

TOM JONES.

A COMIC OPERA IN THREE ACTS.
FOUNDED UPON FIELDING'S NOVEL.

BY

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AND

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 of Messrs Courtneidge and ^{James}

TOM JONES.

Dramatis Personæ.

TOM JONES (<i>a Foundling</i>)	MR. C. HAYDEN COFFIN	<i>Albert Parr</i>
MR. ALLWORTHY (<i>a Somersetshire Magistrate</i>)	MR. JOHN MORLEY	<i>Albert Pallator</i>
BLIFIL (<i>his Nephew</i>)	MR. ARTHUR SOAMES	<i>Laughton Trees</i>
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MISS WESTERN (<i>Squire Western's Sister</i>)	MISS MARIE DALTRA	<i>cut</i>
LADY BELLASTON (<i>a Lady of Quality</i>)	MISS DORA RIGNOLD	<i>Miss Dora Rignold</i>
ETOFF (<i>her Maid</i>)	MISS DOROTHY WARD	
HOSTESS OF THE INN AT UPTON	MISS FLORENCE PARFREY	
BESSIE WISEACRE	} <i>Friends of Sophia</i>	MISS MINNA GREEN	
LETTIE WHEATCROFT		MISS ANNIE HEENAN	
ROSIE LUCAS		MISS CICELY COURTNEIDGE	
SUSAN (<i>Serving Maid at Upton</i>)	MISS MAUD THORNTON	
BETTY	} <i>Waiting Maids</i>	MISS MABEL NEWCOMBE	
PEGGY		MISS FAY TEMPLE	
AND						
SOPHIA (<i>Squire Western's Daughter</i>)	MISS RUTH VINCENT	<i>Miss Ruth Vincent</i>

Synopsis of Scenery.

ACT I.	THE LAWN AT SQUIRE WESTERN'S	Stafford Hall
ACT II.	THE INN AT UPTON	Conrad Tritschler
ACT III.	RANELAGH GARDENS	Conrad Tritschler

❧ TOM JONES. ❧

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TOM JONES.

INTRODUCTION.

EDWARD GERMAN.

Allegro con spirito.

Piano.

The musical score consists of seven systems of piano accompaniment. The first system is marked *Allegro con spirito* and begins with a piano (*Piano*) dynamic. The second system continues the rhythmic pattern. The third system features a *7* fingering in the right hand. The fourth system includes an *accel* marking and a *er an* dynamic marking. The fifth system features a *do* marking in the right hand and a *ff a tempo (broad)* marking in the left hand. The sixth system is marked *Presto*. The seventh system concludes the introduction with a *ff* dynamic.

JIG.

The first system of the Jig piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*pp*) dynamic marking. The melody in the treble staff is a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece. The treble staff features a melodic line with some grace notes and a slight accent. The bass staff continues with a rhythmic accompaniment, including some longer note values and rests.

The third system shows a change in dynamics to *f* (forte) in the bass staff. The treble staff continues with its melodic pattern, and the bass staff has a more active accompaniment with some syncopation.

The fourth system features a dynamic shift to *p* (piano) in the bass staff. The treble staff has some notes with accents. The bass staff accompaniment includes some chromatic movement.

The fifth system continues with a *f* (forte) dynamic in the bass staff. The treble staff has a melodic line with a slur over several notes. The bass staff accompaniment is rhythmic and consistent.

The sixth system contains two endings. The first ending (marked '1.') leads back to an earlier part of the piece. The second ending (marked '2.') concludes the piece. The dynamics are marked *p* (piano) in the bass staff.

The seventh system also contains two endings, marked '1.' and '2.'. The first ending leads to a final cadence. The dynamics are marked *p* (piano) in the bass staff.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation. The upper staff continues the melody. The lower staff features a more active bass line. Dynamics include *rit.* (ritardando) and *f* (forte). A fermata is present at the end of the system.

Third system of musical notation. The upper staff continues the melody. The lower staff features a more active bass line. Dynamics include *f* (forte).

Fourth system of musical notation. The upper staff features a melodic phrase with first and second endings. The lower staff continues the bass line. Dynamics include *f* (forte).

Fifth system of musical notation. The upper staff continues the melody. The lower staff continues the bass line. Dynamics include *f* (forte).

Sixth system of musical notation. The upper staff continues the melody. The lower staff continues the bass line. Dynamics include *f* (forte).

CODA.

Andante.

Andante ma non troppo.

Largamente.

No. 1.

OPENING CHORUS.

Allegro molto. (♩ = 160.)

Piano.

f *p*

cre

scen

do

Piano introduction musical notation, consisting of two staves (treble and bass clef) in G major. The melody features a series of eighth notes in the right hand and a bass line of chords and eighth notes in the left hand. Dynamics include *f* and *mf*.

(CURTAIN.)




Piano accompaniment musical notation, consisting of two staves (treble and bass clef) in G major. The melody continues with eighth notes in the right hand, while the left hand provides a steady bass line of chords and eighth notes.

Piano accompaniment musical notation, consisting of two staves (treble and bass clef) in G major. The melody continues with eighth notes in the right hand, while the left hand provides a steady bass line of chords and eighth notes. A *rit.* marking is present at the beginning of the section.

CHORUS OF LADIES.


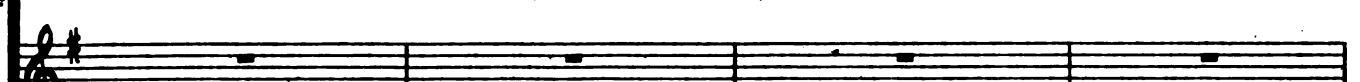

Musical notation for the Chorus of Ladies, consisting of a vocal line and a piano accompaniment. The vocal line is in G major and contains the lyrics: "Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber". The piano accompaniment features a steady bass line of chords and eighth notes, with a *pp* dynamic marking.

Musical notation for the Ladies, consisting of a vocal line and a piano accompaniment. The vocal line is in G major and contains the lyrics: "day, Have you heard the news a - larm - ing? La - dy Bet - ty's run a -". The piano accompaniment features a steady bass line of chords and eighth notes.

Sop. 
 LADS: - way! Wife of gay Lord This-tle - down.
 Con. 
 La - dy Bet - ty! who may she be? Real - ly


LADS: 
 Sure 'tis all the talk in town! Bid - dy

 now, and who may he be?


LADS: 
 Prim's re - turn'd de - clar - ing That the dames at Ran - e - lagh All the



LADs

sea - son have been wear - ing Tif - fan - y and Taf - - fe - ta.

That the

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "sea - son have been wear - ing Tif - fan - y and Taf - - fe - ta." The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and melodic lines. A fermata is placed over the final note of the vocal line.

LADs

Pad - ua - soy in cha - ney green Is ev - 'ry - where the

dames at Ran - e - lagh All the sea - son have been wear - ing Tif - fan -

pp

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Pad - ua - soy in cha - ney green Is ev - 'ry - where the" and "dames at Ran - e - lagh All the sea - son have been wear - ing Tif - fan -". The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and melodic lines. A piano (*pp*) dynamic marking is present.

LADs

thing. So - phy Tiv - er - ton has been Pre - sent - ed to the King, Well - a -

- y and Taf - fe - ta, All the sea - son have been wear - ing Tif - fan - y and Taf - fe -

p

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "thing. So - phy Tiv - er - ton has been Pre - sent - ed to the King, Well - a -" and "- y and Taf - fe - ta, All the sea - son have been wear - ing Tif - fan - y and Taf - fe -". The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and melodic lines. A piano (*p*) dynamic marking is present.

LADs

- day! Well - a - day a - well - a - day! Well - a -

- ta. All the sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains the lyrics: "- day! Well - a - day a - well - a - day! Well - a -". The second staff is another vocal line in treble clef, containing the lyrics: "- ta. All the sea - son have been wear - ing Tif - fan - y and Taf - fe - ta." The third staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support for the vocal lines.

LADs

- day! and sure 'tis all the talk in town. 'Tis all the talk in

'Tis all the talk in

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics: "- day! and sure 'tis all the talk in town. 'Tis all the talk in". The second staff is another vocal line in treble clef, containing the lyrics: "'Tis all the talk in". The third staff is a piano accompaniment in grand staff, featuring a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the right hand.

LADs

town. Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber day. Have you

town. Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber day. Have you

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics: "town. Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber day. Have you". The second staff is another vocal line in treble clef, containing the lyrics: "town. Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber day. Have you". The third staff is a piano accompaniment in grand staff, featuring a rhythmic accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the right hand.

LAD'S

heard the news a - larm - ing? La - dy Bet - ty's run a - way ————— Bid - dy

heard the news a - larm - ing? La - dy Bet - ty's run a - way ————— Bid - dy

pp

pp

pp

LAD'S

Prim's re - turn'd de - clar - ing That the dames at Ran - e - lagh All the

Prim's re - turn'd de - clar - ing That the dames at Ran - e - lagh

pp

ppp

LAD'S

sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

All the

ppp

LAD^s

Bid - dy

sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

LAD^s

Prim's re - turned de - clar - ing That the dames,

That the dames, the dames, - the

LAD^s

That the dames at Ran - e - lagh All the sea - son have been

dames, - That the dames at Ran - e - lagh All the sea - son have been

LADs

wear - ing Tif - fan - y and Taf - fe - ta, All the sea - son have been

wear - ing Tif - fan - y and Taf - fe - ta, All the sea - son have been

LADs

wear - ing Tif - fan - y and Taf - - - fe - - - ta.

wear - ing Tif - fan - y and Taf - - - fe - - - ta.

Allegro moderato. ♩ = 116.

(Chorus of Huntsmen at back.)

LADs

A - way! Gone a - way! Hark

A - way! Gone a - way! Hark

HUN

for - ward! A - way! — Hark for - ward! Hark for - ward! A - way! —

for - ward! A - way! — Hark for - ward! Hark for - ward! A - way! —

Detailed description: This system contains the first musical phrase. It consists of a vocal line in treble clef with lyrics, a vocal line in bass clef with lyrics, and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady bass line with chords and some melodic movement in the right hand.

HUN.

— The fox is found, Fly horse and hound, But on her day— I swear — There

— The fox is found, Fly horse and hound, But on her day— I swear — There

Detailed description: This system contains the second musical phrase. It follows the same layout as the first system, with vocal lines and piano accompaniment. The piano accompaniment continues with similar rhythmic patterns and chordal support.

HUN

nev - er was horse to cov - er the ground Like the old grey mare.

nev - er was horse to cov - er the ground Like the old grey mare. Yoicks!

Detailed description: This system contains the third musical phrase. It follows the same layout as the previous systems. The piano accompaniment concludes with a final cadence in the bass line and a melodic flourish in the right hand.

(one Tenor.) Ah!

HUN.

There nev-er was horse to cov-er the ground, to cov-er the ground, —

Yoicks!

There nev-er was horse to cov-er the ground, to eov-er the ground, —

HUN.

— There nev-er was horse to cov-er the ground Like the old grey

— There nev-er was horse to cov-er the ground Like the old grey

HUN.

mare. — Hark a - way! — Hark a - way! —

mare. — Hark a - way! — Hark a - way! —

SOLO.

And then we come to Bot-tom Spinney.

CHORUS OF HUNTSMEN.

HUN.

Hey fox!

Hey fox!

Animato.

The Par - son's cob her gives a whin-ny,

Grey fox!

Hi fox!

Sly fox!

Grey fox!

Hi fox!

Sly fox!

"Yoicks" says Har-ry the Whip "He's found," Tal-ly Ho! and a-way we tear; And

Tal-ly Ho! and a-way we tear;

Tal-ly Ho! and a way we tear;

HUN.

CHORUS OF LADIES.

Hark

Hark

hard on the heels of th'ind-most hound Comes Pat-ti-son's old grey mare.

HUN. Comes Pat-ti-son's old grey mare.

Comes Pat-ti-son's old grey mare.

LADS

to our spou - - ses, Hark!

to our spou - - ses, Hark!

Yoicks! says Har-ry, the Whip, "He's found" Tal-ly Ho! and a-way we tear.

HUN. Yoicks! says Har-ry, the Whip, "He's found" Tal-ly Ho! and a-way we tear. And

Yoicks! says Har-ry, the Whip, "He's found" Tal-ly Ho! and a-way we tear. And

LADs
 to our spou - - - ses, to our
 to our spou - - - ses, to our

HUN.
 hard on the heels of th'hind - most hound Comes Pat-ti-son's old grey mare, the
 hard on the heels of th'hind - most hound Comes Pat-ti-son's old grey mare, the

sf *p*

LADs
 spou - ses hear - ken!
 spou - ses hear - ken!

HUN.
 old grey mare _____ The fox is found, Fly horse and hound, But
 old grey mare _____ The fox is found, Fly horse and hound, But

6 *6*

HUN. on her day— I swear — There nev-er was horse to cov-er the ground Like the

This system contains the first two systems of music. The first system has a vocal line in treble clef and a bass line in bass clef, both with lyrics. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The second system continues the vocal and piano parts.

HUN. old grey mare. Ah! There nev-er was horse to

old grey mare. Yoicks! Yoicks! There nev-er was horse to

This system contains the third and fourth systems of music. The third system has a vocal line in treble clef with lyrics and an 'Ah!' marking, and a bass line in bass clef with lyrics. The piano accompaniment continues with two staves. The fourth system continues the vocal and piano parts, including the 'Yoicks!' lyrics.

HUN. cov-er the ground, To cov-er the ground, — There nev-er was horse to

cov-er the ground, To cov-er the ground, — There nev-er was horse to

This system contains the fifth and sixth systems of music. The fifth system has a vocal line in treble clef with lyrics and a piano line in bass clef with lyrics. The piano accompaniment continues with two staves. The sixth system continues the vocal and piano parts.

HUN.

cov - er the ground Like the old grey mare. Tal - ly -

cov - er the ground Like the old grey mare. Tal - ly -

HUN.

- ho! Tal - ly - ho!

- ho! Tal - ly - ho!

LADIES..

Hark! hark! our spou-ses sharp their wits With con-ver-sa-tion as be-fits Their

pp

LAD^s state and sta - tion, To ca -
 As be - fits their state and sta - tion

The first system of music consists of three staves. The top staff is a vocal line for a male voice (LAD^s) with lyrics "state and sta - tion, To ca -". The second staff is another vocal line with lyrics "As be - fits their state and sta - tion". The bottom two staves are piano accompaniment, with a treble and bass clef.

LAD^s -rouse is tru - ly an ex - treme - ly, And su - preme - ly
 To ca - rouse is tru - ly an ex - treme - ly, And su - preme - ly

The second system of music consists of three staves. The top staff is a vocal line for a male voice (LAD^s) with lyrics "-rouse is tru - ly an ex - treme - ly, And su - preme - ly". The second staff is another vocal line with lyrics "To ca - rouse is tru - ly an ex - treme - ly, And su - preme - ly". The bottom two staves are piano accompaniment, with a treble and bass clef.

LAD^s gen - tle - man - ly oc - - cu - pa - tion.
 gen - tle - man - ly oc - cu - pa - tion.

HUN. Tal - ly
 Tal - ly

The third system of music consists of five staves. The top staff is a vocal line for a male voice (LAD^s) with lyrics "gen - tle - man - ly oc - - cu - pa - tion.". The second staff is another vocal line with lyrics "gen - tle - man - ly oc - cu - pa - tion.". The third and fourth staves are vocal lines for a female voice (HUN.) with lyrics "Tal - ly" and "Tal - ly". The bottom two staves are piano accompaniment, with a treble and bass clef.

LAD⁵

HUN.

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

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

LAD⁶

HUN.

oh! Tal - ly oh! Tal - ly oh! A -

oh! Tal - ly oh! Tal - ly oh! A -

LAD^s

Don't you find the wea - ther charm - ing? Quite a

Don't you find the wea - ther charm - ing? Quite a

HUN.

- way _____ The fox is found! Fly horse and hound, There

- way _____ The fox is found! Fly horse and hound, There

The first system of the musical score features two vocal parts, Lad and Hun, and piano accompaniment. The Lad parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The Hun parts are in bass clef with the same key signature and time signature. The piano accompaniment is shown in grand staff notation. The lyrics for the Lad parts are "Don't you find the wea - ther charm - ing? Quite a". The lyrics for the Hun parts are "- way _____ The fox is found! Fly horse and hound, There". The piano accompaniment consists of chords and rhythmic patterns in both hands.

LAD^s

warm Oc - to - ber day. _____ Have you

warm Oc - to - ber day. _____ Have you

HUN.

nev - er was horse to cov - er the ground like th'old grey mare. _____ The

nev - er was horse to cov - er the ground like th'old grey mare. _____ The

The second system of the musical score continues the vocal parts and piano accompaniment. The Lad parts have lyrics "warm Oc - to - ber day. _____ Have you". The Hun parts have lyrics "nev - er was horse to cov - er the ground like th'old grey mare. _____ The". The piano accompaniment continues with similar chordal and rhythmic structures as in the first system.

LAD^S
heard the news a - larm - ing? La - dy Bet - ty's run a - way!

HUN.
fox is found, Fly horse and hound. There nev - er was horse to cov - er the ground like

LAD^S
Wife of gay Lord This - tle -

HUN.
th'old grey mare. La - dy Bet - ty! who may she be?

(to Ladies.)
Wife of gay Lord This - tle -

LAD^s down. Sure 'tis all the talk in town. Bid - dy

HUN. Real - ly now, and who may he be?

down. Sure 'tis all the talk in town. Bid - dy

Real - ly now, and who may he be?

Real - ly now, and who may he be?

LAD^s *cresc.* Prim's re - turn'd de - clar - ing That the dames _____

HUN. There nev - er was horse to cov - er the ground, There

Prim's re - turn'd de - clar - ing That the dames, the dames, _____

(Huntsmen turn away impatiently.)

There nev - - - er

LAD^s That the dames at Ran - e -
 the dames. ——— That the dames at Ran - e -

HUN. nev - er was horse to cov - er the ground. There nev - er ——— was
 nev - - - - er nev - er ——— was

LAD^s - lagh All the sea - son have been wear - ing Tif - fa - ny and Taf - fe - ta, All the
 - lagh All the sea - son have been wear - ing Tif - fa - ny and Taf - fe - ta, All the

HUN. horse — to cov - er the ground — like — the old
 horse — to cov - er the ground like — the old

LAD. sea - son have been wear - ing Tif - fa - ny and Taf - -

HUN. grey mare, like the old the old

grey mare, like the old the old

Allegro molto.

LAD. - fe - - - ta. Out up - on your "Hark a -

HUN. grey mare, Hark a-way, a - way, a-way a - way a -

grey mare, Hark a-way, a - way, a-way, a - way a -

Allegro molto.

LAD^s - way" Out up - - on your "Hark a -
 - way" Out up - - on your "Hark a -
 HUN. - way. Hark a - way, a - way, a-way, a - way, a -
 - way. Hark a - way, a - way, a-way, a - way, a -

LAD^s - way," a - way!"
 - way," a - way!"
 HUN. - way, a - way!
 - way, a - way!

ff accel. - - al - - fine.

mus. 1111

No 2.

SONG.—(Squire Western) and CHORUS.

Allegro giocoso. ♩ = 72

Western. 

Piano. 

WES. 

1. On a Jan - u - air - y morn - ing in — Zum - mer - zet - sheer, Two pret - ty
 2. Said one to her com - pan - i - on "Im — bound for to zee Yon sweet



WES. 

maid - ens were walk - ing a - long, Were walk - ing a - long. When
 war - bler what sings in the wood." What sings in the wood. The

CHO. 

Were — walk - ing a - long,
 What — sings in the wood,
 Were walk - ing a - long,
 What sings in the wood,



WES.

sud-den-ly there came from a cop - pice, so clear, The call of a cuck - oo in
o - ther maid said "Phoe - be, you stay where you be, That cuck - oo baint up to no

WES.

song.
good." It as - ton-ish - ed those pret - ty maids the
'Tis for pret - ty maids to run a - way when

WES.

cuck - oo for to hear On a Jan - u - air - y morn - ing in Zum - mer - zet -
cuck - oo sings so clear On a Jan - u - air - y morn - ing in Zum - mer - zet -

WES.

-sheer, On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.
-sheer, On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.

CHO.

On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.
On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.

On a Jan - u - air - y morn - ing, in Zum - mer - zet - sheer.
On a Jan - u - air - y morn - ing, in Zum - mer - zet - sheer.

WES.

WES.

3. But that pret - ty maid went seek - ing the cop - pice a - lone,

WES.

As her fol - ly led her so for to do, her so for to

CHO.

Led her so for to do.

Led her so for to do.

WES.

p meno mosso

do, And now she goes la - ment - ing and mak - - ing a

WES. moan, That cuck - oos in win - ter baint true.

WES. 'Tis a sor - ry month for sil - ly maids when cuck - oo sings so

WES. clear On a Jan - u - air - y morn - ing in Zum - mer - zet -

WES. - sheer, On a Jan - - u - air - y morn - ing in Zum - mer - zet - sheer. With a

CHO. On a Jan - - u - air - y morn - ing in Zum - mer - zet - sheer.

On a Jan - u - air - y morn - ing in Zum - mer - zet - sheer.

Animato.

WES. *fol - de rol, lol de rol, fol de rol, lol de rol, Sor - ry month for sil - ly*

.Animato.

(Broader.)

WES. *maid - ens* *When cuck - oo sings clear,* *On a*

CHO. *When cuck - oo sings clear,* *When cuck - oo sings clear,* *On a*

When cuck - oo sings clear, *When cuck - oo sings clear,* *On a*

WES. *Jan - - u - air - y morning, in Zum - mer - zet - sheer.*

CHO. *Jan - - u - air - y morning, in Zum - mer - zet - sheer.*

Jan - u - air - y morning, in Zum - mer - zet - sheer.

a tempo *ff.* *rall.*

No 3.

SONG.— (Tom) and CHORUS.

Allegro agitato. ♩. = 138'

Tom.

Piano.

Musical notation for the introduction. The Tom part is a single staff with a treble clef and a 6/8 time signature, containing rests. The Piano part consists of two staves (treble and bass clefs) with a 6/8 time signature and a key signature of two flats. It begins with a forte (*ff*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

f TOM.

1. West Coun - try lad, what
2. West Coun - try lad, why

Musical notation for the first vocal entry and piano accompaniment. The Tom part is a single staff with a treble clef and a 6/8 time signature, containing rests. The Piano part consists of two staves (treble and bass clefs) with a 6/8 time signature and a key signature of two flats. It begins with a forte (*sf*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes. The vocal part enters with a forte (*f*) dynamic and includes the lyrics: "1. West Coun - try lad, what" and "2. West Coun - try lad, why".

TOM.

CHO.

Musical notation for the vocal and piano parts of the chorus. The Tom part is a single staff with a treble clef and a 6/8 time signature, containing rests. The Chorus part consists of two staves (treble and bass clefs) with a 6/8 time signature and a key signature of two flats. It begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes. The vocal part enters with a forte (*f*) dynamic and includes the lyrics: "is't ye lack? A horse to ride. sigh ye thus? What lack ye still?". The piano part continues with a piano (*pp*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

TOM. I have no steed, nor stur - dy hack To
 have not e'er a blun - der - buss Nor

TOM. sit as - tride, I hear the mu - sic -
 gun, to kill, The pheasant crows, and

CHO. To sit as - tride.
 Nor gun to kill.

To sit as - tride.
 Nor gun to kill.

TOM. Hark, the pack!— Down count - ry side, And
 run - neth puss O' yon - der hill, And

CHO. Down' count - ry - side,
 O' yon - der hill,

Down count - ry - side,
 O' yon - der hill,

TOM.

fain would hunt - ing go, a - lack! I have no steed, or grey, or black, Or
 fain would shoot - ing go, and thus I sigh for bur - ly blun - der - buss, Or

TOM.

sor-rel, or brown, — or pied! O give him a horse or
 gun of my own, — to kill! O give him a gun or

pp

rit. *pp a tempo*

TOM.

grey, or black, or sor-rel, or brown, or pied! — For shall it be said a
 blun - der - buss, And set him up - on the hill! — For shall it be said a

TOM.

Som - er - set lad Has no horse, — no horse — to
 Som - er - set lad Has no gun, — no gun — to

TOM. *f*
 ride? _____ 0 give him _____ a
 kill? _____ 0 give him _____ a

CHO. *f*
 0 give him a horse, or grey, or black, or
 0 give him a gun, or blun - der - buss And

0 give him a horse, or grey, or black, or
 0 give him a gun, or blun - der - buss And

TOM. *f*
 horse. _____ shall it be said a
 gun _____ shall it be said a

CHO. *f*
 sor - rel, or brown, or pied. For shall it be said a
 set him up on the hill. For shall it be said a

sor - rel, or brown, or pied. For shall it be said a
 set him up on the hill. For shall it be said a

TOM.
Som-er-set lad _____ Has no horse, — no horse to
Som-er-set lad _____ Has no gun, — no gun, to

CHO.
Som-er-set lad _____ Has no horse, — no horse to
Som-er-set lad _____ Has no gun, — no gun, to

Som-er-set lad _____ Has no horse, — no horse to
Som-er-set lad _____ Has no gun, — no gun, to

TOM.
ride? _____
kill? _____

CHO.
ride? _____
kill? _____

ride? _____
kill? _____

TOM.
1. _____ 2. _____

CHO.
1. _____ 2. _____

Meno mosso.

TOM. *Meno mosso.*
West Count - ry lad, what lack ye yet? — A maid to kiss.

CHO. — — — — — A

Meno mosso.

TOM. *Meno mosso.*
No maid to love me have I met — And

CHO. maid to kiss.

maid to kiss.

Animato.

TOM. *Animato.*
all's a - miss. I look a - side at Sue, and Bet, And

CHO. And all's a - miss.

And all's a - miss.

Animato.

TOM. Kate and Siss- And fain would court-ing go, And yet I

CHO. And Kate and Siss;

And Kate and Siss;

TOM. have no maid with eyes of jet, Or ha-zel, or blue, I

CHO.

TOM. wis!

CHO. He has no maid with eyes of jet- He has no maid with eyes of

He has no maid with eyes of

f *dim* *molto* *p*

pp

TOM. Give him a maid with eyes of jet, Or ha-zel or blue I wis! For

CHO. jet, eyes of jet, eyes of jet, he has no maid with eyes of

pp

jet, eyes of jet, eyes of jet, he has no maid with eyes of

The first system of the musical score consists of three staves. The top staff is for the Tenor (TOM.), the middle staff is for the Chorus (CHO.), and the bottom two staves are for the piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: 'Give him a maid with eyes of jet, Or ha-zel or blue I wis! For jet, eyes of jet, eyes of jet, he has no maid with eyes of jet, eyes of jet, eyes of jet, he has no maid with eyes of'. The piano part features a steady accompaniment with chords and moving lines in both hands.

TOM. shall it be said a Som-er-set lad Has no maid, no maid to

CHO. jet to kiss, he has no maid to kiss, no maid to

jet to kiss, he has no maid to kiss, no maid to

The second system of the musical score continues the piece. It features the same three-staff layout: TOM. (Tenor), CHO. (Chorus), and piano accompaniment. The lyrics are: 'shall it be said a Som-er-set lad Has no maid, no maid to jet to kiss, he has no maid to kiss, no maid to jet to kiss, he has no maid to kiss, no maid to'. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal lines.

TOM. kiss? _____ O give him _____ a

CHO. kiss. _____ O give him a maid with eyes of jet, Or

kiss. O give him a maid with eyes of jet, Or

The first system of music features a vocal line for TOM and a choral line for CHO, both in a key signature of two flats. The TOM line has a long note for 'kiss?' followed by a rest, then 'O give him' and another long note for 'a'. The CHO line has a long note for 'kiss.', followed by 'O give him a maid with eyes of jet, Or'. The piano accompaniment consists of two staves with chords and moving lines.

TOM. maid. _____ Shall it be said a

CHO. ha - zel or blue I wis, _____ For shall it be said a

ha - zel or blue I wis, For shall it be said a

The second system continues the vocal and piano parts. The TOM line has a long note for 'maid.', followed by a rest, then 'Shall it be said a'. The CHO line has 'ha - zel or blue I wis,' followed by a rest, then 'For shall it be said a'. The piano accompaniment continues with chords and moving lines.

TOM.
Som - er - set lad _____ Has no maid _____ to

CHO.
Som - er - set lad _____ Has no maid _____ to

Som - er - set lad _____ Has no maid _____ to

TOM.
kiss? _____

CHO.
kiss? _____

kiss? _____

Nº 4.

SONG.— (Sophia.)

Allegro moderato. (not too slow.)

Piano.

mf cantabile
p SOPHIA.

To - day my spin - et, closed and id - ly still,

SO.

Sigh'd, when one note I sang — its spi - rit stirred; So, when he speaks to me —

SO.

my sen - ses thrill — Res - pon - sive un - to ev - 'ry ten - der lov - - ing

Animato.

SO.  word, Thus heart to heart a - cross the si - lence calls;

SO.  The voice of mine So tim - o - rous in tone, I

SO.  won - der if up - on his ear it falls

SO.  But as a seem-ing ec-ho of his own! He

rit. *a tempo*
p

SO. loves me so, I know I know! But when we are as - un - der, Does

SO. he for-get? I trow not, yet I won-der, O I won-der _____ I

SO. trow not, yet I won - der. I

SO. *Animato.* trem-ble at his touch; My burn - ing_ eyes Fain would I droop to hide _____

SO. — the sud-den flame. He scans my cheek, and turns — a - way and sighs, —

mf

SO. — And takes the blush of love for naught but maid - - - en shame. I won-der if 'twere

Animato.

p

SO. wise to let him see — That ev-'ry mo - ment by his side is bliss. I

SO. won - der if 'twere mai-den-ly To give — an' he should ask for it —

SO. *p* A kiss? — *a tempo* He loves me so, I know, I know, But

SO. when we are a - sun - der, Does he for-get? I trow not, yet I won-der, Oh I

SO. won - der — Does he for-get? I trow not, Ah! *ff*

SO. Yet I won - der — *p* *colla voce* *pp* *pp*

attacca.

Allegro. (Enter Honour, followed in the distance by Tom.)

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in 2/4 time and contains a whole rest. The piano accompaniment begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

HONOUR.

I gave your mes - sage Miss.

The second system features a vocal line for Honour. The vocal line begins with a whole rest, followed by the lyrics "I gave your mes - sage Miss." The piano accompaniment continues with a piano (*p*) dynamic, marked *pp* (pianissimo) in the second measure. The piano part includes a bass clef and a flat sign.

SOPHIA.

And comes he not? — O say!

The third system features a vocal line for Sophia. The vocal line begins with a whole rest, followed by the lyrics "And comes he not? — O say!". The piano accompaniment continues with a piano (*p*) dynamic. The piano part includes a bass clef and a flat sign.

(Tom comes down from back.)

The fourth system features a vocal line and piano accompaniment. The vocal line is in 2/4 time and contains a whole rest. The piano accompaniment continues with a piano (*p*) dynamic. The piano part includes a bass clef and a flat sign.

TOM. TOM.
You

Recit. SOPHIA. *a tempo* TOM.
Animato.

sent for me? Ah! Yes! Have I dis - turb'd you pray? For-give me! — Ah

Recit. *p a tempo*

Allegro molto.

TOM. dear! such dis - tur - bance — Sweet be - yond com -

TOM. - pare — With an - y peace I know —

TOM.

ab - sorbs me whol - ly

Animato.

TOM.

f cresc

Speak! speak! all my time, my life is

SOPHIA.

TOM.

yours! Take care! We must make

ad lib.
TOM.

SO.

haste, Then let us make haste slow - - ly.

pp

No. 5.

TRIO.— (Sophia, Honour and Tom.)

Allegro con spirito.

Piano. *mf*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line of eighth notes. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system of the piano introduction continues the melodic and bass lines from the first system. The upper staff features a more active melodic line with some slurs, while the lower staff provides harmonic support with chords and rhythmic patterns.

SO. SOPHIA. (*with spirit.*)

Wis - dom says *Fes - ti - na Len - te* But the mo - ments how they pass,

This system contains the first vocal line and its piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics underneath. The piano accompaniment is on two staves (treble and bass clefs) with a dynamic marking of *p*. The piano part features chords and rhythmic patterns that support the vocal melody.

SO. When a man and maid at twen - ty Con - ju - gate *A - mo, a - mas!*

This system contains the second vocal line and its piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics underneath. The piano accompaniment is on two staves (treble and bass clefs) with a dynamic marking of *p*. The piano part continues with chords and rhythmic patterns.

SO. *Tem - pus fu - git* is the an - swer_ We are vers'd in *La - tin* lore_

SO. Time is not a ne - cro - man - cer. Time's a cheat and noth - ing more.

HON. _____

TOM. _____

Time's a cheat and noth - ing

Animato.

SO. _____

HON. *Tem - pus fu - git* is the an - swer_ We are vers'd in *La - tin*

TOM. more. *Tem - pus fu - git* is the an - swer.

Animato.

SO. We are versed in La - tin lore. Time is but a cheat, is but a

HON. lore. Time's a cheat, and no - thing

TOM. O Time is but a cheat, Time is but a cheat

SO. cheat, a cheat and no - thing more, and no - thing

HON. more, and no - thing more, Time's a cheat,

TOM. Time's a cheat and no - thing more, and no - thing more, and no - thing

SO. more, and no - thing more. Fool - ish

HON. Time's a cheat. Fool - ish

TOM. more, and no - thing more. Ah!

Allegro. (a la Valse.) con grazia.

SO. prov - erb, *Time works won - ders,* 'Ere 'tis run he turns the

HON. prov - erb, *Time works won - ders,* 'Ere 'tis run he turns the

TOM.

SO. glass; Speed - ing thus the hour that sun - ders Hap - py

HON. glass; Speed - ing thus the hour that sun - ders Hap - py

TOM.

SO. lov - er, lov - ing lass, Ah!

HON. lov - er, lov - ing lass, Fool - ish prov - erb, *Time works*

TOM. Fool - ish prov - erb, *Time works*

SO. Ah! Hap - py the

HON. won - ders, Ere 'tis run he turns the glass, turns the

TOM. won - ders, Ere 'tis run he turns the glass, turns the

SO. lov - er Hap - py lov - - er And his lov - - ing

HON. glass Hap - py lov - - er And his lov - - ing

TOM. glass Hap - - py lov - er And his lov - - ing

SO. lass.

HON. lass.

TOM. lass.

A Tempo primo.

SO. *p*

TOM. Cru - el words *Fes - ti - na*

Clarinet. *pp*

sf

p

SO. *len - te* To a lov - er and his lass!

TOM. *p* Cru - el words *Fes - ti - na len - te* To a lov - er and his

SO. Hearts im - pa - tient grow at twen - ty When old *Tem - pus* tilts the

TOM. lass! Hearts im - pa - tient grow at twen - ty

SO. glass. Sands run slow - ly to their sor - - row;

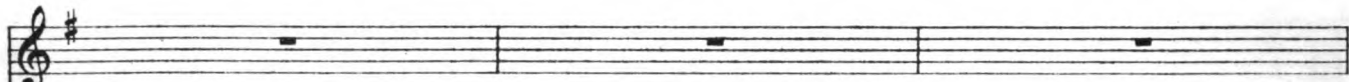
TOM. When old *Tem - pus* tilts the glass. Sands run slow - ly to their

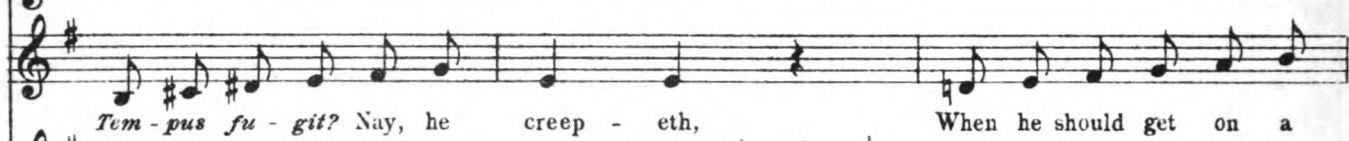
SO. Drag the hours that keep them twain, Seems a week till hap - py

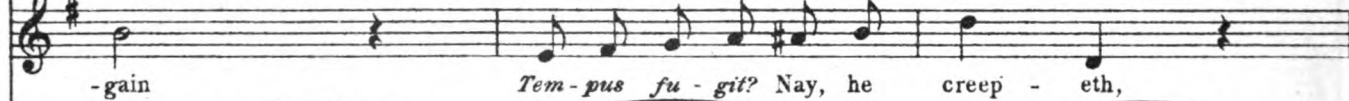
TOM. sor - row; Drag the hours that keep them twain,


SO. mor - row Brings them to the tryst a - gain.


TOM. Seems a week till hap - py mor - row Brings them, brings them to the tryst a -

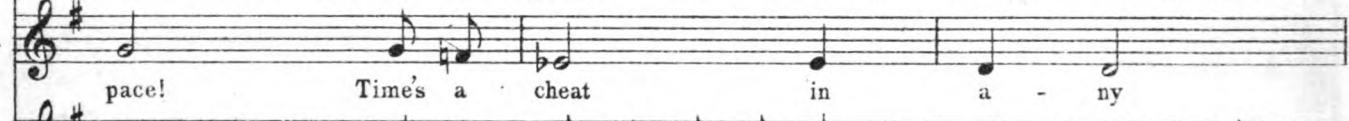
SO. 

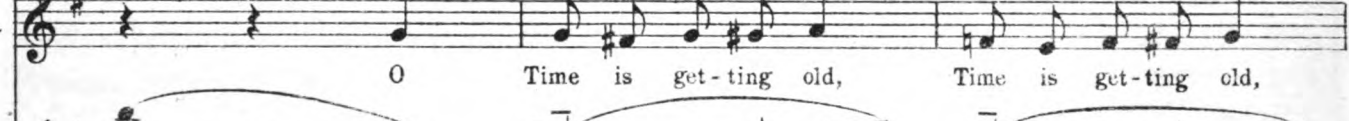
HON.  *Tem - pus fu - git? Nay, he creep - eth, When he should get on a*

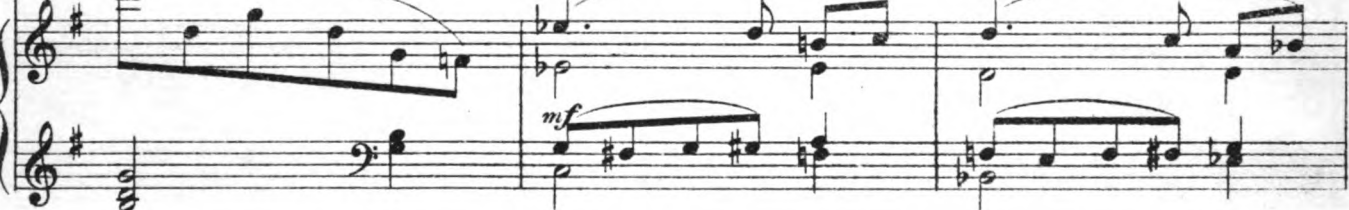
TOM.  *-gain Tem - pus fu - git? Nay, he creep - eth,*



SO.  *When he should get on a - pace, Time is but a cheat, is but a*

HON.  *pace! Time's a cheat in a - ny*

TOM.  *O Time is get - ting old, Time is get - ting old,*



SO.  *cheat a cheat in a - ny case, in a - ny case, in a - ny*

HON.  *case, in a - ny case, Time's a cheat, Time's a cheat,*

TOM.  *Time's a cheat in a - ny case, in a - ny case, in a - ny case, in a - ny*



Allegro. (a la Valse.)

SO. case. Fool-ish prov - erb, Time works won - ders, Ere 'tis

HON. Fool-ish prov - erb, Time works won - ders, Ere 'tis

TOM. case. Ah!

SO. run he turns the glass; Speed-ing thus the hour that sun - ders Hap-py

HON. run he turns the glass; Speed-ing thus the hour that sun - ders Hap-py

TOM. run he turns the glass; Speed-ing thus the hour that sun - ders Hap-py

SO. lov - er, lov - ing lass. Ah!

HON. lov - ing lass. Ah!

TOM. lov - er, lov - ing lass. Fool-ish prov - erb, Time works won - ders, Ere 'tis

Fool-ish prov - erb, Time works won - ders, Ere 'tis

SO. Ah! Hap - py the lov - er, Hap - py lov - er and his

HON. run he turns the glass, turns the glass, Hap - py lov - er and his

TOM. run he turns the glass, turns the glass, Hap - py lov - er and his

Piu Vivo.

SO. lov - ing lass. Ah!

HON. lov - ing lass. Tem - pus fu - git. Nay, he

TOM. lov - ing lass. Tem - pus fu - git. Piu Vivo.

SO. creep - eth, creep - eth on a - pace Nay, — nay, he creep - eth on a -

HON. creep - eth, creep - eth on a - pace Nay, — nay, he creep - eth on a -

TOM. creep - eth, creep - eth on a - pace Nay, — nay, he creep - eth on a -

f Brillante.

SO. Ah! Ah! Ah! Time's a

HON. - pace Ah! Time's a

TOM. - pace Ah! Time's a

ff

Strict time.

SO. cheat in a - ny case, in a - ny a - ny

HON. cheat in a - ny case, in a - ny a - ny

TOM. cheat in a - ny case, in a - ny a - ny

ff

SO. case.

HON. case.

TOM. case.

Molto Allegro.

Brillante.

f

No. 6.

ENSEMBLE- (Honour and Gregory.)
(with Betty, Peggy, Grizzle, and Dobbin.)

"THE BARLEY MOW."

Allegro giocoso.

Honour.

Gregory.

Betty. & Peggy.

Grizzle. & Dobbin.

Piano.

HON.

GR.

BET. & PEG.

GRIL. & DOB.

Piano.

lit - tle road - side inn fur we, _____

Un - der a green bough, _____

W?

HON. zwing - in' sign zo all may see, _____ A

GR. _____ A

BET. & PEG. *p* Un - der a green bough, _____

GRI. & DOB. _____

The first system of the musical score includes four vocal staves and a piano accompaniment. The vocal parts are: HONORABLE (HON.), GRASS (GR.), BETTY & PEGGY (BET. & PEG.), and GRIFFIN & DOBSON (GRI. & DOB.). The piano accompaniment is written for grand piano (p) and includes both treble and bass clefs. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics for HON. and GR. are "zwing - in' sign zo all may see," followed by a long line and the letter "A". The lyrics for BET. & PEG. are "*p* Un - der a green bough," followed by a long line.

HON. road - side inn, zo znug with-in, Vur lads that fol - low the plough. We'll *f*

GR. road - side inn, zo znug with-in, Vur lads that fol - low the plough. We'll *f*

BET. & PEG. _____ We'll *f*

GRI. & DOB. _____ We'll *f*

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for HON. and GR. are "road - side inn, zo znug with-in, Vur lads that fol - low the plough. We'll" followed by a long line and the letter "We'll" with a forte (*f*) dynamic marking. The lyrics for BET. & PEG. and GRI. & DOB. are "_____ We'll" followed by a long line and the letter "We'll" with a forte (*f*) dynamic marking. The piano accompaniment continues with both treble and bass clefs, featuring a forte (*f*) dynamic marking.

HON. drink to the Bar - ley Mow, Drink _____ to the Bar - ley Mow.

GR. drink to the Bar - ley Mow, Drink _____ to the Bar - ley Mow. In a

BET.& PEG. drink to the Bar - ley Mow, Drink _____ to the Bar - ley Mow.

GRI.& DOB. drink to the Bar - ley Mow, Drink _____ to the Bar - ley Mow.

Allegro.

HON. A quart pot.

GR. quart pot. A

BET.& PEG. BETTY. PEGGY.
A pint pot. A nip-per-kin.

GRI.& DOB. GRIZZLE. DOBBIN.
A pint pot. A nip-per-kin.

p

HON. *f* A pip-per-kin. Un - der a green bough. — We'll

GR. *f* pip-per-kin. Un - der a green — bough. — We'll

BET. & PEG. *f* Un - der a green bough. — We'll

GRI. & DOB. *f* Un - der a green bough. — We'll

Allegro giocoso.

HON. *p* drink to the Bar - ley Mow, Hey, — and ho, and all be mer-ry, We'll

GR. *p* drink to the Bar - ley Mow, Hey, — and ho, and all be mer-ry, We'll

BET. & PEG. *p* drink to the Bar - ley Mow, Hey, — and ho, and all be mer-ry, We'll

GRI. & DOB. *p* drink to the Bar - ley Mow, Hey, — and ho, and all be mer-ry, We'll

HON.
GR.
BET. & PEG.
GRI. & DOB.

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

The first system of the musical score features four vocal parts (HONORABLE, GROOM, BETSIE & PEGGY, GRIFFIN & DOBSON) and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range, respectively. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll".

HON.
GR.
BET. & PEG.
GRI. & DOB.

drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —

drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. — *p.* Oc -

drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —

drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range, respectively. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —". The piano part includes a dynamic marking of *p.* (piano) and the word "Oc -" at the end of the system.

HON.  Vur

GR.  Oc -

- to - ber ale so brown we'll brew. _____

BET. & PEG.  *p* Oc -

Un - der a green bough. _____

GRI. & DOB. 



HON.  Oc -

GR.  Oc -

var - mer's man and trav' - ler too, _____

BET. & PEG. 

GRI. & DOB.  *p* Oc -

Un - der a green bough. _____



HON. *f*
- to - ber brew, an' plen - ty too, Vur lads that fol - low the plough. We'll

GR. *f*
- to - ber brew, an' plen - ty too, Vur lads that fol - low the plough. We'll

BET. & PEG. *f*
We'll

GRI. & DOB. *f*
We'll

HON. *f*
drink to the Bar - ley Mow, Drink _____ to the Bar - ley Mow.

GR. *f*
drink to the Bar - ley Mow, Drink _____ to the Bar - ley Mow. In a

BET. & PEG. *f*
drink to the Bar - ley Mow, Drink _____ to the Bar - ley Mow.

GRI. & DOB. *f*
drink to the Bar - ley Mow, Drink _____ to the Bar - ley Mow.

Allegro.

HON. *a 'ogs 'ead.*

GR. *'ogs 'ead.*

BET. & PEG. *BETTY. PEGGY. A*

A gal-lon jar. A quart pot.

GRI. & DOB. *GRIZZLE. DOBBIN.*

A gal-lon jar. A quart pot.

pp

HON. *A pint pot.*

GR. *pint pot.*

BET. & PEG. *BETTY. PEGGY.*

A nipperkin. A pipperkin.

GRI. & DOB. *GRIZZLE. DOBBIN.*

A nipperkin. A pipperkin.

HON.
GR.
BET. & PEG.
GRI. & DOB.

Un - der a green_ bough. — We'll drink to the Bar - ley Mow, Hey, —

Un - der a green_ bough. — We'll drink to the Bar - ley Mow, Hey, —

Un - der a green_ bough. — We'll drink to the Bar - ley Mow, Hey, —

Un - der a green_ bough. — We'll drink to the Bar - ley Mow, Hey, —

Allegro giocoso.

HON.
GR.
BET. & PEG.
GRI. & DOB.

— and ho, and all be mer - ry, We'll drink to the Bar - ley Mow, With a

— and ho, and all be mer - ry, We'll drink to the Bar - ley Mow, With a

— and ho, and all be mer - ry, We'll drink to the Bar - ley Mow, With a

— and ho, and all be mer - ry, We'll drink to the Bar - ley Mow, With a

* In case of encore, the symphony repeats from here— the voices joining at * on page 67.

HON.
GR.
BET. & PEG.
GRI. & DOB.

hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

p.

HON.
GR.
BET. & PEG.
GRI. & DOB.

Bar - ley, Bar - ley Mow. Come Par - son, Pack - man,

Bar - ley, Bar - ley Mow. Come Par - son, Pack - man,

Bar - ley, Bar - ley Mow.

Bar - ley, Bar - ley Mow.

p.

HON.  Herd, or Hind. _____ An e - qual wel-come all shall vind _____

GR.  Herd, or Hind. _____ An e - qual wel-come all shall vind _____

BET. & PEG.  *p* Un - der a green bough. _____

GRI. & DOB.  *p* Un - der a green bough. _____



HON.  Come Par - son, Hind, or Gen - tle-kind, Or

GR.  Come Par - son, Hind, or Gen - tle-kind, Or

BET. & PEG.  *p* Un - der a green bough. _____

GRI. & DOB.  *p* Un - der a green bough. _____



HON. lads that fol - low the plough, We'll drink to the Bar - ley Mow, Drink —

GR. lads that fol - low the plough, We'll drink to the Bar - ley Mow, Drink —

BET. & PEG. We'll drink to the Bar - ley Mow, Drink —

GRI. & DOB. We'll drink to the Bar - ley Mow, Drink —

HON. — to the Bar - ley Mow, A o - cean.

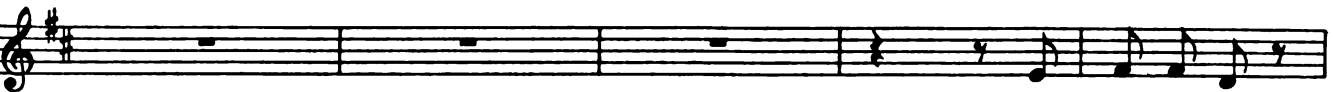
GR. — to the Bar - ley Mow, In a o - cean.


BET. & PEG. — to the Bar - ley Mow, A


GRI. & DOB. — to the Bar - ley Mow, GRIZZLE. A riv - er.


Allegro.


pp


HON.  A gal-lon jar.


GR.  A gal-lon jar.


RET. & PEG.  riv - er. A 'ogs - 'ead.

PEGGY.  A 'ogs - 'ead.

GRL. & DOB.  A 'ogs - 'ead. A

DOB.  A 'ogs - 'ead.

GRIZ.  A



HON.  A nipperkin.

GR.  A nipper-kin.

BET. & PEG.  A quart pot. A pint pot.

BET.  A quart pot.

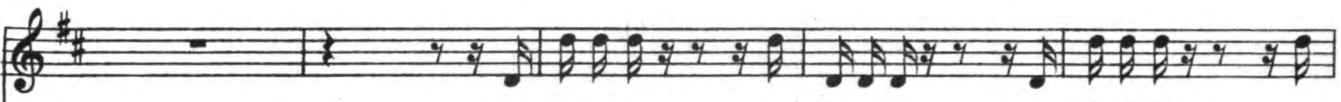
PEG.  A pint pot.


GRL. & DOB.  quart pot. A pint pot. A


DOB.  quart pot. A pint pot.


GRIZ.  A





HON.  A nipperkin, a piperkin, a nipperkin, a


GR.  A o - cean, a riv - er, a 'ogs - 'ead, a


BET. & PEG.  BET. BOTH. A piperkin, a nipperkin, a piperkin, a nipperkin, a

GRI. & DOB.  BOTH. piperkin. A o - cean, a riv - er, a 'ogs - 'ead, a



HON.  piperkin, a nipper-kin, a piper-kin, a nipperkin, a piperkin, a

GR.  gal-lon jar, a quart pot, a pint pot, a nipperkin, a

BET. & PEG.  piperkin, a nipper-kin, a piper-kin, a nipperkin, a piperkin, a

GRI. & DOB.  gal-lon jar, a quart pot, a pint pot, a nipperkin, a



HON. nip-per-kin, a pip-per-kin, A

GR. pip-per-kin, a nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin,

BET. & PEG. nip-per-kin, a pip-per-kin, A

GRI. & DOB. pip-per-kin, a nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin,

The first system of the musical score includes vocal parts for Honors (HON.), Grand Chorale (GR.), Betty and Peggy (BET. & PEG.), and Grief and Doubt (GRI. & DOB.), along with piano accompaniment. The vocal parts are in treble and bass clefs, respectively, and the piano part is in grand staff. The lyrics are 'nip-per-kin, a pip-per-kin, A' for HON. and BET. & PEG., and 'pip-per-kin, a nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin,' for GR. and GRI. & DOB.

HON. nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin, *f* nip-per-kin, a pip-per-kin, a

GR. *f* nip-per-kin, a pip-per-kin, a

BET. & PEG. nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin, *f* nip-per-kin, a pip-per-kin, a

GRI. & DOB. *f* nip-per-kin, a pip-per-kin, a

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The lyrics are 'nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin, *f* nip-per-kin, a pip-per-kin, a' for HON., '*f* nip-per-kin, a pip-per-kin, a' for GR., 'nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin, *f* nip-per-kin, a pip-per-kin, a' for BET. & PEG., and '*f* nip-per-kin, a pip-per-kin, a' for GRI. & DOB.

f *accel.*

HON.
nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

GR.
nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

BET.
&
PET.
nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

GRI.
&
DOB.
nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

f *accel.*

f *slower* *Allegro giocoso.* *fp*

HON.
pip-per-kin, Un-der a green-bough.— We'll drink to the Bar-ley

GR.
pip-per-kin, Un-der a green-bough.— We'll drink to the Bar-ley

BET.
&
PET.
pip-per-kin, Un-der a green-bough.— We'll drink to the Bar-ley

GRI.
&
DOB.
pip-per-kin, Un-der a green-bough.— We'll drink to the Bar-ley

f *Allegro giocoso.* *fp*

HON. Mow, Hey, ——— and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

GR. Mow, Hey, ——— and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

BET. & PEG. Mow, Hey, ——— and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

GRI. & DOB. Mow, Hey, ——— and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

HON. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

GR. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

BET. & PEG. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

GRI. & DOB. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

HON.
GR.
BET. & PEG.
GRI. & DOB.

Bar - ley Mow, the Bar - ley Mow.

Bar - ley Mow, the Bar - ley Mow.

Bar - ley Mow, the Bar - ley Mow.

Bar - ley Mow, the Bar - ley Mow.

HON.
GR.
BET. & PEG.
GRI. & DOB.

Mow.

Mow.

Mow.

Mow.

Mow.

DANCE.

The above repeat is given in case of encore only.

The musical score is written for piano and consists of seven systems of staves. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents (>), and dynamic markings. The first system features accents and a fortissimo (sf) marking. The second system continues with similar rhythmic patterns. The third system includes sf markings. The fourth system has a fortissimo (f) marking. The fifth system includes a fortissimo (f) marking. The sixth system begins with an acceleration (accel.) marking and a fortissimo (f) marking, followed by the instruction "Piu vivo." The seventh system concludes with a fortissimo (sf) marking and a repeat sign. The score ends with a double bar line and a fermata.

No. 7.

MADRIGAL.—(Sophia, Honour, Tom and Alworthy.)

Sophia.

Hon.

Tom.

Alworthy.

Piano.

Allegro moderato.

SO.

HON.

TOM.

AL.

Here's a par-a-dox for lov-ers: Love is weak-est when he's

a par-a-dox: Love is weak-est when he's

a par-a-dox: Love is weak-est when he's

a par-a-dox: Love is weak-est when he's

SO. strong. When he thinks he most dis - cov - ers, Blind - est all the gods a - mong, Blind - est

HON. strong. When he thinks he most dis - cov - ers, Blind - est all the gods a - mong, Blind - est,

TOM. strong. When he thinks he most dis - cov - ers, Blind - est all the gods a - mong, the gods a -

AL. strong. When he thinks he most dis - cov - ers, Blind - est all the gods a - mong, Blind - est

SO. all the gods a - mong, With a fal la la

HON. blind - est all the gods a - mong, a - mong, With a fal la la

TOM. -mong, he's blind - est all the gods a - mong, With a fal la la

AL. all the gods a - mong, the gods a - mong, the gods a - mong, With a fal la la

SO.  la, With a fal la la la la la la la.

HON.  la, With a fal la la.

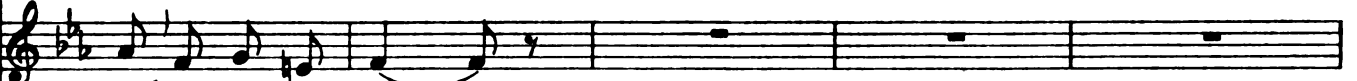
TOM.  la, With a fal la la la. *f* Hold - ing, lead him in kind fash - ion, Shield him

AL.  la, With a fal la la la.



SO. 

HON. 

TOM.  in such gen - tle wise, —

AL.  That no sud - den gust of pas - sion Tear the ban - dage from his



Animato.

SO. He will

HON. Once des - troyed Love's il - lu - sion - Sad for ye an it be - fall, He will

TOM. He will

AL. eyes, Ah _____ Ah _____ He will

Animato.

SO. fly off in con - fu - sion, he will fly off in con - fu - sion, And es - cape for good and

HON. fly off in con - fu - sion, he will fly off in con - fu - sion, And es - cape for good and

TOM. fly, he will fly off in con - fu - sion, And es - cape for good and

AL. fly, he will fly off in con - fu - sion, And es - cape for good and

SO. *ff* all, Will fly off in con-fu-sion, And es - cape for good and all. *pp* With a fal la la

HON. *ff* all, es - cape, es - cape for good and all. *f pp*

TOM. *ff* all, es - cape, es - cape for good and all. *pp* With a fal la

AL. *ff* all, es - cape, es - cape for good and all. *pp* With a fal la

The first system of the musical score features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The key signature has two flats, and the time signature is 4/4.

SO. la With a fal la la la With a fal la la la fal la la la fal la la

HON. With a fal la la fal la la fal la

TOM. With a fal la la la la la la fal la la fal la

AL. With a fal la la la la la la fal la la fal la

The second system continues the vocal parts and piano accompaniment. The vocal parts have lyrics such as "la With a fal la la la With a fal la la la fal la la la fal la la". The piano accompaniment continues with chords and melodic lines. Dynamics include *ff* and *pp*.

SO. — la la la la la la la la la la la la With a fal la la la la la la la.

HON. la fal la la With a fal la la la la la la la. But at

TOM. la fal la la With a fal la la la la la la la.

AL. la fal la la With a fal la la la la la la la.

f *p*

SO. — — — — —

HON. lov - ers' sep - ar - a - tion Pi - ty in his bo - som starts.

TOM. — — — — — Learn ye then for con - so -

AL. — — — — —

p

SO.  Done my dit-ty, here is yet a Par-a-dox—

HON.  Done my dit-ty, here is yet a Par-a-dox—

TOM.  -la-tion, Love loves mend-ing bro-ken hearts—

AL. 



SO.  — to fit the end: Love must e'en break hearts to get a Store of bro-ken hearts to

HON.  — to fit the end: Love must e'en break hearts to get a Store of bro-ken hearts to

TOM. 

AL. 



SO. *animato*
mend. Here's a par-a-dox, Here's a par-a-dox for lov-ers: 0

HON. *animato*
mend. Here's a par-a-dox, Here's a par-a-dox for loy-ers: 0

TOM. *animato*
Here's a par-a-dox, Here's a par-a-dox for lov-ers: 0

AL. *animato*
Here's a par-a-dox, Here's a par-a-dox for lov-ers: 0

f animato

SO. *dim.* *rit.* *a tempo pp (Not too fast)*
Love must e'en break hearts to get a Store of bro-ken hearts to mend. With a fal la la

HON. *dim.* *rit.*
Love must e'en break hearts to get a Store of bro-ken hearts to mend.

TOM. *dim.* *rit.*
Love must e'en break hearts to get a Store of bro-ken hearts to mend.

AL. *dim.* *rit.*
Love must e'en break hearts to get bro-ken hearts to mend.

dim. *rit.* *a tempo pp (Not too fast)*

(Strict time.)

SO. *f* la With a fal la la la, *f* With a fal la la

HON. *f* With a fal la

TOM. *mf* With a fal la la la, *f* With a fal la la la, *f* With a fal la

AL. *f* With a fal la

SO. la, with a fal la la la la la la la la la la, with a

HON. la la la la la la la la la la la la la la la

TOM. la la la la la la la la la la la la la la la

AL. la la la la la

SO. *fal la la la la la la la, With a fal la la la la la*

HON. *la la la la la la la la la la la la la la la la*

TOM. *la la la la la la la la la la la la la la la*

AL. *With a fal la la la*

SO. *la la la la la la la la la la la la la la la*

HON. *la la la la la la la la la la*

TOM. *With a fal la la, with a fal la la, with a fal la*

AL. *la, With a fal la la la la la la la la la la la la la la la*

SO. la, O Love Love, Love,

HON. la la la la la la la la, Love Love,

TOM. la la la la la la la la, O Love Love,

AL. la, O Love Love Love,

f

SO. Love must e'en break hearts to get a store of bro - ken hearts to

HON. Love must e'en break hearts to get a store of bro - ken hearts to

TOM. Love must e'en break hearts to get a store of bro - ken hearts to

AL. Love must e'en break hearts to get a store of bro - ken hearts to

molto rit. *pp*

SO. *pp a tempo*
mend. With a fal la la la, With a fal la la la la la la la la

HON. *pp a tempo*
mend. With a fal la la la, With a fal la la la la la la

TOM. *pp a tempo*
mend. With a fal la la la, With a fal la la la la la la

AL. *pp a tempo*
mend. to mend

SO. *rall.* *ppp*
la la la la la la la la la

HON. *rall.* *ppp*
la la la la la

TOM. *rall.* *ppp*
la la la la la

AL. *rall.* *ppp*
to mend