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The Highwayman.

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Romantic Comic Opera
in Three Acts.

Book by

HARRY B. SMITH

Music by

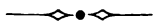
REGINALD DE KOVEN.

Vocal Score.

Price \$2.00

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ARGUMENT.



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

CHARACTERS REPRESENTED

WITH THE ORIGINAL CAST

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

DICK FITZGERALD, an Irish soldier of fortune... JOSEPH O'MARA
LADY CONSTANCE SINCLAIR, a belle of the Court.. HILDA CLARK
SIR GODFREY BEVERLEY, a Baronet of sporting
proclivities..... GEORGE O'DONNELL
LADY PAMELA, his daughter..... MAUD WILLIAMS
CAPTAIN RODNEY, an officer serving with
Nelson..... VAN RENSSELAER WHEELER
CONSTABLE QUILLER, of Bow Street..... JEROME SYKES
DOLL PRIMROSE, barmaid of the "Cat and
Fiddle"..... NELLIE BRAGGINS
TOBY WINKLE, 'ostler of the "Cat and
Fiddle"..... HARRY MACDONOUGH
LORD KILKENNY, an Irish nobleman..... WM. S. CORLISS
SIR JOHN HAWKHURST, a Government Attachè... EDWIN WHITE
LIEUTENANT LOVELACE, of the Militia... REGINALD ROBERTS
LANDLORD JARVEY, of the "Cat and Fiddle"... WILLIAM CORLISS
Mrs. JARVEY..... MARION CHASE
JACK MIDDLETON..... WM. MACKAY
LADY OLIVIA FAIRFAX..... JEAN St. CLAIRE
HUMPHREYS, coachman of the York Mail..... H. STEINMAN

BOW STREET CONSTABLES { T. F. MOORE
..... E. A. TESTER
..... WM. STEIGER
..... JOHN E. BELTON
..... EDWARD EVERETT
..... HARRY HENDERSON

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

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

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

SCENES.

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

ACT II. — Forest near the York Road.

ACT. III. — The Park of Beverley Manor.

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The Highwayman.

Comic Opera in three Acts.

Prelude and Opening Ensemble.

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Allegro Moderato.
ad lib.

Piano. *mf*

animando.

poco rall.

p a tempo.

f

p

dim.

f scherzando.

dim.

p

pp rall.

Red. * Red. *

6/8

6/8

Allegro Vivace.

mf cresc.

ped. *

This system contains the first two measures of the piece. The right hand starts with a whole rest, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *cresc.*. Pedal markings are present at the end of the first measure and the start of the second.

ped. *

f

This system contains measures 3 and 4. The right hand continues with eighth-note patterns. The left hand accompaniment remains consistent. Dynamics include *f*. Pedal markings are present at the end of the first measure and the start of the second.

f marcato.

ped. *

This system contains measures 5 and 6. The right hand features more complex eighth-note patterns. The left hand accompaniment continues. Dynamics include *f marcato.* and *f*. Pedal markings are present at the end of the first measure and the start of the second.

dim. *staccato molto.*

ped. *

mf

This system contains measures 7 and 8. The right hand plays staccato eighth notes. The left hand accompaniment continues. Dynamics include *dim.*, *staccato molto.*, and *mf*. Pedal markings are present at the end of the first measure and the start of the second.

f *mf*

This system contains measures 9 and 10. The right hand continues with staccato eighth notes. The left hand accompaniment continues. Dynamics include *f* and *mf*.

cresc. *ff*

This system contains measures 11 and 12. The right hand continues with staccato eighth notes. The left hand accompaniment continues. Dynamics include *cresc.* and *ff*.

p

This system contains measures 13 and 14. The right hand continues with staccato eighth notes. The left hand accompaniment continues. Dynamics include *p*.

f Giocosa e semplice.

cresc

dim.
p

mp

dim.
p accel.

Tempo I.

First system of musical notation. Treble clef contains a vocal line with notes and slurs. Bass clef contains piano accompaniment. Dynamics include *cresc.*

Second system of musical notation. Treble clef contains a vocal line. Bass clef contains piano accompaniment. Dynamics include *f*, *mf*, and *cresc.*

Third system of musical notation. Treble clef contains a vocal line. Bass clef contains piano accompaniment. Dynamics include *ff*.

Meno Mosso.

Fourth system of musical notation. Treble clef contains a vocal line with lyrics. Bass clef contains piano accompaniment. Dynamics include *dim.*, *e rall.*, *p*, and *sempre p*.

Fifth system of musical notation. Treble clef contains a vocal line with lyrics. Bass clef contains piano accompaniment. Dynamics include *dim*.

Sixth system of musical notation. Treble clef contains a vocal line with lyrics. Bass clef contains piano accompaniment. Dynamics include *pp* and *mf*.

dim. *p*

ped. *

This system shows a piano accompaniment with a treble and bass clef. The treble clef has a melodic line with accents and slurs. The bass clef has a harmonic accompaniment. A dynamic marking of *dim.* is placed above the treble staff, and *p* is placed below the treble staff. A *ped.* marking is below the bass staff, and an asterisk is at the end of the system.

dim. *pp* Curtain.

ped. *

This system continues the piano accompaniment. It features a *dim.* marking above the treble staff, a *pp* marking above the treble staff, and the word "Curtain." above the treble staff. A *ped.* marking is below the bass staff, and an asterisk is at the end of the system.

simile. *rall.*

This system continues the piano accompaniment. It features a *simile.* marking above the treble staff and a *rall.* marking above the treble staff.

Toby. Moderato.

Whistling vigorously.

p

This system introduces a vocal line for Toby. The vocal line is in the treble clef and is marked "Moderato." and "Whistling vigorously." The piano accompaniment is in the bass clef and is marked *p*.

Sings.

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

p

This system continues the vocal line for Toby. The vocal line is in the treble clef and is marked "Sings." The lyrics are: "Al-though I am a Dook," he sez — "Although I am a Dook," sez he — "For". The piano accompaniment is in the bass clef and is marked *p*.

Whistles.

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

Two Milkmaids.

mf

mf

mf

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

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

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

p

Sun-day morn a Duchess he did mike of she, A Duchess he did mike of she. And

Sun-day morn a Duchess he did mike of she, A Duchess he did mike of she. And

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

rall. *a tempo.*

rall. *a tempo.*

CHORUS.

Toby.

in the church next Sun-day morn *rall.* she. *a tempo.* A Duchess he did mike of

Sopr. I. & II. A Duchess he did mike of

CHORUS. in the church next Sun-day morn His Duch-ess he made she. His Duch-ess he made

Tenori His Duch-ess he made

Bassi. in the church next Sun-day morn His Duch-ess he made she. His Duch-ess he made

in the church next Sun-day morn His Duch-ess he made she. His Duchess he did mike of *rall.* *a tempo.*

(Whistles.) *rall. ad lib.* *Piu Allegro.* Beadle & Schoolmaster enter.

she. *f marcato.*

she. I Old Sailor.

she. Bray-vo Boots! Bray-vo, my boy! A

she. I Old Soldier.

Bray-vo Boots! Bray-vo, my boy! A *Piu Allegro.*

f marcato.

con spirito. *cresc.*

A jolly jolly song a jolly jolly song a right good song well

A jol-ly song, a jol-ly song, a right good song well

All. right good song well sung— All. A jol-ly song, a jol-ly song, a right good song well

right good song well sung— A jol-ly song, a jol-ly song, a right good song well *cresc.*

f con spirito.

'Tis true!

ff marcato.

(Doll enters)

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

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

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

Toby with Chorus Bass I.

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

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

Landlord.

rall.

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

Mind what you're a-bout!

Allegro Vivace. Come, bustle a-bout!

f giocoso.

Don't waste your val'able time.

Ye loitering clods, come make your best haste, The

'Tis

'Tis

'Tis

mf

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'Don't waste your val'able time.' followed by 'Ye loitering clods, come make your best haste, The'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

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

coach is due! Each loitering

true! 'Tis true!

true! 'Tis true!

true! 'Tis true!

cresc.

This system continues the vocal lines and piano accompaniment. The vocal lines include the lyrics 'The coach will be here, So hurry a - bout, coach is due! Each loitering true! 'Tis true!'. The piano accompaniment includes a dynamic marking of *cresc.* and a final dynamic marking of *f*.

Your time do not waste. The squire and his friends will be here

lout. Ev'ry one must make his best haste.

Ay. Ay, man, Ay, man, Ay, man,

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line with lyrics 'Your time do not waste. The squire and his friends will be here' and a bass line. The second system has a vocal line with lyrics 'lout. Ev'ry one must make his best haste.' and a bass line. Below these are three staves for vocal parts, each with the interjection 'Ay.' and the phrase 'Ay, man,'. The piano accompaniment is shown in grand staff notation at the bottom.

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

For ale they will yearn, Be

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

Detailed description: This system contains the second two systems of the musical score. The first system has a vocal line with lyrics 'soon you will see, For victuals and ale they all will yearn, Be' and a bass line. The second system has a vocal line with lyrics 'For ale they will yearn, Be' and a bass line. Below these are three staves for vocal parts, each with the phrase 'we take heed.' and 'We will haste! Ay,'. The piano accompaniment is shown in grand staff notation at the bottom.

cresc.

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

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

cresc. *ff*

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

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

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

cresc.

p

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

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

p

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

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

Yes, we will be ready, you'll see

rall.

dim. *p*

Red.

Poco Meno.

Musical notation for the first system, including vocal staves and piano accompaniment.

Poco Meno.

Musical notation for the second system, including vocal staves and piano accompaniment. Includes the instruction *mf* and the lyrics "There they are!".

(All listen.)

There they are!

There they are!

Poco Meno.

Musical notation for the third system, including piano accompaniment. Includes the instruction *cresc.* and a dynamic marking *mf*.

cresc.

*

Ad.

mf.

Musical notation for the fourth system, including vocal staves. Includes the instruction *mf.*

The hunt - ing par - ty's here. —

mf.

Musical notation for the fifth system, including vocal staves. Includes the instruction *mf.*

The hunt - ing par - ty's here. —

Soprani 1. & 2.

Chorus

f

Tenors.

Basses.

A hunt - ing we will

Chorus

Musical notation for the sixth system, including piano accompaniment.

Musical notation for the seventh system, including piano accompaniment. Includes the instruction *p.* and a dynamic marking *p.*

*

Doll.

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

winds his horn,
 Yes, here they come. Mer-ri-ly The hunts - man gay - ly, A-
 Chorus Yes, here they come. Mer-ri-ly The hunts - man — gay - ly, A-
 winds his horn,

hunting they will go. — Landlord. Be
 hunting he will go. Come broach a new cask, Let each to his task.

hunt-ing we will go. A-hunt-ing we will go! *cresc.*

(To Landlord)
 hunt - ing goes. Ay, ay!
 hunt - ing goes. Ay, ay!

Instrumental accompaniment for the final section of the page.

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

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

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

Piu Vivo.

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

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

We've found and killed

A cheer for them, They've killed! —

A cheer for them, They've killed! —

Piu Vivo.

f marcato

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

A - hunt-ing we will go.

To welcome them pre - pare. Pre
 To welcome them pre - pare. Pre

cresc.
animando.
 * *ad.*

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

Hey ho! The horn, the horn, the
ff

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

marcato.

wel - come them pre - pare. The
 wel - come them pre - pare. The
 mer - ry hunt - ing horri - When the lark's first song is heard, The
 wel - come them pre - pare. The
 wel - come them pre - pare. The

f deciso.

f deciso

sun doth greet the morn - The hounds are bay-ing, The nags all neigh.
 sun doth greet the morn - The hounds all bay, The nags all neigh. Their
 red sun her-alds the morn - The hounds are bay-ing, The nags are neigh-ing, Their
 red sun greets the morn - The hounds all bay, The nags all neigh. Their
 red sun greets the morn - The hounds all bay, The nags all neigh. Their

p

p

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

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

mus - ic far is borne. —
 mus - ic far is borne. —
 mus - ic far is borne. —

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

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

p.
 if you list you will hear the horn. Ay,
 if you list you will hear the horn. Ay,

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

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

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

ff *Giocoso.*

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

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

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

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

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

cresc.

cresc.

cresc.

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

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

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

We ride...

mf *cresc. sempre.*

mf *cresc. sempre.*

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

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

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

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

ff

ff

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

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

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

ff *cresc.*

molto f
 ride a - way.
 ride a - way.
 ride a - way.

molto f *pressando.* *sfz*

Duet.

No. 2.

"Bread Cheese and Kisses"

Doll and Toby.

PIANO.

Allegro moderato. *a tempo.*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The tempo is marked 'Allegro moderato' and 'a tempo'. The dynamics are marked 'mf' and 'rall.'.

Toby.

gracioso.

mf

I'll ask the fatal question now, but

Toby's vocal line begins with a rest, followed by the lyrics 'I'll ask the fatal question now, but'. The piano accompaniment continues with a rhythmic accompaniment of eighth notes and chords. The tempo is marked 'gracioso' and the dynamics are 'mf'.

'ow, but 'ow shall I be-gin it. I soy, Doll, caun'tye listen to a

Doll's vocal line begins with the lyrics ''ow, but 'ow shall I be-gin it. I soy, Doll, caun'tye listen to a'. The piano accompaniment continues with a rhythmic accompaniment of eighth notes and chords.

rall..

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

rall.

Ad.

Doll's vocal line continues with the lyrics 'chap For just a min - ute, for just a min - ute'. The piano accompaniment concludes with a final chord. The tempo is marked 'rall.' and the dynamics are 'mf'. The piece ends with a double bar line and the marking 'Ad.'.

Doll.

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

Toby.

Toby.

I say,

leggiero.

cresc.

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

Doll.

Say

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

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

Tempo di Mazurka.

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

Tempo di Mazurka.

mf poco sostenuto.

cresc.

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

cresc.

folk And wears an ermine cloak with cor-o-ner on head. 1st Verse, (Toby puts
face Of pistols too a brace Could win me for his bride. on basin & tablecloth.)
2^d Verse, (Toby uses
cap as mask etc.)

And.

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

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

cresc. pressando. *rall.*

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

rall.

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

cresc. pressando. *rall.*

Tempo di Valse.

(2^d Verse Refrain same as first.) Bread and cheese and kiss - es

Bread and cheese and kiss - es

Tempo di Valse.

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

misses _____ Give me L. S. D. _____

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

The first system consists of two vocal staves and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. The vocal lines are in a key with two sharps (D major) and a 7/8 time signature.

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

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

The second system continues the piece with a *cresc.* marking. The piano accompaniment becomes more active, with a *f* dynamic marking. The vocal lines are similar to the first system.

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

_____ with my bread and _____

The third system concludes the piece. The piano accompaniment features a *mf* dynamic marking. The vocal lines end with a fermata over the final notes.

1

cheese and kiss - - es

2. A

cheese and kiss - - es

p

dim poco rall.

mf 2

Bread and cheese

rall

with your bread and cheese and

mf

rall

Bread and cheese with your bread and cheese and

colle voce

kisses.

kisses.

Red. *

Quiller and Constables.

Allegro deciso.

PIANO.

sfz p misterioso.

Hist! Whistle.

sfz poco cresc. p pp

Hist! Whistle.

pp sfz pp sfz

sfz pp misterioso. molto.p

Hist! Whistle.

No 3.

Song and Chorus.

"Marching Away"

Lovelace and Chorus.

Allegro vivace.

Fifes

mf

Drums.

cresc.

Allegro militaire.

ff

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

Tenori.

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

Bassi.

Allegro militaire: *con spirito.*

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

ff

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

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

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

cresc.

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

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

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

cresc.

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

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

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

cresc.

molto. f

drumming, Red coats! Hoor-ay!

drumming, Red coats! Hoor-ay!

drumming, Red coats! Hoor-ay!

ff

This system contains the first three staves of music. The top three staves are vocal parts, each with the lyrics "drumming, Red coats! Hoor-ay!". The piano accompaniment is on the bottom two staves, starting with a dynamic marking of *ff*.

Hooray!

Hooray!

Hooray!

This system contains the next three staves of music. The vocal parts have the lyrics "Hooray!". The piano accompaniment continues on the bottom two staves.

Hoor-ay!

Hoor-ay!

Hoor-ay!

Oh, how we

Oh, how we

Oh, how we

cresc.

ff

This system contains the final three staves of music. The vocal parts have the lyrics "Hoor-ay!" and "Oh, how we". The piano accompaniment includes a *cresc.* marking and ends with a *ff* dynamic.

Soldiers.

ff

love the life and drumming! Red coats! Hoor-ay! When duty calls you

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

love the life and drumming! Red coats! Hoor-ay! Rum! Rum!

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

Rum! Rum! Plan! Plan! Plan! Plan! Rum! Rum!

Rum! Rum! Plan! Plan! Plan! Plan! Rum! Rum!

Chorus on Stage.

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

Rum! Rum! Plan! Plan! Plan! Plan! Wel - come! Soldiers,

Rum! Rum! Plan! Plan! Plan! Plan! Wel - come! Soldiers,

Lovelace.

con spirito.

f
When the reg - i -

Hur - - rah!

Hur - - rah!

Hur - - rah!

mf

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

poco ritard *a tempo*

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

poco ritard *a tempo*

poco rit.

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

Foes be ware! Hur -

Foes be ware! Hur -

Foes be ware! Hur -

colle voce

marcato.

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

rah!

rah!

rah!

Steadily!

Steadily!

Steadily!

ff

marcato.

cresc.

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

Readi-ly,

Readi-ly,

Readi-ly,

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

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

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

ad libitum.

We march a - way!

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

We march a way!

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

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

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

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

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

pp march - - ing a - - way!

march - - ing a - - way!

march - - ing a - - way!

sfz

"The Highwayman"

Dick and Chorus.

Allegro Moderato.

quasi declamando poco ad lib.

deciso.

Dick.

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

rall.

a tempo.

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

cresc.

ff

piu placido.

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

rit. - - - ard.

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

colla voce.

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

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

a tempo. *cresc.*

king's Highway.)
king's Highway.)

f *mf*

1-2. It is bad to be fobbed; It is

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

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

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

dim.

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

cresc. poco accel.

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

cresc. *ff*

1st Verse.

giocoso.

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

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

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

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

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

cresc.

cresc.

ff rall. Gives you good day, And then gallops a-way. *a tempo.*

colla voce *mf* 2. Let

2nd Verse.

f giocoso.

With a cheery chit chat to you,

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

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

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

cresc.

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

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

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

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

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

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

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

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

rall

f cresc.

cresc.

f cresc.

ff Ah He laughingly rides on his way

gayly away A galloping galloping galloping gaily a way.

gayly away A galloping galloping galloping gaily a way.

gayly away A galloping galloping galloping gaily a way.

ff

sfz

"In London Town"

Pamela, Lovelace, Doll, Toby, Sir Godfrey.

Allegro con spirito.

PIANO.

mf coach horn on stage.

rall.

p

p poco a poco - cresc.

f *ff* *p*

staccato.

Red. * *Red.* * *Red.* *

dim.

poco rall.

Allegro assai.

CHORUS.

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

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

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

leggiere.

cresc.

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

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

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

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

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

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

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

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

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

marcato.

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

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

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

sfz

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

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

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

A gay duet to - gether All

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

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

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

mf *cresc.*

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

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

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

ff

p *con delicatezza.*

Pamela. *mf* Tempo di Gavotte.

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

rall. *mf* *con delicat ezza*

Lovelace.

Pamela.

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

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

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

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

Pamela. *mf*

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

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

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

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

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

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

Pamela.



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

Doll.

To
We've

Toby.

To
We've

Sir Godfrey.

To
We've

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

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

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

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



P.
James's. In Lon don town, In
Vauxhall.

C.
James's.
Vauxhall.

D.
James's.
Vauxhall.

T.
James's.
Vauxhall.

Sir G.
James's.
Vauxhall.

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

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

rall.

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

In Lon-don town In

In Lon - don In

Lon-don town In

In Lon-don town In

Detailed description: This system contains the first five staves of music. The top staff is the vocal line with lyrics. The second and third staves are vocal harmonies. The fourth and fifth staves are piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'rall.' (rallentando). The lyrics are: 'veritable clown When he ventures in so-ci-e - ty in Lon-don town. In'.

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

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

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

town, Poll-y mustn't venture in her homespun gown; The

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

CHORUS. *p* In Lon - don town in Lon - don town, The

Detailed description: This system contains the next five staves of music. The top four staves are vocal lines with lyrics. The fifth staff is piano accompaniment. The lyrics are: 'Lon - don town, Poll-y mustn't venture in her homespun gown; The'. The fifth staff begins with the word 'CHORUS.' and a piano dynamic marking 'p'. The lyrics continue: 'In Lon - don town in Lon - don town, The'. The piano accompaniment consists of chords and moving lines in both hands.

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

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

D. Thus we dance. Thus we

T. Thus we Hawk.

Sir G. All the fig - ures that come from France Thus we

cresc. *ff*

trip a gavotte se - dately, Dignified and stately.

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

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

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

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

Statues quely posing in a court-ly dance.

We dance.

We dance.

We dance.

We dance.

We dance.

pp
trip a gavotte se - date-ly Tis thus they dance.

Detailed description: This system contains six staves. The top five staves are vocal parts. The first staff has the lyrics 'Statues quely posing in a court-ly dance.' The second, third, fourth, and fifth staves each have the lyrics 'We dance.' The sixth staff is a piano part with lyrics 'trip a gavotte se - date-ly Tis thus they dance.' and a dynamic marking of *pp*. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

Hand to hand with languid air and smile.

Hand to hand with languid air and smile.

Hand to hand with languid air and smile.

Hand to hand with languid air and smile.

With languid

With languid

marcato.
f
poco sostenuto.
p

Detailed description: This system contains six staves. The top five staves are vocal parts. The first three staves have the lyrics 'Hand to hand with languid air and smile.' The fourth staff has the lyrics 'Hand to hand with languid air and smile.' The fifth and sixth staves have the lyrics 'With languid'. The piano accompaniment consists of two staves (treble and bass clef). The piano part includes dynamic markings *f*, *poco sostenuto.*, and *p*, and a *marcato.* instruction. There is a triplet of eighth notes in the piano part.

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

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

smile.

smile. With win - ning wile

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

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

Slow - ly, Move with grace.

Move with grace.

Move with grace.

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

cresc.

Tempo I

dim. con

delicatezza

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

f deciso.

Let us try this dance so

Tempo I

dim. con delicatezza.

f deciso.

f cresc.

Dignified and stately

Thus we trip a gavotte se -

Dignified and stately

Thus we trip a gavotte se -

Dignified and stately

Thus we trip gavotte se -

Dignified and stately.

Dignified and stately.

state-ly.

Thus we a ga - votte se -

a ga-votte se -

cresc

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

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

ately, Like this This style With curtsey low We

With curtsey low

With curtsey low

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

mf con delicatezza

dim

bow, Bow low. Just so.

bow, Bow low. Just so.

bow, Bow low. Just so.

We bow, Just so.

We bow, Just so.

bow Bow low.

loco.

p

pp

Ensemble and Song.

Nº 6.

"Vive la Bagatelle."

Constance.

Allegro agitato.

Doll.

PIANO.

The first system of the musical score features a vocal line for 'Doll' and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic and includes markings for *cresc.* and *- sempre.* The time signature is 2/4 and the key signature has one flat.

Doll.

ff

What's this? What's this com -

The second system continues the vocal and piano parts. The piano part features a forte (*f*) dynamic and a *cresc.* marking. The vocal line begins with a fortissimo (*ff*) dynamic. The piano part includes a *ff* marking at the end of the system.

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

An ar -

An ar - rest! An ar - rest!

An ar - rest! An ar - rest!

An ar - rest! An ar - rest!

The third system contains the vocal line with lyrics and the piano accompaniment. The piano part continues with a rhythmic accompaniment. The lyrics are: "motion? An ar - rest! I have a notion! An ar -", "An ar - rest! An ar - rest!", "An ar - rest! An ar - rest!", and "An ar - rest! An ar - rest!".

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

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

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

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

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'rest I have a notion! What does all this mean?' and a piano accompaniment. The second system has two vocal lines with lyrics 'What is this? An ar - rest! What does' and 'What is this? What is this? An ar - rest! What does', and a piano accompaniment. The piano part includes a dynamic marking of *mf*. The third system continues the vocal lines with lyrics 'What is this? What is this? An ar - rest! What does' and a piano accompaniment.

Lovelace. Who is this? Who's this?

Quiller.

all this mean? Who is this?

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

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

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'Lovelace. Who is this? Who's this?' and a piano accompaniment. The fourth system has two vocal lines with lyrics 'all this mean? Who is this?' and 'all this mean? An ar - rest! Who is this?', and a piano accompaniment. The fifth system continues the vocal lines with lyrics 'all this mean? An ar - rest! Who is this?' and a piano accompaniment.

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

I have him now! I have him now! I

(Constance dragged in.)

piu vivo.

f

cresc.

The Highwayman for whom they sought at

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

ff

The Highwayman for whom they sought at

The Highwayman for whom they sought at

The Highwayman for whom they sought at

Constance. *ff*

Doll. *ff* No! no!

Lovelace At last he's caught! At

The prize is mine!

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

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

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

ff marcato.

Not so! No! no!

last he's caught! The man they sought!

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

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

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

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

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

ff

Red.

*

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

fz *fz* *sfz*

Allegro moderato.
rit. *a tempo.*

I? What I? a highwayman? You surely can't mean that. Ha! ha! What I? What I? a

colla voce.

Allegro vivace.

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

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

Allegro assai.

Yes, you are, you

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

Who then?
Who then?

Allegro assai.

mf

Who then?

accel poco agitato.

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

accel. poco agitato.

cresc.

molto vivace.

rall.

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

Moderato.

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

Moderato.

Moderato.

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

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

Allegro non troppo.

Constance.

In

Allegro non troppo.

sfz

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

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

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

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

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

Più mosso

f.

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

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

CHORUS.

Vive! vive! la Tenori.

Vive! vive! la Bassi.

Vive! vive! la

ff

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

ba - ga - telle! Drive dull care a - way. — *pp* We say!

ba - ga - telle! Drive dull care a - way. — We say!

ba - ga - telle! Drive dull care a - way. — We say!

1

Vive la ba - ga - telle!

I

2

Vive la bag a telle!

Bag a telle!

Bag a telle!

Bag a telle!

Song.

Nº 7.

"Gretna Green"

Rodney.

Allegro con spirito.

Rodney.
PIANO.

Miss I

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

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

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

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

cresc.

f poco rall.

cresc.

colla voce.

poco rall.

colla voce.

Più vivo.

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

*Più vivo.**cresc. e pressando.*

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

*cresc. e pressando**cresc.**poco rit.*

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

*cresc.**colla voce**ff pressando.*

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

ff pressando.

Gret-na Green, To Gret-na Green.

Allegro con spirito.

f *cresce sempre.*

Allegro assai.

Pamela
Constance.
Doll.
Dick.
Rodney.
Toby.
Quiller.
Sir Godfrey.
Hawkhurst
Soprani I & II
Tenori & Bassi
PIANO.

It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the
It is trot, trot, trot, on the

poco. rall. *a tempo.* *Allegro assai.*
pleggiero.

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

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

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

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

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

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

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

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

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

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

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

ff

ff

ff

The musical score consists of ten systems. The first nine systems each contain a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: 'turnpike road, All in the A - pril weather, — While whip and horn, on'. The first system has a *ff* dynamic marking above the vocal line. The tenth system contains a vocal line and a piano accompaniment line, with the lyrics: 'turnpike road, All in the A - pril weather, — While whip and horn, on'. The piano accompaniment in the tenth system features a *ff* dynamic marking above the right hand. The piano accompaniment throughout the piece is characterized by a steady eighth-note pattern in the bass and chords in the treble.

marcato.

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

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

Tang ta ta ra!

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

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

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

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

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

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

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

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

marcato.

Tang ta ta ra! Tang ta ra ra

Tang ta ta ra! Tang ta ra ra

Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra

Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra

Tang ta ta ra! Tang ta ra ra

Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra

Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra

Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra

Tang ta ta ra! Tang ta ra ra

Tang ta ta ra! Tang ta ra ra

crack! Crick! crack! Crick! crack! crick! crack! Ta - ra!

sfz

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

The score consists of 11 staves. The first four staves are vocal lines for four voices. The fifth and sixth staves are vocal lines for two voices, each starting with 'Crick!crack!'. The seventh and eighth staves are vocal lines for two voices, each starting with 'Crick!crack!'. The ninth and tenth staves are vocal lines for two voices, each starting with 'Crick!crack!'. The eleventh and twelfth staves are piano accompaniment, with the right hand playing a melody and the left hand playing chords.

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

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

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

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

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

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

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

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

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

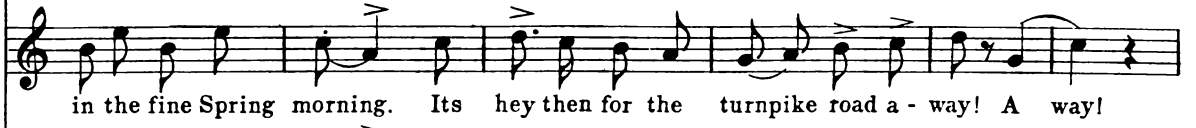
while we trot, we trot a long the turn - pike road.

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

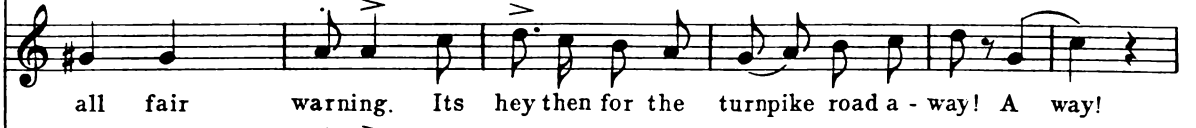
Crick! crack! Crick! crack! It's music gives all warning. All
 Crick! crack! Crick! crack! It's music gives all warning. All
 Crick! crack! Crick! crack! It's mu - sic gay gives
 Crick! crack! Crick! crack! It's mu - sic gay gives
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack!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



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



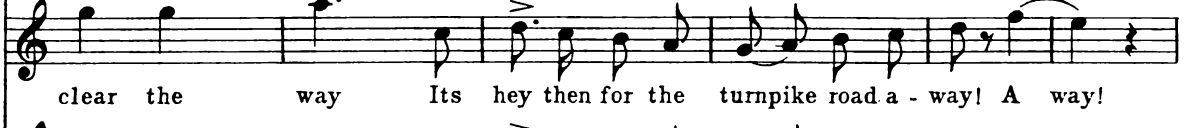
in the fine Spring morning. Its hey then for the turnpike road a - way! A way!



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



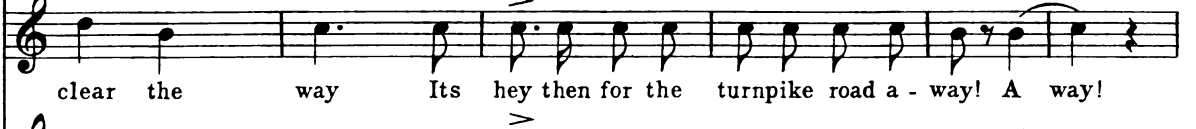
all fair warning. Its hey then for the turnpike road a - way! A way!



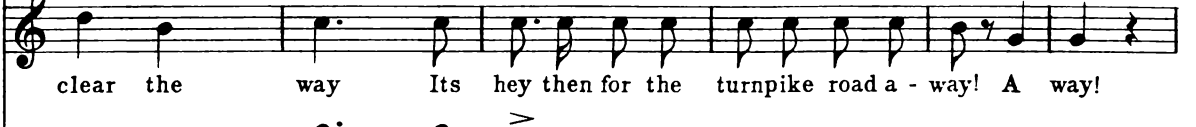
clear the way Its hey then for the turnpike road a - way! A way!



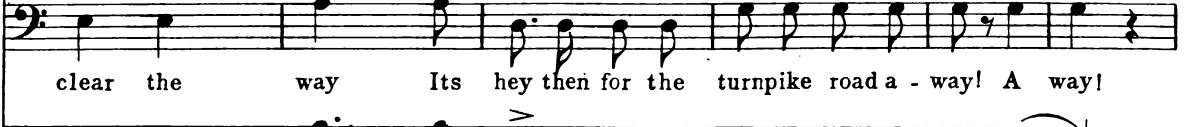
clear the way Its hey then for the turnpike road a - way! A way!



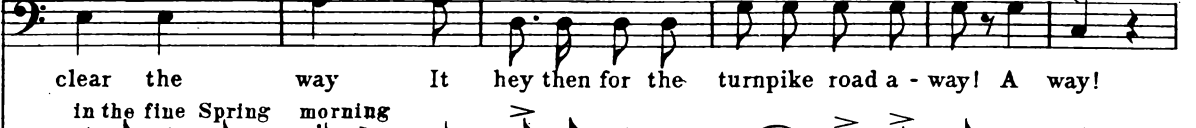
clear the way Its hey then for the turnpike road a - way! A way!



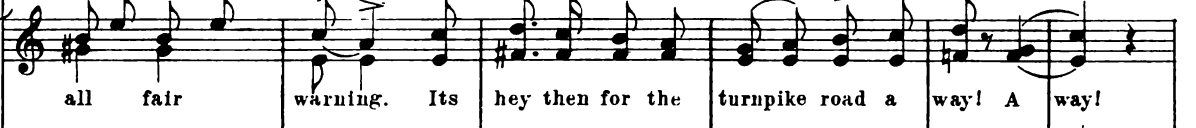
clear the way Its hey then for the turnpike road a - way! A way!



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



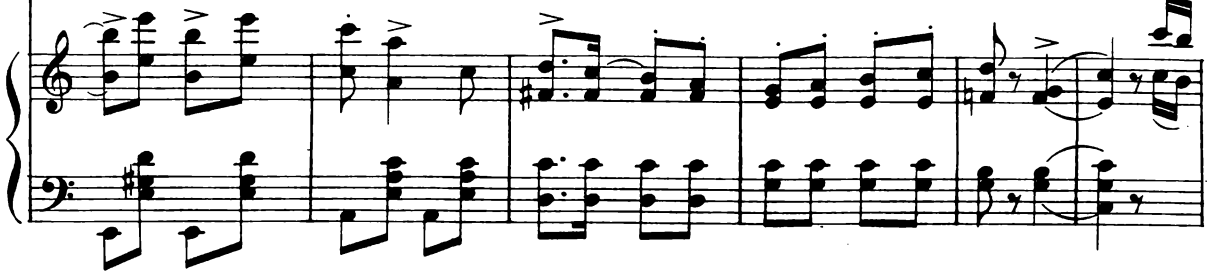
clear the way It hey then for the turnpike road a - way! A way!



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



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



ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

ff
Hip, hoo - ray!

(Enter Lovelace & Military.)

ff

Allegro militaire.

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Allegro militaire.

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

Allegro militaire.

ff

This musical score is for a piece titled "Hooray!". It consists of ten vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal parts are arranged in a choir setting, with each staff containing the lyrics "Hooray!". The piano accompaniment is written in a grand staff (treble and bass clefs). The score is divided into two systems. The first system contains the ten vocal staves. The second system contains the vocal staves with lyrics and the piano accompaniment. The lyrics for the second system are: "-ray! With fif - ing and with drumming Marching a - way! In". The piano accompaniment includes dynamic markings such as *cresc.* and *- - cresc.*. The score is written in a style typical of early 20th-century sheet music.

ff



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

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

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

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

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

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

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

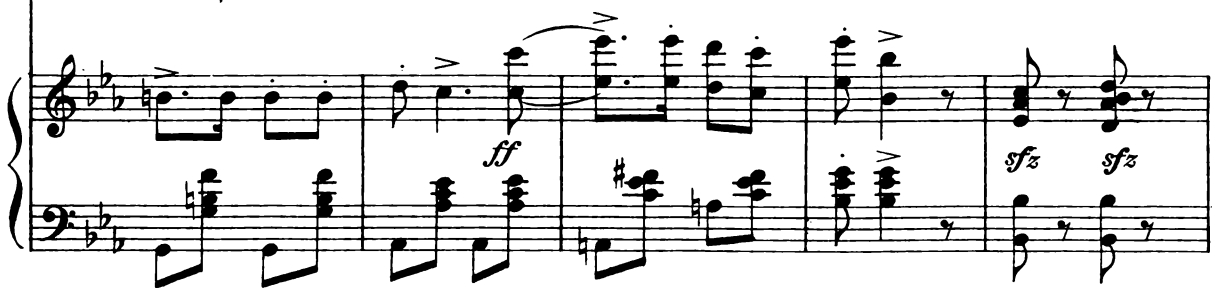
For bat - tle ev - er read - y. Red - coats! Hoo -

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

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



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



ff *sfz sfz*

molto. f

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Red-coats! Hoo-ray! The red coats are a coming!

ray! Hooray! Hooray!

sfz *molto. f*

cresc.

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

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

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

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

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

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

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

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

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

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

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

Hooray! Hooray! Hooray!

cresc.

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

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

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

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

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

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

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

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

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

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

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

sfz sfz

Detailed description: This page contains a musical score for a piece titled 'Red Coats'. It features ten vocal staves, each with a line of lyrics underneath. The lyrics are: 'rank and file so steady, For bat - tle ev - er read - y, Red - coats! Hoo -'. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The vocal parts are arranged in a choir-like fashion, with some staves having a treble clef and others a bass clef. The piano accompaniment is shown at the bottom of the page, with a grand staff (treble and bass clefs) and dynamic markings of *sfz* (sforzando) in the final measures.

poco meno.

ped - lar, pray describe a - gain This villainous rascalion.

Describe a - gain.

This

This

Describe a - gain.

This

poco meno.

Describe him

Describe him

Describe him

Describe him

Describe him

Describe him

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

De - scribe!

Describe him

Describe him

villainous rap scallion.

Describe him

villainous rap scallion.

Describe him

villainous rap scallion.

Describe him

The piano accompaniment at the bottom of the page consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include a forte (*f*) marking and a piano (*p*) marking. There are also slurs and accents over certain notes. The piece concludes with a final cadence.

f marcato

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

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

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

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

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

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

pray! De - scribe him!

pray! De - scribe him!

f marcato.

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

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

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

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

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

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

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

cresc e accel.

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

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

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

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

is the fellow like? He's a

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

cresc e accel.
1st half Soprani. 2^d half. All.
Tell us pray! Tell us pray! What's his style, come pedlar say?

is the fellow like?

is the fellow like?

cresc e accel.

rall.

Allegro Moderato.

This block contains the first system of a musical score. It features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The lyrics are: "man of my size, With a pair of black eyes, And he's giv-en the like to full". The piano accompaniment consists of eight staves, with the first five being treble clef and the last two being bass clef. The first five staves are currently empty, while the sixth staff contains the beginning of the piano accompaniment for the vocal line.

Allegro Moderato.

This block contains the second system of a musical score, which is a piano piece. It consists of three staves: two treble clef staves and one bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first two staves are currently empty, while the third staff contains the beginning of the piano accompaniment.

Allegro Moderato.

This block contains the third system of a musical score, which is a piano piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. Both staves contain musical notation, including chords and single notes.

pp
Is it so?

Is it so?

Is it so?

Is it so?

cresc. poco accel.
ma-ny a var-let. He's as strong as a horse; He's a dead shot, of course, No mis-

pp
Is it so?

Is it so?

Is it so?

Is it so?

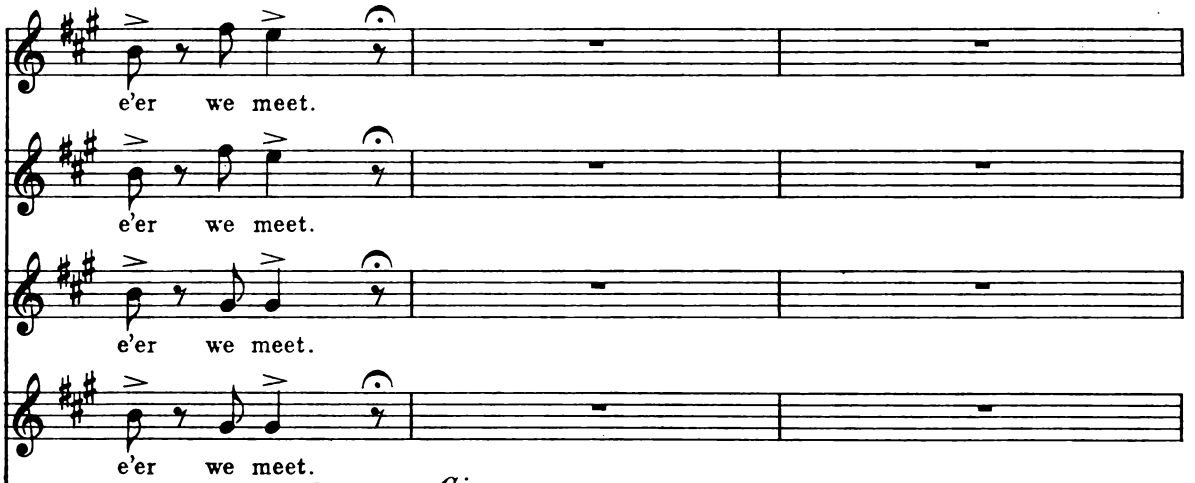
Is it so?

Is it so?

pp
Is it so?

Is it so?

cresc. poco accel.



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

Giocoso.

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



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

Giocoso.



sfz

pp

He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

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

cresc.

pp

He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

pp

He gay - ly chaffs.

He gay - ly chaffs.

He gay - ly chaffs.

cresc.

f cresc. *ff*

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

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

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

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

gal - lops a - way, ay he gal - lops a - way. *rall.* *ff* He robs you and gal - lops a - *p* A -

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

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

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

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

gal - lops a - way, ay he gal - lops a - way. *f cresc.* *ff* *p* A -

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

f cresc. *ff* *colla voce.*

pressando.

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

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

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

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

way! In

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

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

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

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

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

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

pressando. *pp* far a - way!

way, then he gal - lops a - way. *pp* far a - way!

ff pressando. *dim.* *rall*

Andante Con Moto.
con sentimento.

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

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

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

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

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

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

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

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

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

Andante Con Moto.

Andante Con Moto.
con sentimento.

p

cresc.

win the lad I love full well, I'll play a nov-el part. He'll

win the lad I love full well, I'll play the brigand's part. I'll

cap-ture this same brigand bold, I know how to play my part. He'll

win the lad I love full well, I'll play a most nov-el part. He'll

High-way-man up - on the road, must act well his dar - ing, dar - ing part. O

win the girl I love so well, I'll play well my dar - ing, dar - ing part. I'll

I'll try it!

I'll take him!

cap-ture this same High-way-man, I'd most glad-ly pay my part. If

cap-ture this same High-way-man, I'd most glad-ly pay my part. If

Humming. *pp*

cresc. *p*

p cresc. a poco.

ff

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

p

ff

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

p

ff

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

p

ff

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

cresc. a poco.

ff

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

p

ff

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

Then

Then

p

ff

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

p

ff

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

Humming.

p > cresc. a poco.

ff

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

ff

dim. *mf*

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

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

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

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

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

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

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

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

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

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

Humming. pp

dim.

cresc.

way we'll fly! I'll all de - fy. Yes off to Gret - na

shall not die! I'll all de - fy. To save his life I'll

prize and I! He shall be mine. Then off to claim the

love and I! He shall be mine. Then off to claim the

out - cast I! No true heart nigh, All pass me by. No faith - ful friend in

I'll all de - fy. Then off to Gret - na

I'll all de - fy.

I'll all de - fy.

rogue shall die. I'll all de - fy. Then off to home and

rogue shall die. I'll all de - fy. Then off to home and

Humming. p

cresc.

ff

dim. *cresc.* *mf*
 Green we'll fly. My lov - er true and I will fly. I'll
dim.
 bold - ly try, I love him well; he shall not die! I'll
dim. *mf*
 cash we'll hie, My cap - tured High - way - man and I. He shall be mine.
dim. *mf*
 Green we'll fly. My gal - lant High - way - man and I. He shall be mine.
dim.
 dan - ger nigh A - lone in all the world am I!
dim.
 Green we'll fly. My sweet-heart true and fair, and I.
dim.
 My sweet-heart true and fair, and I.
dim.
 To win the big re - ward I'll try.
dim. *mf*
 safe - ty hie, Where High - way - men can come not nigh. We'll all de - fy.
dim. *mf*
 safe - ty hie, Where High - way - men can come not nigh. We'll all de - fy.
 Sing.
 He'll
dim. *mf cresc.*

all de - fy! *mf* A - way we'll fly, *ff* Yes off to Gret - na

all de - fy! To save him try. To save his life I'll

Then off to claim the

Then off to Gret - na

But what care I? No faith - ful friend in

I'll all de - fy. Then off to Gret - na

Then off to Gret - na

Then off to claim the

Then off to home and

Then off to home and

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

p

dim. *p rall.*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

Humming. *pp rall.*

dim. *pp rall.*

Allegro con Spirito.

Come, let's be off,— the road is free.

Come, let's be off,— the road is free.

Come, let's be off for the town.—

Come, let's be off for the town.—

Come, let's be off for the road is free.

Come, let's be off for the road is free.

Come, let's be off for the town.—

Come, let's be off for the town.—

Come, let's be off for the town.—

Sir G.
Come lets be off as soon as may be. The

Allegro con Spirito.

Oh speed your way to the town.—

Allegro con Spirito.

ff
We'll take the road you shall see.

ff
I'll take the road you shall see.

ff
I'll take the rogue you shall see.

ff
We'll find the road safe and free.

ff
The High-way-man shall stay free.

ff
For Gret-na Green we shall flee.

ff
For Gret-na Green we shall flee.

ff
I'll cap-ture hunt you shall see.

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

ff
The road shall soon be free.

ff
The coach is pre-

cresc.
ff

cresc.

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

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

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

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

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

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

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

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

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

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

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

p Hark a - way! Hark! *f* Hark a - way! *cresc.* To cap-ture him we

cresc.

way to - day, — to - day. — No

way to - day, — to - day. — No

way to - day, — to - day. —

way to - day, — to - day. —

way to - day. — No more he'll prey

way to - day. — Up-

way to - day. — A - way!

way to - day. — A - way!

A - way! — A - way! —

A - way! — A - way! —

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

A - way! —

sfz *sfz*

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

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

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

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

No more he'll pray, no more he'll pray, no more! Ta, ta, ra, ta, ta,

on - the Kings High - way. To capture him we march a - way.

A - way.

A - way.

A - way.

A - way.

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

A - way.

cresc.

cresc. sempre

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

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

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

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

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

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

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

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

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

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

cresc. sempre

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

Hark! Hark a -

cresc. sempre

molto f

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan-tiv-y! We'll

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan-tiv-y! We'll

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan-tiv-y! Yes,

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan-tiv-y! Yes,

be. _____ Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll

be. _____ Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll

be. _____ Heig - ho! Chivy! Oh hark, o hark Come on! We

be. _____ Heig - ho! Chivy! Oh hark, o hark Come on! We

be. _____ Heig - ho! Chivy! Oh hark, o hark a - way, lads. A -

be. _____ Heig - ho! Chivy! Oh hark, o hark a - way, lads. A -

molto f

Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll

A -

molto f

Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll

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

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

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

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

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

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

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

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

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

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

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

way We must

sfz *sfz*

Curtain.

A - way! _____

A - way! _____

A - way! _____

A - way! _____

A - way! _____

A - way! _____

A - way! _____

A - way! _____

A - way! _____

A - way! _____

Curtain.

A - way! _____

Pesante.

sfz

sfz

Act II.

Entr' Acté.

Allegro Moderato.

The first system of the musical score is in 6/8 time and B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melodic line with accents and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece, featuring a piano (*pp*) dynamic followed by a crescendo (*cresc.*). The right hand has a more active melodic line with slurs and accents, and the left hand has a steady accompaniment.

The third system shows a mezzo-forte (*mf*) dynamic. The right hand continues with a melodic line, and the left hand has a consistent accompaniment.

The fourth system features a decrescendo (*dim.*) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

The fifth system concludes the piece with a piano (*pp*) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The lyrics "u - en - do." are written under the right hand's notes.

Allegro marcato.

a poco crescendo. R.H. Ped. *

The first system of music features a treble clef with a whole rest in the first measure, followed by a melodic line in the right hand. The bass clef provides a steady accompaniment. Performance markings include *a poco crescendo.*, *R.H.*, and *Ped.* with an asterisk.

R.H. Ped. *

The second system continues the melodic and accompanimental lines. It includes performance markings for *R.H.*, *Ped.*, and an asterisk.

Con Spirito.

marcato.

The third system begins the *Con Spirito* section with a more rhythmic and accented accompaniment in the bass clef.

The fourth system continues the *Con Spirito* section with consistent rhythmic patterns and accents.

The fifth system continues the *Con Spirito* section, showing the melodic line in the treble clef and the accompaniment in the bass clef.

ff *accel* *sfz* *sfz*

The sixth system concludes the *Con Spirito* section with dynamic markings *ff*, *accel*, and *sfz*.

Song.

Nº 9.

"Kitty O' Brien."

Dick.

Moderato.

Allegro Assai.

f Quasi ad lib.

Dick.

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

PIANO.

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 6/8. The piece is divided into two main sections: an instrumental introduction and a vocal section with piano accompaniment.

Instrumental Introduction: The piano part begins with a dynamic of *f* (forte). It features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked *Allegro Assai*. The introduction concludes with a *rall.* (rallentando) and *p a tempo.* (piano a tempo) marking.

Vocal Section: The vocal line begins with a dynamic of *f*. The piano accompaniment is marked *colla voce.* (colla voce). The tempo is *Moderato*. The lyrics are:

me do ye moind, Is young Kit - ty O' Brien and she lives near Kil - lar - ney. Ye
 Ire - land can show, Just ex - cept - in' one on - ly and that is her oth - er. To
 may have a kiss if to stale yaire in - clined. And she'll give ye as good as ye
 find such a foot 'round the world sye might go; But ye'd nev - er suc - ceed so, ye'd
 give her in Blar - ney. Don't try to de - cave for she will not be - lave She
 bet - ter not both - er. Her hand would drive en - vy - in' Duch - ess - es mad. Some -

The piano accompaniment includes dynamic markings of *cresc.* (crescendo) and *ff* (fortissimo) in both the vocal and piano staves.

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

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

rall.

colla voce.

Allegretto.

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

con tenerezza.

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

p

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

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

rall. *a tempo.*

colla voce.

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

Pressando.

colla voce.

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

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

pp *rall.*

Allegretto.

mf deciso.

Alti.
Tenori I.
8^{va} lower.
Tenori II.
8^{va} lower.
Bassi.
PIANO.

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

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

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

p *mf deciso.*

cresc.

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

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

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

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

cresc.

red. *

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

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

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

chimes from the spire cry "Home" to all. —

ff

f cresc.

Let's home! *p*

cheer-i-ly, cheer-i-ly home we go. — It's

cheer-i-ly, cheer-i-ly home we go. — With light hearts we go our way. It's

Come home. Come home. — With hearts so light let's go our

cresc.

p

We go

cheer-i-ly, cheer-i-ly home. — In glo-ry now sets the sun; His day is

cheer-i-ly, cheer-i-ly home. — In glo-ry now sets the sun; His day is

way! — Come home. —

p *pp*

Sets the sun. His day is done. — Come home!

done — With dance and song and heart-y good cheer With jest and laugh and

done — With dance and song and heart-y good cheer With jest and laugh and

cresc.

marcato.

ff

cresc.

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

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

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

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

ff marcato.

cresc.

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

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

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

cresc. — — — *molto.* Come home.

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

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

Come home! Come home.

cresc. — — — *molto.*

Duet.

Nº 11.

“The Farmer and the Scarecrow.”

Toby and Quiller.

Toby.

FULL CHORUS.

PIANO.

Allegro Assai.

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

pp e leggiero.

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

Allegro Assai.

cresc.

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

With Oh,

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

sempre staccato.

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

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

sempre staccato.

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

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

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

cresc.

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

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

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

staccato *sempre*

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

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

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

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

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

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

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

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

poco rit.

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

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

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

rall. *f* Its

colla voce. *rall.*

A la Valsa.

(Imitating crows.)

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

marcato.

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

A la Valsa.

f

marcato la melodia.

Quiller. *giocoso.*

So all mer-ri-ly went till
 So all mer-ri-ly went un-

poco rall. *a tempo pp*

Caw, caw! lol lol lol lol

So they say! *pp*

gal-lants a-way. Tol Tol

poco rall. *a tempo Giocoso.*

p

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

lol lol lol lol lol lol lol lol

Tol Tol Tol Tol Tol

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

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

Tol Tol Tol Tol Tol

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

Tol lol lol Tol lol lol Tol lol lol lol lol

Tol Tol Tol Tol lol lay.

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

lol lol lol lol lol lol lol lol lol lol

Tol lol tol lol lay Tol lol

p

see! Toby! 2 The Zooks! What a sight for a hus - band to

la la la la la la la la la

L a la la la la la la

Zooks what a sight for a hus - band to

f *dim.* *f* *dim.*

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

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

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

ff *rall.* *pp* *rall.* *p* *molto rall.* *colla voce* *pp* *sfz*

Song.

No 12.

"A Moonlight Song."

Constance.

Allegro Moderato.

Constance.

Does the light of the moon Come to

Deciso

PIANO. *f* *mf* *p*

Red. * *Red.* * *Red.* *

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

p

Red. * *Red.* * *Red.* *

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

cresc. *f*

Red. * *Red.* *

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

Poco meno.

Red. *

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

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

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

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

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

grief I know!

Allegro Moderato.

leggiero

tr

tr

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

Ah — Ah — Ah — Ah, tell me all!

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

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

rall.

colla voce

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

tr

tr

Ah Ah Tell it all, I pray, to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with two 'Ah' exclamations, followed by the lyrics 'Tell it all, I pray, to'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more static bass line in the left hand.

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

The second system continues the vocal line with the lyrics 'me, I will ne'er be-tray, I will ne'er be - tray, Do not say me nay! La la la la'. The piano accompaniment includes a 'cresc.' (crescendo) marking. The right hand continues with rhythmic patterns, while the left hand provides harmonic support.

poco rall. Moderato.
la. I

The third system features a 'poco rall. Moderato.' tempo change. The vocal line has the lyrics 'la. I'. The piano accompaniment includes a 3/4 time signature change and a 'tr' (trill) marking in the right hand.

pray thee tell Thy woe to me! Ah Ah

The fourth system contains the lyrics 'pray thee tell Thy woe to me! Ah Ah'. The piano accompaniment includes 'cresc.' and 'colla voce' markings. The right hand has a trill, and the left hand has a steady bass line.

ff tr rall.
a tempo.

The fifth system includes 'ff tr rall.' and 'a tempo.' markings. The piano accompaniment features a 'tr' (trill) in the right hand and a 'ff rall.' marking in the left hand. The system concludes with a double bar line and a 'Ced.' (Cadenza) marking.

Duet.

No. 13.

"Do you remember Love."

Dick and Constance.

Andante con moto.

Dick. 

Constance.  *mf con tenerezza.*

PIANO.  *molto espressivo.* *mf* *poco rall.*

Do you recall that song we

 Yes, I remember well that dear old song of ours

 used to sing. What memories that song to



 *cresc e accel.*

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

 *cresc e accel.*

Constance. *dim.*

air. This is the air. _____ Dick.
How long a time it seems, How

ff *p* *p*

Constance. *con gran' Tenerezza*

Oh, dear first love of olden days, Come
long it seems.

poco sostenuto
marcato la melodia

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

p

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

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

f *rall*
colla voce.

— Where thou art is Home.

a tempo. *cresc.* *rall.*

Allegro moderato.

Dick. *Largamento.*

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

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

mf

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

cresc molto. *rit-ard*
cresc molto. *colla voce*

Constance

And they yet may be thine, they may be thine

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

dim. *cresc.*

ff Hope is thine. Hope is thine Ah yes, whatever may thee bet-ide. Faithful I will

mine, for ev - er Ah gone for-ev - er, ay. for-ev - er

ff marcato. *ff* *rall.*

pressando.

bide, e'er to thee One true friend Thou hast still,

Vanished are youth's happy dreams. Joy is all vanished. Hope must be banished.

pressando.

rall. *a tempo.*

One true friend Thou hast still

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

molto. f
colla voce.

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a 'rall.' (ritardando) and transitioning to 'a tempo.' (return to tempo). The lyrics are 'One true friend Thou hast still' and 'All happy dreams of my youth fled for aye. Joy is all vanished'. The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with a 'molto. f' (moderato, forte) tempo and is marked 'colla voce.' (in time with the voice). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Cresc. molto. *rall.* *a tempo.*

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

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

Cresc. molto. *dim.*

ff *colla voce.*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal melody continues with the lyrics 'It is I I will be faithful and true to thee.' and 'Hope must be ban - ished I will be faithful and true to thee.'. The piano accompaniment is marked with 'Cresc. molto.' (Crescendo molto) and 'ff' (fortissimo). It includes a 'rall.' section followed by a return to 'a tempo.'. The piano part features a 'dim.' (diminuendo) section towards the end. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

p

One is true still to you. When

p

One friend still is true faithful ev -

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal melody continues with the lyrics 'One is true still to you. When' and 'One friend still is true faithful ev -'. The piano accompaniment is marked with 'p' (piano). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a key signature change to D major and a 3/4 time signature.

Tempo I.

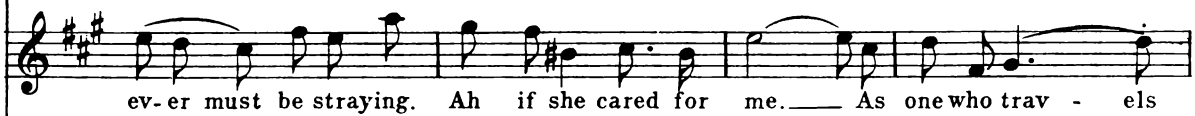
*con sentimento.**con gran' ten-*

Tempo I.

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

-erezza.

melodia.



rall

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

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

p *a tempo.* *rall sempre.*

One friend is true One friend is true. One

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

p *colle voce.*

con molto espressione.

pp

friend is true, still to thee.

friend is faith-ful still to me.

a tempo.

dim e rall. *pp*

Ped. * *Ped.* * *Ped.* *

Song.
"Gipsy Song."
Quiller and Chorus.

Allegro con Spirito.

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

Quiller.

ff

1. 0 -
2. 0 -

Tenori.

CHORUS.

1. 0 -
2. 0 -

Bassi.

1. 0 -
2. 0 -

Piano accompaniment for the vocal entries, marked *ff* and *p*. The right hand plays chords and the left hand plays a rhythmic pattern.

stentato.

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

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

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

Piano accompaniment for the end of the piece, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand.

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

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

We're bad!
 The hour

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

We're bad!
 The hour

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

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

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

All we do and
Light fingered Romanies

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

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

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

We do and dare.
Hey then be - ware.

We do and dare.
Hey then be - ware.

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

a tempo.

cresc. molto.

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

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

cresc. molto.

ff marcato. *rall.* ¹

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

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

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

ff marcato. *colla voce* *a tempo.*

²

When the pear!

may they quake with fear Ha ha!

may they quake with fear Ha ha!

Finale II.

Allegro moderato.

Constance. 

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

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

Doll.  *p*
What is this? What is

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

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

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

Quiller. 

Hawkhurst.  *p*
What means this? They have

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

Allegro moderato.

CHORUS. 

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

Ah, how I thank thee!

They have met before! It is strange!

have They have met.

this? They have met.

Guarded as it were mine own.

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

clear.

met! They have met.

met! They have met.

marcato il Basso.

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

What is it they

There's a clue here! What is it they

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

Yes, the se - cret's thine!

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

What is it they

What is it they

A se-cret strange! What is it they

What is it they

cresc. molto.

Ah! What e'er in future be-tide, How so - ev - er by fate thou'rt tried, _____

say? Yes, some se-cret they hide.

say? 'Tis a clue!

say? 'Tis strange!

To me 'tis un - known. Still thy se-cret is

say? 'Tis strange!

say?

say?

say? 'Tis strange!

say?

	<i>p</i>	<i>p</i>
	What means this ?	It is strange!
	<i>p</i>	<i>p</i>
	What means this ?	It is strange!
	<i>p</i>	<i>p</i>

cresc. molto. *dim.*

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

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

cresc. *ff marcato.* *rall.*

a tempo

ff

I must go and we per-chance may

ff

I must go and we per-chance may

ff

soon the prize I will cap - - ture! It is mine!

ff

three such bold High-way-men, three such bold High-way-men, which is the right one? My

ff

I must go and we per-chance may

ff

three such bold High-way-men, three such bold High-way-men, which is the right one I

ff

three such bold High-way-men, three such bold High-way-men, which is the right one I

ff

prize is mine, Yes, the re - ward is mine! Yes, the re -

ff

se - cret's here! I shall yet learn it all, Yes, I shall

ff

three on hand which is the one we seek? which is the

ff

three such bold High-way-men, three such bold High-way-men, which is the right one who

ff

three such bold High-way-men, three such bold High-way-men, which is the right one who

ff

three on hand which is the one we seek? which is the

ff

three on hand which is the one we seek? which is the

a tempo

ff

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

meet no more, no more! Do not forget me.

Cap - - tive is he. He is mine.

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

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

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

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

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

learn it It must be mine! The re-ward

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

pressando.

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

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

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

pressando.

molto f rall.

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

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

He is mine! The thou-sand pounds shall be

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

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

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

All for you! All for you!

Shall be mine. Shall be mine.

Shall be mine. Shall be mine.

Which is the right one? Who here can say?

Which is the right one? Who here can say?

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

Which is the right one? Who here can say?

molto f
rall.

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

thee, e'er to thee And, dear, I still may save

mine. My pris - 'ner he shall

bold. My he - ro he, for

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

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

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

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

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

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

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

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

fz *rall*

Allegro con spirito.

Tableau.

me. _____

thee. _____

be. _____ Put him in fetters?

me. _____

me. _____

gain _____

you. _____

me. _____ Get to your fetters?

me. _____ Get to your fetters?

say? _____ Come come Master Highwayman, Get to your fetters!

say? _____ Get to your fetters?

say? _____

say? _____ Get to your fetters?

Allegro con spirito.

sfz *p*

(To Dick.)

Fare - well!

p
A - las! fare - well dear!

We are your betters!

We are your betters!

We are your betters!

Get to your fetters, don't seek to be too free here with your betters. You're

We are your betters!

We are your betters!

fz
We are your betters!

Constance.

Sir Godfrey. Al - - as! fare well! (To Dick.)

rather too free, Sir Cutpurse Lackpenny, Sir Cutpurse Lackpenny, Dont you think so Kilkenny? Hes

staccato *sempre*

(Startled.) *p*

Lord Kilkenny! What's this?
What means this?

Lord Kilkenny! It is he!
It is he!

Yes
It is he!
It is he!
It is he!

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

one to many. Now isn't he son in law, Lord Kilkenny? It is he

Lord Kilkenny! It is he!
It is he!

Lord Kilkenny! It is he!

deciso.

Dick.

(Referring to Pamela.)

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

poco meno.

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

poco meno.

poco meno.

Tempo I.

rall. (To Dick appealingly.)

true? Speak, pray! Are you he?
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine, and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 do. Yes yes, I am he!
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 The gifts shall be fine and the guests shall be man-y, at the
 The gifts shall be fine and the guests shall be man-y, at the
 The gifts shall be fine and the guests shall be man-y, at the
 The gifts shall be fine and the guests shall be man-y, at the
 Tempo I.

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

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

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

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

(Aside.)
It is a de ception bold. 'Tis true; Why,

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

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

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

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

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

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

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

wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu - roo! (Irish cheer.)

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

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

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

The musical score consists of multiple staves. The top two staves are vocal lines in G minor (one sharp). The first staff begins with the lyrics 'What means this de - ception?— Al - as!' and includes dynamic markings *mf* and *ff*. The second staff continues with 'wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu - roo!' and includes a *ff* marking. The third and fourth staves repeat the chorus. The fifth staff is an aside: '(Aside.) It is a de ception bold. 'Tis true; Why,'. The sixth and seventh staves repeat the chorus. The eighth and ninth staves are piano accompaniment in bass clef, mirroring the vocal melody. The tenth and eleventh staves repeat the chorus with dynamic markings *mf* and *ff*, and the instruction '(Irish cheer.)'. The final two staves are piano accompaniment, including a grand staff at the bottom.

Allegro assai.

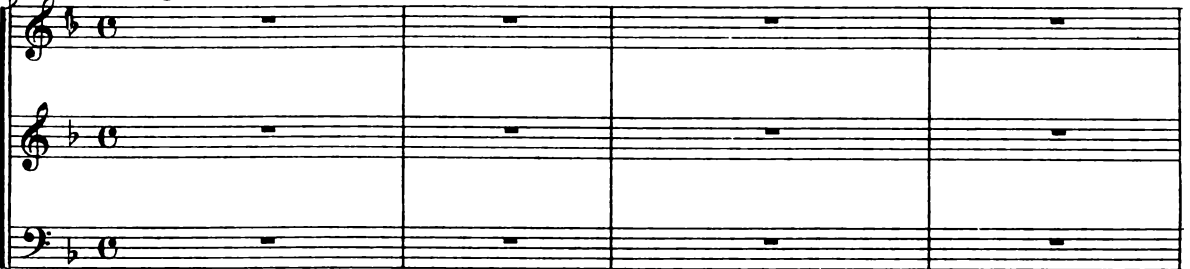
rall. (Aside.)

a tempo poco agitato.



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

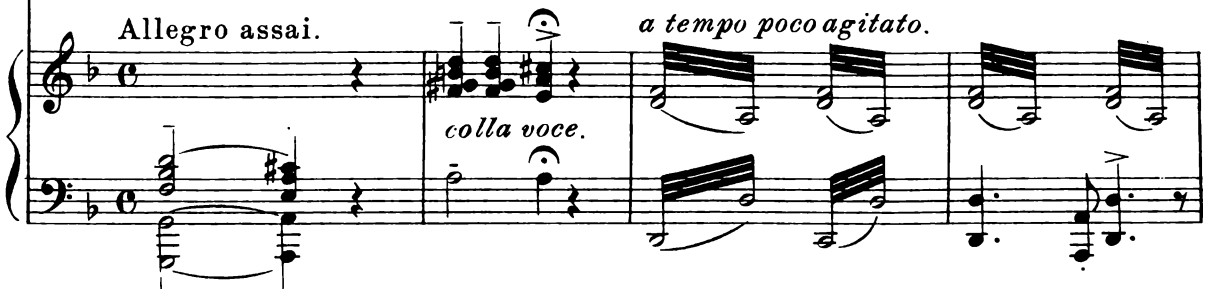
Allegro assai.



Allegro assai.

a tempo poco agitato.

colla voce.



cresc.

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

You are not hel

On Tyburn tree.

And all for me.

Leave all to me.

She must wed me.

On Tyburn tree.

On Tyburn tree.

My la - dy she.

My la - dy she.

cresc.

ad lib.

meno mosso.

say! This man Ah, no the word I cannot say!

What does he say? Listen! What says he? 'Tis

What does he say? Listen! What says he? 'Tis

What does he say? Listen! What says she? 'Tis

What does he say? Listen! What says he? 'Tis

What does he say? Listen! What says he? 'Tis

What does he say? Listen! What says he? 'Tis

What does he say? Listen! What says he? 'Tis

What does he say? Listen! What says he? 'Tis

What does he say? Listen! What says he? 'Tis

What does he say? Listen! What says he? 'Tis

What does he say? 'Tis

What does he say? 'Tis

What does he say? *rall.* *colla voce.* *meno mosso. sotto voce.*

What does he say? *pp*

pp

dolente. **ff** *Allegro moderato.*

No no! Take me! A - way.

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange! If you'll come to Beverly Manor, a

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

dolente. **ff** *Allegro moderato.*

f

Dick.

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

cresc.

cresc.

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

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

cresc.

cresc.

poco rall.

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

ff animato.

colla voce.

ff animato.

(Aside.) *rall.*

Shall I save him, her own to be no, no, no!

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

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

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

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

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

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

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

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

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

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

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

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

rall.

sfz

led. *

Allegro vivace.

(Aside.)

I'll

With

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

With

(To Pamela.)

Be -

With

With

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

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

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

Allegro vivace.

p

With

p

With

p

With

Allegro vivace.

ff

rit.

pp
 not save him to give him up To

clink! clank! clink! clank! Tackle em! Shackle em, all.

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

clink! clank! clink! clank! Tackle em! Shackle em, all. So

lieve me, trust me, all I'll ex - plain.

clink! clank! clink! clank! Tackle em! Shackle em, all.

clink! clank! clink! clank! Tackle em! Shackle em, all.

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

Clink! Clink! Clank! Clank! Tackle em, Shackle em, all.

Clink! Clink! Clank! Clank! Tackle em, Shackle em, all.

Clink! Clink! Clank! Clank! Tackle em, Shackle em, all.

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

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

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

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

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

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

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

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

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

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

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

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

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

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

The score consists of ten staves. The first six staves are vocal lines with lyrics. The seventh and eighth staves are instrumental accompaniment for a stringed instrument (likely guitar or lute) in treble clef. The ninth and tenth staves are instrumental accompaniment for a bass instrument in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents (>).

sotto voce.

wait. Yes, that's my plan! The par - - don I will!

Tackle 'em all, Tackle 'em Shackle'em, all,

Tackle 'em! Shackle'em! ev' - ry one, they shall be on Ty - burn tree, the tree, While the

Tackle 'em! Shackle'em! ev' - ry one, they shall be on Ty - burn tree, the tree, While the

My fair brides health and mine, Her health and mine!

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

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

Tackle 'em! Shackle'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em! Shackle'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em! Shackle'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em, all. *pp* Tackle 'em! Shackle'em, all.

Tackle 'em, all. *pp* Tackle 'em! Shackle'em, all.

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

rall. keep a - while. *a tempo.*

ff Tackle 'em! Shackle 'em!

rall. fetters clink and clank.

fetters clink and clank.

ff Tackle 'em Shackle 'em Tackle 'em Shackle 'em

rall. fetters clink and clank. *ff* Take 'em to the

fetters clink and clank. *ff* Take 'em to the

fetters clink and clank. *a tempo.* Tack-le 'em! Shackle 'em! Tack-le 'em! Shackle 'em!

pesante *rall.* *a tempo.* *ff* Tack-le 'em! Shackle 'em! Tack-le 'em! Shackle 'em!

Detailed description of the musical score: The score is written for voice and piano. It begins with a vocal line in treble clef marked 'rall.' with the lyrics 'keep a - while.' followed by a piano rest. The piano accompaniment in the right hand starts with a half note G4, then a quarter note A4, and a quarter note B4. The tempo then changes to 'a tempo.' The vocal line continues with 'Tackle 'em! Shackle 'em!' marked 'ff'. The piano accompaniment features a rhythmic pattern of eighth notes. The score continues with multiple vocal lines and piano accompaniment, including a section with 'fettlers clink and clank.' and another with 'Take 'em to the'. The final section is marked 'pesante' and 'rall.' for the piano part, and 'a tempo.' for the vocal part, which repeats 'Tack-le 'em! Shackle 'em!'.

poco ritenuto.

Allegro.

ff *rall.*

Ay, I shall wait and
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Then hip! hip! hip! huzz-
 Take em to the gallows tree! Then hip! hip! hip! huzz-
 Take em to the gallows tree! Then hip! hip! hip! huzz-
 gal - lows! Tackle 'em, Shackle 'em, Tackle em all Then hip! hip! hip! huzz-
 gal - lows! Tackle 'em, Shackle 'em, Tackle em all Then hip! hip! hip! huzz-

poco ritenuto.

Allegro.

rall.

Take em to the gallows tree!
 Take em to the gallows tree!
 Take em to the gallows tree!

Allegro.

rall.

poco rit. - en - u - to.

a tempo.

see. What fate in store may be. I can-not give him

ah! Come cheer the hap-py pair! A ti-ger too! We'll

ah! Come cheer the hap-py pair! A ti-ger too! And

ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And

ah! Come cheer the hap-py pair! A ti-ger too! And

ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And

ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And

ah! Come cheer the hap-py pair! A hip hurroo! a ti-ger too And

ah! Come cheer the hap-py pair! A hip hurroo! a ti-ger too! And

ah! We'll cheer the hap-py pair! A hip hurroo! a ti-ger too! And

ff a tempo. *cresc e pressando*

Huzzah! Huzzah! A hip hurroo! a ti-ger too! And

Huzzah! Huzzah! A hip hurroo! a ti-ger too! And

Huzzah! Huzzah! A hip hurroo! a ti-ger too! And

a tempo. *cresc e pressando*

rall. *rall.* *a tempo.*

up to her. To give him up to her, ah no, I nev-er could do
 all be there. The feast so rare to share, To share, Then hip!hip!hip! hur-
 may we all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 up to her. The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-
 may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

rall. *rall.* *a tempo.*

rall. *rall.* *a tempo.*

marcato molto.

so! It shall not be. Ay, I shall wait and
 rah! A wel- come free. A welcome frank and
 (To Rodney.)
 rah! Then come with me. Then come with me.
 rah! 'Tis all for me! 'Tis all for me!
 rah! Give wel- come free. I'll give ye wel- come
 (To Pamela.)
 rah! I am not free. 'Twas for thee.
 (To Quiller.)
 rah! I'll go with thee. Come with me.
 (To Toby.)
 rah! Come on with me. Then come with me.
 rah! Come on with me. Then come with me.
 rah! Come on with me. Then come with me.

marcato. molto.

rah! Ay, cheer the bride. The groom beside while
 rah! Ay, cheer the bride. The groom beside while
 rah! Ay, cheer the bride. The groom beside while

marcato molto.

cresc molto.

see. What fate may be for me, for me. He hers?
 free. Will give to ye. for me, for me. Come all
 To Tyburn tree with me, with me. Come then
 A he-ro he for me, for me. Ah yes,
 free, come all with me, with me, with me. Come all
 So fare thee well, Fare-well! to thee Farewell!
 To Tyburn tree Come on with me, Farewell!
 (To Toby.)
 To Tyburn tree Come on with me, Come on
 And welcome be, Come on with me, Come on
 And welcome be, Come on with me, Come all
 robbers three In jail shall be, in Jail straight
 robbers three In jail shall be, in Jail straight
 robbers three In jail shall be, in Jail straight

cresc molto.

CURTAIN.
a tempo.

fff

It ne'er shall be!

And welcome be.

To Tyburn tree.

It was for me.

And welcome be.

My love to thee.

My love to thee.

To Ty-burn tree.

To Ty-burn tree.

And welcome be.

way shall be.

way shall be.

way shall be.

fff rall.

Ad. cresc. molto.

rall.

Act III.

№ 16. Opening Chorus and Dance.

Allegro Vivace.

f

p

ped. *

ped. *

Giocoso.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff features a rhythmic accompaniment of chords and eighth notes. A forte (*f*) dynamic marking is present in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. A crescendo (*cresc.*) and a poco (*poco*) dynamic marking are placed above the bass staff.

Third system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. A time signature change from 3/8 to 6/8 is indicated in the middle of the system.

Fourth system of musical notation. The treble staff continues the melodic line with accents. The bass staff has a steady accompaniment. A fortissimo (*ff*) dynamic marking and a crescendo (*cresc.*) marking are present.

Fifth system of musical notation. The treble staff continues the melodic line with accents. The bass staff has a steady accompaniment. A fortissimo (*ff*) dynamic marking and a fermata are present.

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. The system concludes with a final chord.

Doll. *f* It's hey for a wedding on May day.

Sopr. *f* It's hey for a wedding on May day.

Milkmaids. *f* It's hey for a wedding on May day.

Alt. *f* It's hey for a wedding on May day.

Sop. 1 & 2. *f* It's hey for a wedding on May day. And hap - py be the

CHORUS. Tenori. *f* It's hey for a wedding on May day. And hap - py be the

Bassi. *f* It's hey for a wedding on May day. And hap - py be the

cresc.

Ay thrice happy the bride. Ay, youth in the Spring has his

Ay thrice happy the bride. Ay, youth in the Spring has his

Ay thrice happy the bride. Ay, youth in the Spring has his

bride. ——— 0 youth in the Spring has its hey - day.

bride. ——— 0 youth in the Spring has its hey - day.

cresc.

hey - day. And joy with the couple shall

hey - day. And joy with the couple shall

hey - day. And joy with the couple shall

Ay, youth in the Spring has its hey day And joy with the couple shall

Ay, youth in the Spring has its hey day And joy with the couple shall

bide. Come with a laugh. Come with a flow'r or a

bide. Come with a laugh. Come with a flow'r or a

bide. Come with a laugh. Come with a flow'r or a

bide. Come with a laugh. Come with a flow'r or a

bide. Come with a song. Come with a flow'r or a

bide. Come with a song. Come with a flow'r or a

cresc.

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

fair - ing. Wine shall be old, Aleshall be strong, Kiss-es there'll be for the

Wine shall be old, Aleshall be strong, Kiss-es there'll be for the

cresc.

fair - ing. Wine shall be old, Ale shall be strong, Kiss - es there'll be for the

fair - ing. Wine shall be old, Ale shall be strong, Kiss - es there'll be for the

ff

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing Come with laugh ter and song. —

dar - ing Come with laugh ter and song.

Come all

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated three times across the vocal staves.

The piano accompaniment for the first system consists of two staves (treble and bass clef) showing chords and rhythmic patterns. The music is in a 2/4 time signature.

blithe and gay. Heig - ho! Hey - day! Let us be mer-ry, With

blithe and gay. Heig - ho!

blithe and gay. Heig - ho! Hey - day! Let us be mer-ry, With

Heig - ho! Hey - day! Let us be mer-ry, With

Heig - ho!

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are repeated across the vocal staves. The piano accompaniment provides harmonic support for the vocal lines.

The piano accompaniment for the second system consists of two staves (treble and bass clef) showing chords and rhythmic patterns. The music is in a 2/4 time signature.

cresc.

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing

Sing for the bride. The blush - ing

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing

cresc.

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing

Hey - day! Good for - tune waits, they say, The bride of May, the blush - ing

Joy waits, they

cresc.

ff

bride of May. Heig - ho! Ay, the bride is

bride of May. Heig - ho! Ay, the bride is

bride of May. Heig - ho! Ay, the bride is

bride of May. Then Heig - ho! hey - day. Hey non-ny non-ny the bride is so bon ny, With

bride of May. Then Heig - ho! hey - day. Ay, the bride is so

fair. Good for-tune waits the bride of

fair. Good for-tune waits the bride of

fair. Good for-tune waits the bride of

her the gallant groom may well be blithe and gay.

fair the gallant groom may well be blithe and gay.

red. * *red.* *

May. With her the groom may well be gay.

May. With her the groom may well be gay.

May. With her the groom may well be gay.

Good for-tune waits the bride of May, the bride of May.

The bride of May.

rall. *p* *Molto Vivace.*

rall. *Molto Vivace.* Country Dance.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, including accents and slurs. The left hand provides a steady accompaniment of chords with eighth-note patterns.

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano score, showing further development of the melodic and harmonic material.

Fourth system of the piano score. The left hand accompaniment includes the instruction *cresc.* (crescendo) above the first few measures.

Fifth system of the piano score, continuing the musical progression.

Sixth system of the piano score. The left hand accompaniment includes the instruction *marcato.* (marcato) above the first few measures.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with slurs and accents, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with eighth notes and slurs. The bass staff consists of a series of chords with eighth notes, providing a rhythmic foundation.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a pattern of chords with eighth notes, some of which are beamed together.

Fifth system of musical notation. The treble staff continues with a melodic line. The bass staff shows a sequence of chords with eighth notes, maintaining the accompaniment's texture.

Sixth system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase, and the bass staff provides a final accompaniment with chords and eighth notes.

"While the four winds Blow."

Allegro moderato. Rodney and Chorus.
con energia.

Rodney. *ff*

Piano. *poco rall.* 1. 0

poco rit. *dim.*

hark, ye landsmen, and I'll tip a stave. It's all about a Jack Tar's life. — Ye
sail is sighted from the Masthead high; And extra grog is served to all, — When

a tempo.

know he finds a home, Where so ev - er he may roam, And if he's a like - lysort, He is
a "Frenchy" heaves in sight, you should see us dancein' light; How the "Froggies" quake with fear, As we

cresc. *marcato.*

sure to court, A gal in ev' - ry port —
give a cheer, And ov - er - haul "Moun - seer"

rit. *a tempo.* *colla voce.*

There's Black-eyed Bess of — Plymouth town, There is blue eyed Kate of
The "Parley voos" They may cackle and chide, They may show us some fight be-

a tempo.

rit.

Cork. There's Hampton Nell with the eyes of brown, There is Sue of Yank - ee like. But put a shot or two in her side, And her sill - y old flag she'll

rit.

stentato.

rall.

York. A - hoy! A hoy for the sea, lads! One gal would never suit me... strike. Draw cut - lass then and a - board, lads! For here's prize money for we...

ff

ff

Rodney.

f con spirito.

ad.

cresc.

ff Soprano I & II. 1-2 Ho yo ho! While the four winds blow I shall love like a lad heart

1-2 Ho! yo ho!

Tenor.

1-2 Ho! yo ho!

Bass.

1-2 Ho! yo ho!

CHORUS.

con spirito.

cresc.

f

con spirito.

f

cresc.

ad.

*

free. — If they won't say me nay, I'll be faithful for a day, After that they may cry and may

cresc. - molto. *rall.* *a tempo.*

pipe a tear-y eye, They may wait on the quay, Looking out on the sea, But they can't put a splice on

cresc. molto *rall.* *a tempo*

1st Verse.

me. *con spirito.* *cresc.*

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

cresc.

stand on the quay, Looking out up-on the sea, But it's free he is bound to be

wait for him you see, But it's free he is bound to be, to be

wait for him you see, But it's free he is bound to be, to be

wait for him you see, But it's free he is bound to be.

rall.

a tempo. *ff*

2. When

ff

2nd Verse.

me. If they

f con spirito. *cresc.*

Ho yo ho! while the four winds blow, Jack shall love like a lad heart - free.

Ho yo ho! while the four winds blow, Jack shall love like a lad heart - free.

Ho yo ho! while the four winds blow, Jack shall love like a lad heart - free.

won't say me nay, I'll be faithful for a day. After that they may cry, And may pipe a teary eye. They may

Let'em cry and pipe their eye.

Let'em cry and pipe their eye.

Let'em cry and pipe their eye.

rall. *a tempo.*

wait on the quay, Looking out on the sea, But they can't put a splice on me. —

p Free he's bound to be, Ay free, he's bound to be. —

p Free he's bound to be, Ay free, he's bound to be. —

p Free he's bound to be, Ay free, he's bound to be. —

rall. *a tempo.*

Allegro vivace.
Hornpipe.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a forte (*f*) dynamic. The melody in the upper staff features eighth-note patterns with accents, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff shows a continuation of the eighth-note melody with various articulations. The bass staff maintains the accompaniment pattern. A repeat sign is visible at the end of the system.

The third system features a *cresc.* (crescendo) marking. The melody in the upper staff becomes more active with sixteenth-note passages. The bass staff continues with the accompaniment.

The fourth system begins with a fortissimo (*ff*) dynamic. The melody in the upper staff is highly rhythmic with sixteenth-note runs. The bass staff accompaniment is consistent with the previous systems.

The fifth system includes a first ending (marked '1') and a second ending (marked '2') with a *pressando.* (pressing) instruction. The melody in the upper staff leads into these endings. The bass staff accompaniment concludes the section.

The sixth system concludes the piece. The upper staff features a final melodic flourish with a forte (*f*) dynamic. The bass staff ends with a final chord and a few notes. The piece concludes with a double bar line.

Song and Chorus.

"On the Track."

Quiller and Constables.

Allegro non troppo.

mf

Quiller.

If the
If a

PIANO.

repeat ad lib.

aw-ful in-sti-ga-tor or the dreadful per-pe-tra-tor of a horrid crime you're seeking for to wretch in anguish utter steals a slice of bread, no butter, cause he's starving and of pie he has'nt

ferret out, The de-tective who dis-guises whistles, hists and the o-rizes is the got an-y, He has time for deep re-pen-tance, for the justice of his sentence gives him

cresc.

one who sets the greatest stock of merit out! On a fellow's nose a sootprint in the twenty years in that far bay call'd Botan-y! It is surely far more healthy for the

f

sand a ti - ny foot print, Strand of hair, a broken twig are clues most black. And if
tol - e - ra bly wealthy, to ap - pro pri - ate em bezzle and con - ceal; For Dame

cresc.

an - y such you find, why you can safe - ly bear in mind that you are ve - ry close, so close up on the
Justice sits and grieves at nev - er calling people thieves who do not really need the things, the things they

cresc.

Quiller. *marcato*

track. So close. So close, We're on the track. —
steal. The things To steal The things they steal. —

Tenori. *f*

Up - on the track Up - on the track, We're on the track. —
CONSTABLES. They never need They nev - er need the things they steal. —

Bassi.

Up - on the track Up - on the track, We're on the track. —
They never need They nev - er need the things they steal. —

ff *marcato*

f *ff* *pp*

We're on the track, we're on the track, We're on the track, We're on the track,

ff *pp*

We're on the track. We're on the track

ff *pp*

We're on the track. We're on the track

mf *sfz* *sfz*

cresc.

We're close up on the trail; We'll land our man in jail, oh, yes we're on the track we're on the
 If: cash one does not lack; A klep to ma - ni-ac is he who does not need the things he

We're on the the things they

We're on the the things they

cresc. *f*

1 2

track. steals. track

track. steal. track

track. steal. track

f

Red.

Hist! Hist!

Hist! Hist!

Hist! Hist!

(Dance.)

pp *sfz* *sf* *sfz*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The first two staves have lyrics 'Hist!' in two measures each. The third staff has '(Dance.)' in the first measure and 'Hist!' in the second measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *sfz* (sforzando).

molto p

We're on the track!

We're on the track!

We're on the track!

de - cres - cen - do. *molto p* *sfz*

Detailed description: This system continues the musical piece. It features three vocal staves and a piano accompaniment. The vocal staves have the lyrics 'We're on the track!' in two measures each. The piano accompaniment includes a dynamic marking of *molto p* (molto piano) and *sfz* (sforzando). The piano part shows a *de - cres - cen - do.* (decrescendo) marking over the first two measures.

Song.

"Farewell to the King's Highway."

Dick and Chorus.

Allegro deciso.

Dick.

PIANO.

1. Oh,
2. I

declamando rit. *ff a tempo*

fill me a fla - gon as high as you please, And look well that the wine be
nev - er have told you, for scarce - ly I know, Nev - er of - fer'd you, kiss or

colla voce *a tempo* *sfz*

old. — For I have a toast I would drink, ere we part, To one fair face that is
vow; — And lest, lit - tle sweetheart, I put you to shame, I'll nev - er breathe to the

marcato

in this heart That shall soon be cold. — This one fair girl, had she
world your name; But you know all now — So let the dev - il come

marcato.

p *f*

cared for me, As I have lov'd her, As I have lov'd her, Why, cer-tain purs-es one
claim his own. I've led him a pace, I'll laugh in his face. But say to those who my

p *f*

cresc. *f con spirito*

still might see, Where they ought to be! Health, for aye, to you!
sto-ry tell, That I loved one well! For-tune bright to you!

cresc. *f*

ff *marcato*

Masters, good day to you! La-dies a kiss to ye! Your years may be long, For
Ladies, good night to you! Rascals must have their way! My ghost it may ride A

rall. 1. Verse.

laughter and song, But I shall be up-on Ty Jurn Tree, In the morn-ing!
black steed astride, But I shall fade like a phantom shade, In the

colla voce

2. Verse.

morning, up-on the High-way! —

SOPRANO I.

SOPRANO II. His ghost it may ride, A black steed a-stride, But

TENOR. His ghost may ride, A steed a-stride, But

BASS. His ghost may ride, A steed a-stride, But

His ghost may ride, A steed a-stride, But

Fare - well to the King's High - way! —

he must fade like a spec - tral shade, at morn - ing! —

he must fade a spec - tral shade, at morn - ing! —

he must fade a spec - tral shade, at morn - ing! —

he must fade like a shad - ow, at morn - ing! —

Finale III.

Allegro. *ff*

Constance. Hur - rah!_

Pamela. Hur - rah!_

Lovelace. Hur - rah!_

Doll. Hur - rah!_

Dick. Hur - rah!_

Rodney. Hur - rah!_

Toby. Hur - rah!_

Quiller. Hur - rah!_

Kilkenny. Hur - rah!_

Hawkhurst. Hur - rah!_

Sir Godfrey. Hur - rah!_

Allegro. *ff*

Soprani I & II. Hur - rah!_

Tenori. CHORUS. Hur - rah!_

Bassi. Hur - rah!_

PIANO. Hur - rah!_

Allegro moderato.

ff

A toast!

A toast!

A toast!

A toast!

deciso.

cresc.

If you'll come to Castle Fitzgerald, a Castle that's built in the air There's plentiful store, There's

A toast!

A toast!

A toast!

A toast!

A toast!

Allegro moderato.

ff

A toast!

A toast!

A toast!

Allegro moderato.

f deciso

cresc.

pleasure galore, And welcome a plenty e - nough and to spare And welcome enough and to

cresc.

p

Wel - come to all, Wel - come hear - ty

Wel - come to all, Wel - come hear - ty

Wel - come to all, Wel - come hear - ty

cresc.

There love shall reign and banish care, And ev-er-y joy we'll herald, If
So
We'll be there! So
We'll be there! So
spare— There love shall be King, love be King!— If
We'll be there! So
So
So
We'll be there! So
We'll be there! So
Ay we will go— So
there! —
there! —
there! —

ff a tempo.

whack, fol, lol; and tol, di, rol, lay; With a whack, fol, lol; and tol, di, rol, lay; with a

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

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

Whack, fol, lol; and tol, di, rol, lay.

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

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

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

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

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

Whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

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

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

Whack, fol, lol; and tol, di, rol, lay.

a tempo.

ff
Whack, fol, lol; and tol, di, rol, lay.

rall. - - - *marcato.*

whack, fol, lol, di, rol, lay! — Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

whack, fol, lol, di, rol, lay! — Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

mf Rol lay.

Rol lay.

Rol lay.

rall. *marcato.*

Allegro con spirito

ff *rall.* *a tempo.*

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Allegro con spirito.

rall. *ff* *a tempo.*

Hur - rah! Hur - rah! And

Hur - rah! Hur - rah! And

Hur - rah! Hur - rah! And

Allegro con spirito.

rall. *a tempo.*

Hur - rah! Hur - rah! And

cresc e pressando.

rall.

when their gold - en wed - ding comes, May we be there. Then
 when their gold - en wed - ding comes, May we be there. Then
 when their gold - en wed - ding comes, Oh, May we all be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then
 when their gold - en wed - ding comes, May we be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then

cresc e pressando.

rall

when their gold - en wed - ding comes, Oh, may we one and all be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then
 when their gold - en wed - ding comes, Oh, may we one and all be there. Then

cresc e pressando.

rall.

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

a tempo.

marcato molto.

hip, hip, hip, Hur - rah hur-rah! We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah hur-rah! We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

a tempo.

ff marcato molto.

hip, hip, hip, Hur - rah! We'll cheer the hap - py pair, With three times three

hip, hip, hip, Hur - rah! We'll cheer the hap - py pair, With three times three

hip, hip, hip, Hur - rah! We'll cheer the hap - py pair, With three times three

a tempo.

ff marcato molto.

cresc.

three times three!

With three times three and more!

A

three times three!

With three times three and more!

A

three times three!

With three times three!

A

three times three!

With three times three!

A

three times three!

With three times three and more!

A

three times three!

With three times three!

A

three times three!

With three times three!

A

three times three!

With three times three!

A

three times three!

With three times three!

A

three times three!

With three times three!

A

three times three!

With three times three!

A

And one cheer more

With three times three

And one cheer more

With three times three

And one cheer more

With three times three

cresc.

And.

*

a tempo.

A vocal score for 12 voices, arranged in two groups of six. Each voice part is written on a single staff with a treble clef. The music consists of a single melodic line with a long note followed by a shorter note, all under a slur. Below each staff is the marking "rah.".

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a rhythmic pattern of eighth notes and chords. The marking "a tempo." is placed above the right-hand staff.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with a similar rhythmic pattern. The marking "cresc molto" is placed below the left-hand staff, "ff" is placed below the right-hand staff, and "marcato." is placed above the right-hand staff.