacht, gu-te Nacht!*  
 P. *move me, So good bye now, and good night, so good night, so good night!*

H. *freu - en Dei-ner Lie - be - gu-te Nacht. Schla - fe wohl und -*  
 N. *move thee, Yet I wish thee sweet good night. All good an - gels -*  
 L. *scheu - en? Wet - ter - mä - del, gu-te Nacht, gu-te Nacht, gu-te Nacht!*  
 P. *prove me? Come, you Gip - sy, say good night, say good night, say good night!*

*Harp*  
*Hus. sust.*

L. mag Dich reu'n, was Dein ar - ger Hohn voll-bracht, o lass morgen mich er-  
 watch a - bove thee, And thy scorning - put to flight; Tho' no pray'r of mine can

Lady H. Gu - te Nacht, gu - te Nacht, gu - te Nacht!  
 Now good night, now good night, ah, good night!

Nancy. Gu - te Nacht, gu - te Nacht, gu - te Nacht!  
 Now good night, now good night, ah, good night!

Lionel. freu - en Dei - ner Lie - be - gu - te Nacht, gu - te Nacht, gu - te Nacht!  
 move thee, Yet I wish thee sweet good night, now good night, ah, good night!

Plunkett. Gu - te Nacht, gu - te Nacht, gu - te Nacht!  
 Now good night, now good night, ah, good night!

(Plunkett locks the central door and goes out with Lionel L.H.)

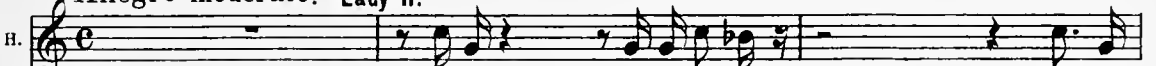
*Hn. Solo*


*Harp*


*f Cello & Bass*

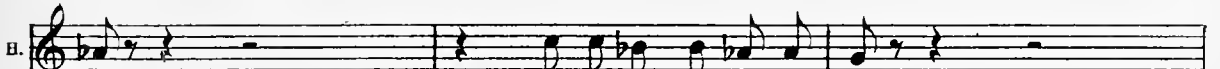
*p*

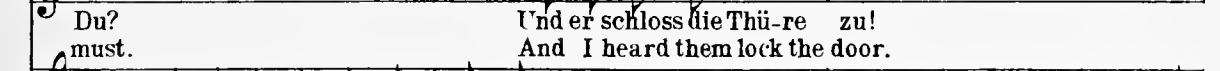
Allegro moderato. Lady H.

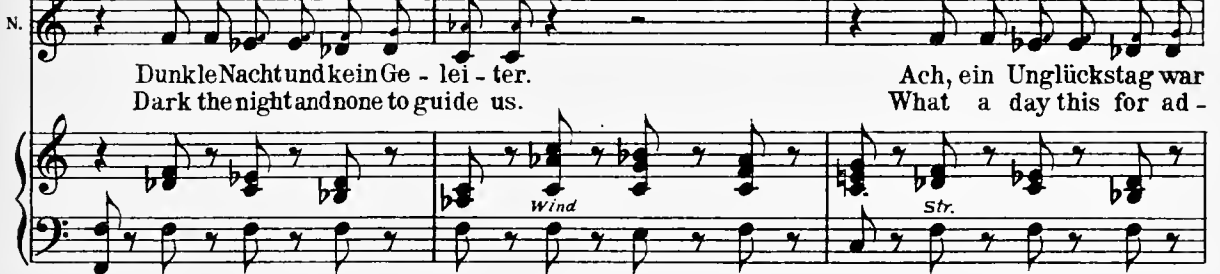
H.    
 Nancy! Was nun weiter? Was meinst  
 Nancy! Nancy! How escape now? Nay, we

N.    
 Lady! Ja, was glaubt Ihr?  
 Madam! How can we go?

*p*    
*Str.*

H.    
 Du? Und er schloss die Thü-re zu!  
 must. And I heard them lock the door.

N.    
 Dunkle Nacht und kein Ge - lei - ter. Ach, ein Unglückstag war  
 Dark the night and none to guide us. What a day this for ad -

   
*Wind Str.*

H.    
 Und die Un-glücksnacht brach an. Fromm der  
 But the night is e - ven worse. So de -

N.    
 heu-te. Glück-lich, dass so gut die Leu-te.  
 ventures! Fortune gives us gen-tle masters.

   
*Wind Str. Fl. & Ob.*

H.    
 Jüngling- Wenn's die Für-stin je - mals hört\_  
 vot - ed - If the queen should of this hear -

N.    
 Brav der Mann. Dann gibt's  
 And so kind. We'd no

   
*vz. Cl. & Bssn. Ob.*

(Tristram knocks at the window outside.)

H. Ach!— Ach!— Ach! Was soll ge -  
Ah!— Ah!— Ah! what can it

N. Sturm, den nichts be - schwört. Ja, ach! Ja, ach!  
more at court ap - pear. Why ah? why ah?

H. seh'n? Grosse Götter! Hörst Du dort?  
be? Gracious heaven! Do you hear?

N. Grosse Götter! Hörenschnidet mir und  
Gracious heaven! I am near-ly dead with

Lady H. (aside)

H. Tris - tan! Er wird  
Tristram (outside). Tris - tram! He will

N. Nancy. (she opens the window; Tristram enters)

H. Seh'n! La - dy! La - dy! Ach! der Lord.  
fear! La - dy Har - riet! It is he.

Tristram.

H. schmä'n und ich ver - die - ne sei - nen Zorn. Ha! Un - er - hört! La - dy!  
scold, and I de - serve all he can say. Mon - strous in - deed! La - dy

Nancy. Lady H.

Ruhig! Stört nicht die Schläfer in der Nähe! Fort, ja  
Softly, you will disturb the sleeping farmers! Let us

La-dy! und Cou-si-ne, Eh-ren-fräu-lein!  
Har-riet! Gen-tle Cou-sin! Maid of honour!

fort!  
fly!

Lasst uns  
Let us

Dass man uns nicht er-spä-he, liess ich mei-nen Wa-gen stehn, fünfzig Schritt weit.  
That none may seek our traces, I've my car-riage waiting near, fol-low quick-ly!

geh'n!  
fly!

Lasst uns geh'n!  
Let us fly!

Nancy.

Lasst uns geh'n!  
Let us fly!

Tristram.

Lasst uns geh'n!  
Let us fly!

*f* *dim.*

## Allegro.

H. *Ei - len! ei - len, husch, husch,*  
*Haste we! haste we, hush, oh*

N. *Ei - len! ei - len, husch, husch,*  
*Haste we! haste we, hush, oh*

F. *Fort von hin-nen, lasst uns ei - len, und ent-rin-nen oh-ne Wei - len, husch, husch,*  
*From this spot now quickly haste we, Not an- oth-er moment waste we, Hush, oh*

*Allegro.*  
*p Str. pizz.* *Wood. Str.* *Wood Str.*

H. *husch! sind wir hin - aus - Le - be wohl, du friedlich Haus! Fort von hin - nen, lasst uns ei - len, und ent-*  
*hush, and ere we fly, To this hov - el say good - bye, From this spot now quickly haste we, not an-*

N. *husch! sind wir hin - aus - Le - be wohl, du friedlich Haus! Fort von hin - nen, lasst uns ei - len, und ent-*  
*hush, and ere we fly, To this hov - el say good - bye, From this spot now quickly haste we, not an-*

T. *husch! sind wir hin - aus - Le - be wohl, du nie - dres Haus! Ei - len,*  
*hush, and ere we fly, To this hov - el say good - bye, haste we,*

*arco* *p Ob. Cl. & Bssn.*

H. *rin - nen oh - ne Wei - len, husch, husch, husch! sind wir hin - aus - Le - be wohl, du friedlich*  
*oth - er moment waste we, hush, oh hush, and ere we fly, to this hov - el say good -*

N. *rin - nen oh - ne Wei - len, husch, husch, husch! sind wir hin - aus - Le - be wohl, du friedlich*  
*oth - er moment waste we, hush, oh hush, and ere we fly, to this hov - el say good -*

T. *ei - len, husch, husch, husch! sind wir hin - aus - Le - be wohl, du nie - dres*  
*haste we, hush, oh hush, and ere we fly, to this hov - el say good -*

*ritard.* *colla voce*



*lento*

H. Haus ah, ah, ah, le - be  
bye, ah, ah, I'll say good-

N. Haus, le-be wohl, du fried-lich Haus, le-be wohl, du friedlich Haus, le-be wohl,  
bye, to this house I say good-bye, to this house I say good-bye, say good-bye,

T. Haus, le-be wohl, du nie-d'res Haus, le-be wohl, du nie-d'res Haus, le-be wohl,  
bye, to this hov-el say good-bye, to this hov-el say good-bye, say good-bye,

*lento*

Str.

H. wohl, le - be wohl, du fried - lich Haus!  
bye, to the house I'll say — good-bye!

N. du fried-lich, fried-lich Haus, le - be wohl!  
thou peace-ful house, good-bye, ah, — good-bye!

T. le - be wohl!  
say — good-bye!

Ob. & Cl. *tr* *Cl. solo*

Str. *pp*

Hus. & Bssn. *p*

(Tristram places the bench for the ladies to go out by the window; silence; a sound of carriage-wheels is heard.)

Recit.  
Plunkett (within).

P. Na! Was soll das lan - ge Schwär men! könnt dann Morgen nicht her - aus? (enters)  
Well, now long e-nough you've slumber'd, let your day be - gin be - times. Wa - gen -  
What, a

*orese.*

Vla.

Cello & Bass

P. *rasseln? carriage? Welche ein Lär - men! rat - tling! Ha, das Fen - ster! Leu - te, 'raus! Leu - te, the window! Peo - ple, ho! from your*

P. *'raus! beds! Sprich! Say, Was gibts dem? Die - be! Die - be! Die - be! Halt! die Mädchen - Ha, those wenches!*

L. *Plunkett.*

P. *Fort! - Ent - floh'n? Was! Ent - floh'n? Sie, die ich What, they're gone! How, they've gone? She who en -*

L. *Lionel.*

L. *lie - be? thrall'd me? Fort! Ihr nach! Es gilt mein Come! a - way! pur - sue their*

P. *Plunkett.*

*Das ist mei - ner Sanft - muth Lohn! For your love a nice re - turn!*

L. *Le - ben! Ihr nach! Ihr nach! Es gilt mein Le - ben! trac - es! A - way! a - way! or let me per - ish!*

P

Na! Mein Le-ben gilt's just nicht, doch ein Beispiel will ich  
Well I'll per-ish by and bye, but just yet my life I'll

*p str.*

P

ge - ben, wie man straft ver-letz - te Pflicht. He! Ihr Leu-te! he! Ihr  
cher-ish, And those run - a - ways we'll punish! Up, a-rouse ye, all my

*f ritti*

P

(rings the bell outside) Chorus (some servants rushing in).  
Leu - te! Was be-deu - tet das Ge-  
peo - ple! What on earth can be the

*f p str. f ritti p f p f*

P

läu - te? was be - deu - tet das Ge - läu - te? Ein paar Mäg-de flohn ins  
mat - ter? Why this shout-ing and this clat - ter? Our two ser-vants have ab -

*p f p f*

Plunkett.

P

Wei - te, flohn ins Wei - te, flohn ins Wei - te, ein Pfund Ster-ling, wer sie  
scond-ed, our two ser-vants have ab - scond - ed, for their cap-ture here's a

*p f p f*

## Chorus (Servants).

## Plunkett (ringing the bell).

bringt. Ein Pfund Ster-ling, wer sie bringt. He! Ihr Leu-te! He! Ihr  
pound. For their cap-ture here's a pound. Up, my peo-ple! up, my

Len-te! peo-ple! Was be-deu-tet das Ge-  
What on earth can be the

Plunkett.  
Ein paar Mäg-de flohn ins  
Our two ser-vants have ab-  
läu-te? was be-deu-tet das Ge-läu-te?  
mat-ter? why this shout-ing and this clat-ter?

Wei-te, flohn ins Wei-te, flohn ins Wei-te, zwei Pfund, wer zu-rück sie  
scond-ed, our two ser-vants have ab-scond-ed, bring them back and take two

Chorus. (exeunt)  
zwingt! Zwei Pfund, wer zu-rück sie zwingt!  
pounds! Bring them back and take two pounds!

**Plunkett.**

Ruht nicht, bis Ihr sie ge - fun - den! Ih - nen nach auf Feld und Flur; fang' ich  
 Take no rest till you have caught them, seek in ev-'ry field and lane, good re -

**Chorus.**

Ruht nicht, bis sie ge - fun - den, ih - nen  
 We'll not rest till we've caught them, We will

Ruht nicht, bis sie ge - fun - den, ih - nen  
 We'll not rest till we've caught them, We will

*ff* *Tutti*

sie, wird sie ge - bun - den, hätt' ich sie für's Er - ste ur! Su - chet,  
 ward when ye have brought them, Blows if ye have searchd in vain! Hasten,

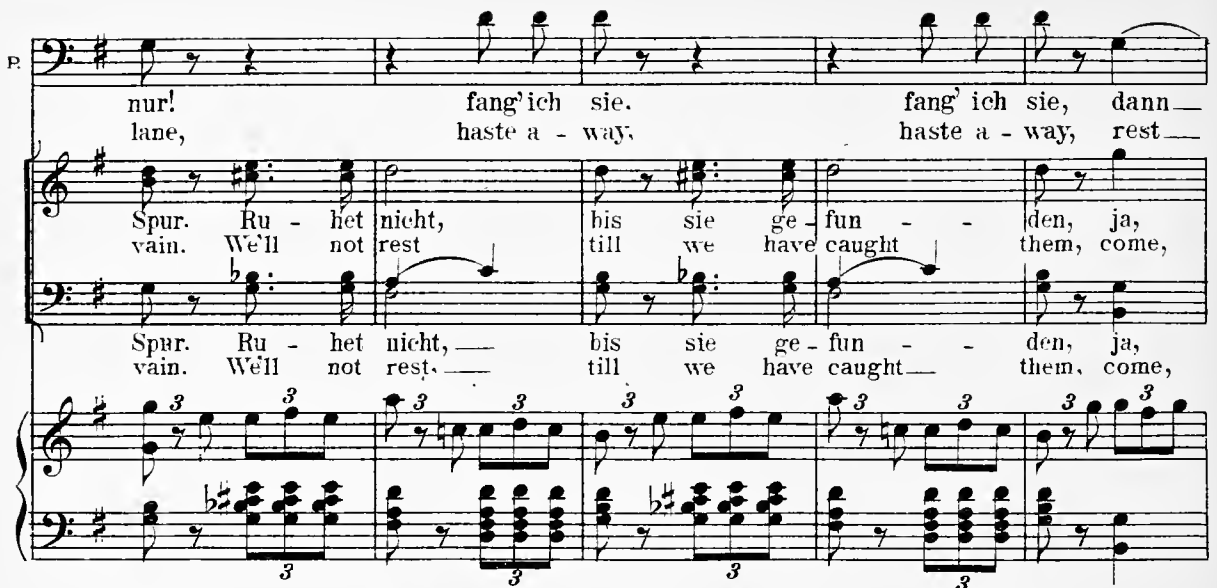
nach auf Feld und Flur! Su - chet sie, die  
 seek in field and lane! You'll re - ward us

nach auf Feld und Flur! Su - chet sie, die  
 seek in field and lane! You'll re - ward us

bis Ihr sie ge - fun - den, fang' ich sie, wird sie ge - bun - den, hätt' ich sie für's Er - ste  
 rest not till you've caught them, take no rest till you have caught them, seek in ev-'ry field and

hier ver - schwun - den, su - chet der Ent - eil - ten  
 when we've brought them, And we will not search in

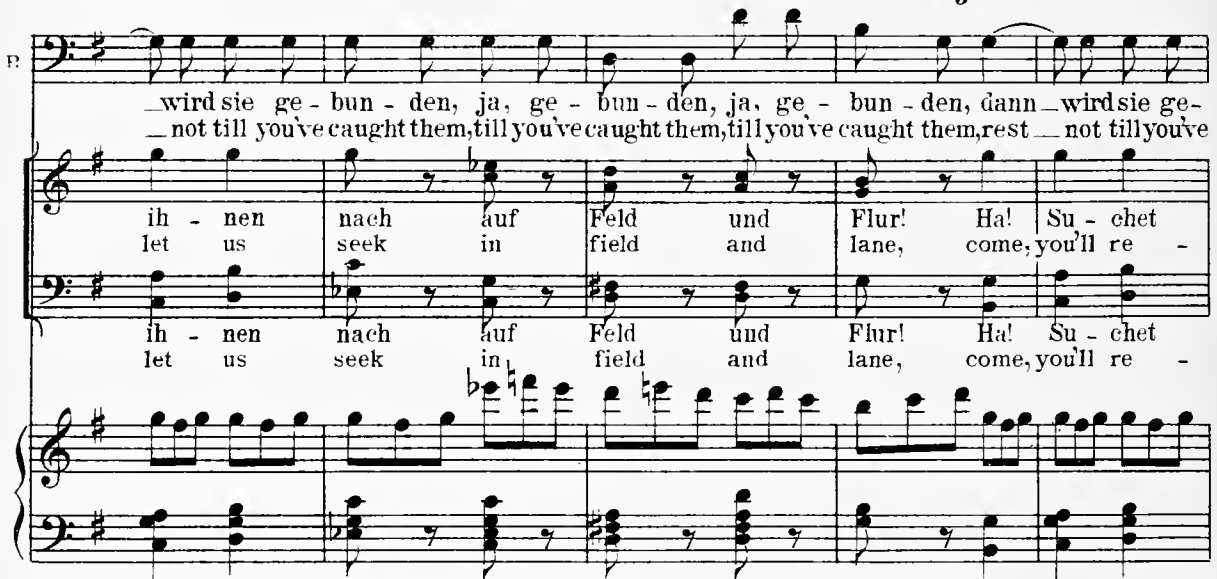
hier ver - schwun - den, su - chet der Ent - eil - ten  
 when we've brought them, And we will not search in

P. 

nur! fang' ich sie. fang' ich sie, dann—  
lane, haste a - way, haste a - way, rest—

Spur. Ru - het nicht, bis sie ge - fun - - den, ja,  
vain. We'll not rest till we have caught them, come,

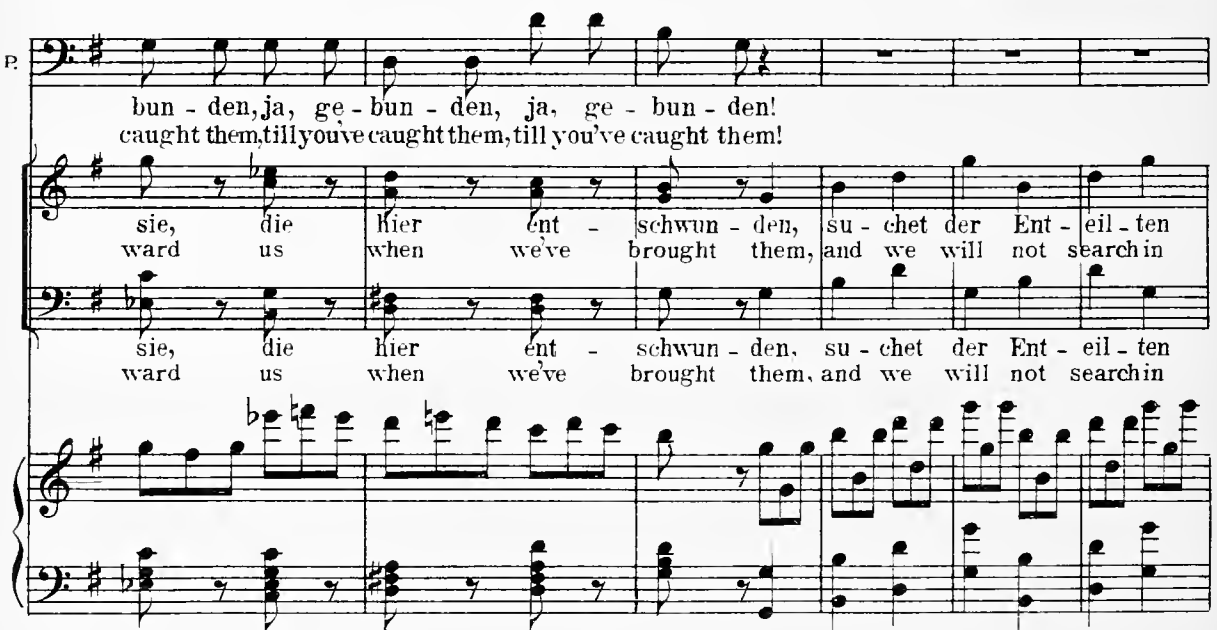
Spur. Ru - het nicht, — bis sie ge - fun - - den, ja,  
vain. We'll not rest. — till we have caught — them, come,

P. 

— wird sie ge - bun - den, ja, ge - bun - den, ja, ge - bun - den, dann — wird sie ge -  
— not till you've caught them, till you've caught them, till you've caught them, rest — not till you've

ih - nen nach auf Feld und Flur! Ha! Su - chet  
let us seek in field and lane, come, you'll re -

ih - nen nach auf Feld und Flur! Ha! Su - chet  
let us seek in field and lane, come, you'll re -

P. 

bun - den, ja, ge - bun - den, ja, ge - bun - den!  
caught them, till you've caught them, till you've caught them!

sie, die hier ent - schwun - den, su - chet der Ent - eil - ten  
ward us when we've brought them, and we will not search in

sie, die hier ent - schwun - den, su - chet der Ent - eil - ten  
ward us when we've brought them, and we will not search in

P.

Hätt' ich sie nur!  
Search not in vain!

Spur, der Ent-eil-ten Spur!  
vain, we'll not search in vain!

Spur, der Ent-eil-ten Spur!  
vain, we'll not search in vain!

8

P.

*ff*

*Wind*

*Tutti*

*K-dr.*

End of Act II.

## Act III.

A wood. Small inn, L. H., before which Plunkett and farmers are seated at a table.

## No 12. Entr'acte and Song.—, „Lasst mich euch fragen.“

Flute, Piccolo, Oboes, Clarinets in C, Bassoons, Horns in F & C, Trumpets in F, Trombones, Ophicleide, Kettledrums in F & C, Big Drum & Strings.

*Andante maestoso.*

Piano. *ff Str. & Wind*

*più animato*

*p Str.*

*crsc.*  
*Wind sustain*

*f Tutti*



Andante maestoso.  
Plunkett.

P

Lasst mich euch fra-gen, könnt ihr mir sa-gen, was un-serm Land, der Brit - ten  
Search the world o - ver, Can you dis - co-ver Why does the Bri - ton beat his

*p Str.*

P

Strand, die wah - re Kraft schafft, he? — Das ist das kräft - ge E - li -  
foes by land and wa - ter, Eh? — That is be - cause his drink is

*Ob. p Str. & Hns.*

P

xir, das ist das säft - ge Por - ter - bier, das regt John Bull im Ne - bel -  
beer, That is the best of all good cheer, John Bull can fight And guard his

*Fl. & Picc.*

P

dampf, zu Meer und Land, — beim Bo - xer - kampf. Ja! Hur -  
right, In bat - tle's roar — He's to the fore. Ha, Hur -

*f tutti ff*

*lento*

P

rah, dem Hop - fen, Hur - rah, dem Malz, sie sind des Da - seins Würz und Salz, Hur -  
rah, Ill sing of the glo - rious malt, The best of drinks neath yon blue vault. Hur -

*p Wind & Str.*

**Chorus.**

**RAH.**  
 rah, — tra la la la la la la, Hurrah! Könnt ihr er-gründen, soll ich euch  
 rah, — tra la la la la la la, Hurrah! Here is a question For your sug-

**TENOR.**  
 Hurrah!  
 Hurrah!

**BASS.**  
 Hurrah!  
 Hurrah!

*f tutti* *Str.* *ff tutti* *p str.*

**RAH.**  
 kün-den, was unsre Brust er-füllt mit Lust bis fro - her Sang klang, he? — Das ist der  
 ges-tion When we re-joice With lus-ty voice, What strength in-spires us, Eh? — Why, 'tis the

*f* *p*

**RAH.**  
 Brau-ne hier im Krug. der hebt die Lau-ne Zug für Zug, das ist — das her - be, der - be  
 tankard foaming high, Dullness and care be-fore it fly, Give me — a draught of En - glish

*Fl. & Picc.*  
*Str. & Hns.*

*lento* *tr.*

**RAH.**  
 Nass, das ist — das Bier, ja, — das giebt den Bass. Ha, Hur-rah! dem Hopfen, hur  
 beer, I'll brave the world nor — know aught of fear. Ha, Hur-rah, I'll sing of the

*f tutti* *ff* *p Wind & Str.*

R

rah! dem Malz, sie sind des Le - bens Würz und Salz, hur - rah! — tra la la la la la  
 glorious malt, The best of drinks heath yon blue vault, hur - rah, — tra la la la la la

*f* *tutti* *Str.*

R

la, Hur-rah, hur-rah! dem Por - ter - bier, dem Por - ter - bier, hur-rah, hur-  
 la, Hur-rah, hur-rah! for En - glish beer, for En - glish - beer hur-rah, hur-

Chorus.

*f*

Hur-rah, hur - rah! dem Por - ter - bier, dem Por - ter - bier, hurrah, hur-  
 Hur-rah, hur - rah for En - glish beer, for En - glish beer, hurrah, hur-

Hur-rah, hur - rah! dem Por - ter - bier, dem Por - ter - bier, hurrah, hur-  
 Hur-rah, hur - rah for En - glish beer, for En - glish beer, hurrah, hur-

*f* *tutti*

R

rah dem Por - ter - bier, dem Por - ter - bier, hur-rah!  
 rah for En - glish - beer, for En - glish - beer, hur-rah!

rah dem Por - ter - bier, dem Por - ter - bier, hur-rah!  
 rah for En - glish beer, for En - glish beer, hur-rah!

rah dem Por - ter - bier, dem Por - ter - bier, hur-rah!  
 rah for En - glish beer, for En - glish beer, hur-rah!

*ff*

No 13. Chorus. —, „Auch wir Fraun, wir kennen.“

Allegretto. (Horns are heard in the distance.)

*p* Hns. (on the stage)

Chorus.

TENOR.  
Horch! — die Jagd - fan - fa - ren  
Hark, — the hun - ter's horn is

BASS.  
Horch! — die Jagd - fan - fa - ren  
Hark, — the hun - ter's horn is

*p* Str. & Brass (in the Orchestra)

Plunkett.

Ja, — heut zieht die Kö - ni -  
Yea, — it is our gra - cious

tö - - nen!  
sound - - ing!

tö - - nen!  
sound - - ing!

*cresc.*

gin selbst als muth' - ge Jä - ge - rin in den Wald mit ih - ren  
Queen, Who is hunt - ing thro' the green, with her train of knights and

*cresc.*

P. *f* Schö - nen. Na! so lauft, ich wili erst  
 la - dies. Go, I first will pay the

*f* Kommt doch, kommt, die Hör - nerschal - len! (Exeunt Chorus R. H.)  
 Look, their plumes are gai - ly beck - ning!

*f* Kommt doch, kommt, die Hör - nerschal - len!  
 Look, their plumes are gai - ly beck - ning!

*f* tutti *f* Hus. (on the stage)

P. (exit into inn) (Enter Nancy with Chorus of Huntresses.)

zah - len. reck - 'ning.

*p* Str. & Wind (Orchestra) *cresc.*

SOPRANO.  
 Auch wir Frau'n, wir ken - nen, traun! das  
 Ah, we mai - dens know full well the

ALTO  
 Auch wir Frau'n, wir ken - nen, traun! das  
 Ah, we mai - dens know full well the

*f* tutti *f* Hus. (on the stage)

Sas - sa, hus - sa! Tra la la la! Bil - den oh - ne Müh' zur Jagd uns  
 ho, tal - ly ho, tra la la la! No - ble game we hunt with wile and

Sas - sa, hus - sa! Tra la la la! Bil - den oh - ne Müh' zur Jagd uns  
 ho, tal - ly ho, tra la la la! No - ble game we hunt with wile and

früh! Ha la li, ha la la li! Die Herrn Jä - ger sel - ber sind das  
 spell, Ha la li, ha la la li! Each pur - sues her cho - sen lord With

früh! Ha la li, ha la la li! Die Herrn Jä - ger sel - ber sind das  
 spell, Ha la li, ha la la li! Each pur - sues her cho - sen lord With

Wild, dem es gilt, lis - tig ge - zielt; und die Au - gen blit - zen als Ge -  
 glance and with word, sharp - er than sword; From the ar - rows of her eye the

Wild, dem es gilt, lis - tig ge - zielt; und die Au - gen blit - zen als Ge -  
 glance and with word, sharp - er than sword; From the ar - rows of her eye the

schoß da - rauf los, feu - rig drauf los. Bald sie scheu - chen, dass sie wei - chen,  
 shaft she lets fly, none may come nigh. Now we scare them, While we dare them,

schoß da - rauf los, feu - rig drauf los. Bald sie scheu - chen, dass sie wei - chen,  
 shaft she lets fly, none may come nigh. Now we scare them, While we dare them,

*p*

*p* Str. & Wind in the  
 Orchestra added

bald si hä - gen, treu - los pfe - gen, bald sie het - zen zu den Net - zen,  
 Then we pleasethem While we tease them, Now re - lent - ing, Then re - pent - ing,

bald si hä - gen, treu - los pfe - gen, bald sie het - zen zu den Net - zen,  
 Then we please them While we tease them, Now re - lent - ing, Then re - pent - ing,

bis in Schlin - gen sie sich fin - gen, das ist so die Lieb - lings - jagd, die den Frau - en  
 Our be - hests there's no re - sent - ing, Thus the mer - ry chase goes on Till the no - ble

bis in Schlin - gen sie sich fin - gen, das ist so die Lieb - lings - jagd, die den Frau - en  
 Our be - hests there's no re - sent - ing, Thus the mer - ry chase goes on Till the no - ble

stets be - hagt, das ist so die Lieb - lings - jagd, die den Frau - en be -  
 game is won, Thus the mer - ry chase goes on, Till the game we have

stets be - hagt, das ist so die Lieb - lings - jagd, die den Frau - en be -  
 game is won, Thus the mer - ry chase goes on, Till the game we have

hagt! Tra ra, tra ra, tra ra, ta ta ta, tra ra, tra ra, tra ra, ta ta  
 won! Tra ra, tra ra, tra ra, ta ta ta, tra ra, tra ra, tra ra, ta ta

hagt! Tra ra, tra ra, tra ra, ta ta ta, tra ra, tra ra, tra ra, ta ta  
 won! Tra ra, tra ra, tra ra, ta ta ta, tra ra, tra ra, tra ra, ta ta

ta, tra ra, tra ra, tra ra, tra ra, tra ra, ra!  
 ta, tra ra, tra ra, tra ra, tra ra, tra ra, ra!

ta, tra ra, tra ra, tra ra, tra ra, tra ra, ra!  
 ta, tra ra, tra ra, tra ra, tra ra, tra ra, ra!

*ff* *tutti*

No 14. Song: „Jägerin, schlaue im Sinn.“

Allegro non troppo.

The piano introduction is in 2/4 time, starting with a forte (*f*) dynamic and a *Tutti* marking. It features a rhythmic pattern of eighth and sixteenth notes in both hands. The piece concludes with a *Wind* marking and a *Hms. & Bssn.* instruction.

N. *Nancy.*

The vocal line begins with a rest, followed by a melodic phrase in the soprano register.

1. Jä - ge - rin, schlaue im Sinn, zie - let mit, den Bli - cken, weiss in Eil',  
 2. Süs - ser Schmerz traf das Herz, mit dem gold - nen Pfei - le, jetzt geschwind  
 1. Huntress fair, Lay your snare In be - witch - ing glances, While the dart  
 2. When with pain Well - nigh slain, At your feet he's su - ing, With a smile

The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand. A *vz.* marking is present.

N.

The vocal line continues with a melodic phrase.

Pfei - l auf Pfei - l aus dem Aug' zu schi - cken, oh - ne Ruh' im - mer - zu,  
 Bal - sam lind, dass die Wun - de hei - le; seht, ein Blick bringt zu - rück  
 Wounds the heart, Still the, pain en - tran - ces. When they sue, Still pursue,  
 Quick be - guile Him that's hum - bly woo - ing. Ne'er re - veal What you feel,

The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

N.

The vocal line continues with a melodic phrase.

wacht sie un - ver - dros - sen, lau - ert schlaue, zielt ge - nau, bis das Wild ge -  
 was ein Blick ge - nom - men, Kraft und Muth, Le - bens - glut sind aufs Neu' ge -  
 Till they're track'd to cov - er, Swift take aim, Seize your game, Then the contest's  
 Leave him still to lan - guish, Naught but woe Shall he know, Sweet is lov - er's

The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

N.

The vocal line continues with a melodic phrase.

schos - - - - - sen! A - mor, das ver - schmitz - te Kind,  
 kom - - - - - men! A - mor, das ver - schmitz - te Kind,  
 o - - - - - ver! Cu - pid is a wa - ry child,  
 an - - - - - guish. Cu - pid is a wa - ry child,

The piano accompaniment concludes with a *Wind* marking and a *Str.* (string) marking.



N.  
 trug den Pfeil, wie der Wind, A - mor trug den Pfeil ge - schwind, wie der  
 lud nur blind, lud nur blind, A - mor, das ver - schmitz - te Kind, lud nur  
 From a - loft Guides the shaft, Cu - pid sits a - loft And guides ev - 'ry  
 Full of smiles, Full of guiles, Ah, young Cu - pid's full of smiles and of

N.  
 Wind, A - mor, das verschmitzte Kind, trug den Pfeil, wie der Wind,  
 blind, A - mor, das verschmitzte Kind, lud nur blind lud nur blind,  
 shaft, Cu - pid is a wa - ry child, From a - loft Guides the shaft,  
 guiles, Cu - pid is a wa - ry child, Full of smiles, Full of guiles,  
 SOPRANO.

Chorus.  
 Ja, A - mor, das ver - schmitz - te Kind, es trug den Pfeil ge - schwind, ge - schwind, ja, A - mor  
 Ja, A - mor, das ver - schmitz - te Kind, es lud nur blind, es lud nur blind, ja, A - mor,  
 Yes, Cu - pid is a wa - ry child, He sits a - loft And guides the shaft, yes, Cu - pid  
 Yes, Cu - pid is a wa - ry child, He's full of smiles And full of guiles, yes, Cu - pid  
 ALTO.

Ja, A - mor, das ver - schmitz - te Kind, es trug den Pfeil ge - schwind, ge - schwind, ja, A - mor  
 Ja, A - mor, das ver - schmitz - te Kind, es lud nur blind, es lud nur blind, ja, A - mor,  
 Yes, Cu - pid is a wa - ry child, He sits a - loft And guides the shaft, yes, Cu - pid  
 Yes, Cu - pid is a wa - ry child, He's full of smiles And full of guiles, yes, Cu - pid

N.  
 A - mor trug den Pfeil ge - schwind, wie der Wind.  
 A - mor, das ver - schmitz - te Kind, lud nur blind.  
 Cu - pid sits a - loft, and guides ev - 'ry shaft.  
 ah, young Cu - pid's full of smiles and of guiles.

trug den Pfeil ge - schwind, ge - schwind, wie der Wind.  
 das ver - schmitz - te Kind, ha, ha! lud nur blind.  
 is a wa - ry child, and guides ev - 'ry shaft.  
 is a wa - ry child, ha, ha! full of guiles.

trug den Pfeil ge - schwind, ge - schwind wie der Wind.  
 das ver - schmitz - te Kind, ha, ha! lud nur blind.  
 is a wa - ry child, and guides ev - 'ry shaft.  
 is a wa - ry child, ha, ha! full of guiles.

trug den Pfeil ge - schwind, ge - schwind wie der Wind.  
 das ver - schmitz - te Kind, ha, ha! lud nur blind.  
 is a wa - ry child, and guides ev - 'ry shaft.  
 is a wa - ry child, ha, ha! full of guiles.

*f* *ritto* *p* *f* *p* *f*  
 1. 2.

## Allegro non troppo.

*ff Tutti*

Two staves of piano introduction in B-flat major, 2/4 time. The right hand features a rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment.

(Plunkett comes out from the inn.)

*f*

*Cello & Bass*

Two staves of piano accompaniment. The right hand continues with sixteenth-note patterns, and the left hand has a more active eighth-note line. A *fz* marking is present in the right hand.

Plunkett.

*p*

Blitz! die wil - de Jagd, für-wahr, ger - ne zähmt' ich mir ein Paar!  
So, here's game in - deed! By Jove, I would tame a brace of these!

*p str.* *fz.* *Ans. dolce sustain*

Vocal line for Plunkett in bass clef. Piano accompaniment in two staves. The piano part includes a *p str.* marking and a *fz.* marking in the right hand. The vocal line has a *dolce* marking.

Nancy (aside).

*N.*

Wo nur mag die Her - rin wei - len? Ach? sie flieht  
Where is La - dy Har - riet wand'ring? Sports no more

Vocal line for Nancy in soprano clef. Piano accompaniment in two staves. The piano part features a steady eighth-note accompaniment.

*N.*

- der Freun - de Reih'n, kei - ne Freu - de will sie thei - len,  
- her heart can please, Ev - er lone - ly she is pon - dring

Vocal line for Nancy in soprano clef. Piano accompaniment in two staves. The piano part continues with the eighth-note accompaniment.

N. seit an je - nem Un - glücks - ta - ge sie  
since that luck - less day at Rich - mond, When

(perceives Plunkett) (recognizes him and starts)  
Ihn sah. He! Gut Freund! sa - ge er uns doch - Mein Gott!  
she met - My good man, Tell me, if you can - Oh! Heav'n!

*f* *p* *1st vtr.* *f str.* *2nd vtr. a-vtr.*

Plunkett. Nancy. Plunkett.  
Potz Blitz, Ju - li - a mit Jagd - ge - schütz!  
What, you? Ju - lia, here in hunt - ing guise?  
Gu - ter Freund - Dein  
My good friend - Good

*Piu mosso*  
*p str.*

R. Freund? mit nich - ten! der Herr Rich - ter soll Dich  
friend? Ex - cuse me! Not a - gain shall you a -

P. rich - ten; wart, ich will Dich durch - geh'n leh - ren.  
buse me; Let the Sher - iff judge be - tween us.

Nancy Plunkett. Nancy Plunkett. Nancy

Ihr seid toll! Hier hilft kein Wehren! fort nach Hause. Helft, her-bei! Lose Magd! Ver-weg'-ner Areyou mad? I'll teach you how to run a-way, Miss. Hush, no more. Saucy wench! Bold man, be-

*f Str. & Wind*

Mann, ver-weg'-ner Mann! Jä - ge - rin - nen, zielt! legt an! er ist Wild! die Jagd ist gone, nor breathe my name! Let each hun-tress bold take aim! Let's bring down this boorish

*ritard.*

*Str. ritard.*

**Allegretto.**

frei! game!

Chorus (pointing their spears and closing round him).

SOPRANO.

An dem Fre - chen lasst uns rä - chen, er ist das Wild, dem es hier gilt,  
 We will chase him, We will trace him! Who of our spears Is with-out fears?

ALTO.

An dem Fre - chen lasst uns rä - chen, er ist das Wild, dem es hier gilt,  
 We will chase him, We will trace him! Who of our spears Is with-out fears?

**Allegretto.**

*ff Tutti (Orchestra, & Hns. on the stage)*

ihn zu ja - gen, ihn zu pla - gen, sei un-ser Ziel, sei un-ser Spiel.  
 We'll pur-sue him, We'll un-do him, Till he must yield; Ours is the field!

ihn zu ja - gen, ihn zu pla - gen, sei un-ser Ziel, sei un-ser Spiel.  
 We'll pur-sue him, We'll un-do him, Till he must yield; Ours is the field!

## Plunkett.

*P*

Al - le Tausend, das wird grausend, wie die scharfen Waf - fen blit - zen, ih - re Spee - re,  
They're up on me They've undone me, 'pon my word, this game is se - rious; this is fright ful,

An dem Fre - chen lasst uns rä - chen, er ist das  
We will chase him, We will trace him! Who of our

An dem Fre - chen lasst uns rä - chen, er ist das  
We will chase him, We will trace him! Who of our

*P*

fühl, auf Eh - re, ich schon tief im Her - zen sit - zen, das ist ei - ne  
they are spiteful, Yet there is a charm mys - te - rious, in these pret - ty

Wild, dem es hier gilt, dem es hier gilt, ihn zu  
spears Is with - out fears, is with - out fears? We'll pur -

Wild, dem es hier gilt, dem es hier gilt, ihn zu  
spears Is with - out fears, is with - out fears? We'll pur -

*f* *Hns.*

*P*

Teu - fels - jagd! Ei da bleib', wem es behagt, das ist ei - ne  
de - mons' eyes: Ill be off, and thus be wise, Ill be off, and

ja - gen, ihn zu pla - gen, sei un - ser  
sue him, We'll un - do him, Till he must

ja - geri, ihn zu pla - gen, sei un - ser  
sue him, We'll un - do him, Till he must

*Hns.* *vz.*

*Cello*

R

Teu - fels-jagd! Ei, da bleib, wem's be-hagt, ei-ne Teu - fels-  
 thus be wise, I'll be off, and be wise, yes, I will be

Ziel, ja! ja, es sei un-ser Spiel! Tra ra, tra ra, tra ra, ta ta  
 yield, Ours, ah yes, ours is the field! Tra la, tra ia, tra la la la

Ziel, ja! ja, es sei un-ser Spiel! Tra ra, tra ra, tra ra, ta ta  
 yield, Ours, ah yes, ours is the field! Tra la, tra la, tra la la la

*Tutti* *Hus.* *Tutti*

R

jagd, ei - ne Teu - fels-jagd, ha, ha! o weh! ach, ach! o  
 off, yes, I will be off, ha, ha, oh me, a - las, a -

ta, tra ra, tra ra, tra ra, ta ta ta, tra ra, tra ra, tra ra, tra ra, tra  
 la, tra la, tra la, tra la la la la, tra la, tra la, tra la, tra la, tra

ta, tra ra, tra ra, tra ra, ta ta ta, tra ra, tra ra, tra ra, tra  
 la, tra la, tra la, tra la la la la, tra la, tra la, tra la, tra

*Hus.* *Tutti* *Hus.*

(runs away, pursued by the ladies)

R

weh!  
 las!

ra  
 la

ra  
 la

ra  
 la

*Tutti*

3 3 3 3

Andante. (Lionel enters, dejectedly, gazing on the flowers of Martha.) Lionel.

Darum  
I'll not

pflück'ich, o — Ro-se, vom Stam-medich ab, sollst ruh'n mir am Herzen, und mit  
leave thee, thou lone one, to — pine — on the stem, thus kind — ly I scat-ter thy —

*V. pizz.*

Recit.

mir, — ja, mit mir — im Grab. Wo war ich? ach, bei Ihr! Nur stets ihr Bild al-  
leaves o'er the bed, — a-las! Where am I? ah, I dreamt I saw her fai-ry

*Str. arco*

lein, das mir vor Au-gen strahlt mit lo-ckend hellem Schein; das mir die Bruster-  
form, her voice so sweet and low was whisp'ring near my heart; Me thought, on me she

füllt, mich tödtet und be-lebt, zur offnen Gruft mich zieht, und hoch zum Himmel hebt!  
smild, The bliss of Heav'n was mine! Why am I thus be-guild! Why must I ev-er pine?

*Fl. & Ob.*

## No 15. Song. — „Ach! so fromm, ach so traut.“

Allegro moderato.

*Fl. & Cl.*  
*p*  
*tr*  
*Horn. & Mus. sustain*

*Str.*  
*Wind*

*Lionel.*  
Ach! so — fromm, ach so —  
None so — rare, None so —

*Cl.*  
*Str.*  
*p Str.*

traut, hat mein Au — ge sie — er — schaut; ach! so — mild  
fair, Yet — en — rap — turd mor — tal — heart; Maid — en dear,

und so — rein drang ihr Bild — in's Herz mir ein. — Banger Gram, eh' sie  
Past com — pare, Ah, 'twas death — from thee to part! — Ere I saw thy sweet

*Fl.*  
*dolce*  
*Str.*



kam, hat die Zu-kunft mir um-hüllt, doch mit ihr blüh-te mir neu-es Da-sein lust-er-face  
 On my heart there was no trace Of that love from a-bove That in sor-row now I

füllt. Weh! es schwand, was ich fand, ach! mein Glück erschaut ich kaum, bin erwacht und die  
 prove; But, a-las, thou art gone, And in grief I mourn a-lone; Life a shad-ow doth

Nacht raub-te mir den sü-ssen Traum, den sü-ssen Traum.—  
 seem, And my joy a fleet-ing dream, a fleet-ing dream.—

*dimin.*

Ach! so—fromm, ach so—traut, hat mein Au—ge sie—er—  
 None so—rare, None so—fair, Yet—en—rap—tur'd mor—tal—

*p*

schaute. Ach! so—mild und so—rein ——— drang ihr Bild in's Herz mir  
 heart; Maid-en—dear, Past com—pare, ——— Ah, 'twas death from thee to

*ad lib.*

*cresc. Wind sust. in* *decrease.* *colla voce*

*più animato*

ein. Mar - tha! Mar - tha! du ent - schwandest, und mein  
part. Mar - tha! Mar - tha! I con - jure thee, Leave me

*più animato*  
*mf*

Glück nahmst Du mit Dir; gib mir wie - der, was. Du  
not to lone de - spair; Leave me scathe - less, I — im -

fan - dest, o - der thei - le es mit mir, ja!  
plore thee, Or re - turn, my life to share, Oh,

*cresc.* *f Tutti*

(Throws himself on a bank of turf and remains absorbed.)

thei - le es mit mir, ja! mit mir.  
come, my life to share, ah, re - turn!

*più animato*  
*ff*

*p*

No 16. Recit. and Finale „Hier in stillen Schattengründen.“

(Same Score.)

(Enter Lady Harriet and Tristram, at the back; Lionel is turned away from them.)

Allegretto.

*p Str. & Wind*

Recit. Tristram.

T.  
B.

Die Her-rin ras-tet dort, wes-halb ent-fernt ihr Euch von der Mo-  
Her Ma-jes-ty's gone on, why have you left your post to muse in

*Str.*

Lady H.

Tristram (tenderly).

Lady H.

T.  
B.

narchin? Um al-lein zu sein. Mit mir? Mit Euch? Je nun, es gilt mir  
silence? I would be a-lone. With me? With you? No diff'rence can I

II.

gleich. Seid Ihr, Mylord, mit mir, fühl' ich mich ganz al-lein.  
find; If you are here or not, I'm sure I do not mind.

*p Str. & Wind*

Tristram.

Lady H.

Tristram.

T.  
B.

Stets trau-rig? Geht denn, und flie-het mei-ne Nä-he. Nicht  
Why sorr'wing? Pray go, and spare me fur-ther comments. Nay,

Lady H.                      Tristram.                      Moderato. (exit)

T. *doch, im Wald al - lein? So will ich's! Fort! Ich ge - he.*  
 H. *nay, in this dark wood - O-bey me! Go! I leave you.*

*Str.* *Ob. Ins. & Bssn.*

Lady H.

H. *Hier in stil - len Schat - ten - gründen, in - dem ein - sam*  
*In these syl - van dark re - cess - es, Where - the night - in -*

*Cl.* *Str. pizz.*

H. *trau - ten Hain, hier darf frei das Herz sich kün - den sein Ver - langen, sei - ne Pein,*  
*gales complain, Here the ach - ing heart express - es All - its longing, all its pain,*

*Ob. & Cl.* *Wind*

H. *sein Ver - langen, seine Pein, sein Ver - lan - gen, seine Pein, sei - ne*  
*all its longing, all its pain, all its longing, all its pain, all its*

*Str.* *Wind* *Str.*

H. *Pein. Was es füh - let, was es lei - det, still - be - kennt und*  
*pain. All that deep with - in is trea - sur'd, Though - the tongue its*

*Cl.*

H. *Ob. & Cl.*  
 laut\_ verhöht, wen\_ es su- chet, ach! und mei- det, wen es\_ schmäht und  
 spell\_ de- ny, Here\_ asserts its pow'r un- mea- sur'd, And the heart makes

II. *Wind*  
 doch erseht, wen es schmäht und doch erseht, wen es  
 fond re- ply, and the heart makes fond re- ply, and the

II. *Allegro. Lionel (perceiving, starts).*  
 L. schmäht und doch erseht, und doch er- seht. Die- se Stimme —  
 heart makes fond re- ply, makes fond re- ply. Heav'n, those accents —

H. *Cello & Bass*  
 Lady H. (recognizing him).  
 Göt-ter!  
 Heav-en,  
 L. Ha! was seh' ich! ei- ne Da- me\_  
 Ha, a- maze- ment! but a la- dy\_

II. *(aside)*  
 L. Er! he? (in great agitation) Wie ent- geh' ich die- ser Angst?  
 Ah, how can I fly from hence?  
 Mar- tha! Mar- tha! Du kamst  
 Mar- tha! Mar- tha! Thou art

L. her? Hab' Dank, ich seh' Dich wie - der! Ja, Du  
 here? Oh, — thanks for thy re - turn - ing! Ah, 'tis

*Cl. & Bssn. sustain*

L. Lady H. Lionel.  
 bist's, die mir entschwand! (Fassung!) Blickst so stolz her -  
 thou! I've waited long! (Courage!) Why those haugh - ty

*cresc.*

L. nie - der? Hat mein Herz dich doch er - kannt.  
 glanc - es? Ah, my heart di - vined thee herel

*ff Tutti*

L. Lady H. Lionel.  
 Mich erkannt? Ihr irrt. O nimmer schwand Dein Bild aus meiner  
 You mistake, good sir. I knew thee at a glance, I'm not de -

*Str. & Wind*

L. Brust, nein, mich täuscht nicht die - ser Schim - mer, Du  
 ceivd, yes, I care not for thy splen - dors, 'tis

Lady H. Lionel.

L. H.

bist's, Du! — mir ist's be - wusst! Thor, Ihr träumt! Ha! wär' es  
 thou, thou! — my love-ly maid! Go, you dream! Ha! if I'm

L.

Träu - men, das um-strah - let mei - nen Blick, wohl denn,  
 dream - ing, Let me nev - er-more a - wake! With thine

*ff Tutti* *p Str.*

L.

Mar - tha! oh - ne Säu - men fas - se ich mein kur - zes  
 eyes up - on me beam - ing, Let me live for thy sweet

Lady H.

H.

Fort! hinweg!  
 Hush, no more! (attempts to take her hand)

L.

Glück. Nein, nein, ich träu - me! Träu - mend halt' ich dei - ne  
 sake! I would be dream-ing that I hold thy hand in

L.

(kneels at her feet)

Hand, küß' im süßen Wahndie Säu - me von dem glän - zen - den Ge - wand.  
 mine, That in bliss I kiss thy garment's hem, and breath thy breath di - vine!

*f Tutti*

Lady H. (repelling him).

H. Ha! Vermessner, schon zu lan-ge hört' ich, was dein Irrsinn spricht!  
 Hence, au-dacious man, I warn thee! Si-lence, hasten from this spot!

L. - - - - -

Nein, ich sprach aus Herzens-  
 Gen-tle heart, thou wilt not

H. Fre-cher Knecht, ich kenn euch nicht!  
 Base-born churl, I know thee not! (springs to his feet)

L. dran-ge. Knecht! Knecht! Verweg' ne!  
 scorn me. Churl, churl! and baseborn!

L. Dein Ge-bie-ter bin ich, Dein Herr, dem Du zu-ge-sagt; war ich  
 Cease that in-so-lent tone, no more dare my will gain-say; I have

L. Lady H. (in great terror).  
 mild und schwach als Hü-ter, jetzt er-zit-tre, nie-dre Magd! Tris-tan,  
 hir'd thee for my ser-vant, thou thy mas-ter shalt o-bey! Tris-tram,  
*a tempo*

H. - - - - -

L. *colla parte* Str.

H. Tris-tan! Tristram. Hül-fe! ret-tet!  
 Tris-tram! Help, oh help me!

T. (enters)

Was begehrt Ihr? Ha, wer wagt?  
 Do you call me? Who has dared?

H. - - - - -

L. *cresc.* *f & Wind*



*Lionel.* *ad lib.*

Ich, ihr Herr! Ver-ge-bens wehrt ihr meinem Recht, mein ist die Magd, — mein ist die  
 Dared? 'twas I! let none presume my right t'as-sail; this is my ser - vant hir'd by

*colla parte* *ff* *Tutti*

*Tristram.*

Magd! Ha! der Frech-heit oh - ne Glei - chen, Dei - nen Fre - vel lohn' ich  
 law. Ha! this boor is too au - da - cious, Such a case I nev - er

*Allegro non troppo.*

*p* *Str. Bssn. & Hns.*

*T.*

Dir! Stra - fe soll Dich Thor er - rei - chen! Her! Ihr Leu - te, her zu  
 saw! Cease to urge this claim men - da - cious, Ho! ye peo - ple, hold him

*T.*

(Enter Chorus.)

mir, her zu mir!  
 fast! Hold him fast!

*Brass*

*Chorus.*

*SOPRANO.*  
*TENOR.*  
*BASS.*

Welch ein Lär - men oh - ne Glei - chen in der Für - stin Jagd - re - vier,  
 Whence this quar - rel and con - fu - sion, Dare ye, in the Roy - al Park?

Welch ein Lär - men oh - ne Glei - chen in der Für - stin Jagd - re - vier,  
 Whence this quar - rel and con - fu - sion, Dare ye, in the Roy - al Park?

*fp* *wind*

*Cello & Bass.*

Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de hier.  
 Hence a - way, or thy in - tru - sion For our spears shall be the mark.

Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de hier.  
 Hence a - way, or thy in - tru - sion For our spears shall be the mark.

Welch ein Lär - men oh - ne Gle - ichen in der Für - stin Jagd - re - vier,  
 Whence this quar - rel and con - fu - sion, Dare ye, in the Roy - al Park?

Welch ein Lär - men oh - ne Gle - ichen in der Für - stin Jagd - re - vier,  
 Whence this quar - rel and con - fu - sion, Dare ye, in the Roy - al Park?

Welch ein Lär - men oh - ne Gle - ichen in der Für - stin Jagd - re - vier,  
 Whence this quar - rel and con - fu - sion, Dare ye, in the Roy - al Park?  
*vi.*

*Wind*

Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de hier.  
 Hence a - way, or thy in - tru - sion For our spears shall be the mark.

Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de hier.  
 Hence a - way, or thy in - tru - sion For our spears shall be the mark.

Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de hier.  
 Hence a - way, or thy in - tru - sion For our spears shall be the mark.

*cresc.*

H. Ha! der Fol - ter  
 Ha! too cru - el  
 Lionel.

L. Ha! der Frech - heit  
 Ha! ist dream - ing  
 Tristram.

Ha! der Frechheit oh-ne Gleich-en, dei-nen Fre-vel lohn' ich dir, der  
 Cease, thou oaf, thy vile de-lu-sion, Or our spear-heads thou shalt mark, quick

Ha! welch Lär-men oh-ne Gleich-en in der Für-stin Jagd-re-vier, welch  
 Cease, thou oaf, thy vile de-lu-sion, Or our spear-heads thou shalt mark, quick,

Ha! welch Lär-men oh-ne Gleich-en in der Für-stin Jagd-re-vier, welch  
 Cease, thou oaf, thy vile de-lu-sion, Or our spear-heads thou shalt mark, quick,

Ha! welch Lär-men oh-ne Gleich-en in der Für-stin Jagd-re-vier, welch  
 Cease, thou oaf, thy vile de-lu-sion, Or our spear-heads thou shalt mark, quick,

*Tutti ff*

H. oh - ne Gleich - - - - - chen, hart straft sich  
 his il - lu - - - - - sion, Un - kind Fate,

L. oh - ne Gleich - - - - - chen, ich er - kenn'  
 or il - lu - - - - - sion? Un - kind Fate,

Frechheit oh-ne Gleich-en, dei-nen Fre-vel lohn' ich dir, ja! Stra-fe soll dich  
 cease thy vile de-lu-sion, or our spear-headsthou shalt mark, hence, or our spear-heads,

Lär-men oh-ne Gleich-en in der Für-stin Jagd-re-vier, ja! Stra-fe soll den  
 cease thy vile de-lu-sion, or our spear-heads thou shalt mark, hence, or our spear-heads,

Lär-men oh-ne Gleich-en in der Für-stin Jagd-re-vier, ja! Stra-fe soll den  
 cease thy vile de-lu-sion, or our spear-heads thou shalt mark, hence, or our spear-heads,

Lär-men oh-ne Gleich-en in der Für-stin Jagd-re-vier, ja! Stra-fe soll den  
 cease thy vile de-lu-sion, or our spear-heads thou shalt mark, hence, or our spear-heads,

H.  mein Leichtsinn hier, Spott und Hohn wird  
am I thy mark? Ah, my brain is

L.  Euch, Gau- kler Ihr, Eu'-rem Tru-ge  
am I thy mark? Ah, my brain is

T.  Thor er - rei - chen, her, ihr Leu - te, her zu mir! Stra - fe soll den  
or our spear-heads, or our spear-heads thou shalt mark! Cease, thou oaf, thy

 Thor, ja Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de, stö - ret  
thou shalt mark! no quar - rel or con - fu - sion must disgrace the Roy - al Park, dis -

 Thor, ja Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de, stö - ret  
thou shalt mark! no quar - rel or con - fu - sion must disgrace the Roy - al Park, dis -

 Thor, ja Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de, stö - ret  
thou shalt mark! no quar - rel or con - fu - sion must disgrace the Roy - al Park, dis -

 Thor, ja Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de, stö - ret  
thou shalt mark! no quar - rel or con - fu - sion must disgrace the Roy - al Park, dis -

 Thor, ja Stra - fe soll den Thor er - rei - chen, stö - ret er die Freu - de, stö - ret  
thou shalt mark! no quar - rel or con - fu - sion must disgrace the Roy - al Park, dis -

H.  mich er - rei - chen, weh mir Ar - men, we - he  
in con - fu - sion, All is er - ror, all is

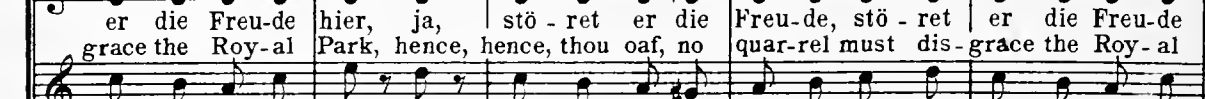
L.  sollt' ich wei - chen? Kei - ne Macht ent - reisst sie  
in con - fu - sion, All is er - ror, all is

T.  Thor er - rei - chen, stö - ret er die Freu - de  
vile de - lu - sion, Or our spear - heads thou shalt

 er die Freu - de hier, ja, stö - ret er die Freu - de, stö - ret er die Freu - de  
grace the Roy - al Park, hence, hence, thou oaf, no quar - rel must dis - grace the Roy - al

 er die Freu - de hier, ja, stö - ret er die Freu - de, stö - ret er die Freu - de  
grace the Roy - al Park, hence, hence, thou oaf, no quar - rel must dis - grace the Roy - al

 er die Freu - de hier, ja, stö - ret er die Freu - de, stö - ret er die Freu - de  
grace the Roy - al Park, hence, hence, thou oaf, no quar - rel must dis - grace the Roy - al

 er die Freu - de hier, ja, stö - ret er die Freu - de, stö - ret er die Freu - de  
grace the Roy - al Park, hence, hence, thou oaf, no quar - rel must dis - grace the Roy - al

 er die Freu - de hier, ja, stö - ret er die Freu - de, stö - ret er die Freu - de  
grace the Roy - al Park, hence, hence, thou oaf, no quar - rel must dis - grace the Roy - al

 er die Freu - de hier, ja, stö - ret er die Freu - de, stö - ret er die Freu - de  
grace the Roy - al Park, hence, hence, thou oaf, no quar - rel must dis - grace the Roy - al

 er die Freu - de hier, ja, stö - ret er die Freu - de, stö - ret er die Freu - de  
grace the Roy - al Park, hence, hence, thou oaf, no quar - rel must dis - grace the Roy - al

 er die Freu - de hier, ja, stö - ret er die Freu - de, stö - ret er die Freu - de  
grace the Roy - al Park, hence, hence, thou oaf, no quar - rel must dis - grace the Roy - al

H.  
L.  
T.  
P.

mir, weh mir Ar-men, we-he mir!  
dark, all is er-ror, all is dark!

mir, kei-ne Macht entreisst sie mir!  
dark, all is er-ror, all is dark! Plunkett.

hier, her ihr Freun-de, her zu mir! Sprich, was  
mark, or our spear-heads thou shalt mark! Who are

hier, stö-ret er die Freu-de hier.  
Park, must dis-grace the Roy-al Park.

hier, stö-ret er die Freu-de hier.  
Park, must dis-grace the Roy-al Park.

hier, stö-ret er die Freu-de hier.  
Park, must dis-grace the Roy-al Park.

L.  
N.  
P.

Lionel. Nancy.

Plunkett. Hilf mir, Freund! Was geht hier  
Stand by me! What does this

giebt's? was ist ge-scheh'n?  
these? why all this noise?

*Str. p*

N.  
L.  
P.

Lionel (perceiving Nancy). Nancy (hastening to Lady Harriet).

vor? Ha, auch sie! Was muss ich seh'n? La-dy?  
mean? Ju-lia too! You here, my la-dy? Ma-dam!

Wie-der sie! wie-der sie!  
Here a-gain! here a-gain!

Lionel (abashed).

Più lento.

L. La-dy! O, ich Thor — Nur ein Spiel, was sie ge-trie-ben,  
La-dy! ah, I see! — 'Twas a jest she play'd up-on me!

*p* Str. Hns. sustain

L. nur ein sünd-haft Gau- kel- spiel, — ih-re Zau-ber-macht zu  
When she seem'd as kind as fair, — Now she flies when she's un-  
Tristram.

L. ü-ben, — o, zu viel der Schmach, zu viel! Die-sen  
done me, — Ah, 'tis more than I — can bear! Bind this

*ff* Tutti

L. Lionel. Lady H.  
Bin-den mich? O her-be Pein.  
Touch me not! Plunkett. Nancy. Oh, I shall die!

T. P. N. Wahn-be-thör-ten bindet! Bin-den ihn? O her-be Pein.  
mad-man straight in fetters! Touch him not! Oh, I shall die!

*ff* *ff* *ff*

L. Lionel. Lady H.  
Hört erst, was mein Wort ver-kündet: Die-se kam — Halt ein!  
First hear what in truth I tell ye, thesetwo maids — No more!

*p* Str.

Lionel (not heeding them).

zu be-thö-ren mei-nen Sinn, — in mein Haus als Die - ne-  
 For my ser-vice I en-gaged — them to ply for law - ful

Lady H.

rin. wage. Ha, ha, ha, ha, ha, ha, ha,  
 Nancy. Ha, ha, ha, ha, ha, ha, ha,  
 Ha, ha, ha, ha, ha, ha, ha,  
 Ha, ha, ha, ha, ha, ha, ha,

Chorus.

Wie? How?  
 Wie? How?  
 Wie? How?

*ff* Tutti *p* Wood

Doch sein Un - glück heischt Er -  
 On this mad - man have com-

ha! Tristram. 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, ha, ha, ha!  
 Ha, ha, ha, ha, ha, ha, ha!  
 Ha, ha, ha, ha, ha, ha, ha!  
 Ha, ha, ha, ha, ha, ha, ha!

*pp*

Ophicl. Cello & Bass

H. *barmen, Mit-leid sei uns heil' - ge Pflicht, mil-de Haft ver-*  
*passion, The be-night - ed pit - y crave; What he said in*

H. *gönnt dem Ar - men, Wahn - sinn ist's, der aus ihm*  
*ab - er - ra - tion, From my heart I long for-*

Plunkett Tristram (gives  
 (tries to make a sign that  
 his way to Plunkett is  
 Lionel). to hold aloof).

H. *spricht. O des Frevels! Ach! der Arme! Hört auch mich! Zurück mit*  
 L.N. *gave. Vile as-sumption! What a pit-y! Hear me speak! Be si - lent,*  
 P.T. *Lionel. Nancy.*

Chorus.  
*Wahn - sinn, Wahn - sinn!*  
*Ah, 'tis mad - ness!*

*Wahn - sinn, Wahn - sinn!*  
*Ah, 'tis mad - ness!*

*ff Tutti* *p Str.*

T. *Jenem! fellow! Mag der Ah, may*  
 L. *Lionel.*

*Cl. & Bssn.* *p* *Reo.* \*



## No 17. Quintet - „Mag der Himmel Euch vergeben.“

Larghetto.

L.  *Hns. & Bssn. p*  
*Cello & Bass pizz.*

Him - mel Euch ver - ge - ben, was Ihr an mir Ar - men  
Heav'n a - bove for - give thee, That my life thou wouldst de -

L. 

thut! - Eu - er Spiel zerstört mein Le - ben, brach mein Herz im Ü - ber -  
stroy, - 'Twas thy plea - sure to de - ceive me, With my breaking heart to

Lady H. *p*  
Nancy.

Kann der Him - mel mir ver - ge - ben, was ich  
Ah, will Heav'n in deed for - give me, That his

Kann der Him - mel ihr ver - ge - ben, was sie that im Ü - ber -  
Ah, will Heav'n in - deed for - give her, That his hope she could de -

L. *p*  
muth,  
toy, all mein Träu - men, all mein Hof - fen schwand in  
Ah, may Heav'n a - bove for - give thee, That my

P. *p*  
Plunkett.

H. *p*  
Tristram.

Hat sich end - lich ihr er - ge - ben, wie sich straft der Ü - ber -  
Can it be that she de - ceiv'd him? Do they feign their deep an -

T. *p*  
Kann der Him - mel ihr ver - ge - ben, was sie that im Ü - ber -  
Ah, will Heav'n in - deed for - give her, That his hopes she could de -

*Ob.*  
*Str. arco*



H. that — im Ü - ber-muth?  
hope — I could de - stroy?

N. muth, — im Ü - ber-muth?  
stroy, — she could de - stroy?

L. trü - ber Zu - kunft Nacht. — To - des - schmerz — hat mich ge -  
life — thou couldst de - stroy! — Mor - tal pangs — my bo - som

T. muth, — der Ü - ber-muth?  
noy, — their deep an - noy?

P. muth, — im Ü - ber-muth?  
story, — she could de - stroy?

**Chorus.**

Was nur hat sich hier be - ge - ben, hat sich hier be -  
Thou shalt find we'll not re - prieve thee, we will not re -

Was nur hat sich hier be - ge - ben, hat sich hier be -  
Thou shalt find we'll not re - prieve thee, we will not re -

Was nur hat sich hier be - ge - ben, hat sich hier be -  
Thou shalt find we'll not re - prieve thee, we will not re -

*Ob.*

*Wind sustain*

L. trof - fen, Dank Euch, Dank, — die es voll - bracht, — Dank Euch,  
rend - ing, By thy cru - el hands were giv'n, — by thy

ge - ben? Straft des Knechtes, straft des Knech - tes Ü - ber - muth, straft des  
prieve thee, Hence, dis - turb - er, hence, dis - turb - er of our joy, hence, dis -

ge - ben? Straft des Knechtes, straft des Knech - tes Ü - ber - muth, straft des  
prieve thee, Hence, dis - turb - er, hence, dis - turb - er of our joy, hence, dis -

ge - ben? Straft des Knechtes, straft des Knech - tes Ü - ber - muth, straft des  
prieve thee, Hence, dis - turb - er, hence, dis - turb - er of our joy, hence, dis -

**Lady H.** *p cresc.* *ff*

Ach! \_\_\_\_\_ Ah! kann der  
 Ah! \_\_\_\_\_ Ah! Ah, will

**Nancy.** *p cresc.* *ff*

Ach! \_\_\_\_\_ Ah! kann der  
 Ah! \_\_\_\_\_ Ah! Ah, will

**L.** *cresc.* *ff*

Dank, — die es voll - bracht! \_\_\_\_\_ Ah! mag der  
 cru - el hands were giv'n! \_\_\_\_\_ Ah! Ah, may

**Tristram.** *p cresc.* *ff*

Ach! \_\_\_\_\_ Ah! hat sich  
 Ah! \_\_\_\_\_ Ah! Can it

**Plunkett.** *p cresc.* *ff*

Ach! \_\_\_\_\_ Ah! kann der  
 Ah! \_\_\_\_\_ Ah! Ah, can

*ff*

Knech-tes Ü - ber - muth. Was nur  
 turb - er of our joy. Thou shalt

*ff*

Knech-tes Ü - ber - muth. Was nur  
 turb - er of our joy. Thou shalt

*ff*

Knech-tes Ü - ber - muth. Was nur  
 turb - er of our joy. Thou shalt

*cresc.* *ff tutti*

H. Him - mel mir ver - ge - ben, was ich that im Ü - ber -  
 Heav'n — in - deed for - give me, That his hope I could de -

S. Him - mel ihr ver - ge - ben, was sie that im Ü - ber -  
 Heav'n — in - deed for - give her, That his hope she could de -

L. Him - mel Euch ver - ge - ben, was Ihr an mir Ar - men  
 Heav'n — a - bove for - give thee, That my life thou couldst de -

T. end - lich ihr er - ge - ben, wie sich straft der Ü - ber -  
 be — that she de - ceiv'd him? Do they feign their deep an -

P. Him - mel ihr ver - ge - ben, was sie that im Ü - ber -  
 Heav'n — in - deed for - give her, That his hopes she could de -

hat — sich hier be - ge - ben? Straft des Knechtes Ü - ber -  
 find — we'll not re - prieve thee, Hence, disturb - er of our

hat — sich hier be - ge - ben? Straft des Knechtes Ü - ber -  
 find — we'll not re - prieve thee, Hence, disturb - er of our

hat — sich hier be - ge - ben? Straft des Knechtes Ü - ber -  
 find — we'll not re - prieve thee, Hence, disturb - er of our

H.  
muth? Ich ver - nich - te - te ein Le - ben,  
stroy? Could he guess — how it doth grieve me,

N.  
muth? Sie ver - nich - te - te ein Le - ben,  
stroy? But the cru - el words must grieve her,

L.  
that! Eu - er Spiel — zerstört mein Le - ben,  
stroy! 'Twas thy plea - sure to de - ceive me,

T.  
muth? Ih - ren Ruf — so preis - zu - ge - ben,  
noy? It is clear — that she has griev'd him,

P.  
muth? Sie ver - nich - te - te ein Le - ben,  
stroy? I'll be firm, — I'll not re - prieve her,

muth, der mit sinn - los fre - chem Stre - ben  
joy, Thou shalt find — we'll not re - prieve thee,

muth, der mit sinn - los fre - chem Stre - ben  
joy, Thou shalt find — we'll not re - prieve thee,

muth, der mit sinn - los fre - chem Stre - ben  
joy, Thou shalt find — we'll not re - prieve thee,

*poco riten. e marc.*

H. mir - ge - weih't in treu - er Gluth.  
That his sor - row might al - loy.

N. ihr - ge - weih't in treu - er Gluth.  
Love is che - quer'd with an - noy.

L. brach mein Herz im Ü - ber - muth. To - des -  
With my break - ing heart to toy. Mor - tal

T. ha, - kaum zähm' ich mei - ne Wuth.  
But his hopes she must de - stroy.

P. ihr - ge - weih't in treu - er Gluth.  
For - she's blight - ed all my joy.

stört das Fest in blin - der Wuth.  
Hence, dis - turb - er of our joy,

stört das Fest in blin - der Wuth. Ja, des Knech - tes Ü - ber -  
Hence, dis - turb - er of our joy, hence, dis - turb - er of our

stört das Fest in blin - der Wuth. Ja, des Knech - tes Ü - ber -  
Hence, dis - turb - er of our joy, hence, dis - turb - er of our

*poco riten. e marc.*

*Str.*

L. schmerz hat mich ge - trof - fen. To - des -  
pangs my bo - som - rend - ing. Mor - tal

muth stört das Fest in blin - der Wuth!  
joy, hence, dis - turb - er of our joy

muth stört das Fest in blin - der Wuth!  
joy, hence, dis - turb - er of our joy.

*cresc.*

Lady H.

*p*

H. schmerz\_ hat ihn ge - trof - fen, we - he mir, — die es voll -  
 pangs — his bo - som rend - ing, by my cru - el hands, by

N. Nancy.  
 Kann der Him - mel ihr ver -  
 Ah, will Heav'n in - deed for -

T. *p*  
 Tristram.  
 Ih - ren Ruf so preis - zu -  
 It is clear that she has

P. *p*  
 Plunkett.  
 Kann der Him - mel ihr ver -  
 Ah, can Heav'n in - deed for -

H. bracht, we - he mir!  
 my hands were giv'n!

N. ge - - - - - ben,  
 give her,

I. Lionel.  
 Ach, mag der Him - mel Euch ver - ge - ben,  
 Ah, may great Heav'n — a - bove for - give thee,

T. ge - - - - - ben,  
 griev'd him,

P. ge - - - - - ben,  
 give her,

*Hns. & Hssn.*

H. *cresc.*  
was ich that im Ü - ber -  
that his sor - row, that his

N.  
was sie that im Ü - bermuth, im Ü - ber - muth, sie that im Ü - ber -  
that his hope she could destroy? His cru - el words must grieve her, love is

L.  
was Ihr an — mir Ar - men thut, was Ihr an mir Ar - men  
that my life — thou couldst de - stroy, that my life that couldst de -

T.  
ih - ren Ruf so preis - zu - ge - ben, ha, kaum zähm' ich mei - ne  
it is clear that she has griev'd him, but his hopes she must de -

P.  
was sie that im Ü - bermuth, im Ü - ber - muth, ja was sie that im  
that his hopes she could destroy? can Heav'n in - deed for - give her, that his

*str.*  
*cresc.*

H. *ff* *poco rit.*  
muth, im Ü - ber - muth?  
sor - row might - al - loy,

N. *ff*  
muth, im Ü - ber - muth?  
che - quer'd with — an - ngy,

L. *ff*  
thut, was Ihr an mir Ar - men thut, — an mir  
stroy, that my life thou couldst de - stroy, — ah, thou

T. *ff*  
Wuth, kaum zähm' ich mei - ne Wuth,  
stroy, ah yes, — she must de - stroy,

P. *ff*  
Ü - ber - muth, im Ü - ber - muth?  
hopes, his hopes she could de - stroy?

**Chorus.** *ff* *poco rit.*  
Stört das Fest in blin - der Wuth,  
Hence, dis - turb - er of - our joy,

Stört das Fest in blin - der Wuth,  
Hence, dis - turb - er of - our joy,

*ff* *tutti* *poco rit.*



*pp* *ff*  
 H. we - he mir!  
 ah, a - las!

*pp* *ff*  
 N. we - he ihr!  
 with an - noy!

*pp* *ff*  
 L. Ar - men that!  
 couldst de - stroy!

*pp* *ff*  
 T. mei - ne Wuth!  
 must de - stroy!

*pp* *ff*  
 P. we - he ihr!  
 could de - stroy!

*pp* *ff*  
 we - he ihm!  
 of our joy!

*pp* *ff*  
 we - he ihm!  
 of our joy!

*pp* *ff*  
 we - he ihm!  
 of our joy!

*ff* *pp*

Allegro non troppo.

Es tönt der Ruf zur Kö - ni - gin!  
 The horns re - sound, the Queen is nigh!

Es tönt der Ruf zur Kö - ni - gin!  
 The horns re - sound, the Queen is nigh!

Allegro non troppo.

*f* Hns. (on the stage)

Lionel (seized with a sudden thought).

(to Plunkett)

Zur Kö - ni - gin, zur Kö - ni - gin! Nimm den Ring, sie wird mich  
The Queen is nigh, the Queen is nigh! Take this ring, it will pro -

*p Str.*

wah - ren, wie der Va - ter einst ver - sprach, wird mich schüt - zen vor Ge -  
tect me, In my fa - ther's hon - or'd name; None but these will dare sus -

(Guards separate him from Plunkett,  
Hunters enter with their trains.)

fah - ren, mich er - ret - ten aus der Schmach.  
pect me; Go and save me fur - ther shame.

*cresc.*

*ff Hns. (on the stage)*

## Chorus of Hunters and Huntresses.

Keck und mun - ter, Bu - gles sound - ing,	flink hin - un - ter, Gai - ly bound - ing,	fort in das Thal, Fol - low the scent,	fol - get dem Schall. fol - low the hunt,
Keck und mun - ter, Bu - gles sound - ing,	flink hin - un - ter, Gai - ly bound - ing,	fort in das Thal, Fol - low the scent,	fol - get dem Schall. fol - low the hunt,
Keck und mun - ter, Bu - gles sound - ing,	flink hin - un - ter, Gai - ly bound - ing,	fort in das Thal, Fol - low the scent,	fol - get dem Schall. fol - low the hunt,

Hört, ihr Schaa - ren, die Fan - fa - ren, fröh - lich er - schallt Waid - ruf im Wald.  
 We de - light - ed, They af - fright - ed, Fol - low the horn, Fol - low till morn.

Hört, ihr Schaa - ren, die Fan - fa - ren, fröh - lich er - schallt Waid - ruf im Wald.  
 We de - light - ed, They af - fright - ed, Fol - low the horn, Fol - low till morn.

Hört, ihr Schaa - ren, die Fan - fa - ren, fröh - lich er - schallt Waid - ruf im Wald.  
 We de - light - ed, They af - fright - ed, Fol - low the horn, Fol - low till morn.

**Tutti**

Keck und mun - ter flink hin - un - ter, fort in das Thal, fol - get dem Schall,  
 Bu - gles sound - ing, Gai - ly bound - ing, Fol - low the scent, fol - low the hunt,

Keck und mun - ter flink hin - un - ter, fort in das Thal, fol - get dem Schall,  
 Bu - gles sound - ing, Gai - ly bound - ing, Fol - low the scent, fol - low the hunt,

Keck und mun - ter flink hin - un - ter, fort in das Thal, fol - get dem Schall,  
 Bu - gles sound - ing, Gai - ly bound - ing, Fol - low the scent, fol - low the hunt,

*Full Orch.*

hört, ihr Schaa - ren, die Fan - fa - ren, fröh - lich er - schallt Waid - ruf im Wald,  
 We de - light - ed, they af - fright - ed, Fol - low the horn, fol - low till morn.

hört, ihr Schaa - ren, die Fan - fa - ren, fröh - lich er - schallt Waid - ruf im Wald,  
 We de - light - ed, they af - fright - ed, Fol - low the horn, fol - low till morn.

hört, ihr Schaa - ren, die Fan - fa - ren, fröh - lich er - schallt Waid - ruf im Wald,  
 We de - light - ed, they af - fright - ed, Fol - low the horn, fol - low till morn.

## Lady H.

H. Weh dem Ar - - men, kein Er - bar - men,  
All is o'er, in end - less sor - row

N. Nancy.  
Weh dem Ar - men, kein Er - bar - men,  
All is o - ver, end - less sor - row

L. Lionel.  
Weh mir Ar - - men, kein Er - bar - men,  
All is o'er, in end - less sor - row

T. Tristram.  
Weh dem Ar - men, kein Er - bar - men,  
All is o - ver, end - less sor - row

folgt den Spu - ren auf den Flu - ren, hin durch Fel - der, in die Wäl - der,  
Quick a - way, up - on their trac - es, In all syl - van si - lent plac - es,

folgt den Spu - ren auf den Flu - ren, hin durch Fel - der, in die Wäl - der,  
Quick a - way, up - on their trac - es, In all syl - van si - lent plac - es,

*p* Str. & Wind.

H. Schmach und Grau - en muss ich schau - en!  
I must wake each wea - - ry mor - row,

N. Schmach und Grau - en muss er schau - en!  
Waits on her each wea - - ry mor - row,

L. Schmach und Grau - en muss ich schau - en!  
I must wake each wea - ry mor - row,

T. Schmach und Grau - en muss er schau - en!  
Waits on her each wea - ry mor - row,

aus den Bü - schen, aus den He - cken lässt das ban - ge Reh uns schre - cken,  
O'er the fern - y brakes and hol - lows Hunt - er bold the wild deer fol - lows,

aus den Bü - schen, aus den He - cken lässt das ban - ge Reh uns schre - cken,  
O'er the fern - y brakes and hol - lows Hunt - er bold the wild deer fol - lows,

H. *Weh* dem Ar - men!  
*Ah,* what sor - row!

N. *Weh* dem Ar - men!  
*Ah,* what sor - row!

L. *Weh* mir Ar - men!  
*Ah,* what what sor - row!

T. *Weh* dem Ar - men!  
*Ah,* what what sor - row!

un - er - mü - det, un - ver - zagt, fei - ert uns - rer Für - stin Jagd,  
Till the mer - ry morn - ing break, Fol - low in the hunt - er's wake,

un - er - mü - det, un - ver - zagt, fei - ert uns - rer Für - stin Jagd,  
Till the mer - ry morn - ing break, Fol - low in the hunt - er's wake,

*Wind* *Wind* *Wind*

H. *Weh* dem Ar - men!  
*Ah,* what sor - row!

N. *Weh* dem Ar - men!  
*Ah,* what sor - row!

L. *Weh* mir weh!  
*Ah,* what what sor - row!

T. *Weh* dem Ar - men!  
*Ah,* what what sor - row!

un - er - mü - det, un - ver - zagt, fei - ert der Für - stin Jagd! Tra la, tra  
till the mer - ry morn - ing break, in the bold hunt - er's wake! Tra la, tra

un - er - mü - det, un - ver - zagt, fei - ert der Für - stin Jagd! Tra la, tra  
till the mer - ry morn - ing break, in the bold hunt - er's wake! Tra la, tra

*Wind* *Wind* *Wind* *Cello* *Tris*

la, tra la la la la, tra la, tra la, tra la la la la, tra la, tra  
 la, tra la la la la, tra la, tra la, tra la la la la, tra la, tra  
 la, tra la la la la, tra la, tra la, tra la, tra la la la la, tra la, tra  
 la, tra la la la la, tra la, tra la, tra la, tra la la la la, tra la, tra

*Tutti* *Hns.* *Tutti*

la, tra la, tra la, tra la, tra la, tra la! (Lionel is dragged off. Lady H. enters a litter which has been brought for her.)  
 la, tra la, tra la, tra la, tra la, tra la! (Plunkett remains holding up the ring. The train of Hunters slowly disperses.)

la, tra la, tra la, tra la, tra la, tra la!  
 la, tra la, tra la, tra la, tra la, tra la!

*ff*

End of Act III.

# Act IV.

The dwelling of the Farmers, as in Act II.

## Nº 18. Entr'acte and Aria. „Den Theuren zu versöhnen.“

Flute, Piccolo, Oboes, Clarinets in B flat, Bassoons, Horns in F & B flat, Trumpets in B flat, Trombones, Ophicleide, Kettle-drums in B flat & E flat, Big Drum, Strings, & Harp.

Maestoso.

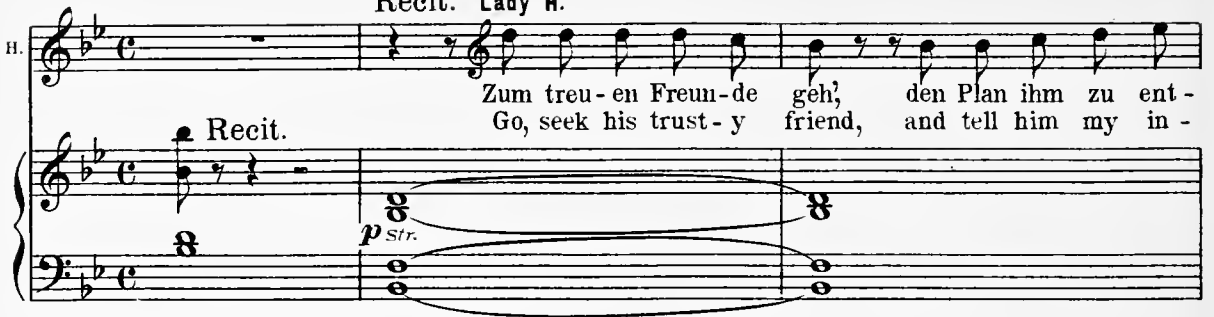
(Enter Lady Harriet and

Piano.

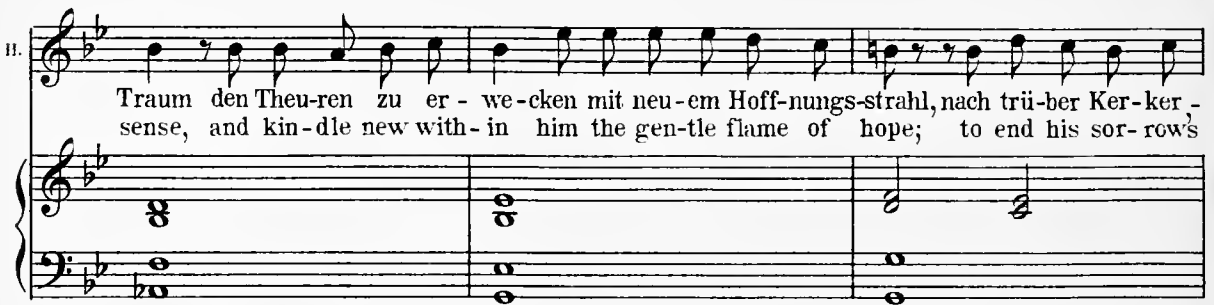
Nancy through the centre door, which is opened for them by a servant, who closes it after them.)

Larghetto.

Recit. Lady H.

ii.  *Recit.*  
 Zum treu-en Freun-de geh', den Plan ihm zu ent-  
 Go, seek his trust-y friend, and tell him my in-

ii.   
 de-cken, den mein be-reu-end Herz voll Zu-ver-sicht er-dacht, aus dumpfer Schwermuth  
 ten-tion, for my re-pen-tant heart would have the tri-al o'er. To wake his dor-mant

ii.   
 Traum den Theu-ren zu er-we-ken mit neu-em Hoff-nungs-strahl, nach trü-ber Ker-ker-  
 sense, and kin-dle new with-in him the gen-tle flame of hope; to end his sor-row's

(Exit Nancy L.H.)

*Andante.*

ii.   
 nacht. Noch ver-nahm er nicht die... Kun-de, wie die Zu-kunft schön ihm  
 night. Still by doubt and fear-dis-tract-ed, Life for him a-gain shall

ii.   
 tagt. Ja! Ich hei-le selbst die Wun-de, die ich schlug! Es sei ge-  
 smile. Ah! his sor-row, long pro-tract-ed, Now shall end, and end thro'





H. Glück! joy! Ach! Ah! den I'll

*f* *Tutti*

H. Theu-ren zu ver-söh-nen durch wah-re Reu', durch wah-re Reu', sein Da-sein zu ver-  
rouse him from his an-guish With ten-der care, with ten-der care, No more his heart shall

*p* *Wind & Harp.*

II. ritard.  
schö-nen mit Lieb' und Treu', mit Lieb' und Treu' -  
lan-guish In lone des-pair, in lone des-pair. - *a tempo*

*colla voce* *ff* *Tutti*

H. *Meno mosso dolce*  
Ja, nun Now at

*p* *Str.* *Hrs. & Cl. sustain*

H. darf ich frei ihm sa-gen, wie mein Herz, seit ich ihn sah, nur für  
last my lips may tell him That my heart was ev-er his, Now no

ii. *ih*n, für *ih*n — ge-schla-gen, ja! wie sein Bild — mir im-mer nah?  
 more I need — re-pel him, ah, Now my heart — may tell its bliss.

*f* *Tutti*

ii. Ah! ————— O se - li - ger Ge -  
 Ah! ————— oh sweet, oh joy - ous

*p* Wind & Harp

ii. dan - ke, o Hoff-nungs-schein, o Hoff-nungs-schein! Es sank die Tren-nungs-  
 meet-ing, Oh ray di - vine! oh ray di - vine! My heart shall give him

*Poco animato.*

ii. schran-ke, mein wird er, mein, ja, mein!  
 greet-ing. He may, he may be mine!

*ff* *Tutti*

ii. Ah, ————— ah, —————  
 Ah, ————— ah, —————

*p* *Str.*


*Cl.*

H.  ah, ah,

*ff* *Tutti* *p* *Str.*

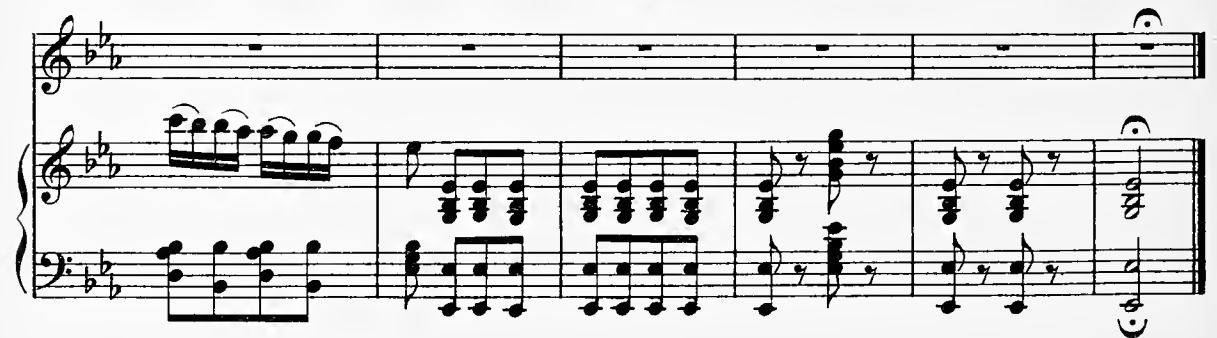
H.  ja, — mein wird er, mein,  
ah, — he may be mine,

*Tutti* *p* *cresc.*

H.  mein — wird er, mein,  
oh — joy, he may

H.  ja mein!  
be mine!

*f* *ff*



# No 19. Recit. and Duet. „Willst Du mich täuschen?“

(Enter Nancy and Plunkett from L.H.)

Allegro.

N.  
H.  
P.

Recit. Nancy. Lady H.  
La - dy! Ma - dam! Plunkett. My - la - dy! My la - dy!

Treu - er Freund! Hat Nan - cy Euch ver - traut, Faith - ful friend, has Nan - cy told you all? was ich er - Do you ap -

Recit. Str. *p*

H.  
P.

samm? prove?

Ja! Sie sprach Dies und Das und ich ich hört' ihr zu und hab' sie an - ge - Well, she said sev - ral things, and I - I could not hear, be - cause I look'd at

Nancy.

Doch Er! Er starrt be - And he! A - las, he's schaut, ver - stan - den hab' ich's nicht - weiss nicht, war's Ernst, war's Spass? her; I don't quite un - der - stand what you would have me do.

N.

trübt und still zum Bo-den nie-der, und spricht und hört kein Wort, dem kehrt das Heil nicht  
 sad, looks va-cant-ly be - fore him, he nei - ther speaks nor hears; I fear all change is

H. **Lady H.**

O geht! Lasst mich al - lein! Ich ruf' ihn lei - se, lei - se, mit wohl-be-kann-tem  
 Ah, leave me here a - lone; let me but soft-ly call him, some ten-der lay may

N.

wie - der!  
 hope-less!

H.

(Nancy and Plunkett retire R.H.)

Lied, mit lo-ckend trau-ter Wei - se.  
 move, some an-cient dit - ty charm him.

*Hns. & Hssn.*

Tempo I.

Duet. Lady H.

H. *Der Lenz ist ge - Soft breez - es - are -*

*Ob.*  
*p* *Harp* *pp Str. con sord.*

H. *kom-men, die Ro - sen er - blüh'n, es strah - let die Zu - kunft im -*  
*stray - ing, The ros - es ap - pear, 'Tis - time for - our - may - ing, The -*

H. *freund - lí - chen Grün, es flat - tern die Blät - ter in - heí - te - rer,*  
*heav - ens shine clear; The fu - ture is smil - ing, And sor - row shall*

*Harp*

H. *heí - te - rer Luft, den Mat - ten er - la - bet bal - sa - - mi - scher Duft, den -*  
*be - no more, The fair, ver - dant mead - ow has - sweet - flow - ry store, the -*

*rit.*  
*pp Str. trem.*

(Lionel has slowly entered L.H. during the last words.)

H. *Mat - ten - er - la - bet bal - sa - mi - scher Duft.*  
*fair, ver - dant - mead - ow has - sweet - flow - ry store.*

*cresc.* *Tutti*

Lionel. Lady H. (hastening towards him.) Lionel. (warding her off). Moderato. 3

L. Ha! Sie! Sie ist's! Ly-o-nel! Willst Du mich täu-schen, — gau-keln-des  
 H. Ha! Is it she? Li-o-nel! You would de-ceive me! — You faithless

Bild, — fal-sche Sy-re-ne, mit lo-cken-dem Ko-sen? Sieh' wie Dein  
 mask, — false as the Si-rens, you're sent to be-guile me, see how your

(takes Martha's flowers from his bosom and scatters the leaves)

L. glei-ssen-des Lied sich er-füllt! — Sieh' wie sie flat-tern, — die duf-ten-den  
 H. treacher-ous song is ful-fill'd, your flow'rs are scat-ter'd! — No more you en-

*Hns. & Fissn. sustain*

*Più animato* Lady H. Lionel.

L. Ro-sen! Ly-o-nel! hör' mich! Ich kenn' dein Wort, weiss, wie es  
 H. toil me! Li-o-nel! oh hear! I know that voice, I know its

*Str. & Wind*

fes-selt mit ei-ser-nen Bau-den, weiss, wie es zieht zum Ver-der-ben  
 ma-gi-cal pow'r to en-slave me, and that des-truc-tion lurks in its

*f*



L. H. *Lady H.*

fort, sound! bis dem Ver-lock-ten die Sin-ne schwan-den. Ha-be Er-  
 Ah, go thou hence from my sight, I spurn thee. Ah no, have

L. H. *Lionel.*

bar-men! Er-bar-men gleich Dir, die mich ge-  
 mer-cy! Have mer-cy like thine? who gave me

*f Tutti* *f Str.*

L. H. *Lady H.*  
*più lento*

op-fert dem Hohn, der Schande? Sieh' mich be-reu- end, be-reu- end, zur  
 o-ver to pub-lic scorning? But I re-pent, I re-pent that I

*p*

L. H. *più mosso*

Süh-ne hier— wie ich ge-löst Dei-ne schmachvol-len Ban-de! Ich, ich  
 wrong'd thee so, and I my-self now will make thee a-tone-ment; I my-

L. H.

sel-ber brach-te das Pfand, das Dein Va-ter Dir ster-bend ver-  
 self went forth with the pledge that thy fa-ther bequeath'd thee in

H. *lieh'n, death;* *brach-te den Ring, I took the ring* *den des Freun-des Hand from thy trust-y friend* *Du ver-to our*

H. *trau - test, sov - 'reign,* *zur Herr-sche-rin. and all is known.* *Ly-o - nel! Li-o - nel!* *Hör' mich! Dein ed - ler 'tis known thy no - ble*

H. *Va - ter fa - ther* *war Graf Der - by, derschuldlos Ver-bann-te. was the great Earl of Der - by, long banish'd.* *O mein Va-ter! Der Kö - ni-gin* *Lionel.* *Lady H. (giving him a parchment).* *Oh my fa-ther! The Queen, ev-er*

H. *Gna - de lohnt es dem Soh-ne jetzt huldreich und mild. Graf von Der - by! Auf ruhm-vol-lem* *gracious, glad-ly re-calls what un-just-ly was done. Earl of Der - by, in hon-or and*

H. *Pfa - de tragt Eu-rer Ah - nen glor-rei-ches Schild. Ich! Graf Der - by Ich! Graf* *glo - ry, own thy an - ces-tral ti - tle and lands. I a Der - by! Earl of*

Lady H.

L. H. Der - by! Und die - se Hand, die Dir rei - chet der Zu - künft Se - gen,  
 Der - by? And take this hand, if thou wilt, in thine own for ev - er,

*più animato*

H. beut sich der Dei - nen als Un - ter - pfand mei - ner Reu - e, mei - ner  
 thine in a ten - der and last - ing band, thine for ev - er, ne'er to

Lionel.

L. Lie - be, mei - ner Reu', mei - ner Lie - be ent - ge - gen. Die - se  
 sev - er; I have wrong'd thee, and now sue for par - don. What, thy

Lady H.

H. In Lieb' und Reu - e, in Lieb' und Reu - e, in Lieb' und  
 Lionel. I know I wrong'd thee, and sue thy par - don, I sue thy

Hand?  
hand?

*Str. & Wind*

Reu - e.  
par - don!

H.

Andante con moto.

Lionel.

L. Die - se Hand, die sich ge - wen - det, um mich schmachvoll fort - zu -  
 With this hand up - rais'd in scorn - ing from your pre - sence you ex -

*p*  
*Str. pizz. Hns. & Bssn. sustain*

L. wei - sen, die - se Hand, die mir ge - sen - det har - ter Ban - de kal - tes  
 pell'd me, from this hand this ve - ry morn - ing came the bonds that base - ly

L. Ei - sen, die bald win - ket, bald ver - scheu - chet, und mit schnö - dem Netz um -  
 bound me; now it beck - ons, then it threat - ens, where's the pro - mise you have

*poco più animato*

*Cello* 6

(throws the parchment at her feet)  
*con forza*

L. flicht, die - se Hand, die mir sich rei - chet, die - se Hand! ich will sie  
 kept? 'Tis a hand of guile and false - ness, and this hand I'll not ac -

*Tutti*  
*ff*

*Wind sustain* *cresc.* 6

Andante. Lady H.

Lionel.

L. nicht! Gro - sser Gott! O! We - he mir!  
 cept! Gracious Heav'n! Oh bit - ter grief!

*pp*  
*Harp, Hns. & Bssn. sustain.*

I.  
 Sie war mein Stern, mein höch-stes Gut! Ihr weih't' ich  
 She was my hope, my on - ly joy! For her sweet

*cresc.*

gern sake mein treu - es Blut! Sie war mein Glück! Zu Him - mels -  
 I'd glad - ly die! She was my all, oh bit - ter

L.  
 H. *poco animato* Lady H.  
 lust durchdrang ihr Blick die hoch - be - seel - te Brust. Sieh' mei - nen  
 smart! Her ra - dant glance with rap - ture fir'd my heart. Oh let thy

*f colla voce* *pp Str. trem.*

II.  
 Schmerz, sieh' mei - ne Reu', es schlägt mein Herz — Dir wahr und  
 gen - tle heart re - lent, For - give thy wrongs, as I re -

*Harp*

III.  
 L.  
 treu. — Ge - wiss es kehrt das Heil zu - rü - ck, und neu ver -  
 pent, — Ah, hap - py days can e'er re - turn, The flame of

Nein! Nim - mer kehrt das Heil zu - rü - ck, da - hin, zer -  
 No hap - py days can e'er re - turn, Of ev - 'ry

*pp Harp*

H. klärt sich un - ser Glück, ja, neu ver - klärt sich un - ser Glück.  
 joy a - gain shall burn, the flame of joy a - gain shall burn.

L. stört ist all' mein Glück, ja, zer - stört ist all' mein Glück, ist all' mein  
 joy my life is shorn, yes, a - las, of ev - 'ry joy my life is

*colla voce*

H. Sieh' mei - nen Schmerz, sieh' mei - ne Reu', es schlägt mein  
 Oh let thy gen - tle heart re - lent, for - give thy

L. Glück! Nein! nim - mer kehrt mein Heil zu - rück, da - hin, zer -  
 shorn! No hap - py days can e'er re - turn, of ev - 'ry

*vz.* *Str. trem. cresc.*  
*Wind sustain*

H. Herz Dir wahr und treu, gewiss, es kehrt das Heil zu - rück, und neu verklärt sich un - ser, un - ser  
 wrongs as I re - pent, ah hap - py days, will yet re - turn, the flame of joy a - gain, a - gain shall

L. stört ist all' mein Glück, nein, nimmer kehrt mein Heil zu - rück, da - hin, zer - stört ist all' mein  
 joy my life is shorn, of ev - 'ry joy my life is shorn, of ev - 'ry joy my life is —

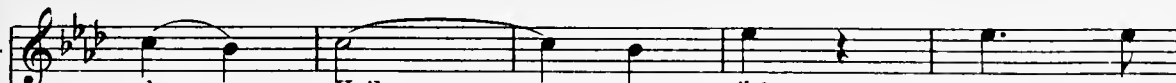
*f.* *ad lib.* *ff colla voce*


**Allegro vivace.**


H. Glück. Ja! Es kehrt das Heil zu - rück, —  
 burn. Hap - py days will yet re - turn, —

L. Glück, ach! zer - stört ist all' mein Glück, —  
 shorn. Ah, of joy my life is shorn, —

*Tutti*

H.  das Heil zu - rück, ja, es  
will yet re - turn, hap - py

L.  ist all' mein Glück, ja, zer -  
my life is shorn, ah, of



H.  kehrt das Heil zu - rück ja, es kehrt das Heil zu - rück!  
days will yet re - turn, hap - py days will yet re - turn!

L.  stört ist all' mein Glück. Fort! Hin-weg, ich has - se Dich,  
joy my life is shorn! Maid - en false, I'll hear no more,



H.  Ly - o - nel, er - bar - me Dich, Ly - o - nel, Du töd - test mich, Du töd - test mich!  
Li - o - nel, oh hear my pray'r, Li o nel, Li - o - nel, thou wilt break my heart!

L.  fal - sches Weib, ich has - se Dich, fal - sches Weib, ich has - se Dich, ich has - se Dich!  
maid - en false, I'll hear no more, maid - en false, ah, no more! from thee I must part!



(Lionel rushes off L. H. Lady Harriet sinks on a couch.)



N<sup>o</sup> 20. Recitative. „Fasst Euch, Lady!“

**Allegro.** (Enter Nancy and Plunkett.) **Recit.** Nancy.

N. *f* *Str. & Wind*

*Cello & Bass & Hssn.*

Fasst Euch, Cour-age,

**Plunkett (looking after Lionel).** **Andante.**

P. *Str.* *p*

La-dy! Hu! Er ei-let fort, als brenn' der Kopf ihm schier. Na! Den habt Ihr schön ge-rem-e-dy I  
Madam! Ha! look where he flies, as tho' his head's on fire. Well! your

**Lady H. (rising with resolution).**

P. *fz* *p*

hei-let; der ist stol-zer jetzt, als Ihr! Wohl! So gilt's, das Letz-te wa-gen! Treu-e like not; it is worse than the dis-ease. Ah! a last resource is left me; Will ye

H. *f* *ff* *tutti*

Freun-de! Seid zur Hand, dass zu hei-ter schö-nen Ta-gen ei-ne aid me, trus-ty friends? Of all hope he's not be-reft me, I'll yet

(Exit through centre door, the servant following her.)

H. *f* *ff* *tutti*

sich — der Lie-be Band.  
make — him full a-mends.

The musical score is written for voice and piano. It features a recitative section for Nancy and Plunkett, followed by a more melodic section for Lady H. The piano accompaniment includes dynamic markings such as *f*, *fz*, *p*, and *ff*, and includes instructions for strings and wind instruments. The score is in a key with two flats and a common time signature.



Allegro con moto.

*vi. & cl.*

*'Cello, Bass*  
*p pizz. & Bssn.*

*Plunkett.*

*Str. & Wind*

Ja, was  
What's to

*f*

*p Ob. & Bssn.*

*Nancy.*

*Plunkett.*

nun? Ja, was nun? Was nun thun? Ja, was nun thun?  
do? What's to do? And un - do? What is to do?

*Str. pizz.*

*Wind*

*Str.*

*Hrn.*

*Nancy.*

Schnell der La - dy Wunscher - fül - len, treu voll - fühl - ren ih - ren  
We must now show our al - legiance By a true and full o -

*Vi. arco & Cl.*

*N.*

Wil - len, bis der stol - ze Herr ge - neigt sich her - ab zu - las - sen  
be - dience To her way - ward plan and mood, Till her proud swain is sub -

*Ob. Cl.*  
*gtrms.*

*p Str.*

*Plunkett.*

*Nancy.*

zeigt. A - ber dann? Ja, was  
dued. Well, what then? Ah, what

*p Wind*

N. *Plunkett.*  
 dann? Wann's ge - than, was dann? Was dann? Ach, dann sitz' ich ganz al -  
 then? When that's done, what then? What then? I shall then be left quite

P. *add Str. pizz.*

P. *Cl.*  
 lei - ne, ganz al - lei - ne, ganz al - lei - ne, A - bends bei des Lämpchens  
 lone - ly, left quite lone - ly, sad and lone - ly, Of one dam - sel think - ing

*p Str. arco*

P. *Nancy.*  
 Scheine, ein - sam hier, im ö - den Haus. Ei'dashalt ein And'reraus. Ja, dann sitz' Ihr ganz al -  
 on - ly, Whom to court I do not dare; No, it's more than I can bear! Ah, in - deed, will you be

*f Str. Wind*

N. lei - ne, ja, dann sitzt Ihr ganz al - lei - ne, A - bends  
 lone - ly? Ah, in - deed, will you be lone - ly? Think - ing

P. *Plunkett.*  
 Ja, dann sitz' ich ganz al - lei - ne, ganz al - lei - ne, ganz al -  
 Yes, in - deed I shall be lone - ly, yes, in - deed I shall be

*Fl. & Ob.*

N. bei dem Lämp - chen, ein - sam hier im ö - den Haus.  
 of one dam - sel, whom to court you do not dare?

P. lei - ne, A - bends bei des Lämpchens Scheine, ein - sam hier im ö - den Haus. Nein!  
 lone - ly, Think - ing of one dam - sel on - ly, Whom to court I do not dare, No!

N.    
 Nein! Das hal - tet Ihr nicht aus. Trübist das!  
 Ah! is't more than you can bear? That is sad!

P.    
 nein, das halt ein And'rer aus.  
 it is more than I can bear.

*p* Wind *Str.* Wind



N.    
 Wisst Ihr was? Gelt! Ihr  
 I've a thought! Why, of

P.    
 Ja, kein Spass! Nun was? ja, was?  
 'Tis too bad! Well, speak it out.

*Str.* Wind *Str.*



N.    
 müsst ein Weibchen wäh-len, seid ja alt ge-nug und reich!  
 course, you ought to mar-ry, That will all your cares dis - pel.

P.    
 Na! Das  
 Ah, for

Wind



N.    
 So? Dass scheint ihn nicht zu  
 Mighty fine! then do not

P.    
 soll-te mich nicht quä-len, Nachbars Pol-ly nimmt mich gleich, Nach - bars  
 that I need not tar-ry, Farmer's Pol-ly likes me well, Farm - er's

*Str.*



N.  
quä - len, Nach-bars Pol - ly nimmt ihn gleich, so, das scheint ihm nicht zu  
tar - ry, Farm-er's Pol - ly likes you well, migh - ty fine! then do not

P.  
Pol - ly nimmt mich gleich, Nach - bars  
Pol - ly likes me well, Farm - er's

N.  
quä - len, Nachbars Pol - ly nimmt ihn gleich. Wohl! nur zu!  
tar - ry. Farmer's Pol - ly likes you well. Mar - ry her!

P.  
Pol - ly nimmt mich gleich. Lasst mich in  
Pol - ly likes me well. Let me a -

N.  
Doch wa - rum? Müsst denn ei - ne An - dre  
Pray sir, why? In that case, quick, choose an -

P.  
Ruh!  
lone! Sie ist so dumm!  
A stu - pid wench!

N.  
wäh - len, ob's an Mäd - chen wohl ge - bricht?  
oth - er, maids for ask - ing may be had.

P.  
Rich - ters Ann würd'sich be -  
Sher - iff's Anne per - haps would

N. *Rich-ters Ann'wurd'sich be - Sher-iff's Anne per - haps would*

P. *que - men, a - ber nein, die mag ich nicht! Rich - ters her*  
*have me, But her tem - per'd drive me mad, Yes, her*

*Str.*

N. *que - men, a - ber nein, die mag er nicht, Rich-ters Ann' wurd' sich be -*  
*have you? pit - y that her tem - per's bad! Sher - iff's Anne per - haps would*

P. *Ann', die mag ich - nicht, nein, nein,*  
*tem - per'd drive me - mad, no, no,*

N. *quemen, a - ber nein, die mag er nicht! Suchet denn -*  
*have you? pit - y that her temper's bad! You must search -*

P. *nein, die mag ich - nicht! Ja wo? Ja*  
*no, she will not - do. But where? but*

N. *Weissdennich's?*  
*I don'tknow.*

P. *wo? where? Ja so! Ja so! Ah so!*  
*In - deed! in - deed! in - deed!*

*Str.* *dim.* *ritard.*

P. *colla voce*  
*Str. & Ob., Hrn. sustain*

O! Ich wüss-te wohl schon Ei-ne; ist sie gleich sehr hoch hinaus, passt sie gleich, die,  
Oh, I know a bon - ny las-sie, But she holds her head too high; And her tongue is

P. die ich mei-ne, gar nicht für mein ein-fach Haus; kann sie gleich nicht einmal spinnen,  
pert and sau-cy, And she'll in a passion fly; Thrift - y house-wife is not in her,

P. ist sie gleich sehr un-geschickt, wusst'sie doch mich zu gewinnen, seit ich ihr in's  
She can nei - ther spin nor cook; But what would I give to win her, What but for a

Nancy.  
P. N. Auggeblickt! Ei! ihr ma - let, wie ich mei-ne, sie höchst schmeichelhaft mir aus;  
tender look! Ah, you paint a flatt'ring picture, Fresh from life, I must admit;

N. zwar sie passet nicht, die Ei - ne, die Ihr meint, für Eu - er Haus; doch sie lernt wohl  
But from all I can con-jecture, For your home she's scare - ly fit; As for cook-ing

N. bald zu spinnen, bleibt nicht immer un-geschickt, wenn es gilt Euch zu gewin-nen,  
and for spinning, These are arts can be acquir'd; If your hand she's bent on winning,

N. wenn sie solchen Mann erblickt. Ei freilich.  
 Soon you'll own the boon de-sir'd. Plunkett. Well, why not?

P. Wahr? O, dann sagt mir -  
 True? Then, o tell me -

*Cl.*  
*p*  
*Fl. & Picc.*

N. Was?  
 What?

P. Nein, No, sagt's noch nicht! Ly-o-nel geht  
 speak not yet! Li-o-nel comes

*Cl.*  
*tr*  
*Fl. & Picc.*  
*Ob. & Cl.*

N. Ach!  
 Ah!

P. vor- denn hei - lig ist mir treu-er Freundschaft Pflicht! Ja,  
 first; for sa-cred, sa-cred shall be friendship's trust! A -

*Fl. & Picc.*  
*Ob. & Cl.*

N. So sprecht! Ach so sprecht! Ach so  
 Say on! Nay, say on! *ritard.* Nay, say -

P. ach! Ge - mach! Nur ge-mach!  
 las! There's time! Wait a-while!

*Fl. & Picc.*  
*Wind*  
*Str.*  
*ritard.*

*Più animato.*

N. sprecht! Erst der Freundschaft Stimme hört' er,  
on! Love with you gives way to friendship,

P. Nur ge-mach! Wait a-while! Erst der Freundschaft Stimme hör' ich,  
Love with me gives way to friendship,

*Più animato.*

Str. & Ch.  
Hrs. & Bsn. sustain

N. seinen starren Sinn beschwörter.  
In your stubborn mood you glo - ry. Und dann wagt er,  
Yet he woos me,

P. seinen starren Sinn beschwör'ich,  
In my stubborn mood I glo - ry.

Str. & Ch.  
Hrs. & Bsn. sustain

N. und dann sag't er, und dann wagt er, und dann fragt er -  
yet he sues me. If he woos me, he must choose me.

P. und dann wag'ich, und dann sag'ich,  
Yet I woo ye, and I sue ye.

Str. & Ch.  
Hrs. & Bsn. sustain

N. Ach,  
Ah,

P. und dann frag' ich Euch ja, Euch ein Wort, ja, Euch ein  
Las-sie. I will woo and choose ye too, and choose ye

Str.



N. *ja, dann fraget Er ein Wort, ja, ein Wort ja, ah, ah,*  
*ask me just to say one word, just one word, ask, ah, ah,*

P. *Wort, und dann frag'ich Euch ein Wort, ja, ein Wort, ja, ein Wort, und dann*  
*too, yes I'll ask you for one word, for one word, for one word, I will*

N. *ja, dann fraget Er ein Wort, ja, dann*  
*ask me just to say one word, ask me*

P. *frag' ich Euch ein Wort, ja, dann frag'ich Euch ein Wort, ja, dann*  
*ask you for one word, I will ask you for one word, I will*

N. *fra - get Er ein Wort! Ja, ein Wort!*  
*just to say one word, ah, one word!*

P. *frag' ich Euch ein Wort! Ja, ein Wort!*  
*ask you for one word, for one word!*

(Exeunt through centre door.)

No 21. Finale. — „Hier die Buden, dort die Schenke.“

Scene changes. Outside Plunkett's farmhouse. Farmers and servants are busy placing tents, booths, benches, etc., as they were at Richmond fair. Some are dressing up a farmer like the Sheriff.

Allegro poco vivace.

SOPRANO. *p*  
 TENOR. *p*  
 BASS. *p*

Chorus.

Hier die Bu - den,  
 Here are tents and

Hier die Bu - den,  
 Here are tents and

Hier die Bu - den,  
 Here are tents and

Allegro poco vivace. *leggiere*

*f* *frass* *p* *Tutti*

dort die Schenke, hier die Zel - te, vorn die Bän - ke, hier der Tisch für  
 booths in or - der, There's the ta - vern, yon's the war - der, Here's the Sher - iff's

dort die Schenke, hier die Zel - te, vorn die Bän - ke, hier der Tisch für  
 booths in or - der, There's the ta - vern, yon's the war - der, Here's the Sher - iff's

dort die Schenke, hier die Zel - te, vorn die Bän - ke, hier der Tisch für  
 booths in or - der, There's the ta - vern, yon's the war - der, Here's the Sher - iff's

den No - tar, g'ra - de wie es dor - ten war. Hier die Mäg - de,  
 great arm - chair, Just as 'twas at Rich - mond fair. Here are maids who

den No - tar, g'ra - de wie es dor - ten war. Hier die Mäg - de,  
 great arm - chair, Just as 'twas at Rich - mond fair. Here are maids who

den No - tar, g'ra - de wie es dor - ten war. Hier die Mäg - de,  
 great arm - chair, Just as 'twas at Rich - mond fair. Here are maids who

dort die Mie-ther, und der Rich-ter als Ge-bie-ter mit dem Sta-be  
look for plac-es, Mas-ters here, with scan-ning fac-es, That's the Sher-iff's

dort die Mie-ther, und der Rich-ter als Ge-bie-ter mit dem Sta-be  
look for plac-es, Mas-ters here, with scan-ning fac-es, That's the Sher-iff's

dort die Mie-ther, und der Rich-ter als Ge-bie-ter mit dem Sta-be  
look for plac-es, Mas-ters here, with scan-ning fac-es, That's the Sher-iff's

und Ta-lar, g'ra-de wie es da-mals war. Hier die  
haugh-ty air, Just as 'twas at Rich-mond fair. All's in

und Ta-lar, g'ra-de wie es da-mals war. Hier die  
haugh-ty air, Just as 'twas at Rich-mond fair. All's in

und Ta-lar, g'ra-de wie es da-mals war. Hier die  
haugh-ty air, Just as 'twas at Rich-mond fair. All's in

*p* Str. & Wind

Bu-den, hier die Zel-te,  
or-der, all's in or-der,

Bu-den, hier die Zel-te,  
or-der, all's in or-der,

Dort die Schen-ke,  
There's the ta-vern,

hier der Tisch  
in his chair,

vorn die Bän - ke, für den No -  
Here's the Sher - iff, 'tis Richmond

8

g'ra - de, g'ra - de, ja, g'ra - de  
yes, ex - act - ly, yes, 'tis ex -

tar, wie es da - mals war, ja, g'ra - de  
fair, just like Richmond fair, yes, 'tis ex -

8

wie, ja, g'ra - de wie es da - mals war, ja, g'ra - de wie, ja, wie es  
act - ly as it was at Richmond fair, 'ex - act - ly as it was at

wie, ja, g'ra - de wie es da - mals war, ja, g'ra - de wie, ja, wie es  
act - ly as it was at Richmond fair, ex - act - ly as it was at

wie, ja, g'ra - de wie es da - mals war, ja, g'ra - de wie, ja, wie es  
act - ly as it was at Richmond fair, ex - act - ly as it was at

*cresc.*

da - mals war. Hier die Bu - den, dort die Schen - ke, hier die Zel - te,  
Rich - mond fair. Here are tents and booths in or - der, there's the ta - vern,

da - mals war. Hier die Bu - den, dort die Schen - ke, hier die Zel - te,  
Rich - mond fair. Here are tents and booths in or - der, there's the ta - vern,

da - mals war. Hier die Bu - den, dort die Schen - ke, hier die Zel - te,  
Rich - mond fair. Here are tents and booths in or - der, there's the ta - vern,

*p leggiero*

vorn die Bän - ke, hier der Tisch für den No - tar, g'ra - de wie es da - mals war.  
yon's the war - der, Here's the Sher - iff's great arm - chair, Just as 'twas at Rich - mond fair.

vorn die Bän - ke, hier der Tisch für den No - tar, g'ra - de wie es da - mals war.  
yon's the war - der, Here's the Sher - iff's great arm - chair, Just as 'twas at Rich - mond fair.

vorn die Bän - ke, hier der Tisch für den No - tar, g'ra - de wie es da - mals war.  
yon's the war - der, Here's the Sher - iff's great arm - chair, Just as 'twas at Rich - mond fair.

*cl.*  
*p*

*Str.* *Wind* *cl.* *Wind*

Enter Lady H. (attired as Martha).

Nun, ihr Freunde! Ist's ge - sche - hen?  
Friends, ye're welcome! you've o - bey'd me.

*s.* *cl.* *Wind* *cl.*

**Chorus.**

Nach Be - fehl - Hier die  
 All's pre - par'd - Tents and

Mög't sel - ber sehn, mög't sel - ber se - hen!  
 Look round and see how we've o - bey'd you!

Mög't sel - ber se - hen!  
 How we've o - bey'd you!

*Wind*

*Str.*

Bu - den, die and  
 boothshere, yes, and

dort die Schenke, vorn die  
 there's the tavern, yes, and

Hier die Zel - te, vorn die  
 Yon's the warder, yes, and

Bän - ke, hier der Tisch für den No - tar, ja, g'ra - de wie es da - mals war, und der  
 here's the haugh - ty Sher - iff's great arm - chair, just as it was at Richmond fair; Here are

Bän - ke, hier der Tisch für den No - tar, ja, g'ra - de wie es da - mals war, und der  
 here's the haugh - ty Sher - iff's great arm - chair, just as it was at Richmond fair; Here are

Bän - ke, hier der Tisch für den No - tar, ja, g'ra - de wie es da - mals war, und der  
 here's the haugh - ty Sher - iff's great arm - chair, just as it was at Richmond fair; Here are

*Str. & Wind*

*cresc.*

Rich - ter als Ge - bie - ter mit dem Sta - be und Ta - lar, die Bu - den,  
 maids who look for plac - es, Mas - ters there with scanning fac - es, Tents and

Rich - ter als Ge - bie - ter mit dem Sta - be und Ta - lar, die Bu - den,  
 maids who look for plac - es, Mas - ters there with scanning fac - es, Tents and

Rich - ter als Ge - bie - ter mit dem Sta - be und Ta - lar, die Bu - den,  
 maids who look for plac - es, Mas - ters there with scanning fac - es, Tents and

*f Tutti*

dort die Schen - ke, hier die Zel - te, vorn die Bän - ke, hier der Tisch für  
 booths in or - der, There's the ta - vern, yon's the war - der, Here's the Sher - iff's

dort die Schen - ke, hier die Zel - te, vorn die Bän - ke, hier der Tisch für  
 booths in or - der, There's the ta - vern, yon's the war - der, Here's the Sher - iff's

dort die Schen - ke, hier die Zel - te, vorn die Bän - ke, hier der Tisch für  
 booths in or - der, There's the ta - vern, yon's the war - der, Here's the Sher - iff's

den No - tar, g'ra - de wie es da - mals war, ja, g'ra - de wie es, g'ra - de wie es  
 greatarm - chair, Just as 'twas at Rich - mond fair, just as it was, just as it was, just

den No - tar, g'ra - de wie es da - mals war, ja, g'ra - de wie es, g'ra - de wie es  
 greatarm - chair, Just as 'twas at Rich - mond fair, just as it was, just as it was, just

den No - tar, g'ra - de wie es da - mals war, ja, g'ra - de wie es, g'ra - de wie es  
 greatarm - chair, Just as 'twas at Rich - mond fair, just as it was, just as it was, just

da-mals war, ja, g'ra - de wie es, g'ra-de, g'ra-de wie es da-mals  
 as it was, just as it was, just as it was at mer-ryRichmond

da-mals war, ja, g'ra - de wie es, g'ra-de, g'ra-de wie es da-mals  
 as it was, just as it was, just as it was at mer-ryRichmond

da-mals war, ja, g'ra - de wie es g'ra-de, g'ra-de wie es da-mals  
 as it was, just as it was, just as it was at mer-ryRichmond

*cresc.*

war, hier den Tisch für den No - tar, g'ra-de wie es da - mals  
 fair, here's the Sher-iff's great arm - chair, just as 'twas at Rich-mond

war, hier den Tisch für den No - tar, g'ra-de wie es da - mals  
 fair, here's the Sher-iff's great arm - chair, just as 'twas at Rich-mond

war, hier den Tisch für den No - tar, g'ra-de wie es da - mals  
 fair, here's the Sher-iff's great arm - chair, just as 'twas at Rich-mond

*ff*

war, ja, g'ra - de wie es da - mals war, ja, g'ra - de wie es da - mals  
 fair, just as it was at Rich-mond fair, just as it was at Rich-mond

war, ja, g'ra - de wie es da - mals war, ja, g'ra - de wie es da - mals  
 fair, just as it was at Rich-mond fair, just as it was at Rich-mond

war, ja, g'ra - de wie es da - mals war, ja, g'ra - de wie es da - mals  
 fair, just as it was at Rich-mond fair, just as it was at Rich-mond



Andante.

war.  
fair.

war.  
fair.

war.  
fair.

Andante.

*Cello solo*

*pp*

*Vla. Cello & Bass*

Lady H.

Ach! mir  
Ah, I

Enter Nancy (as Julia).

Seht, dort naht er - trüb' ge - leh - net auf den Freund, der ihn beglei - tet.  
Ah, I see him, com - ing tow'rd us, on his friend he's leaning sad - ly.

*Cl.*

*dolce*

Nancy.

banget -  
tremble!

Der Stolze wähnet nicht,  
Ah me, what will he say,

Chorus.

Seht! dort naht er - trüb' ge - leh - net auf den Freund,  
Look, be - hold him, com - ing tow'rd us, on his friend

Seht! dort naht er - trüb' ge - leh - net auf den Freund,  
Look, be - hold him, com - ing tow'rd us, on his friend

Seht! dort naht er - trüb' ge - leh - net auf den Freund,  
Look, be - hold him, com - ing tow'rd us, on his friend

*pp* *Str. & Hrs.*

Animato.

N.  
 wo-hin die List ihn lei - tet,      wo-hin die List ihn lei - tet!  
 When he the truth dis - cov - ers?      when he the truth dis - cov - ers?

der ihn be - glei - tet,      der ihn be - glei - tet!  
 he's leaning sad - ly,      he's lean - ing sad - ly.

- der ihn be - glei - tet,      der ihn be - glei - tet!  
 he's leaning sad - ly,      he's lean - ing sad - ly.

der ihn be - glei - tet,      der ihn be - glei - tet!  
 he's leaning sad - ly,      he's lean - ing sad - ly.

*Animato.*  
*Tutti*      *cresc.*

Allegretto.

Nancy.

N.  
 Jetzt, Ihr Freun - de, Jung und Alt! der Markt be -  
 Come, good friends, both young and old, The fair be -

*f* *fl. Picc.*  
*fl. Picc.* & *Ob.*

ritard.

Allegro.

N.  
 ginnt, die Glocke schallt!  
 gins, the bell hath toll'd!

SOPRANO & ALTO.  
 (They assume their places as in Act I.)

Ich kann nä - hen, ich kann mähen, ich kann  
 I can sow, sir, I can mow sir, I can

*colla voce*      *f* *Tutti*

sä - en, Fä - den dre - hen, ich kann bü - geln, ich kann striegeln und ver - se - hen Hof und  
 bake and brew, Mend things like new, Can mind a house and rule it too, There's naught I can not

Haus! Ja, ich kann do, yes, I can  
 nä-hen, ich kann sow, and I can  
 mä-hen, ich kann mow, and I can  
 sä-en, Fä-den bake and brew, mend

Wol-len Let us  
 se-hen, wie sie see then, and a -  
 mä-hen, wie sie agree then how you  
 sä-en, Fä-den sow and mow and

Wol-len Let us  
 se-hen, wie sie see then, and a -  
 mä-hen, wie sie agree then how you  
 sä-en, Fä-den sow and mow and

*marcato*

dre-hen, ich kann things like new, can  
 bü-geln, ich kann mind a house and  
 strie-geln und ver- rule it too, there's naught I  
 se-hen Hof und can - not

dre-hen, wie sie bake and brew, if -  
 bü-geln, wie sie on - ly half you  
 strie-geln und ver- say is true, we'll  
 se-hen Hof und pay and thank you

dre-hen, wie sie bake and brew, if -  
 bü-geln, wie sie on - ly half you  
 strie-geln und ver- say is true, we'll  
 se-hen Hof und pay and thank you

Plunkett (leading Lionel forward).

Na! Well,  
 nur zu- come on,  
 und nicht so sprö-de, no need of shy-ness,

Haus, ja, ich kann do, yes, I can  
 nä-hen, ich kann sow, and I can  
 mä-hen, ich kann mow, and I can  
 sä-en, Fä-den bake and I can  
 dre-hen, ich kann brew, and I can

Haus, ja, wol-len too, yes, let us  
 se-hen, wie sie see, and then a -  
 mä-hen, wie sie agree, how you can  
 sä-en, Fä-den sow and mow, and  
 dre-hen, wie sie bake and brew, if

Haus, ja, wol-len too, yes, let us  
 se-hen, wie sie see, and then a -  
 mä-hen, wie sie agree, how you can  
 sä-en, Fä-den sow and mow, and  
 dre-hen, wie sie bake and brew, if

L.  Ha! — Was  
Ah, — where

P.  mach's wie ich und sei nicht blö-de!  
do like me, I'm not for coyness!

 bü-geln, ich kann strie-geln und ver-se-hen Hof und Haus!  
mind a house and rule it too, there's naught I can-not do!

 bü-geln, wie sie strie-geln und ver-se-hen Hof und Haus!  
on-ly half you say is true, we'll pay and thank you too!

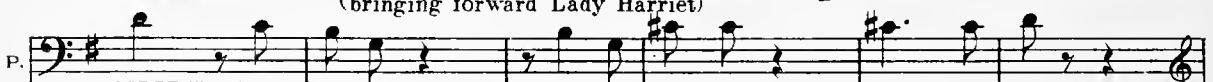
 bü-geln, wie sie strie-geln und ver-se-hen Hof und Haus!  
on-ly half you say is true, we'll pay and thank you too!

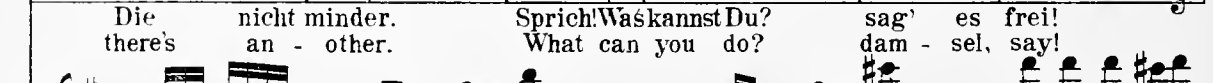
 *p Str.*

 Plunkett.

L.  seh'ich? Hüb-sche Kinder! Die, und Die, und  
am I? 'Mongst the lass-es! Look, here's one and

 (bringing forward Lady Harriet)

P.  Die nicht minder. Sprich! Was kannst Du? sag' es frei!  
there's an-other. What can you do? dam-sel, say!

 *f* *p Wind sustain*

L.  Lionel.  
Martha! Martha! Gro-sser Gott!  
Martha! Martha! Gra-cious Heav'n!

 *cresc.* *f Tutti*

Andante.

Lady H.

II. 

Ich kann't - sa - gen dem Glanz, dem Schimmer, kann oh - ne Zagensie fliehn auf  
I can renounce rank and worldly splen - dor, A heart devot - ed I can sur -

*Hns.*  
*p*  
*Str. Hns. sustain*

II. 

immer! Ich kann dem Treu - en mein Dasein wei - hen, ich kann ihm sa - gen: nur Dir al -  
ren - der, I can re - ply to a passion ten - der, Can say: I'll love thee, and thee a -

Più animato. Lionel.

I. 

lein will ich, will ich mich wei'n! O \_\_\_\_\_ Him - mels - glück, o  
lone, I'll love but thee a - lone. Oh \_\_\_\_\_ joy of Heav'n, oh

*f* *tutti*

Plunkett.

L. 

Him - mels - glück! Na! Du Mäd'el, was kannst Du?  
joy of Heav'n! Well, good lassie, what can you?

*p Str.* *meno mosso* *Hns.*

Più lento

Nancy (roguishly).

Plunkett (threatening her).

Nancy.

N. 

Fei - nes Linnen kann ich spinnen. Du kannst lügen und be - trügen - Und dich  
I'm for spinning fin - est lin - en. For de - ceiving and in - triguing - And to -

*Str.*

Plunkett.

N.  
P.

schmiegen und dich bie-gen, zu er - lie-gen mei-nem Joch! Topp! Mäd-el, 'sgilt der  
gov-ern you and form you in-to all that I - de - sire, Done! Then the bargain's

Nancy. Plunkett.

P.  
N.

Kauf! Topp! Nimm das Handgeld d'rauf! Solch ein Handgeld soll mir frommen, wart', das  
made. Done! Here's the handsel paid! Naught but joy shall fol-low af-ter, Though the

Chorus.

Ha, ha, ha, ha, er hat's ge - nom-men, mag das  
Ha, ha, ha, ha, the bargain's made, the mon-ey's

Ha, ha, ha, ha, er hat's ge - nom-men, mag das  
Ha, ha, ha, ha, the bargain's made, the mon-ey's

Ha, ha, ha, ha, er hat's ge - nom-men, mag das  
Ha, ha, ha, ha, the bargain's made, the mon-ey's

Andante.

Lady H. (giving her flowers to Lionel).

P.  
N.

soll Dir schön be - kommen!  
bargain's made in laughter!

Der - Lenz ist ge -  
Soft - breez - es are -

Hand-geld ihm be - kom-men. Ha, ha, ha, ha, ha, ha, ha!  
paid, 'tis paid in laughter! Ha, ha, ha, ha, ha, ha, ha!

Hand-geld ihm be - kom-men. Ha, ha, ha, ha, ha, ha, ha!  
paid, 'tis paid in laughter! Ha, ha, ha, ha, ha, ha, ha!

Hand-geld ihm be - kom-men. Ha, ha, ha, ha, ha, ha, ha!  
paid, 'tis paid in laughter! Ha, ha, ha, ha, ha, ha, ha!

Andante.

*p* Harp & Wind

Lionel.

H. L. kommen, die Ro - sen er-blüh'n. Es strahlet die Zukunft im freund-lichen  
straying, The ros - es ap-pear. 'Tis time for our maying, The heav - ens shine

Lady H.

H. Es flat - tern die Blät - ter in hei - te - rer,  
The fu - ture is smil - ing, and sor - row shall

L. Grün, es flat - tern die Blät - ter in hei - te - rer,  
clear, The fu - ture is smil - ing, and sor - row shall

Lady H.

H. *rit.* hei - te-rer Luft, zum Hei - le, zum Glü - cke das Da - sein uns ruft, zum  
be no more, Love's blessed en - chantment your hearts shall re-store, love's

N. Nancy.

Lionel.

L. *rit.* Zum Hei - le, zum Glü - cke das Da - sein uns ruft, zum  
Love's blessed en - chantment your hearts shall re-store, love's

P. Plunkett.

Chorus.

Zum Hei - le, zum Glü - cke das Da - sein uns ruft, zum  
Love's blessed en - chantment your hearts shall re-store, love's

Zum Hei - le, zum Glü - cke das Da - sein uns ruft, zum  
Love's bless-ed en - chant-ment your hearts shall re-store, love's

Zum Hei - le, zum Glü - cke das Da - sein uns ruft, zum  
Love's bless-ed en - chant-ment your hearts shall re-store, love's

*colla voce* *ff* *tutti*

H. Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

N. Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

L. Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

P. Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

Hei - le, zum Glü - cke das Da - sein, das Da - sein uns ruft, uns ruft!  
 bless - ed en - chantment your hearts shall re - store, shall your hearts re - store!

End of the Opera.



# Appendix

## No. 14. Nancy's Aria

A supplementary aria, written for Mme. Nantier-Didiée

English and German versions by Dr. Th. Baker

"Esser mesto il mio cor non sapria,,  
„Nimmermehr wird mein Herze sich grämen“

Allegro non troppo

Piano

The first system of the piano introduction is in 2/4 time, featuring a treble and bass clef. The treble clef has a forte (*f*) dynamic marking. The music consists of rhythmic chords and eighth-note patterns.

The second system of the piano introduction continues the rhythmic patterns. It includes dynamic markings of *f*, *p*, and *ff*. The piece concludes with a double bar line and a key signature change to D major.

Andante

Nancy

Es - ser me - sto il mio cor non sa -  
Nim - mer - mehr — wird mein Her - ze sich  
In my heart — there's no room — for

The first line of the vocal melody is in 9/8 time, marked *Andante*. The piano accompaniment is in the same time signature and features a *pp* (pianissimo) dynamic. The lyrics are written below the vocal line.

pri - a, la tri - stez - za non nac - que per me; il so -  
grä - men, und die Weh - muth war nie mei - ne Sach', weiss ich  
sad - ness, Not a no - tion of sor - row have I; I have

The second line of the vocal melody continues the melody. The piano accompaniment remains in 9/8 time with a *pp* dynamic. The lyrics are written below the vocal line.

spi - ro non so co - sa si - a, so-spi-rar a vent' an - nie per-chè? Pu-reio  
 nicht, was ein Seufzer be-deu-tet, bin so jung noch, wo-zu . Weh' und Ach? Doch ich  
 neer— spent a mo-ment in sigh-ing, And at twen-ty for what should one sigh? Yet I

sen - tou-na vo - ce nel cor; — che vuoi dal cor; vo - ce da-  
 hör! — ei - ne Stim-me im Her-zen: Was kann das sein? Lie-be al-  
 hear — how a voice in my heart — Whis-pers of love: what would it

mor? Ah! So - spi-rar si puo da-mor, sì, so - spi-rar si può da-  
 lein! Ja! seuf - zen kann, wer recht ver-lobt! ja, seuf-zen kann, wer recht ver-  
 tell? Ah! one — might sigh for love, in-deed! ay, one might sigh for love, in-

mor! Fe - li-ceil cuo - re che al-ber-gaa - mo-re, la vi-ta è un  
 liebt! Glück-lich das Herz, wo Lie - be ruft, — sein Le-ben die  
 deed! Hap - py the heart where love — may dwell, — For life is a

*cresc.* *poco* *a*

*cresc.* *poco* *a*

*poco* *f*

fior, lo - lez - zo è a - mor, ah! So - spi - rar si  
 Blu - me und Lie - be der Duft! Ja! seuf - zen kann, wer  
 flow'r. and love is the sweet! Ay, one - might sigh for

*p*

può - dà - mor, so - spi - rar si può dà - mor, so - spi -  
 recht ver - liebt! seuf - zen kann, werrecht ver - liebt! seuf - zen  
 love, in - deed, one - might sigh for love. in - deed, one - might

*pp*

rar si può dà - mor, ah! dà -  
 kann, werrecht ver - liebt! ja! ver -  
 sigh, in - deed, for love! ay! for

*mf*

mor, ah! dà - mor!  
 liebt! ach! ver - liebt!  
 love! ah! for love!

So - spi - rar si può da - mor! \_\_\_\_\_  
 Seuf - zen kann, wer recht ver - liebt! \_\_\_\_\_  
 One might sigh, in - deed, for love! \_\_\_\_\_

*Allegro*

The Huntresses return

*ritenuto*

*Allegro non troppo* Nancy

Il tuo stral nel lan - ciar, gio - vin cac - cia - tri - ce,  
 Jä - ge - rin, schlau im Sinn, zie - let mit den Bli - cken,  
 With her eye, ev - er sly, See the hunt - ress aim - ing,

*p*

non tar-dar, non tre-mar, ti - tu-bar non li - ce, dei col-pir, dei fe-rir  
*wiss in Eil' Pfeil auf Pfeil aus dem Aug' zu schi-cken; oh - ne Ruh' im-mer-zu*  
 At the heart man-ya dart Send herglances flam-ing. Day by day for the prey

la bel-vaed il co - re, tri - on-far, pre - da far di cac-cia e da-  
*wacht sie un-ver - dros - sen, lau - ert schlau, zielt ge-nau, bis das Wild ge -*  
 Pa-tient - ly she watch - es, Wide a-wake aim to take Till her game she

mo - - - - - re. È l'A-mor un cac - cia - tor.  
*schos - - - - - sen! A - mor, das ver - schmitz - te Kind.*  
 catch - - - - - es! Cu - pid, with his ro - guish art.

il suo stral sa lan-ciar; ma sejm-pia-ga, sa quel duol al - leg -  
*trugden Pfeil wie der Wind, A - mor trugden Pfeil ge - schwind wie der*  
 Like the wind bore the dart. Cu - pid, with his ro - guish art, bore the

giar! È l'A-mor un cac - cia - tor, il suo stral  
*Wind!* A - mor, das ver schmitz - te Kind; trug den Pfeil  
 dart! Cu - pid, with his ro - guish art, Like the wind

**Chorus of Huntresses**

*p*  
 Sì, è l'A - mor un cac - cia - to - re, il suo stra - le sa lan -  
 Ja, A - mor, das ver - schmitz - te Kind, es trug den Pfeil ge - schwind ge -  
 Yes, Cu - pid, with his ro - guish art, now like the wind he bore the

sa lan - ciar; ma se im - pia - ga, sa quel duol al - leg - giar!  
*wie der Wind,* A - mor trug den Pfeil ge - schwind wie der Wind!  
 bore the dart. Cu - pid with his art, his art, bore the dart!

cia - re; ma se im - pia - ga, sa quel duol, ah! — al - leg - giar!  
*schwind, ja, A - mor trug den Pfeil ge - schwind, ge - schwind wie der Wind!*  
 dart, ay. Cu - pid, with his ro - guish art, ah! — bore the dart!

*ff* *p* *pp*

## Nancy

Si, la pre - da che vo - gliam, con lar-mi non pren -  
 Doch die Beu - te, so mau - hält, mit Waffen nimmt man  
 Ay, what-er thè game we meet, We do not shoot to

diam, vi-vaes-sa dee ca - der - ci al piè, sì, ne — siam noi che —  
 nicht, zu Fü-ssen uns sie le - bend fällt! Nein, auf — die Jagd sind  
 kill; It falls a - live be - fore our feet! Nol chase — the game we —

la — cer - chiam, spes - so fug-gir, fug - gir dob-biam, — ma nel fug-  
 wir — nie er - picht, — gar oft man flie-hen. flie-hen soll! — je - doch im  
 nev-er, — nev-er — will, — In - deed, we of - ten lee a - way, — Yet tho' in

gir sap-piam, — sap - piam fe - rir, ah! — fe - rir sap - piam! —  
 flie - hen trifft, — ja — trifft man wohl, ja! — trifft man wohl! —  
 flight, we wound, — we wound our prey, ahl — we wound our prey! —

*più facile*

È l'A-mor un cac-cia - tor, il suo stral sa lan-ciar;  
*A - mor, das verschmitz-te Kind, trug den Pfeil wieder Wind,*  
 Cu-pid, with his ro-guish art, Likethewind bore the dart!

ma se im-pia - ga, sa quel duol al - leg - giar; è l'A-mor un  
*A - mor trug den Pfeil ge - schwind wie der Wind!* *A - mor, das ver-*  
 Cu - pid, with his ro - guish art, bore the dart! Cu - pid, with his  
 Chorus of Huntresses *p*  
*Si. è l'A - mor un cac-cia-*  
*Ja, A - mor, das ver-schmitz-te*  
 Yes, Cu-pid, with his ro-guish

cac-cia - tor, il suo stral sa lan - ciar; ma se im-pia - ga,  
*schmitz-te Kind, trug den Pfeil wie der Wind, A - mor trug den*  
 ro-guish art, Like the wind bore the dart! Cu - pid with his  
 to - re, il suo stra - le sa lan - cia - re; ma se im-pia - ga, sa quel  
*Kind, es trug den Pfeil ge-schwind, ge-schwind, ja. A - mor trug den Pfeil ge -*  
 art, now like the wind he bore the dart, Cu - pid, with his ro-guish



*p*iu facile

Ah!  
Ah!

sa quel duol al - leg - giar!  
Pfeil ge - schwind wie der Wind!  
art, his art, bore the dart!

duol, ah! al - leg - giar!  
schwind, ge - schwind wie der Wind!  
art, ah! bore the dart!

*pp*

Chorus

sa — quel  
ja, — ge -  
Like — the

duol al - leg - giar! exeunt Huntresses  
schwind wie der Wind!  
wind he bore it!

*cresc.*

