



The Soldier's Legacy.

AN OPERA DA CAMERA

Written by

John Oxenford

Composed and dedicated to his friend

MRS VICKERY

by

G. A. MACFARREN.

Ent. Sta. Hall.

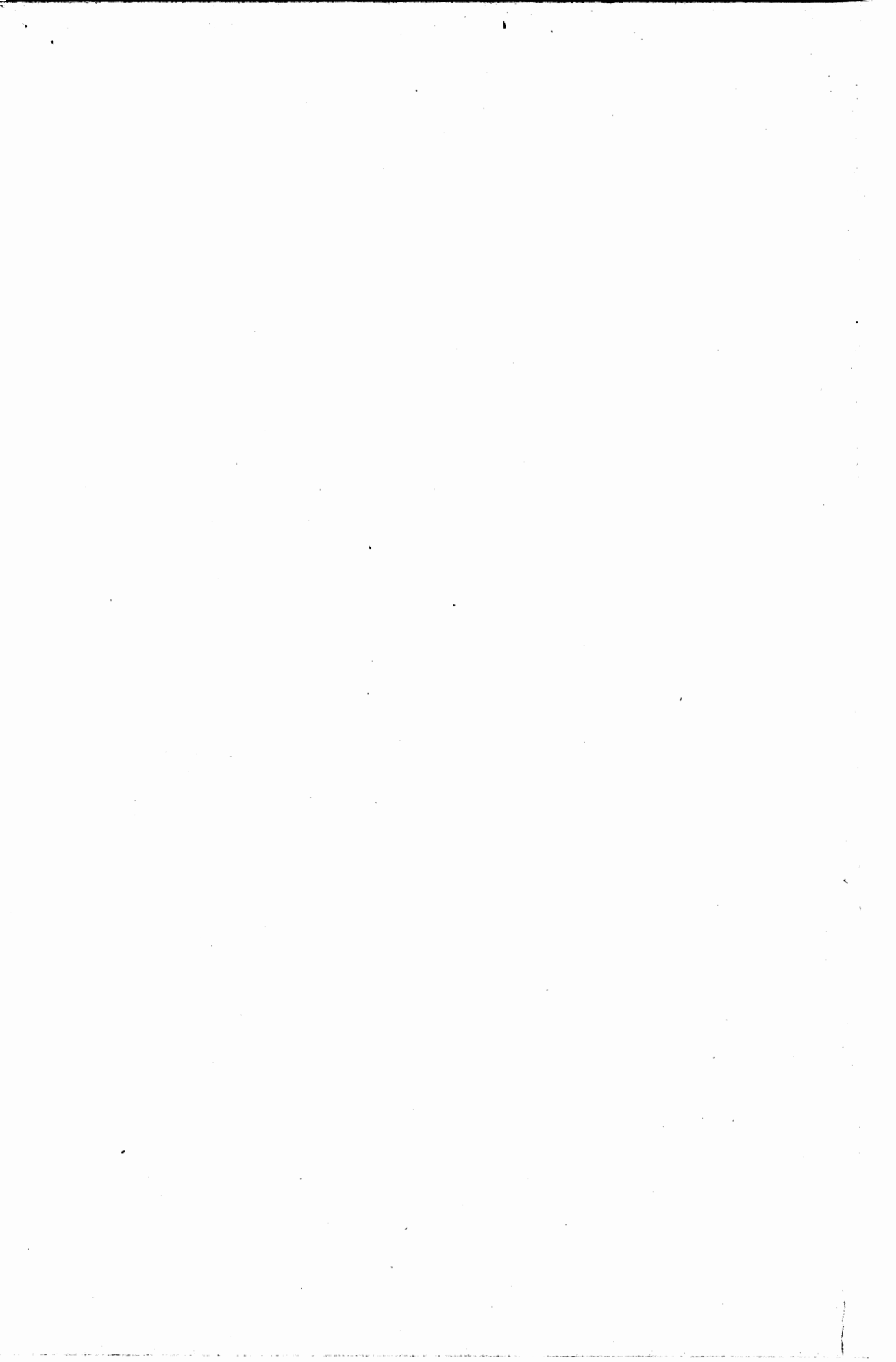
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THE SOLDIER'S LEGACY,

An Opera da Camera,

IN TWO ACTS.

The Music by G. A. MACFARREN. The Libretto by JOHN OXENFORD.

PERSONÆ.

LOTTY	Soprano.	CHRISTOPHER CARACOLE (<i>the village fiddler</i>)	Bass.
WIDOW WANTLEY	Mezzo Soprano.	JACK WEATHERALL (<i>a Hussar</i>)	Tenor.

PERIOD, 1814.

SCENE.—*Tutbury, and the road to Hilton, on the borders of Staffordshire.*

Act I.

SCENE.—*The main street of the village of Tutbury, looking up towards the ruined castle.*

CHRISTOPHER'S house R.H., with upper and lower practicable windows facing the audience, and a practicable door at right angles. Widow's house L.H., with practicable door and window. Sunset; which gradually darkens into night, when the long gathering storm breaks out.

WIDOW seated at her door, lace-making upon a pillow.

SONG.

Widow. "You promised to come with the dawn of the day,
Oh! Willy, dear Willy, what keeps you away?
Weary, weary, the hours will be,
While, Willy, you keep away from me."
To empty air thus Jenny spoke;
She looked from the gate again and again,
But always in vain;
Her heart was nearly broke.
The hours crept along and the sun slowly set,
And poor sighing Jenny was sorrowful yet;
Weary, weary the day had been,
For Willy the false she had not seen.
At last the gate, with heavy swing,
Flew open, and quickly as lightning or thought
Came Willy, who brought
A golden wedding ring.

Widow. Poor Jenny, was a lucky girl after all. If she did have to wait a little, she got her Willy at last. I don't know that I shall be equally lucky. I have been encouraging Serjeant Cummings ever since his return from the Peninsula; and just as I think I have him fast, comes a letter saying the dreadful Duke of Wellington is going to take him to Flanders. However, I have invited him to supper, and perhaps he may be persuaded to marry me before he goes. Then if he gets killed, I shall only be a widow, as I am now. There'll be nothing lost. Still, a husband in Flanders is a very unsatisfactory sort of person to a wife in Staffordshire; and, perhaps, after all, I was too hasty in refusing Christopher. He is not so handsome as the

Serjeant, to be sure ; but he has saved something for a rainy day ; and though by fiddling at every merry-making he has earned the name of the Dancing-master's Kit, he has not fiddled for nothing, and one can bear a nickname with a good round sum attached to it. (*Enter CHRISTOPHER from his house.*) Here he is. Suppose I try a little wheedling now, to secure a footing in case of accident. Ah ! Mr. Orpheus, you look more fascinating than ever—positively dangerous.

DUET.

Widow. 'Tis not so much that comely face,
 Though all must think it charming,
 But, further, there's a matchless grace,
 Which makes you quite alarming.

Chris. Oh, fie !—a wheedling, flattering tongue
 You have in your possession ;
 Those praises half to me belong,
 And half to my profession.

Chris. { For all are delighted whene'er I appear,
 My face and my fiddle are known far and near,
 The merry I charm and the doleful I cheer,
 The lasses cry out when they see me, " Oh, dear !
 The fiddler is here."

Widow. { Yes, all are delighted whene'er you appear,
 That face, grace, and figure are known far and near,
 But though you pretend every list'ner to cheer,
 You cause many hearts to ache sadly I fear.
 Oh ! dear, Sir, oh ! dear.

Widow. Did I seek a proper match,
 Far I should not have to look.

Chris. Ah ! a husband you would catch,
 And you shrewdly bait your hook.

Widow. Why thus linger, dally, tarry,
 When you might make one woman blest ?

Chris. Don't you see, if one I marry,
 I break the hearts of all the rest.

Chris. & { Oh, all are delighted, &c.

Widow. { Yes, all are delighted, &c.

Chris. No, widow, no, it won't do ; you must set your springs for other birds. To leave off joking, and put you out of your misery, I stab you to death at once with the intelligence that I am engaged.

Widow. Engaged ! What does the man mean ?

Chris. I mean that I am going to marry my ward, Lotty.

Widow. A man of your years marry that child !

Chris. There is a slight disparity, I own ; but I do my duty. When my cousin, her father, went to the wars, I promised to keep her till she grew up, and then find her a good husband, to share his prize-money. Well, she is now sixteen, and the good husband is your humble servant. You'll own I could not have done better.

Widow. For which party, pray ?

Chris. Say for both. On the one hand, there is my experience ; on the other, her extreme simplicity.

Widow. Her extreme idiocy, I should call it ; but perhaps she's not such a fool as she looks. Ah ! there's her silly laugh.

(*LOTTY laughs behind the scenes.*)

Chris. Musical as the notes of my own fiddle.

(*Enter LOTTOMY from house R.H.*)

TRIO.

- Lotty.* Ha! ha! ha! I scarcely know
 What has set me laughing so;
 An idle thought,
 The merest naught
 Will make me laugh, laugh, laugh away;
 I must be merry come what may.
- Chris.* Ha! ha! ha! but few I know
 Damsels tamed like this can show;
 Her very thought
 And wish is brought
 Beneath my mild paternal sway;
 When I say yes, she can't say nay.
- Widow.* Ha! ha! ha! full well I know
 Women are not conquered so;
 You'll soon be caught,
 You'll soon be taught
 That girls while feigning to obey
 Are scheming how to have their way.
- Chris.* This innocent I mean to wed.
 Already she is over head
 And ears in love with me.
- Widow.* That simpleton you mean to wed,
 I'll say that artful minx instead,
 And more correct 'twill be.
- Lotty.* Oh, dear! I cannot raise my head;
 There's nothing I so greatly dread
 As folks that stare at me.
- Widow.* You think she'll always prove obedient to your will?
- Chris.* Think! nay, I know it.
- Widow.* That is better still.
- Chris.* That she is under my control you surely will confess,
 When you have heard her answer all my questions with a "yes."

(Brings Lotty down).

- | | | | |
|---------------|---|---------------|------|
| (To Lotty). | You think me good and clever? | <i>Lotty.</i> | Yes. |
| <i>Chris.</i> | Wish I may live for ever? | <i>Lotty.</i> | Yes. |
| <i>Chris.</i> | To me you will be humble? | <i>Lotty.</i> | Yes. |
| <i>Chris.</i> | Without a shrug or grumble? | <i>Lotty.</i> | Yes. |
| <i>Widow.</i> | Is she knave, or is she fool,
That she thus can go to school? | | |
| <i>Chris.</i> | You deem me quite a beauty? | <i>Lotty.</i> | Yes. |
| <i>Chris.</i> | To love me is your duty? | <i>Lotty.</i> | Yes. |
| <i>Chris.</i> | You're grateful to me always for my bounty? | <i>Lotty.</i> | Yes. |
| <i>Widow.</i> | The greatest fool you are in all the county?
Yes, after you, ma'am, after you. | <i>Lotty.</i> | Yes— |
| <i>Chris.</i> | Ha! ha! ha! ha! come, that will do. | | |

Widow. { The saucy jade this jest shall rue.
 Laugh at me! how very low!
 Manners, Sir, you do not know:
 But you'll be taught,
 Sir, as you ought,
 Respect where it is due to pay,
 When *my* brave warrior names the day.
Lotty. { Ha! ha! ha! I scarcely know, &c.
Chris. { Ha! ha! ha! but few I know, &c.

(*Exit WIDOW into house L.H.*)

Chris. Well, I don't envy the man who becomes the husband of that lovely creature; she's half cat and half she-dragon. When I compare her with my docile little Lotty here, what a lucky dog I feel myself to be. But I must not stop any longer pondering over my own felicity, or I shall be too late for Serjeant Cummings' wedding. Lotty, fetch my cloak and fiddle, that's a good girl. (*Exit Lotty into house*). Aye, and I'll give her a little wholesome advice before I go. Nothing like making assurance doubly sure. (*Re-enter Lotty with cloak and fiddle*). Come here, child, mind what I say.

DUET.

Chris. You'll lock the door securely. *Lotty.* Yes.
Chris. And answer most demurely. *Lotty.* Yes.
Chris. To none you'll grant admission. *Lotty.* Yes.
Chris. Whatever their petition. *Lotty.* Yes.
Chris. (*apart.*) Those two last "yesses" did not fit;
 The girl who always "yes" replies,
 And never anything denies,
 May fall into a strange mistake;
 Some alteration I will make,
 If I've sufficient wit.
Lotty. { He's looking very serious,
 And wondrously mysterious;
 He frowns, he smiles; I greatly doubt
 If any good he thinks about.
Chris. { The danger is most serious,
 "Yes" may be deleterious,
 The soundness of my plan I doubt,
 Another scheme I must find out.
Chris. I have it, I have it, ha! ha! it shall be so;
 Instead of "yes" she shall answer "no;"
 "No"'s a word that cannot hurt you,
 "No" will guard both cash and virtue;
 When intrusive suitors come,
 "No" will send them baffled home;
 When a friend desires to borrow,
 "No" will save a world of sorrow;
 While the man who can't refuse
 Will his friend and money lose.
 Lotty, now, be all attention,
 Listen to my new invention—
 Instead of "yes,"—"no"—you will always say.

Lotty. Yes. *Chris.* No.
Lotty. Yes. *Chris.* No.
Lotty. Yes. *Chris.* No--No--nay.
 We'll practise till you're perfect quite,
 Until your answers are all right.
 No visitor must enter here.
Lotty. Yes. *Chris.* No.
Lotty. Yes. *Chris.* No.
Lotty. Oh! dear, oh! dear,
 I've been so used to answer "yes,"
 That "no" is puzzling, I confess.
Chris. No visitor will you let in.
Lotty. Yes. *Chris.* No.
Lotty. Yes, no, now I begin
 To understand--no, no, no, no.
Chris. Just so; not "yes," but "no"--just so,
 Do not think you can deceive me;
 There's a little bird, believe me,
 Who will list to every word,
 And repeat what he has heard.
Lotty. A little bird! What, ev'ry word?
Chris. (*Aside*)--E'en that she swallows; how absurd!
 I shall lead a happy life
 With this pretty docile wife.
 For husbands I'll set up a school,
 And teach them how their better halves to rule.
Lotty. Mine will be a peaceful life,
 Free from trouble, care, and strife;
 As wise as any girl at school
 Shall I become beneath my husband's rule.
Chris. My cloak--and now good night--you won't forget?
Lotty. Yes.
Chris. No;--my fiddle--(*takes it*)--you've not got it yet.
Lotty. No, no.
Chris. Just so.
Chris. & { At last you've got it right.
Lotty. { I'm sure to have it right.
Lotty. No, no, no, no.
Chris. Just so, just so.
Both. Good night, good night.

(*Exit CHRIS. at back.*)

Lotty. Well, I wish my wedding-day would come. I don't know that I particularly love Mr. Christopher; but, at all events, I suppose that when I am a wife, I shall have a little more liberty than I have now. What a lonely life I do lead, to be sure! This bullfinch is my only friend. Ah! Bully, Bully (*takes down bird*), you are not the naughty tell-tale bird Mr. Christopher talks about, are you? No, no, you'll not tell tales and make mischief? you'll only repeat the pretty songs I teach you; eh, Bully? Ah! by the bye, I'll give you a lesson now.

SONG.

Come, pretty bird, attend ;
 Your supper you must earn,
 Your lesson you must learn,
 Little friend.

Mind, the task will not be long ;
 With your tiny warbling throat,
 Note by note,
 After me repeat the song.

“ Ah ! welcome, young soldier, fresh home from the wars,
 How handsome and gallant thou art !
 Forgotten are surely thy wounds and thy scars,
 Save one little wound in thy heart.
 With a tira, tira, tira, la.
 Tira, tira, la.” *(Bird imitates.)*

Pretty well, pretty well,
 We'll try it again,
 The trouble will not be in vain,
 No ! Practice will make you excel.
 “ Ah ! welcome, young soldier, &c.” *(Bird imitates.)*

Perfect, perfect, I declare ;
 What a little duck you are !
 'Twas bravely done ;
 Well your lesson you have learned,
 Well your supper you have earned,
 And a kiss besides you've won.
(Exit with cage into house R.H.)

Night has set in, and storm begins. Enter JACK at back.

Jack. Hang it, I have lost my way, and night has set in already. That's inconvenient for a man on the look-out for a son he would not know if he met him in broad daylight. However, whether the job be difficult or not, the boy must be found ; it was my promise to poor Dick Firebrand, when he lay dying of a gunshot wound at Salamanca, that I would take care of the child he has left behind him in England. Poor Dick ! I can fancy myself at his side now.

SONG.

With placid face, awaiting death,
 My friend, my gallant comrade lay ;
 His voice had dwindled to a breath,
 But something yet he had to say.
 Though all had faded from his sight,
 A passing glitter in his eye
 Showed, as he pressed my fingers tight,
 How well he knew a friend was nigh.

Methought a light upon him broke,
 And with his pallid lips he smiled,
 As scarcely with a sound he spoke—
 “To you I leave my orphan child.”
 Those dying words I hear them still,
 I heard them 'mid the battle's strife;
 Through peace and war, through good or ill,
 They mark the purpose of my life.
 And by the soldier priz'd shall be
 His brother soldier's legacy.

Jack. Poor dear fellow! and he slipped into my hand the child's name and address, scribbled on a little piece of paper. Such a scrawl! Dick was the best man in the world. He was my guide and adviser, and truest friend through the whole of the campaign. But writing was not his strong point. However, I could make out Tutbury, Staffordshire; and Tutbury seems to be somewhere hereabouts. Now I suppose the great task of my life is begun. Well, I'll perform it to the best of my power; and that I may be perfectly unencumbered, and a fitting father to Dick Firebrand's child, I have resolved that I will never take unto myself a wife. However, the first job at present is to find a lodging for the night. Eh! I wonder what sort of place this is?—(*Knocks at CHRISTOPHER'S door.*)

DUET.

Lotty (*looking out of upper window*).
 Yes, yes, indeed, there's some one there;
 To mind my lesson I'll take care.

Jack. Ah! that's a woman, I declare;
 But whether she be brown or fair
 I cannot say,
 Since in the dark all cats are grey.

Lotty (*to herself*). Really, I am half afraid.

Jack. Lovely widow, wife, or maid.

Lotty. Lovely! (*checks herself*).

Jack. Lovely you must be,
 I feel, although I cannot see;
 Now, listen, Susan, Bess, or Kitty,
 The man is in a sorry plight
 Who out of doors remains all night;
 And that will be my case precisely
 Unless you show some pity.
 I should not be so bold,
 If the night was not so cold;
 But now I trust you'll answer nicely.

Lotty. No. *JACK.* No?

Lotty. No. *JACK.* No!
 That word's as hard as any blow;

Jack. In the cold you'll let me die? *Lotty.* No.
 Admittance steadily deny? *Lotty.* No.

Jack. Come, come, the answers much improve;
 At last, compassion I may move.

Jack. { There's something in that pretty voice
That sets me in a twitter,
And makes my heart with warmth rejoice,
Although the cold is bitter.

Lotty. { Go down I must, I have no choice;
Poor man, the cold is bitter;
And then there's something in his voice
That sets me in a twitter. (*Disappears.*)

Jack (*listening at door*). There's a footstep! nearer, nearer!
She's coming down the stairs—I hear her;
She turn's the lock—that's better still, and better;
The night is wet, and shortly will be wetter.

(*Enter Lotty from door.*)

Your heart of stone they did not fashion.

Lotty. No, ah! no!
Jack. Nor close it 'gainst each tender passion.
Lotty. No, ah! no!
Jack. You would not bid a lover perish?
Lotty. No, ah! no!
Jack. Nor gentle thoughts refuse to cherish?
Lotty. No, ah! no!
Jack. I thought my words at last would melt her,
I need not now despair of shelter.

Lotty. No, ah! no!
Lotty. { I never was addressed before with words so kind;
That wicked, little, spiteful bird I do not mind;
My orders I have followed well,
And if he pleases, he may tell.

Jack. { Her voice is music soft and sweet, her words are kind,
A hidden treasure in their sound I seem to find.
What truth does that old proverb tell,
"All, all is well that endeth well!"

(*Exeunt into house R.H.*)

Storm becomes more violent. Enter CHRISTOPHER at back.

Chris. Thank goodness, I am near home again. Really people should think twice, before they make a musician and a man of business lose his precious time on a fool's errand. The Sergeant's wedding has been put off till to-morrow, and I am put off too. And such weather for long walks! Well, I'm sure to find all right at home; that's one comfort. Lotty has no candle, and she is not allowed the use of her tongue; and a woman that can neither talk nor set the house on fire is incapable of much mischief.

FINALE—(*Bird sings*).

Chris. "Oh! welcome, young soldier, fresh home from the wars"—
I've play'd that tune myself sometimes—
"Forgotten are surely thy wounds and thy scars."
The tune is good enough;
But yet I scarcely like the rhymes;
They're filled with just the kind of stuff
That turns a damsel's head.
I wish the noisy bird were dead

Widow (*looking from her window*).

Who's there, who yonder lurks about?
The Sergeant? yes, beyond a doubt.
Naughty man, at last you're here.

Chris. Eh! what's that?

Widow. Oh! why so dear
Seem'st thou to this faithful heart,
Fickle as thou art?

Chris. Oh, the widow up so late!
Me she feign would win.

Widow. A little moment longer wait,
And I'll come down to let you in.

Chris. Of what she thinks her winning ways
She is not weary yet;
The old, old game untired she plays,
And hopes a husband still to get.

Widow. This evening she
Looks after me,
To-morrow some one else 'twill be.
Those wicked men! their artful ways
They never can forget;
Though I have watched them all my days,
I cannot understand them yet.
A traitor he
Appeared to be,
Now sneaking, he returns to me. (*Disappears*).

(CHRISTOPHER *knocks at door*. Lotty and JACK *appear at upper window*. Bird *sings*.)

Chris. Again that most unlucky tune!
If that bird I cannot check,
I will surely wring his neck
Very soon.

Chris. { Open, open quick the door;

Lotty. { At the door, he's at the door!

Jack. { What a bore! oh, what a bore!

Jack. Can't you let him wait a minute?

Chris. No reply—the deuce is in it—
She can't be out? (*Knocks*.)

Lotty (to JACK). I beg—implore
That from the window you'll escape.

Chris. Within! within!

Jack (to Lotty.) I'm in a scrape.
Well—

Lotty. I entreat—

Jack. But still—

Lotty. I pray—

Chris. That's Lotty's voice, I'll swear. I say,
You know me?

Lotty (to CHRIS.) No.

Jack. From such a height ?
This ring upon your finger slight
Let me place before I go. (*He does so.*)

Chris. You'll let me in ?

Lotty. No, no, no, no.

Chris. My child, my pretty innocent,
That answer was for others meant,
And not for me.

Lotty. For pity's sake—

Jack. My leave I'll take.

Chris. The door I'll from its hinges break.

(*Beats violently at the door, and drops his cloak in the exertion.*)

Lotty. Pray be gone.

Jack. Pretty one. (*Kisses her hand, and descends from the window.*)

Chris. Ha! 'tis done !

(*The door gives way, CHRISTOPHER enters house as JACK descends from window. LOTTY disappears.*)

Bird sings.)

Jack. Good, I'm out of doors again
In the rain ;
With rage I burn,
Thinking of that chap's return.
Was it not unseasonable ?
Aye, and most unreasonable,
And against the law of love most treasonable ?
With rage and love I glow,
But these will not suffice
To keep me warm, I'm cold as ice ;
My heart's on fire, my fingers I must blow. (*Stumbles on cloak.*)
But, halloo—hey-day, what is this ?
A cloak (*puts it on*) ; it does not come amiss ;
How nice ! Kind fortune, take my thanks,
I quite forgive you all your other pranks.

Widow (advancing from her house).

Hither, this way, follow me ;
None will see.

Jack. Who is she ?

Widow. Supper now is ready quite. *Jack.* Hot ?

Widow. Yes, hot. *Jack.* And you invite ?

Widow. You, of course. Make haste, make haste,
A moment do not waste.

Jack. This is the place where all delights abound ;
Upon the ground
Warm cloaks are found ;
And ere you've time to look around,
Up comes a supper nicely brown'd,
And naught there is to pay ;
Here pretty creatures beg and pray.

Widow. Come this way, dear, come this way.

Chris. (*appearing at lower window.*)

So, there is the beau, sure, for whom I was taken ;
Another she's caught, to be once more forsaken.

Always hunting for a lover,

Sometimes fond and sometimes spiteful ;

When will she her tricks give over ?

Oh ! her conduct is most frightful.

Widow.

He's not quite an ardent lover,

In his words there's naught delightful ;

When the wedding day is over,

He may find me rather spiteful.

Jack.

For a cold and hungry rover,

'Tis a village most delightful.

Let us hope, when all is over,

It will change to nothing frightful.

Lotty.

(*appearing at upper window with bird.*)

Now, thank goodness, all is over !

Oh ! my terrors have been frightful ;

Yet, if he could be my lover,

How delightful, how delightful !

END OF ACT I.



Act II.

SCENE.—*Outside of Mayburn Farm, with Hilton Church in the distance.—A water-but against the wall; a table with tankards and a jug of ale; rustic seats; a fowling-piece leaning against the house.*

Sounds of revelry within. Enter JACK from farm.

SCENE AND BALLAD.

Jack. “Bride and bridegroom!” that’s the toast;
 The merry boys!
 Of what mighty lungs they boast,
 How they seem to love their noise!
 And then the sergeant, with his bride
 By his side,
 How he seems to glow with pride!
 I envy him—stop—do I? no!
 Perhaps I only fancy so.
 That gentle girl who talked to me last night,
 Though of her face I could not get a sight,
 I cannot quite forget,
 I’m thinking of her yet.
 Pshaw! Let me chase her from my mind.
 Most likely she is frightful.
 Stuff, she was nothing of the kind;
 I’ll swear she was delightful.
 Then, besides, there was another,
 Whose face I could not see,
 Of her I only know that she
 Kicked up a most tremendous bother.
 ’Tis not she by whom I’m haunted,
 But she whose husband chanced to call
 When he was wanted not at all.
 Her husband! no, oh no, let’s rather
 Suppose it was her father.
 Nay, why
 Should I
 Trouble thus my head about her?
 Not so easily I’m caught.
 Maid or wife, to me she’s naught.
 Naught! Oh, I feel I could not live without her.

BALLAD.

A simple tune sometimes we hear,
 That seems to bear a power unknown;
 At first it only charms the ear,
 But soon declares the heart its own.
 And there a lasting home it makes;
 Unheeded, there it oft will sleep;
 Then, unexpectedly awakes,
 To bid us smile—to bid us weep.

More sweet than any tune could be,
 The gentle voice I lately heard,
 Has such a lasting charm to me
 That still I cling to every word.
 In vain arise the sounds of mirth,
 From ruder sounds it keeps apart ;
 And, lightly floating o'er the earth,
 My ear still charms, still melts my heart.

Enter CHRISTOPHER from farm.

Chris. So here you are, they are waiting for you to accompany them to the church. Are you going to give us the slip?

Jack. Not I, though I have important business on hand ; chance has caused me to stumble on my old friend, Sergeant Cummings, on his wedding-day—so chance means that I should attend the church, and duly honour the dinner. My son won't miss me, I'll put off my son till to-morrow. (*Exit into farm.*)

Chris. Son, did he say? Son? What an extremely young man to be talking about his son! But folks are so precocious now-a-days. There's Lotty with her bird, and its ridiculous story about the young soldier. Perhaps the bird means nothing by singing that stuff; but if its teacher is equally innocent.—Ah! here's my esteemed friend, Widow Wantley; she seems greatly excited. Shall I accost her? No, I think I'll first let her simmer down a little. (*Retires.*)

Enter WIDOW, L. II. with a bag, which she lays on a bench before the door.

Widow. Ah! this is the place. I shall find the Sergeant at this cottage, they said; and why did they laugh when they told me so? I'm sure I can't make out; oh! the world is grown sadly uncivil. To think that when I was expecting the Sergeant last night, a stranger should come in his place. The impudent knave! I noticed that the voice was not right, and when I asked for an explanation, out jumps my gentleman from the window. Does he think an honest woman's reputation is to be jumped away in that fashion? Some saucy comrade, sent by the Sergeant, I'll be bound. But I'll have reparation, the Sergeant shall marry me, or he shall make his friend marry me. I have a cloak here, and can identify somebody, one or the other. How I long for revenge!

SONG.

Something I'll do—something I'll do,
 Something that somebody surely shall rue :
 How I feel my anger rise !
 I could pull out some one's eyes ;
 I could tear
 Some one's hair ;
 I could do anything I declare ;
 Let somebody beware !

Something I'll do—what shall it be ?
 That we shall see—that we shall see ;
 I'll be some one's wedded wife,
 Then I'll lead him such a life.
 All is fair
 To repair
 Wrongs that no widow on earth could bear ;
 Let somebody take care !

Chris. (*comes forward*). Good morning, fair Widow; you've come to the wedding of Rose Fairleigh, I suppose.

Widow. Rose Fairleigh? What, is she going to be married?

Chris. Of course. Do you mean to say you have heard nothing about it?

Widow. Not a word; but that's quite natural. I have enough to do with my own affairs, and therefore I don't indulge in tittle tattle about my neighbours.

Chris. Ah! certainly, you have enough on your hands; and the worst of it is, your business keeps you up so uncommonly late.

Widow. What do you mean by that, sir?

Chris. Oh, nothing; never mind me; you'll find enough to amuse yourself at the wedding. (*aside*). How delighted she'll be when she hears that the bridegroom is Sergeant Cummings. Ha! ha! ha! (*Exit into farm.*)

Widow. He laughs, too! Every body seems uncommonly merry to-day. (*Enter Lotty L.H. dressed for the wedding.*)

DUET.

Lotty. (*aside*). She here! oh, Lud, I'm quite distress'd!

Widow. (*aside*). She here! and wonderfully dress'd!
All the world and his wife are invited, no doubt,
With one sole exception: I—I am left out.

Lotty. You have not made yourself too smart.

Widow. Some persons need no aid from art.

Lotty. Yet still that cap—you bought it lately.

Widow. Suppose I did.

Lotty. I don't admire it greatly.

Widow. No thought had I of pleasing you
When buying it.

Lotty. Perhaps 'twill do,
Perhaps the fault is in the wearer.

Widow. (*aside*) Oh! into pieces I could tear her.
But you, with your fastidious taste,
How could you such a ribbon buy?
And then your waist so tightly lac'd—
It's vulgar quite, oh my! oh fie!

Lotty. I'm getting tired of this debate. (*suppressing a yawn*).

Widow. Perhaps you go to bed too late.

Lotty. (*aside*). She can't have seen. If all they say is true,
I don't sit up so late as you.

Widow. (*aside*). She can't have seen. I will dissimulate.

Both. Can she suspect?
Could she detect?

Precaution I will not neglect.
No—no—I will dissimulate.

Lotty. I own I slept not much last night. *Widow.* Nor. I.

Both. Excuse me, might I ask the reason why?
The rain beat hard at my window pane,
I turned on my pillow again and again;
Till up I rose in a terrible fright,
And just peep'd out to see all was right.

Widow. Peep'd out?

Lotty. Peep'd out? You saw, no doubt—

Both. Nought save the black and stormy night.
Lotty. That sounds quite right.
Widow. That sounds quite right.
Both. Most satisfactory is her reply.
 Still something she has seen, she looks so sly.
Widow. If nothing one sees, there's nothing to tell.
Lotty. Of course not.
Widow. Of course not.
Lotty. That's well.
Widow. Very well.
Lotty. And e'en if there had been, men—
Widow. Men!
Lotty. Are so bold.
Widow. Yes, child, 'tis their nature.
Lotty. At least so I'm told.
Widow. Nothing therefore will we mention.
Lotty. That's precisely my intention.
Widow. Dear child. *Lotty.* Dear madam.
Widow. I confess I like you.
(aside). Only just now I thought that I could strike you.
Lotty. Sometimes I am saucy. *Widow.* Sometimes I am hard.
Both. But still for you I have a great regard.
 Constant friendship let us vow,
 Well we know each other now;
 Should some little tempest rise,
 To each other we're allies.
 What are squabbles, storms, and fuss,
 When they're met by friends like us?

Enter JACK, from farm.

Jack. I have the pleasure of addressing the Widow Wantley? (*both nod apart*). Which of the two, might I ask?

Widow. (pleas'd.) My name is Wantley, young gentleman.

Jack. I am here on a diplomatic mission.

Lotty. Diplomatic? What's the meaning of that?

Widow. Don't you know, my dear? When people say the most disagreeable things in the most carrying manner, that's what they call diplomatic.

Jack. Your definition is but too accurate. You see, my friend Sergeant Cummings had serious thoughts, I may say very serious, of making you Mrs. Cummings.

Widow. I should think he had, indeed.

Jack. But you see by a curious—we can't exactly say, coincidence—he has this very morning married Rose Fairleigh instead. (*aside*). I flatter myself that is delicately put.

Widow. Married Rose Fairleigh? Monstrous!

Lotty. Did not you know that? Why I was invited expressly to the wedding.

Widow. And I never heard a word of it.

Jack. Exactly. There's the Sergeant's delicacy. He would not wound your feelings prematurely. He would not make you as wretched as himself.

Widow. Why, what right has he to be wretched?

Jack. Every right in the world, when compelled to marry one who is not—you.

Widow. What do you mean by compelled? Surely a man can do as he pleases?

Jack. Not a military man—that's the misfortune of our vocation. As for the particular case of poor Cummings, I will just hint that—You have heard of the balance of power?

Widow. No, I can't say I have. *Lotty.* Nor I either.

Jack. Well, then, it will be enough to state that, by the express orders of the Duke of Wellington, indeed, if you add the name of the Emperor Alexander, you will not be altogether wrong. So in short, putting this and that together, Cummings is sacrificed, but Europe preserved.

Lotty. How odd that such very great people should concern themselves about such very little ones!

Widow. I don't see that, my dear. I do not deem myself below anybody's consideration.

Jack. Quite right, Widow—and you ladies will submit the more readily to disappointments of this kind, certain that in your case a loss can never be irreparable. The matured charms of Mrs. Wantley—

Widow. Oh, sir!

Jack. The budding beauties of my little friend here— *Lotty.* Psha! don't—

Jack. Are too potent not to repair the defection of a lover at a moment's notice.

Widow (aside). What a very comfortable young man.

Enter CHRISTOPHER from farm.

Chris. I say, things are going on very slowly. The bride and bridegroom are only thinking of each other, and all the rest seem to be sweethearts. Could not you tell us a story, just to lessen the gap before dinner?

Lotty. Ah, yes; something about the war.

Widow. Yes, I do so adore anything military.

Chris. No! no! I've been bor'd to death with war and all that belongs to it, by the Sergeant. Could not you go on with the story you began, about last night's adventure?

Lotty & Widow. By all means.

QUARTET.

(They bring forward seats, and all sit down.)

Jack. All attention, all attention,
 A wondrous story you shall hear;
 True it is, and no invention;
 Draw near, draw near.

Lotty,
Widow,
& Chris. All attention, all attention,
 A wondrous story we shall hear;
 Is it true, or mere invention?
 Draw near, draw near.

Jack. Through a village last night I was wandering,
 Not thinking at all of philandering;
 But cursing my fate,
 Because it was late,

And the rain was beginning to fall.

Chris. That village, pray, what do they call?

Jack. Can't say.

Lotty. Was it large? *Widow.* Was it small?

Jack. Nay, that I can't tell you at all.

The cold is frightful in that part,

Yet does not reach the female heart,

As you will soon confess;

What happen'd you will never guess.

All Three. We ne'er shall guess, we ne'er shall guess.

- Jack.* The wind nipped my skin more and more ;
Despairing, I knocked at a door.
- Lotty.* At a door ?
- Widow.* At a door ?
- Chris.* At a door ?
- Jack.* A window opened overhead,
And somebody looked out ;
A woman 'twas, I could not doubt.
- Lotty & Widow.* } The story I begin to dread.
- Jack.* I begged that she would let me in.
- Chris.* Of course your entrance she forbid.
- Jack.* If betting, sir, you would not win ;
She answered " no ; " but let me in she did.
And what is very droll,
Yet true, upon my soul,
No matter what remark I made,
" No, no, no, no, " was all she said.
- Lotty & Widow.* } No, no.
- Jack.* No, no.
- Lotty.* } I feel afraid
- Chris.* } Am I betrayed ?
- Widow.* } I'm not afraid.
- Lotty.* "Tis he, tis he, 'tis surely he ;
And all the story points to me.
I'll give a hint, and then the rest
I hope and trust will be suppress'd.
- Jack.* I said a curious tale 'twould be !
And 'tis most curious you'll agree ;
But let your judgment be suppress'd,
Until I've told you all the rest.
- Widow.* Come, come, from danger I am free,
The story does not point to me ;
" Yes " is the word that suits me best,
With " no " I ne'er my tongue distress'd.
- Chris.* To think a woman true could be,
Fiddle de dee, fiddle de dee ;
By mischief is the sex possess'd,
And none is better than the rest.
- Lotty (aside).* The ring, the ring,
Ah ! that's the thing. (*Fills a goblet with ale.*)
- Chris.* Well, pray, kind sir, proceed, proceed.
- Lotty.* His throat is getting dry, I think.
- Jack.* To tell the truth, it is indeed. (*Lotty drops ring into goblet.*)
- Lotty.* Perhaps this cup of ale you'll drink ?
- (aside).* The ring, the ring,
Yes, that's the thing.

- Jack (drinking).* What's this? there's something in the ale.
- Chris.* What?
- Jack (recognising ring.)* Nothing. I'll resume my tale.
- Jack.* The very ring I gave last night!
- Lotty.* Forewarn'd in time, I'll set all right.
- Chris.* I feel that I could sink with fright;
No, no, he smiles, so all is right.
- Chris.* Signs! glances! I'm persuaded quite
That something wrong occurred last night.
- Widow.* One looking left, one looking right,—
The story has perplexed me quite.
- Jack.* Well, now with my tale I'll get on,
Or else I shall never have done.
- Chris.* Get on. *Widow.* Get on.
- Lotty.* O dear! how I wish it were done.
- Jack.* So happy I ne'er felt before,
When bang came a knock at the door.
- Lotty.* So there did! *Widow.* Not at mine.
- Chris.* Mighty fine.
- Jack.* 'Twas the husband returned.
- Widow.* Mine is dead, that is well.
- Chris. & Lotty.* What next will he tell?
- Jack.* With anger I burn'd,
When she told me that I
From the window must fly.
- Widow.* Mine jumped out of window, I did not know why.
- Lotty.* Oh, goodness, oh my!
- Chris.* That window is high.
- Jack.* Her voice was so sweet, I was forced to comply.
- Widow.* Sweet voice—that means me.
- Lotty.* Oh, lost I shall be!
- Jack.* I jumped on the ground. *Lotty & Widow.* Oh!
- Chris.* That I did not see.
- Jack.* Thus was suddenly broke—
- Lotty.* Your leg?
- Widow.* Arm?
- Chris.* Or neck? (*aside*) that had been a good joke.
- Jack.* No, no, the illusion—I suddenly woke.
- Lotty.* Woke! woke! What a pleasant delusion.
- Widow.* Woke! woke! And so ends the confusion.
- Chris.* Woke! woke! Here I scent a collusion.
- Jack.* Confusion—illusion—intrusion,
All ended, I suddenly woke.
- Lotty, Widow, & Chris.* That's all—for he suddenly woke.

<i>Jack.</i>	{	I thought you would have guessed before It was a dream, and nothing more ; Such as at times invades the brain, Then melting, leaves it free again.
<i>Lotty.</i>		I'm safe ; but though the peril's o'er, I feel as ne'er I felt before ; And scarcely can the wish restrain That all might happen once again.
<i>Widow.</i>		A dream forsooth, and nothing more ; I wish he'd said as much before. By scandal we instruction gain, But dreams are innocent and vain.
<i>Chris.</i>		The girl said " No," and nothing more ; The husband thundered at the door ; A chilly night, a drizzling rain : No dream was this, 'tis very plain.

(JACK gives an arm to each lady, and takes them into farm.)

Chris. Dream indeed ! yes, very like a dream. That abominable young soldier has been besieging my citadel, and found the enemy ready to throw open the gates. No doubt he is the gallant young soldier the bird welcomes home from the wars. "Forewarned forearmed," they say ; but I was not wise enough to act upon the hint. Oh, dear ! Oh, dear ! Who would have the care of a woman, especially a young one ?

SONG.

The man who is doomed of a lass to take care,
A burthen of trouble is likely to bear ;
All night he may think,
Not sleeping a wink,
How best he may rule,
How best he may school
The tender young creature and bend her soft will.
She's certain to prove over much for him still.
She'll cause him to pine, fret and grieve ;
For, trust me, a man,
Let him do what he can,
Won't thoroughly conquer a daughter of Eve.

Perhaps he endeavours to work on her fears,
At once he is swamped by a deluge of tears ;
A woman who cries
Has force in her eyes
That's sure to subdue
All men but a few ;
And if some poor wretch a small victory gains,
He's sure to be called " horrid brute " for his pains ;
Then those who don't cry will deceive :
For, trust me, a man, &c.

Perhaps he endeavours to wheedle and coax.
 The lass grows as firm as a forest of oaks ;
 As sure as he's born,
 She'll treat him with scorn,
 Will have her own way,
 Whate'er he may say ;
 She'll fight with her tongue ; and if that weapon fails,
 Will sometimes, I'm told, have recourse to her nails ;
 This truth all the world should believe—
 That never a man,
 Let him do what he can,
 Will thoroughly conquer a daughter of Eve.

Chris. Ah ! here comes the pretty innocent ; doubtless the gallant soldier will soon be after her. I'll just get into this cask and watch their movements.

(As he does so, enter Lotty from house.)

Lotty. I will await him here. Oh, dear ! oh, dear ! what is the meaning of this emotion ? I, who never knew a trouble in the course of my days.

BALLAD.

I never knew my heart held fast
 By any lasting tie ;
 My sorrows, flitting swiftly past,
 Have scarce outlived a sigh.
 Joys ever fresh have come unsought
 To brighten all my hours ;
 Now by the feathered songsters brought,
 Now sparkling from the flowers.
 I tremble, for a voice within
 Too plainly seems to say,
 " Another life will soon begin,
 And this dissolve away ;"
 It tells me of a love more deep
 Than that for birds or flowers :
 Ah, me ! I feel that I could weep
 For childhood's happy hours.

Chris. (looking from cask.) She is clearly very fond of somebody. If she refers to me, I am a Dutchman.

TRIO.

(Enter JACK from farm.)

Jack. Happy moments pass more fleetly,
 Being lighter than the rest ;
 Now I find you smiling sweetly,
 Quickly be my love confessed.

Lotty. Stranger, greatly you surprise me,
 And, indeed, I would conceal—
 Lest, perchance, you should despise me—
 All, or nearly all I feel.

Jack. Lovely charmer, say not so,
 Do not let this moment go,
 Till I hear you fondly own
 That your heart is mine alone.

- Lotty.* Though 'tis very wrong I know,
Or, at least they tell me so,
Love without reserve to own,
Stranger, I am yours alone.
- Chris.* (*peeping, mimics*) "Stranger, I am yours alone."
Very pretty, I must own.
- Jack.* Nought on earth our hearts shall sever,
I'll remain with you for ever.
- Lotty.* How delightful!
- Chris.* This is pleasant.
- Jack.* Stop—I can't begin at present—
I must go this very night.
- Lotty.* Go! I did not hear you right.
Oh! no.
- Jack.* E'en so.
- Chris.* Ho, ho, ho, ho.
I must laugh for very spite.
- Lotty.* But some remembrance you will leave.
- Jack.* Oh! yes, this brooch I'll give,
A trifling present 'tis to make.
- Lotty.* I'll wear it for the donor's sake.
Oft will I upon it gaze
When the light across it plays;
When I see it sparkling here
I shall fancy you are near.
- Jack.* When upon that face I gaze,
Where a smile so sweetly plays,
I would stay for ever here,
Though the parting hour is near.
- Chris.* Such are women now a-days,
Even me they can amaze.
Vast experience, that is clear,
Do I gain by watching here.
- Jack.* Stay, I forgot;
Suppose your tyrant sees your brooch.
- Lotty.* No, he shall not.
- Chris.* He shall—he must.
- Lotty.* He'll not, I trust,
Pay much attention to a trinket.
- Chris.* Oh! I am blind, then. Don't you think it.
- Jack.* 'To make all safe before I go,
I'll send a bullet through him.
- Chris.* Oh!
- Jack.* (*aside, observing CHRIS.*) Hey-day, he's there—
Lotty. A bullet!
- Jack* (*aloud*). 'Twere an easy task,
Mark how I'll send one now through yonder cask.
- Chris.* Stop, stop, young fellow, don't be rash and stupid.
- Jack.* Jack in the box, I do aver.
- Chris.* & { I am } not Jack, but { honest } Christopher.
Lotty. { He is } { master }

Jack. Love's enemy! then know that I am Cupid.
Thus with my bow revenge I take (*takes up gun and points it*).

Lotty. Hold, hold!

Chris. Leave off, for goodness sake,
Or else, by Jove, I'll bring an action.

Jack. No; I must give you satisfaction.
Come out, don't tremble, steady, steady,—
Now—

Chris. Oh! (*falls on knees*) I'm satisfied already.

Jack. You're not. With husbands 'tis a rule—

Chris. But I'm no husband—I'm not such a fool.

Jack. No husband!

Lotty. No. Pray be a little cool.

Chris. Have a care, sir, have a care,
I'm no husband I declare,
So my life be pleased to spare, Prithee, do!
If the girl, sir, you desire,
Take her now, but do not fire.
Sir, I give what you require, Yes, I do.
Jack Not a husband, and you dare
To molest that nymph so fair;
I will teach you, Sir, I swear, Who is who.
Yonder damsel I require,
On her husband, brother, sire,
If they cross me I will fire, As on you.
Lotty. Angry broils I cannot bear,
And this contest is not fair;
Oh! his life be pleased to spare, Prythee, do!
If my love, Sir, you desire,
You must quench this mood of fire;
Better tempers I require, Yes, I do!

Chris. There, there, don't let us have any more trouble about the matter; if you are so fond of this girl, marry her at once—I resign all my pretensions.

Lotty. Yes, do, sir, do.

Jack. With the greatest—oh! I had forgot—I have no personal objection; but I can't marry anybody. I promised my dear old friend that I would always remain a bachelor, in order to protect his orphan child.

Lotty. Oh! you cruel deceiver, to trifle with a poor girl's feelings in this way.

Chris. Of all the impostors I ever saw, this man is the chief. However, Miss Lotty, if you choose to throw your heart away without making proper enquiries, you must put up with the consequences. I'll have no more to do with you. Ah! you are well named Firebrand, for the house has been in a blaze ever since you entered it.

Jack. Stop! Do you mean to say that this young lady's name is really Firebrand? Why that is the name of my dear old friend.

Chris. Not Richard Firebrand?

Jack. Yes; only I always called him Dick, and it was Dick's child I promised to protect. But the child was a son, not a daughter—look here! (*Gives paper.*)

Chris. Dick's scrawl, as sure as fate; many a time have I been puzzled by his hieroglyphics. (*Reads.*) "Recommend to your care my Charley." Well, it's all right, this is his Charley here.

Lotty. Yes, I'm his Charley.

Jack. Stuff! this young lady's name cannot be Charles.

Chris. No; but it is Charlotte, and Charley is short for Charlotte, as well as Lotty.

(*Widow at cottage door listening.*)

Jack. Capital. Then I have only to take Lotty for a wife, and I shall have fulfilled my promise. (*Widow disappears*) and be a married man into the bargain.

Lotty. Oh! how nice!

(*Enter from cottage, Widow, with bag.*)

Widow. Stop, stop, not so fast—I have a certain cloak in this bag, and the owner of this cloak is bound to— (*Takes out cloak.*)

Chris. Why, how did you get hold of my cloak?

Widow. Your cloak—*yours*—was it you then who invaded the sanctity of my domicile last night?

Jack & Lotty. Fie! fie! Mr. Christopher.

Chris. Nay! I protest—

Widow. Don't be uneasy; a generous heart forgives the excesses of a genuine passion. I always had a regard for you, Mr. Christopher; and, as old Mr. Growler has left me all his money, I think we might be tolerably happy.

Chris. Growler's money yours! *Widow*—(*takes hand*)—I repair the injury.

Jack. Well resolved. Come, you must let me give your bride away; and then, if you will do the same for mine, you will prove a worthy executor of my poor friend's will and testament, and (*to Lotty*), whether Charley or Lotty, you are the richest bequest he could leave me.

FINALE.

All. Yes, by the Soldier prized shall be
His brother Soldier's Legacy.
Here's an end to care and doubt,
Strangely things are brought about;
This way, that way, were we cast,
But each has found his place at last.
Fal, la! la!

Widow & Chris. Thus together we are brought,
Who'd have thought it, who'd have thought?
Oddly though our love begins,
He the longest laughs who wins.

Lotty & Jack. Love with this has much to do,
What think you, dear, what think you?
Love a deal of trouble makes,
But love can rectify mistakes.

A COUNTRY DANCE.

THE END.

ACT I.

Nº 1. Prelude and Ballad.

Andante.

Pianoforte.

The first system of the piano prelude consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a series of chords and a melodic line. The bass staff provides harmonic support with chords and a descending melodic line.

The second system continues the prelude. It includes a 'Red.' marking at the beginning of the treble staff and a 'cresc.' instruction in the middle. The treble staff has a melodic line with some grace notes, while the bass staff continues with chords and a melodic line.

The third system shows the continuation of the prelude. It starts with a piano (*p*) dynamic in the treble staff and includes a 'cresc.' instruction. The bass staff continues with chords and a melodic line.

The fourth system introduces a 'dolce' instruction and a fortissimo (*ff*) dynamic. The treble staff has a melodic line, and the bass staff continues with chords and a melodic line.

The fifth system includes a 'cresc.' instruction at the beginning and a 'dim.' instruction later in the system. The treble staff has a melodic line, and the bass staff continues with chords and a melodic line.

The sixth system concludes the prelude. It includes a 'Red.' marking at the beginning and a 'cresc.' instruction. The treble staff has a melodic line, and the bass staff continues with chords and a melodic line.

Andante.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a dynamic marking of *p* (piano).

Second system of musical notation. The piano part features a dynamic marking of *mf* (mezzo-forte).

Third system of musical notation. The piano part includes a dynamic marking of *p* (piano) and a fingering number '5' above a chord.

(Curtain rises.)

Fourth system of musical notation. The piano part includes dynamic markings of *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano).

Fifth system of musical notation. The piano part includes dynamic markings of *rit.* (ritardando) and a star symbol (*).

Widow.

"You promis'd to come with the dawn of the day, Oh Willy, dear—

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note chord of G3, B-flat3, and E-flat4, followed by a series of chords and moving lines.

Willy, what keeps you a - way? Wear - y, weary the hours will be, While,

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf*. The piano accompaniment also has a dynamic marking of *mf*. The music continues with similar rhythmic patterns and chord progressions.

Willy, you keep a - way from me." To emp - ty air thus Jen - ny -

The third system shows the vocal line with dynamic markings of *p* and *pp*. The piano accompaniment also has markings of *p* and *pp*. The piano part features more complex textures, including arpeggiated chords and moving bass lines.

spoke; She look'd from the gate a - gain and a - gain, But always in

The fourth system includes the vocal line and piano accompaniment. The vocal line has a *cresc.* marking. The piano accompaniment also has a *cresc.* marking. The music builds in intensity, with the piano part becoming more active.

vain, her heart was near - ly broke.

The fifth system concludes the piece with the vocal line and piano accompaniment. The piano part features a final, powerful chord and a concluding cadence. The overall mood is one of sorrow and resignation.

The hours crept a - long and the sun slowly set, And poor sighing

Jenny was sorrow-ful yet; Wear - y, wear-y the day had

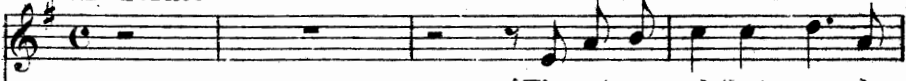
been, For Willy, the false one, she had not seen. At last the

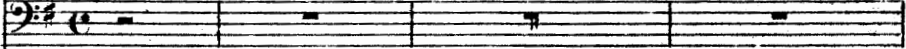
gate, with heav - y swing, flew open, and quick as lightning or thought Came

Wil - ly, who brought a gold - en wedding - ring.

Nº 2. Duet.

Moderato

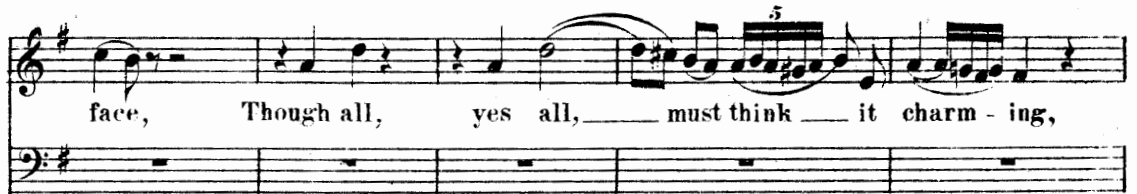
Widow.  'Tis not so much that comely

Christopher. 

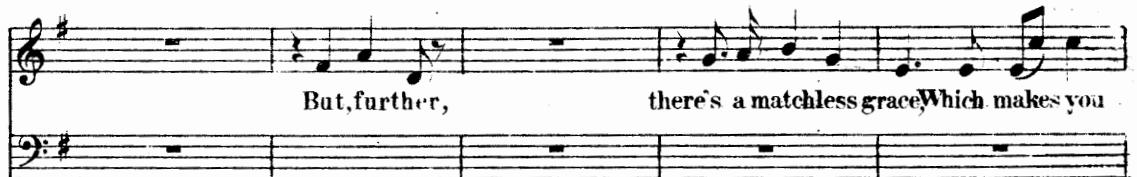
Moderato

Pianoforte.  *mf* *p* *p*

face, Though all, yes all, — must think — it charm - ing,

 *mf* *p* *mf*

But, further, there's a matchless grace, Which makes you

 *p*

quite a-larming, which makes you quite a-larming a-larming a-larming.
Oh, fie! oh, fie! a

wheeling, flatt'ring tongue You have in your pos - session; Those

praises half to me belong, And half to my pro - fession. For all are de-

Yes, all are de - light-ed when'er you ap - pear,
light-ed, for all are de - light-ed when'er I ap - pear, My face and my

That face, grace, and figure are known far and near, But though you pre-
fiddle, My face and my fiddle are known far and near, The merry I

tend ev'-ry list-ner to cheer, — You cause many hearts to ache sadly I
charm and the dole-ful I cheer, — The lasses cry out when they see

fear. Oh dear, Sir, oh dear, Sir, oh
me: Oh dear! The fiddler is here, oh dear, the fiddler is here, oh dear, oh

dear, Sir, oh dear, oh dear, oh dear, Sir, oh
dear, the fid-dler is here, oh dear, the fiddler is here, oh dear, the

dear, Sir, oh dear, Sir, oh dear, oh dear!

fiddler is here, oh dear, oh dear, the fiddler is here!

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* (forte) is present.

Did I seek a proper match, Far I

The second system continues the vocal line and piano accompaniment. The piano part features a more active eighth-note melody in the right hand. A dynamic marking of *p* (piano) is present.

should not have to look

Oh! a husband you would catch, And you shrewdly bait your

The third system continues the vocal line and piano accompaniment. The piano part has a more rhythmic accompaniment. A dynamic marking of *p* (piano) is present.

hook. Why thus linger? Why thus lin - ger?

hook. linger? linger? linger?

The fourth system continues the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with some chordal textures. A dynamic marking of *f* (forte) is present.

Why thus linger, dally, tarry, When you might make one woman
linger?

rall.

blest.

Don't you see, if one I marry, I break the hearts of all the

a tempo

f p a tempo cresc.

rest. Oh! all are de -

True, all are de - lighted when'er you ap - pear,
lighted, oh, all are de - lighted when'er I ap - pear, My face and my

That face, grace, and figure are known far and near, But though you pre-
 fiddle, My face and my fiddle are known far and near, The merry I

tend ev-ry list-ner to cheer,— You cause many hearts to ache sadly I
 charmand the doleful I cheer,— The lasses cry out when they see

fear. Oh dear, Sir, oh dear, Sir, oh
 me: Oh dear! The fiddler is here, oh dear, the fiddler is here, oh dear, oh

dear, Sir, oh dear, oh dear, oh dear, Sir, oh dear, Sir, oh
 dear, the fiddler is here, oh dear, the fiddler is here, oh dear, the fiddler is here, oh dear, oh

dear, Sir, oh dear, oh dear, oh dear, Sir, oh

dear, the fid-dler is here. All are de - lighted when-*ev-er* I ap-

f

dear, Sir, you cause— ma - ny hearts to ache, oh

pear, The lasses cry out when they see me: Oh

dear, — Sir, oh dear, — Sir, oh dear, oh

dear, the fid - dler is here, the fid - dler is here, the

dear, Sir, oh dear!

fid - - - dler is here!

Nº 3. Trio.

(in house.)

Lotty.

Ha ha ha ha ha ha. There's her silly laugh. Ha ha ha ha ha ha

Widow.

Christopher.

Allegro.

Pianoforte.

Ha ha ha ha ha ha ha ha ha ha ha ha ha.

Musical, as the notes of my own fiddle.

(Enters.)

Hahaha ha ha hahaha ha! I scarcely know what has set me

laughing so; An idle thought, — The merest naught — Will make me laugh, laugh,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "laughing so; An idle thought, — The merest naught — Will make me laugh, laugh,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The music concludes with a *cresc.* marking.

laugh a - way; — I must be merry come — what may.

Ha ha ha ha

The second system continues the musical score. The vocal line has the lyrics: "laugh a - way; — I must be merry come — what may." followed by "Ha ha ha ha". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano). The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

Ha ha ha ha ha ha ha ha ha ha. I scarcely

ha ha ha ha ha ha. But few I know, Dam -

The third system of the musical score contains the final lyrics: "Ha ha ha ha ha ha ha ha ha ha. I scarcely" and "ha ha ha ha ha ha. But few I know, Dam -". The piano accompaniment continues with a consistent rhythmic pattern, ending with a final chord. The vocal line is characterized by a series of "ha" syllables.

know What has set me laughing so; An idle thought, the merest

- self-strained like this can show; Her every thought And wish is brought

naught Will make me laugh a-way; I must be merry,

- Beneath my mild pa-ter-nal sway, When I say

cresc. *f* *dim.*

merry come what may. Haha ha ha ha ha ha ha ha ha

Haha ha ha ha ha ha ha ha ha

yes she can't say "nay." Haha ha ha ha ha

p *p*

ha _____ ha ha ha. I scarcely know what has set me laughing
 ha. Full well I know Wo - men are not conquer'd so;
 ha ha ha ha ha. But few, I know Dam - - selstrain'd like

so; An i - die thought _____ Will make me
 You'll soon be caught _____ you'll soon be taught, _____ That girls, while
 this can shew Her ev' - ry thought _____ And wish is brought _____

laugh, laugh, laugh a - way; _____ I must be merry, merry
 feign - ing to o - bey _____ Are scheming how _____ to
 — Beneath my mild pa - ternal sway, When I say "yes;" she

come what may. *p* Oh, dear! I cannot raise my head;
 (To Christ.)
 have their way. Ha ha ha ha. That simpleton you mean to
 can't say "nay?" Ha ha ha ha. This in - no - cent I mean to wed, —

f Oh, dear! I cannot raise my head; There's nothing —
 wed, — That simpleton you mean to wed, — I'll
 This in - no - cent I mean to wed, Al - ready —

(Goes up stage,
 I so great - ly dread As folks that stare at me.
 say that "artful minx" in - stead, And more cor - rect twill be. *p* You
 she is o - ver head — And ears in love with me.

to arrange plants.)

think, she'll al - ways prove — o - be - dient to your

will? — That — is better still.

Think? — nay, I know it! That she is

under my control most surely you'll confess, When you have heard her answer

all my questions, you'll con-fess, When you — have heard her answer all my

questions with a "yes?"

ff *f* *p*

Yes. —

(To Lotty.)

You think me good — and clever? Wish

* --When the heart of a man is oppress'd with cares.--

Yes. _____

I may live — for ever? To me you

The first system of music features a vocal line with a melodic phrase starting on a whole note, followed by a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with dotted rhythms in the left hand.

Yes. _____

will — be humble? With - out a shrug — or

The second system continues the vocal melody with a similar rhythmic structure. The piano accompaniment maintains its eighth-note accompaniment, with some chordal textures in the left hand.

Yes. _____

Is she knave, or is she fool,
grumble?

fp *fp*

The third system concludes with a more complex piano accompaniment. The right hand features a triplet of sixteenth notes, and the left hand has a triplet of eighth notes. The dynamic markings *fp* (fortissimo piano) are present.

poco rall. a tempo

That she thus can go to school?

You deem me quite a

fp poco rall. a tempo

Yes. — Yes. —

beauty? To love me is your duty?

Yes. — (To Lotty.)

The greatest

You're grateful to me al - ways for my bounty?

cre

Yes, — after you, ma'am.

fool you are in all the county?

scen do p

(Curtseying.)

af - ter you.

The saucy jade, the saucy

Ha ha ha ha ha ha ha ha

*colla parte a tempo sf f Red. * Red. **

jade this jest shall rue, the saucy jade, this jest shall rue. Laughat

ha ha ha ha. Come, that will do, that will do. Ha ha ha ha

sp cyp

rall. *a tempo*

Ha ha ha ha ha ha

mel- laugh at mel- how ve-ry-

ha ha ha ha ha ha

scen - do *rall.* *ff a tempo*

ha ha ha ha ha. I scarcely know What has set me laughing so,

low! Manners, Sir, you do not know:-

ha ha ha ha ha. But few I know, Damsels train'd like this can show,

An id-le thought, the merest naught Will make me laugh, laugh,

But you'll be taught, Sir, as you ought, Respect when it is due

Her ev'ry thought And wish is brought Beneath my mild pa-

laugh a - way; I must be merry come — what may,
 to pay, When my brave war - rior names the day, When
 ter - nal sway, When I say "yes", — she can't say "nay", When

I must be merry come — what may, come — what
 my brave warrior names the day. But you'll be taught,
 I say "yes", she can't say "nay", — she can't say

may, come — what may, — come — what
 but you'll be taught, Re-spect where it is due to pay, where it is due to
 "nay", — she can't say "nay", When I say "yes", she can't say

may. Ha ha ha ha ha ha ha ha ha ha

pay. Laugh at me! how very low! But you'll be taught, Re-

"nay": Ha ha ha ha ha ha ha. When

ha. I must be merry come what

spect when it is due to pay, When my brave warrior names the

I say "yes", she can't, she can't say

may.

day.

"nay":

ff

Nº 4. Duet.

Lotty.

Christopher.

Pianoforte.

Allegro.

You'll lock the door se -

Yes.

cure - ly.

And an - swer

Yes.

most de - mure - ly.

To

* The Tank.

Yes.
 none you'll grant ad - mis - sion.

Yes.
 What - ev - er their pe - ti - tion.

(aside)
 Those two last "yes"s did not fit; The girl who

al - ways "yes" replies, And nev - er a - nything de - nies, May

fall in-to a strange mis-take. Some al-te-ra-tion I will

He's
make, If I've sufficient wit. The

looking ve-ry se-ri-ous, And won-drously mys-
dan-ger is most se-ri-ous, -Yes? may be de-le-

te-ri-ous; He frowns, he smiles; I greatly
te-ri-ous, The soundness of my plan I doubt,

p *sf* *cresc.* *p* *f* *p*

doubt, if a - ny good he thinks a - bout, I greatly doubt, if a - ny
Some other scheme I must find out, I must find out; Some other

good he thinks a - bout.
scheme I must find out.

I have it, I
have, he! he! it shall be so; Instead of "yes" she shall

an - swer "no"; "No" 's a word that cannot hurt you,

fp

"No" will guard both cash and virtue; When in - tru - sive sui - tors.

fp *p*

come, "No" will send them baf - fled home; When a

friend de - sires to borrow, "No" will save a world of

sorrow; While the man who can't re - fuse, Will both

friend and money lose; While the man who can't re -

fuse, Will both friend and mo - ney lose.

Lotty, now be all at - tention, Listen, listen to my new in -

vention: Instead of "yes" you'll always say: No.

p Yes. *p*

No. No. No. Nay, We'll practise till you're perfect

Yes. Yes. *f* *ff* *mf*

cresc. *f* *p*

quite, Until your answers all are right. — No

vi - si - tor must en - ter here. No.

Yes. Yes.

cresc.

I've been so us'd to answer
 No, oh dear, oh dear.

Yes! That no is puzzling, I con - fess

No

Yes. Yes.

vi - si - tor will you let in. No.

Now I begin to understand

No.

No, no, no, no.

Just so; not "yes" but "no", just

f

so; Do not think you can de - ceive me;

cresc. *fp* *tr*

There's a lit-tle bird, be - lieve me, Who will

tr

A little

list to ev'ry word, And re - port what he has heard.

f

bird! What, ev-ry word? (aside.)
E'en

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "bird! What, ev-ry word?" followed by "(aside.)" and "E'en". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

this she swallows; how ab - surd! how ab - surd! how ab -

The second system continues the vocal line with the lyrics "this she swallows; how ab - surd! how ab - surd! how ab -". The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand. Dynamics include *p* and *f*.

Mine
surd! I shall lead a

The third system shows the vocal line with the lyrics "Mine", "surd!", and "I shall lead a". The piano accompaniment includes a section with a 6/8 time signature. Dynamics include *p* and *cresc.*

will be a peaceful life, Free from trou - ble, care, and
happy life With my pret - ty do - cile

The fourth system concludes the vocal line with the lyrics "will be a peaceful life, Free from trou - ble, care, and" and "happy life With my pret - ty do - cile". The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand. Dynamics include *fp*.

strife; As wise as any girl at school, as a - ny girl at school, Shall
 wife. For hus - bands I'll set up a school, — To

I become, shall I be - come be - neath my husbands rule.
 teach them how, to teach them how their better halves to rule. My

(puts it on him.)
 cloak, and now good night, you won't forget.

Yes. (takes it) No; no. Im
 No. My fiddle; you've not got it yet. No, no. At

sure to have it right. No, no, no, no, no, no,
last you've got it right, right, you have got it

cresc.

poco rit.
no, no, no,
right, yes,
poco rit. *fp*

no, no, no, no,
You have it right, you have it

no,
right, you have it right at last at last, you've got it

f *p*

no, no, no, no, no,

right, right, you have it right,

f *sf*

no, no,

you have it right, you have it right at last, at

sf

no, no, good night, good

last you've got it right, good night, good night,

night, good night. (Exit and returns.)

good night, good night.

sf *sf*

Yes, yes, no, no,
No, no, no, no, just

p

no, no, no, no,
so, at last you've got it right, good

3 *fp* *cresc.*

I'm sure to have it right, good night.
night, at last you've got it right, good night.

f

f

Nº 5. Song.

Andantino.

Lotty.

Come, come, come, pretty bird, at - tend;

Pianoforte
&
Harmonium.

Your supper you must earn, pretty bird, at - tend;

— Your supper you must earn, Your lesson you must learn, Little friend,

lit - tle friend, Your lesson you must learn. Come, come,

— come.

Oh! welcome, young soldier, fresh home from the wars, How

f *p*

handsome and gallant thou art! For - gotten are

mf

surely thy wounds and thy scars, Save one lit - tle wound in thy

heart, in thy heart. Oh! wel - oh!

f (Har.)

wel - oh! welcome, young soldier, fresh home from the

wars. How handsome and gal-lant thou art! La la la la

cresc.

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

p

la la la la, a wound in thy

rit.

heart. Pretty well, pretty

P. Forte *p*

well, We'll try it a-gain, The trouble will not be in

vain, No! the trouble will not be in vain, No! practice,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first measure. The piano accompaniment features a steady bass line and chords in the right hand.

practice will make you ex - cel. Come, pretty bird, pretty bird, the

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.

trouble will not be in vain. Oh! welcome, young sol - dier, fresh

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment continues with its characteristic chordal texture.


home from the wars, — How handsome and gal - lant thou

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment continues with its characteristic chordal texture.

art! For - got - ten are sure - ly thy

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment includes a 'Har.' (Harmonium) instruction in the left hand and a 'P.F.' (Piano Forte) instruction in the right hand.

wounds and thy scars, Save one lit - tle wound in thy



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "wounds and thy scars, Save one lit - tle wound in thy". The piano accompaniment consists of chords and moving lines in both hands.

heart, in thy heart. La

(Har.)



The second system continues the vocal line with the lyrics "heart, in thy heart. La". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment includes a section marked "(Har.)" in the right hand, indicating a harmonic exercise.

la la la



The third system features a vocal line with the lyrics "la la la" and a piano accompaniment. The vocal line consists of a series of eighth notes, and the piano accompaniment provides a steady harmonic support.

la la la



The fourth system continues the vocal line with the lyrics "la la la" and a piano accompaniment. The vocal line consists of a series of eighth notes, and the piano accompaniment provides a steady harmonic support.

la la la



The fifth system features a vocal line with the lyrics "la la la" and a piano accompaniment. The vocal line consists of a series of eighth notes, and the piano accompaniment provides a steady harmonic support.

Perfect, perfect, I de-clare, What a

colla parte

P.F.

little duck you are! 'Twas bravely done, Well your lesson you have learn'd, Well

Har.

cresc.

your supper you have earn'd And

mf *p*

a kiss besides you've won. Per - fect, per - fect, perfect,

p *f*

I de - clare.

P.F.

8

Nº 6. Song.

Moderato.

Jack.

Pianoforte.

.....: s.....: (Enter Jack.) (speaks) Hang it! I have lost my

way, and night has set in already. That's inconvenient for a man on the look out for a son, whom he would not know if he saw

him in broad daylight However whether the job be difficult or not, the boy must be

found. It was my promise to poor Dick Firebrand, when he lay dying of a gunshot wound at Salamanca, that I would take care of the child he had left in England. s.....:

Poor Dick! I fancy myself at his side now. With placid face, — a-waiting

death, My friend, my gallant comrade lay, His voice had dwindled to a

breath, But something yet — he had to say, Though all had faded from his

sight, A passing glitter in his eye, Showed, as he pressed my fingers tight, How well he

knew a friend was high, How well he knew a friend was nigh.

Methought a light upon him broke, And with his pal - lid lips he
poco più mosso.

pp

smild, As scarcely with a sound he spoke: To

you I leave my or - phan child?
a piacere

mf

Those dying words, I hear them still, I heard them mid the bat - tles
agitato

fp

strife; Through peace and war, through good and ill, -

f *p* *f* *p*

allargando

They mark the purpose of my life.

Più mosso.

Yes, by the sol - dier priz'd shall be — His bro - ther

sol - dier's — le - ga - cy. priz'd, priz'd,

Yes, by the sol - dier priz'd shall be — His bro - ther

sol - dier's le - ga - cy.

No. 7. Duets.

Allegretto soave.

Lotty.

Jack.

Pianoforte

(knocking.)

p *cresc.* *fp*

(looking out of upper window.)

(Yes, yes, indeed, there's some one there;)

mf

(To mind my lesson I'll take care.)

(Ah! — that's a

p *f*

woman,

I de-clare;

But whether she be brown or

p *cresc.* *mf*

fair I cannot say, _____ Since in the dark _____ all

p

(Real - ly, I am half a -
cats are grey.)

p

Red. * *Red.*

fraid.____) Love - ly?

Lovely wi - dow, wife or maid.____

* *Red.* * *Red.* *

Love - ly you must be, I feel, although I cannot see.

cresc. *p*

Now

listen, Su - san, Bess, or Kitty, The man is

(Remains all
in a sorry plight — Who out of doors — remains all night.

cresc. *fp* Red. * Red. *

night!) (Pre - ci - sely!)

And that will be my case pre - ci - sely, Unless

fp Red. * *fp* Red. *

(Be so
 you showsome pi-ty I should not be— so bold,

cresc. *dim.* *p*

hold!) (Were not so cold!)

If the night were not so cold; But now— I

trust, but now— I trust, I trust you'll an- swer

cresc. *ff* *rit.* *

No! No!

nice — ly— No? *a tempo* No!? That words as

colla parte *p* *p* *f*

hard as a-ny blow. In the cold you'll let me die?—

f *p* *cresc.*

No. — No. —

Ad-mit - tance stead-fastly de - ny?— (Come,

f *p*

come, the answers much im-prove; At last, — compassion I may

(Go down — I

move. —) (There's some - thing in her

3

must, I have no choice;— Poor man, — poor
pretty voice, That sets me in a twitter, And makes my heart with

man, — the cold — is bitter; And then, — and then, — there's
warmth rejoice, Although the cold is bitter. There's something in that pretty voice, that

something in his voice, — there's something in his voice, — That sets me in a
sets me in a twitter, And makes my heart with warmth rejoice, Al - tho' the cold is

twitter, that sets me in a twitter, yes, all — in a twitter.) (disappears.)
bitter, rejoice al - tho' the cold is bitter, rejoice al - tho' the cold is bitter.)

cresc. *f* *pp* *a tempo*

(Listens at door.)

There's a footstep! Nearer! nearer!

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "There's a footstep!" and "Nearer! nearer!". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

She's coming down the stairs, I hear her; She turns the

cresc.

The second system of the musical score. The vocal line continues with the lyrics "She's coming down the stairs, I hear her; She turns the". The piano accompaniment features a more complex texture with sixteenth-note runs and chords. A crescendo marking (*cresc.*) is placed above the piano part towards the end of the system.

lock, That's better still, and better; The night is

The third system of the musical score. The vocal line continues with the lyrics "lock, That's better still, and better; The night is". The piano accompaniment continues with its complex texture, featuring many chords and sixteenth-note patterns.

(Lotty appears at door.)

wet, and shortly will be wetter. s.....

The fourth system of the musical score. It begins with the instruction "(Lotty appears at door.)". The vocal line has the lyrics "wet, and shortly will be wetter." followed by a fermata and a breath mark "s.....". The piano accompaniment features a strong dynamic marking *ff* and a complex texture with many chords and sixteenth-note patterns. The system ends with a double bar line and a 3/4 time signature.

Andante con moto.

No, ah! no!

Your heart of stone they did not fashion? Nor

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part begins with a *p* dynamic marking.

No, ah! no!

close it gainst each tender passion? You would not bid a

Detailed description: This system contains the third and fourth staves of music. The vocal line features a triplet of eighth notes marked with a '3' above them. The piano accompaniment includes a *fp* dynamic marking.

No, ah! no!

lover perish? Nor gentle thoughts refuse to che - rish?

Detailed description: This system contains the fifth and sixth staves of music. The piano accompaniment features a *fp* dynamic marking and includes the instruction 'Ped.' with asterisks indicating pedaling.

No, ah! no!

(I thought my words at last would melt her.) I

Detailed description: This system contains the seventh and eighth staves of music. The piano accompaniment includes a *pp* dynamic marking.

Ah! no! No,— ah! no! ah!

need not now des - pair of shel - ter. No, no, no, no.

mf *f*

no! I never was addressd before with words so

Ineed not now des - pair. Her voice is music soft and sweet, her words are

p

kind, That wicked, little, spiteful bird I do not mind, My

kind; A hidden treasure in their sound I seem to find.

or - ders I have followed well, And what he pleases, he may

What truth does that old proverb tell, "All,

p

tell. I nev - er was ad - dress'd with words — so
all is well that endeth well." Her voice is sweet, her words — are

kind; I nev - er was ad - dress'd before with words so kind, with
kind; Her voice is sweet, her words are kind, her

words so kind, with words so kind.
words are kind, her words are kind. You would not bid a lover perish?

No, ah! no! No, ah!
Nor gentle thoughts re - fuse to cherish?

no! ah! no! ah! no! ah no, ah no, ah no, ah

You would not bid a lov - er perish? perish?

f *p*

ff *p*

no, ah no, no, ah! no! ah!

pe - - rish? no, ah! no! ah! You would not! ah!

Red. *mf* *p* *mf* *accel.*

no, no, no, no, ah no, ah! no! (Exeunt into Cottage.)

no! ah! no, no, no, no, ah no, ah! no!

rit. *rit.* *f*

(Aside as he goes.) Still I must not forget poor Dick's Legacy.

pp *Red.* *

Nº 8. Monologue and Finale.

Moderato.

Christopher.

Pianoforte.

(speaks) Thank goodness! I am near home again.

Really, people should think twice before they make a musician and a man of business lose his precious time on a fool's errand.

The serjeant's wedding is put off till to-morrow. and I am put off too;

*—Drops of brandy.

and such weather
too for long walks.

f *p* *cresc.*

Well! I am sure to find all right at home,
that's one comfort. Lotty has no candle,
and she is not allowed the use of her tongue,
and a woman that can neither talk nor
set the house on fire is incapable of much mischief.

Allegretto.

Christopher.

(Bird sings.) "Oh!"

(Harmonium.)

welcome, young soldier, fresh home from the wars." I've play'd that tune my -

pp *P.F.*

self sometimes. "For -

(Har.)

gotten are surely thy wounds and thy scars. The tune is good enough But

yet I scarcely like the rhymes; They're filld with just the kind of

stuff, That turns a damsel's head, stuff!

I wish the noisy bird were dead.

Widow. (looking from her window.)
Who's there?

Who yonder lurks a - bout? The Serjeant? yes, beyond a

doubt, beyond a doubt. (to him.) Naughty man,

scen - do *f* *p*

Christopher. Widow.

naughty man, at last you're here. Eh, what's that? Ah, why, why so

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

dear Seem'st thou to this faithful heart? Fickle, fickle,

Ped. *

Christopher.

fickle as thou art. Ah, the widow! Up so late.

fp *fp* *fp*

Widow.

Christopher. hst! hst!

Me she feign would win. hst! hst!

sp *mp*

hsh! hssh! A little

hsh! hssh!

moment, prithee, wait, And I'll come down to let you in. hsh!

hsh! These wicked men, their art-ful ways They

hsh! Of what she thinks her winning ways She

poco rit. *p*

never can for - get; — Though I have watch'd them all my days, —
is not wear - y yet; The old, old game un - tird she plays, And

cannot un - derstand them yet. A traitor he Ap - peared to be, Now
hopes a husband still to get. This ev'ning she Looks af - ter me, To -

sneaking he re - turns to me, A traitor he Ap - peared to be, Now
morrow some one else will be, This ev'ning she Looks af - ter me, To -

(disappears)
sneaking he returns to me. (knocking at door.)
morrow some one else will be.

f *ff* *p*

A - gain that most un - luck - y tune: "Young soldier!"

cresc.

If that bird I cannot check, I will surely wring his neck

ff *p* *f*

Very soon, very soon. (Lotty and Jack appear at window.)

Allegretto agitato.

f *p* *ff*

Lotty.

Jack. At the door,

Christopher. What a

O - pen, o - pen quick the door!

ff

he's at the door!
 bore, oh, what a bore!
 o - pen the door!

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "he's at the door!", "bore, oh, what a bore!", and "o - pen the door!". There are dynamic markings like *sf* and *ff* in the piano part.

Jack.
 Can't you let him wait a minute?

This system features Jack's vocal line in a single staff and piano accompaniment in grand staff. The lyrics are: "Jack." and "Can't you let him wait a minute?". The piano part includes dynamic markings *sf* and *ff*.

Christopher.
 No re - ply - the deuce is in it!

This system features Christopher's vocal line in a single staff and piano accompaniment in grand staff. The lyrics are: "Christopher." and "No re - ply - the deuce is in it!". The piano part includes dynamic markings *p* and *ff*.

Lotty.
 I beg, im - plore,
 She can't be out?

This system features Lotty's vocal line in a single staff and piano accompaniment in grand staff. The lyrics are: "Lotty.", "I beg, im - plore,", and "She can't be out?". The piano part includes dynamic markings *ff*.

That from the window you'll es - cape From the win - dow you'll es -

p

cape,

I'm in a scrape.

Within! with - in! within! with - in!

p

I en - treat, — I pray — I beg, — I

Well — but still, — (knocks.) but still, — but still, —

pray, — I beg, — im - plore, That from the win - dow you'll es -
 but still, —
 Open, open, open the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'pray, — I beg, — im - plore, That from the win - dow you'll es -' followed by 'but still, —' on a lower note. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. A dynamic marking of *fp* (fortissimo piano) is present in the piano part.

cape. I beg — im - plore, that from the win - dow you'll es -
 If — you — im plore, I from the window must es -
 door! Open the

The second system continues the vocal and piano parts. The vocal line has the lyrics 'cape. I beg — im - plore, that from the win - dow you'll es -' followed by 'If — you — im plore, I from the window must es -' and 'door! Open the'. A parenthetical '(knocks.)' is written under the word 'you'. The piano accompaniment continues with similar rhythmic patterns.

cape, I pray,
 cape, nay, nay,
 door! That's Lot - ty's voice, I'll

The third system concludes the page. The vocal line has the lyrics 'cape, I pray,' followed by 'cape, nay, nay,' and 'door! That's Lot - ty's voice, I'll'. The piano accompaniment features more complex rhythmic figures, including sixteenth-note runs in the right hand.

I pray.
 nay, nay.
 swear. That's Lotty's voice, I'll swear.—

ff
 Red. *

(to Christopher.)
 No.—
 I say, — You know me?

f *mf*
 Red. *

(Looking down.)
 No!
 From such a height?
 You'll let me in?

mf
 Red. *

*"Cease your funning."

No, no, no, no, — no, no!

This ring up - on your

No?

The first system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "No, no, no, no, — no, no!". The second staff is another vocal line with the lyrics "This ring up - on your". The third staff is a bass line. The fourth staff is a piano accompaniment with a complex rhythmic pattern in the right hand and a more rhythmic pattern in the left hand.

(He does so.)

fin - ger slight, Let me place before I go.

My child, my

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "fin - ger slight, Let me place before I go." and a stage direction "(He does so.)". The second staff is another vocal line with the lyrics "My child, my". The third staff is a bass line. The fourth staff is a piano accompaniment with a complex rhythmic pattern in the right hand and a more rhythmic pattern in the left hand.

pret - ty in - nocent, That answer was for others meant And

The third system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "pret - ty in - nocent, That answer was for others meant And". The second staff is another vocal line. The third staff is a bass line. The fourth staff is a piano accompaniment with a complex rhythmic pattern in the right hand and a more rhythmic pattern in the left hand.

(to Jack.)

For pi - ty's

(Throws off cloak.)

not for me, — and not for me. —

sake —

My leave I take.

The door I'll from its

Pray, be gone, pray, be gone!

Pret - ty one!

hin - ges break.

Ha, ha, ha!

Allegretto come primo.

(Jack descends from window.
Door gives way.)

(Exit into house.)

Ha! 'tis done! (Har.)

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the word 'Ha!' followed by the phrase 'tis done!'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand. Dynamic markings include *ff* and *Har.* (Harmonics).

(Jack reaches the ground
P.F. *cresc.* *f* *dim.*

The second system continues the musical piece. The vocal line has a fermata over the words '(Jack reaches the ground'. The piano accompaniment features a *cresc.* (crescendo) marking, followed by a *f* (forte) dynamic, and then a *dim.* (diminuendo) marking. The piano part includes a *P.F.* (Pizzicato Forte) instruction.

and comes forward.) Good I'm out of

The third system shows the vocal line with the lyrics 'and comes forward.) Good I'm out of'. The piano accompaniment continues with a strong rhythmic pattern in the bass line and a melodic line in the treble.

doors a-gain In the rain; *s*

The fourth system features the vocal line with the lyrics 'doors a-gain In the rain;'. The piano accompaniment has a fermata over the word 'rain;'. The piano part consists of a steady eighth-note bass line and a melodic line in the treble.

With rage I burn,

The fifth system shows the vocal line with the lyrics 'With rage I burn,'. The piano accompaniment features a fermata over the word 'burn,'. The piano part continues with a steady eighth-note bass line and a melodic line in the treble.

Thinking of that chap's re-turn. Was is not un - sea -

fp

- sonable, Aye, and most un - rea - - sonable,

fp

And against the law of love most trea - - sona-ble.

f *fp* *cresc.* *f*

With rage and love — I — glow, But these will

ff *sf* *p*

not suffice To keep me warm, I'm cold as ice; —

pp

My heart's on fire,

sf *cresc.* *ff*

(Stumbles on cloak.)

my fingers I must blow. But hulloah, hey-day,

p *pp*

(puts it on.)

what is this? A cloak;

it does not come a - miss; How nice! Kind

fortune, take my thanks, I quite forgive you

tr

Widow. (advancing from her house.)

hst!

all your o-ther pranks.

pp

hst! hsh! hssh!

hst! hst! hsh! hssh!

hsh! Hither, this way, follow me None will

(Who is she?)

see. hsh! Supper now is ready

hsh!

quite. Yes, hot. — You, of course. Make haste, make
 Hot? And you in - vite?

haste, A moment do not waste, make haste, make haste.

This is the place where all de - lights — a -

Come this way, dear, — come this way, dear. —
 bound; U - pon the ground Warm cloaks are found;

Come, come, come this way,
 And ere you've time to look a-round, Up comes a

p *cresc.*

come this way, come, come,
 supper nicely brown'd, And naught there is to

come, come this way, dear, come this way,
 pay. Here Chris. (at upper window.)

cresc.

come this way.
 pretty, pretty, pretty crea - tures beg and pray, here pretty
 ho! there's the beau for whom I was ta - ken; An -

fp *pp*

. Lotty. (at lower window with bird.)

Come this way, dear, come this way
 crea - - - tures, pret - ty creatures beg and pray
 other she has caught, to be once more, to be once more for - saken .
sf colla parte *a tempo*

Andante.

Now, thank goodness,
 He's not quite an ar - dent lov - er,
 For a cold and hungry
 Al - ways hunting for a lov - er,

Andante.

all is o - ver
 In his words there's naught de - lightful
 rover 'Tis a village most de -
 Al - ways hunting for a lov - er

ff
Oh my terrors have been fright - - ful Yet if
p
In his words there's naught de - light - ful
light - ful yes most de - light - ful
Sometimes fond and some - times spite - ful When will
he could be my lov - - -
When the wedding day is o - ver He will find me ra - ther
Let us hope when all is
she her tricks give o - ver Oh! her con - duct is most
er Oh if he could be my
spite - ful When the wedding day is o - ver He will
o - ver It will change to
fright - ful When will she her tricks give o - ver Oh! her

lov - er How de - light - *cresc.*
 find me ra - ther spite - ful When the wed - ding day is *cresc.*
 nothing frightful Let us hope when all is *cresc.*
 conduct is most frightful When will she her tricks give *cresc.*

- ful, how de - lightful, how de - lightful, how de - *f*
 o - ver When when when the wedding day is *p*
 o - ver Let us, let us hope when all is *f*
 o - ver When when when will she her tricks give *p*

lightful, how de - light *cresc.* - ful, how de - *f*
 o - ver He will find me *cresc.* ra - ther spite - ful, he will *f*
 o - ver It will change to no - thing fright - ful oh no! *cresc.*
 o - ver oh! her con - duct is most fright - ful it is *cresc.*

light - - ful oh yes how - - de - light - - ful how de - light - - ful oh yes
 - yes he will ra - therspite - ful, he will, yes he will
 Let us hope no - thing frightful, ah no, let us hope
 yes it is most - - frightful it is, yet it is

how - - de - light - - ful how de - light - - ful how - - de -
 rather spite - ful spite - ful yes spite - ful, ra - ther spiteful he
 no - thing fright - ful, no - thing fright - ful, no - thing frightful let's
 fright - ful, fright - ful it is fright - ful, Tis most frightful it

lightful oh how de -
 will ra - ther spiteful ra - - ther
 hope no - thing frightful no - - thing
 is 'tis most frightful 'tis - - most

light - - - - ful. (Curtain falls as Christopher comes out in a night cap with candle to seek his cloak.)

spite - - - - ful.

fright - - - - ful.

fright - - - - ful. (BIRD SINGS)

(Har.) *f* *p*

Red. *

Red. *

tr

f *p* di - mi - nu - endo *pp*

ACT II.

Nº 9. Entr'acte, Scene and Ballad.

Allegro gioviale.

Pianoforte.

The first system of the piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The tempo is marked 'Allegro gioviale' and the dynamics are marked 'p' (piano).

The second system continues the piano accompaniment. The right hand features more complex rhythmic patterns, including some sixteenth notes. The dynamics are marked 'cresc.' (crescendo).

The third system of the piano accompaniment. The right hand has a trill (tr) and a forte (f) dynamic marking. The left hand continues with a steady eighth-note accompaniment.

The fourth system of the piano accompaniment. The right hand features a sf (sforzando) dynamic marking. The left hand continues with a steady eighth-note accompaniment.

The fifth system of the piano accompaniment. The right hand features a sf (sforzando) dynamic marking. The left hand continues with a steady eighth-note accompaniment.

The sixth system of the piano accompaniment. The right hand features a sf (sforzando) dynamic marking, followed by a p (piano) dynamic marking and a 'cresc.' (crescendo) marking. The left hand continues with a steady eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a more rhythmic accompaniment in the bass. A dynamic marking of *p dolce* is present in the right-hand part.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, featuring a dynamic marking of *pp* (pianissimo) in the right-hand part.

Fourth system of musical notation, featuring a dynamic marking of *f marcato* (forte marcato) in the right-hand part.

Fifth system of musical notation, showing a continuation of the melodic and accompanimental themes.

Sixth system of musical notation, concluding the page with a dynamic marking of *f* (forte) in the right-hand part.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. A *cresc.* marking is placed above the first measure.

Second system of musical notation. It begins with the instruction *(Curtain rises.)* above the treble staff. The music continues with a similar accompaniment and melody. A *sf* (sforzando) marking is present in the second measure of the bass staff.

Third system of musical notation. The accompaniment and melody continue. A *sf* marking is present in the fourth measure of the bass staff.

Fourth system of musical notation. The accompaniment and melody continue. A *sf* marking is present in the fifth measure of the bass staff.

Fifth system of musical notation. It includes the instruction *(Cheers inside the farm)* above the treble staff. The music features a *sf* marking in the bass staff and a triplet of eighth notes in the treble staff.

Sixth system of musical notation. It includes the instruction *(Enter Jack.)* above the treble staff. The music features a *sf* marking in the bass staff and a triplet of eighth notes in the treble staff.

a tempo

"Bride and bridegroom," that's the toast.

ff

This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a series of chords and arpeggiated figures, with a dynamic marking of *ff* (fortissimo) starting in the second measure.

The merry boys! Of what mighty lungs they boast, How they seem to love their

This system contains the second line of music. The vocal line continues with the lyrics "The merry boys! Of what mighty lungs they boast, How they seem to love their". The piano accompaniment continues with similar chordal and arpeggiated patterns.

noise! And then the sergeant, with his bride— By his side,

pp

This system contains the third line of music. The vocal line has the lyrics "noise! And then the sergeant, with his bride— By his side,". The piano accompaniment features a dynamic marking of *pp* (pianissimo) and includes a long, sustained chord in the right hand.

dolce How he seems to glow with

f

This system contains the fourth line of music. The vocal line begins with the word "How" and the lyrics "How he seems to glow with". The piano accompaniment is marked *dolce* (dolce) and features a flowing, arpeggiated pattern. A dynamic marking of *f* (forte) appears at the end of the system.

pride. I envy him— stop— do I? No! Perhaps I on-ly

p
cresc.

This system contains the fifth and final line of music. The vocal line has the lyrics "pride. I envy him— stop— do I? No! Perhaps I on-ly". The piano accompaniment is marked *p* (piano) and includes a dynamic marking of *cresc.* (crescendo) at the end.

Allegro moderato.

fan-cy so.

That gentle girl — who talked to me last night, Though of her

face I could not get a sight, — I can - not quite for - get, I'm

think - ing of her yet. Pshaw! Let me chase her from my mind. Most likely she was

frightful. Stuff, she was nothing of the kind; I'll swear she was de -

lightful. Then, be -

sides, there was an - other, Whose face I could not see.

Of her I on - ly know that she Rick'd up a most tre -

men - dous bother.

'Tis not she by whom I'm haunted, But

she whose husband chanc'd to call When he was not wanted At all. Her husband?

No, oh no, let's rather Suppose it was her father. Nay,

why Should I Trouble thus my head a - bout her. Not so

ea - si - ly I'm caught. Maid or wife, to me — she's naught

Naught? naught? Oh! — I feel I could not live — with

Moderato.

out her.

A simple tune sometimes we hear, That seems to

bear a pow'r un - known; At first it on - ly charms the ear, But soon de -

clares the heart its own. And then a lasting home it makes; Unheed - ed,

there it oft will sleep; Then un - ex - pect - ed - ly a - wakes, To bid us
rall.

smile, to bid us weep. More sweet than

a - ny tune could be, The gentle voice I late-ly heard Has such a

last-ing charm for me That still I cling to ev' - ry word. In vain a -

rise the sounds of mirth, From ru - der sounds it keeps a - part; And, lightly

colla parte

float-ing o'er the earth, My ear still charms, still melts my heart.

Nº 10. Song.

Allegro vivace.

Widow.

Something I'll do, something I'll

Pianoforte.

do, something that some-body sure-ly shall rue, something I'll

do, something I'll do, something that some-body sure-ly shall rue.

How I feel my an-ger rise, I could

pull out some one's eyes; I could tear Some one's hair; I could do

a - nything, I de - clare; Let some - bo - dy be - ware, — let

some - bo - dy be - ware, — oh some - bo - dy, oh some - bo - dy, oh

some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy,

some - bo - dy, some - bo - dy, some - bo - dy'd better be - ware, for something I'll

a tempo
do, something I'll do, something that some - bo - dy surely shall rue; something I'll

a tempo

do, something I'll do, something that some - bo - dy surely shall rue.

Something I'll do, something I'll

do, what shall it be? what shall it be? That we shall

see, we shall see, we shall see; I'll be some one's wedded wife,

Then I'll lead him such a life.

s..... All is fair To repair Wrongs that no widow on

cresc. *fp*

earth could bear; Let some-bo-dy take care, let

cresc. *f* *p* *sf* *p*

some-bo-dy take care, oh some-bo-dy, yes some-bo-dy, yes

sf

some-bo-dy, some-bo-dy, some-bo-dy, some-bo-dy, some-bo-dy, some-bo-dy,

p

some-bo-dy, some-bo-dy, some-bo-dy'd. better take care, for something I'll

> colla parte

do, something I'll do, something that some-body surely shall rue; something I'll

p a tempo *sf*

Più mosso.

do, something I'll do, something that some-body surely shall rue.

f p pp

How I feel my an-ger rise. I could

p cre-scen-

pull out some one's eyes, I could tear Some one's

do

hair, I could do a-nything, I de-clare. Yes a-nything, I de-

ff sf

clare; Let some-bo-dy, some-bo-dy, some-bo-dy take care, — take

care, — take care! I'll be some one's wedded wife, —

Then I'll lead him such a life. —

cre *scen* *do*

All is fair To re-pair Wrongs that no widow on earth could

bear, no widow on earth could bear; let some-bo-dy, some-bo-dy,

some-bo-dy take care, — take care, — take care, — Let

sp *f*

some - bo-dy take care, — let some - bo-dy take care, —

sp *f*

let some - - - - bo-dy, some-bo-dy,

cresc. *sf*

some - bo-dy take care!

sf

Nº 11. Duet.

Allegro moderato.

Lotty.

(She here? oh Lud,

Widow.

Pianoforte.

I'm quite dis-tress'd!)

(She here? and won-der-fully dress'd!

All the world and his wife are in - vi - ted, no doubt, With

p

one sole ex - cep - tion: I,

mf *p* *cresc.*

I, I am left out, on - ly I am left

sp

out. You have not

cresc. *p*

made your - self too smart.

Some persons need no

Yet still, that cap, you bought it
aid from art.

lately. I don't ad - mire it greatly.

Sup - pose I did.

No thought had I of pleas - ing you When buying it.

Well, it may do; Per-haps the fault is in the wearer.

(Oh!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Well, it may do; Per-haps the fault is in the wearer.' and ends with '(Oh!'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Perhaps, perhaps,
in-to piec-es I could tear her, I could tear her, I could

The second system continues the vocal line with the lyrics 'Perhaps, perhaps, in-to piec-es I could tear her, I could tear her, I could'. The piano accompaniment continues with similar rhythmic patterns, including some grace notes and slurs.

perhaps 'twill do.
tear her.) But you, with your fas-tidious taste How

The third system features the lyrics 'perhaps 'twill do. tear her.) But you, with your fas-tidious taste How'. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano), and some notes are marked with an 'x'.

could you such a ribbon buy! 'Tis vul-gar quite,

The fourth system contains the lyrics 'could you such a ribbon buy! 'Tis vul-gar quite,'. The piano accompaniment continues with eighth-note patterns and includes several notes marked with an 'x'.

quite, quite; And then your waist so tightly lac'd! Oh

colla

I'm getting tired of this de-
my! oh fie!

parte *a tempo*

(yawning.)
bate.

Per-haps you go to bed too late.

fp 6

(Whispering.)
(She can't have seen.) If all they say is

true, I don't sit up— so late as you.—

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the lyrics "true, I don't sit up— so late as you.—". The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking of *fp* (fortissimo piano) is present in the piano part.

(Whispering.)
(She can't have seen. I will dis - si - mulate.)

The second system continues the musical score. The vocal line is marked "(Whispering.)" and contains the lyrics "(She can't have seen. I will dis - si - mulate.)". The piano accompaniment features a sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *p* (piano) is used.

(Can she suspect? Could she de -
(Can she suspect?)

The third system shows the vocal line with the lyrics "(Can she suspect? Could she de -" and "(Can she suspect?)". The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings of *pp* (pianissimo) and *p* are present.

tect? Pre - caution I will not ne - glect. Can she suspect
Could she de - tect? Pre - caution I will not ne - glect. Can

The fourth system concludes the page with the vocal line lyrics "tect? Pre - caution I will not ne - glect. Can she suspect" and "Could she de - tect? Pre - caution I will not ne - glect. Can". The piano accompaniment provides harmonic support with chords and a bass line.

Could she de - tect? Pre - caution I will not neg -
 she suspect? Could she de - tect? Pre - caution I will

lect, no, no, no, no, no, no, I will dis -
 not neglect, no, no, no, no, no, no, I will dis -

cre -

si - mulate, I will dis - si - mulate, dis - si - mulate,
 si - mulate, I will dis - si - mulate, dis - si - mulate,

scen - do f p

I will dis - si - mu - late.) I own I
 I will dis - si - mu - late.)

tr p

slept not much last night.

Nor

Ex - cuse me, might,

I. Ex - cuse me, might,

might, might I ask the reason why? Ex -

might I ask the reason why?

cuse me, Ex - cuse me!

Ex - cuse me, Ex - cuse me!

Andante, quasi Allegretto.

The rain beat hard at my win - dow pane, The
 The rain beat hard at my win - dow pane,
 rain beat hard, I turn'd on my pil - low a -
 at my window pane, I turn'd on my pil - low a -
 gain, again, I turn'd again, Till up I rose in a
 gain, again, I turn'd again, Till up I rose in a
 ter - rible fright, Till up I rose and just peep'd
 ter - rible fright, in a terrible fright, and just

p *sp* *pp* *pp*

out, And just, and just peep'd out to see all was
 peep'd out, And just peep'd out to see all was

right. Peep'd out? You saw,
 right. Peep'd out? And just peep'd out? You saw, You

cresc. *f.*
 Naught, naught, naught, — save the black and stor-my
 saw, no doubt, Naught, naught, — save the black and stor-my

f. *p.*
 night, Naught, no naught, — save the black and stor-my
 night, Naught, no naught, — save the black and stor-my
cresc. *p.*

night. That sounds quite right,
night. That sounds quite right, that sounds quite

that sounds quite right, that sounds quite right,
right, that sounds quite right,

that sounds, that sounds
that sounds, that sounds

quite right.
quite right.

Allegro.

(Most sa-tis-fac-to-ry

Allegro.

(Most sa-tis-

is her re-ply. Still something she has seen,

fac-to-ry is her re-ply. Still something she

she looks so sly. she looks so sly.)

has seen, she looks so sly.)

If no-thing one sees, there is no-thing to

Of course not. That's well.

tell. Of course not. Ve - ry

That's well. And

well. Ve - ry well.

CRISO.

een if there had been, Men - are so

Men! -

p

bold. At

Yes, child, 'tis their na-ture.

least, so I'm told.

Nothing therefore need we mention.

That's precisely my in - tention. Dear Madam.

Dear child.

sf *dolce*

I confess I like you, (Only just now I

pp

Sometimes I'm saucy.

thought that I could strike you.) Sometimes I'm

rall.
 But still for you I have a great re -
 hard. But still for you I have a great re -

Lento.
 gard. Con - stant friendship, con - stant
 gard. Con - stant friendship,
Lento. *a tempo*

rit. *a tempo*
 friendship, con - stant friendship let us vow, Well, we
 con - stant friendship, con - stant friendship let us vow, Well, we
rit. *a tempo*

know each other now; Should some little tempest rise, To each
 know each other now; Should some little tempest rise, To each

o - ther we're al - lies. Ah

o - ther we're al - lies. What are squabbles, storms, and fuss, When they're

ah

met by friends like us, What are squabbles, storms, and

ah

fuss, When they're met by friends like us, When they are

When they are met by friends, by

met, When they are met by friends, by

friends like us, When they are met by friends, by friends, by

friends like us, When they are met by friends, by

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "friends like us, When they are met by friends, by". The piano accompaniment is in a bass clef with the same key signature. Dynamics include *f* (forte) and *p* (piano). The piano part consists of chords and moving lines in both hands.

friends like us, ah

friends like us, What are

The second system continues the vocal and piano parts. The vocal lines have lyrics "friends like us, ah" and "friends like us, What are". The piano accompaniment includes dynamic markings *f*, *p*, *stacc.*, *cresc.*, and *p*. The piano part features a mix of chords and melodic lines.

ah

squabbles, storms, and fuss, What are squab - bles, storms, and

The third system shows the vocal lines with lyrics "ah" and "squabbles, storms, and fuss, What are squab - bles, storms, and". The piano accompaniment includes the dynamic marking *p* and *cre*. The piano part continues with harmonic support for the vocal melody.

Con - stant,

fuss, When they are met by friends like us. Con - stant,

The fourth system concludes the page with vocal lines containing "Con - stant," and "fuss, When they are met by friends like us. Con - stant,". The piano accompaniment includes the dynamic marking *f* and the word *scen*. The piano part features a final chordal structure.

rit. *a tempo*

constant, constant, constant, constant, constant friendship let us

rit. *a tempo*

constant, constant, constant, constant, constant friendship let us

p rit. *a tempo*

vow, Well, we know each other now; Should some lit-tle tem-pest

vow, Well, we know each other now; Should some lit-tle tem-pest

Più mosso.

rise, To each o-ther we're al-lies. Ah what, ah what are

rise, To each o-ther we're al-lies. Ah what, ah what are

Più mosso.

p

storms, and fuss, When they are met by

storms, and fuss, When they are met by

p

friends like us, by friends like us, by
friends like us, by friends like us, by

cresc. *f*

The first system of the musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, starting with a *cresc.* marking and a dynamic of *f*. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

friends like us, When they are
friends like us, When they are

piu cresc.

The second system continues the vocal and piano parts. The piano accompaniment includes a *piu cresc.* marking. The piano part continues with the same eighth-note accompaniment and chordal structure.

met, are met by friends like us.
met, are met by friends like us.

ff

The third system concludes the vocal and piano parts. The piano accompaniment features a *ff* dynamic. The piano part continues with the same eighth-note accompaniment and chordal structure.

The fourth system shows the piano accompaniment continuing. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand, ending with a final chord.

Nº 12. Quartet.

Allegro.

Lotty.

Widow.

Jack.

Christopher.

Pianoforte.

The first system of the musical score consists of five staves. The top four staves are for the vocalists: Lotty, Widow, Jack, and Christopher. The bottom staff is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Allegro'. The lyrics 'All — at - tention, all at - tention,' are written under Jack's staff.

The second system of the musical score continues the vocal parts and piano accompaniment. It features five staves. The lyrics 'All — at - tention, all at - ten - tion,' are repeated under the vocal staves. The lyrics 'A wondrous sto-ry you shall' are written under the piano accompaniment staff. The piano part includes dynamic markings such as *ff* and *sp*.

A wondrous story we shall hear; Is it true, and no in-
 A wondrous story we shall hear; Is it true, and no in-
 hear; It is true,
 A wondrous story we shall hear; Is it true, and no in-

cresc. *f*

ven - tion? Draw near, draw
 ven - tion? Draw near, draw
 and no in - ven - tion! Draw near, draw near,
 ven - tion? Draw near, draw

f

(They bring chairs and seat themselves.)

near, draw near, draw near, draw near.
 near, draw near, draw near, draw near.
 draw near, draw near, draw near.
 near, draw near, draw near, draw near.

Through a village last night I was wander - ing, Not

sp

thinking at all of phi - lan - dering. But cursing my fate, Be - cause it was late, And the

cresc.

rain was beginning to fall. — Can't

That village pray what do they call? 8.....

f *p*

* "Cold and raw."

Was it large?

Was it small?

say. Nay, that I cant tell you at all.

The cold is frightful in that part, Yet does not reach the

fe-male heart, As you will soon confess. What

What happen'd?

cresc. *f* *p*

We ne'er shall guess, we ne'er shall guess.
 We ne'er shall guess, we ne'er shall guess.
 happen'd you will never guess. The
 We ne'er shall guess, we ne'er shall guess.
 wind nipp'd my skin more and more; Despairing I
 At a door?
 At a door?
 knock'd at a door. A win-dow o-pen'd
 At a door?

pp

o - ver head, And somebo - dy look'd out; — 'Twas a woman, I could not

The sto - ry I be - gin to dread.

The sto - ry I be - gin to dread.

doubt. I begg'd that she would let me

in. If betting, sir, you would not.

Of course your entrance she for - 'bid.

win; She answerd "no"; but let me in she

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "win; She answerd 'no'; but let me in she". The piano part includes dynamic markings *f*, *p*, and *pp*.

did, she did, but let me in she did. And what is won-drous

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "did, she did, but let me in she did. And what is won-drous". The piano part includes dynamic markings *f* and *p*.

droll, Yet true up - on my soul. No matter what re-

The third system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "droll, Yet true up - on my soul. No matter what re-". The piano part includes dynamic markings *f* and *p*.

mark I made, No no, no, she al-ways said. (They all rise and come forward.) No, No, no?

pp *f* *p*

I feel a - fraid! I feel a - fraid!
 Im not a - fraid. Im not a - fraid.
 no! "No, no," she said.
 Am I be-tray'd? Am I be - tray'd?

cresc. *ff*

Andante. p
 'Tis he, 'tis he, 'tis sure - ly he;
 Come, come, from dan - ger I am free,
 I said a cu - rious tale 'twould be!
 To think a wo - man true could be, Fiddle de

p

and, oh! the sto-ry points to me. ——— 'Tis he, 'tis he, 'tis
 The sto-ry does not point to me; ——— Come, come, from dan-ger
 And 'tis most curious you'll a - gree; ——— a curious tale I
 dee, fiddle de dee; To think a wo - man

surely he; and, oh! the story points to me. I'll
 I am free, The story does not point to me, The
 said 'twould be! And 'tis most curious you'll a - gree; But let your
 true could be, Fiddle de dee, fiddle de dee; By

give a hint, and all the rest, I hope and trust, will be — sup -
 word is "Yes" that suits me best, With "No" my tongue I ne'er dis -
 judg - ment be sup - press'd, Un - til I've told you all the
 mis - chief is the sex possess'd, And none, and none is

press'd. I'll give a hint, and all the rest, all, I
 tress'd The word that suits me best "Yes;" With
 rest. Let judgment be sup - press'd, yes, Un -
 better than the rest. By mis - chief is the sex pos - sess'd, And

hope and trust, will be suppress'd, all, I hope and trust, will be sup -
 "No" my tongue I ne'er distress'd, "No" With "No" my tongue I ne'er dis -
 til I've told you all the rest, yes, Un - til I've told you all the
 none is better than the rest, none, no, none is better than the

press'd. (The ring, the ring, Ah!
 tress'd.
 rest.
 rest.

(Fills a goblet with ale)

that's the thing.) His

Well, now, kind Sir, proceed, proceed.

The first system of music features a vocal line in the upper staff with lyrics "that's the thing.) His". Below it are two empty staves. The piano accompaniment begins in the third staff, with a bass line in the fourth staff. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords. The tempo is marked with a 'p' (piano).

throat is getting dry, I think.

To tell the truth, it is in -

The second system continues the vocal line with lyrics "throat is getting dry, I think." and "To tell the truth, it is in -". The piano accompaniment continues with the same rhythmic pattern as in the first system.

(secretly drops ring into the goblet.)

Perhaps this cup of ale you'll

deed.

The third system features a vocal line with lyrics "Perhaps this cup of ale you'll" and "deed.". The piano accompaniment continues with the same rhythmic pattern. There is a fermata over the word "cup" and a triplet of eighth notes over "of ale".

drink? Per-haps this cup of ale you'll

The first system consists of a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "drink? Per-haps this cup of ale you'll". The piano accompaniment features a rhythmic pattern of eighth notes.

(Chris takes goblet from her and hands it to Jack.)

drink? (The ring, the ring, Yes,

The second system continues with the vocal line and piano accompaniment. The vocal line has lyrics: "drink? (The ring, the ring, Yes,". The piano accompaniment includes dynamic markings: *cresc.*, *f*, and *dim.*

that's the thing.)

(drinking.)

What's this? there's something in the

The third system continues with the vocal line and piano accompaniment. The vocal line has lyrics: "that's the thing.) (drinking.) What's this? there's something in the". The piano accompaniment includes dynamic markings: *p*, *cresc.*, and *ff*.

ale. Nothing. Ill resume my tale, Ill re -

What?

p

I feel I could sink with fright;

One looking left, one looking right,

sume my tale The ve - ry

colla parte Signs! glances! I'm persuaded quite That something

a tempo *p*

I feel that I could sink with fright, No, no, he smiles, so

one looking left, one looking right, The sto - ry has per -

ring I gave last night, the ve - ry ring. Fore - ward in time, Ill

wrong, that something wrong occur'd last night, yes, I'm per - suaded

cresc. *p*

sf all, all *p* is right, he smiles, so all is right, he
 plex'd, yes, the sto-ry has per-plex'd them quite, one looking left,
 set all, fore warn'd in time, I'll set all right, fore
 quite something occur'd, yes, something wrong occur'd last night,

smiles, so all is right, he smiles, so all is
 one looking right, one
 warn'd I'll set all right, forewarn'd I'll set all
 something last night, something occur'd last

Allegro come primo.

right. Well now with my
 right.
 right.
 right.
 night.

tale Ill go on, Or else I shall never have
 Oh— dear! how I wish it were
 Go on, go on, go on, go on, go on, go on, go
 done.
 Go on, go on, go on, go on, go on, go on, go
 done.
 on.
 Oh! I néer felt so hap-py be-fore, When
 colla parte a tempo p

So there did!

Not at mine.

bang came a knock at the door. 'Twas the

Mighty fine.

cresc.

What next will he tell?

'Twas not mine, that is well.

husband return'd.

What next will he tell?

With an - ger I burn'd, When she told me that

pp

Oh goodness, oh
 Mine jump'd out of window, I did not know
 I From the win - dow must fly. Her

my!
 why. Sweet voice, that means me.
 voice was so sweet, so sweet, I was

Oh, lost I shall be!

forc'd to com - ply. I jump'd on the
 That window is high.
 cre -

Oh! Arm?
Oh! Your leg?
ground. I sud-den-ly broke —
That I did not see. Or
scen — *do* *poco*
You suddenly
You suddenly
No, no, no, no, —
neck? That had been a good joke. You suddenly
a *poco* *ff*
broke —
broke — (They press round him.)
The il - lusion — I suddenly woke.
broke — Woke!
f *colla parte* *altempo*

Woke! woke! And so ends the con -

woke! Here I scent a col - lu - sion. Woke! woke! Here I scent a col -

p

Woke! woke! What a pleasant de - lu - sion, a pleasant de -

fu - sion, Woke! woke! And so ends the con - fu - sion, so ends the con -

lu - sion. Woke! woke! Here I scent a col - lu - sion, I scent a col -

Con - -

cresc.

lu - sion, a pleasant de - lu - sion, de - lu - sion, de - lu - sion, de - lu - sion, de -

fu - sion, so ends the con - fu - sion, con - fu - sion, con - fu - sion, con - fu - sion, con -

fu - - sion, il - lu - - - sion, in - -

lusion, I scent a col - lusion, col - lusion, col - lusion, col - lusion, col -

pp

lu - sion, All end - ed, all
 fu - sion, All end - ed, all
 tru - sion, All end - ed, all

lu - sion, All end - ed, all

ff *pp*

end - ed, he sudden - ly woke,
 end - ed, he sudden - ly woke,
 end - ed, I sudden - ly woke,
 end - ed, he sudden - ly woke,

Presto. *f*

sud - den - ly woke. I'm safe, but tho' the
 sud - den - ly woke. A dream, forsooth, and
 sud - den - ly woke. I thought you would have
 sud - den - ly woke. The girl said "No," and

pe - rils o'er, I feel as ne'er I felt before, And scarcely can the
 no - thing more; I wish he'd said as much before. By scandal we in -
 guess'd be - fore It was a dream, and no - thing more, Such as at times in -
 no - thing more; The husband thunder'd at the door; A chil - ly night, a

wish re - tain That all might hap - pen once a - gain. I'm safe but tho' the
 struction gain, But dreams, if in - no - cent, are vain. A dream, forsooth, and
 vades the brain, Then melting, leaves it free a - gain. I thought you would have
 drizzling rain, No dream was this, 'tis ve - ry plain. The girl said "No," and

pe - rils o'er, I feel as ne'er I felt before, And scarcely can the
 no - thing more; I wish he'd said as much before. By scandal we in -
 guess'd be - fore It was a dream, and no - thing more, Such as at times in -
 no - thing more; The husband thunder'd at the door; A chil - ly night, a

wish retain That all might come a - gain. 'Twas all a dream,
 struc - tion gain, But dreams, if pure, are vain. 'Twas
 vades the brain, And leaves it free a - gain. 'Twas all a dream,
 drizz - ling rain, No dream was this, 'tis plain. 'Twas

and no - thing more, 'twas all
 all a dream, and no - thing more, 'twas all
 and no - thing more, 'twas all a
 not a dream, but something more, 'twas not a

a dream, 'twas all a dream, 'twas all a dream, 'twas
 a dream, 'twas all a dream, 'twas all a dream, 'twas
 dream, 'twas all a dream, 'twas all a dream, 'twas
 dream, 'twas not a dream, 'twas not a dream, 'twas

all a dream, and nothing more. all a dream, and
 all a dream, and nothing more, all a dream, 'twas all a dream, and
 all a dream, and nothing more, all a dream, 'twas all a dream, and

not a dream, but something more, not a dream, 'twas not a dream, but

no - - - thing more.
 no - - - thing more.
 no - - - thing more.
 some - - - thing more.

ff

f

N^o 13. Song.

Allegro.

Christopher.

Pianoforte.

The man who is
doom'd of a lass to take care. A burthen of trou - ble is
like - ly to bear; All night he may think, Not sleep - ing a
wink, How best he may rule, How best he may school The tender young
crea - ture and bend her soft will. She's certain to prove o - ver much for him

colla parte

still, o-ver much for him still. She'll cause _____ him to

cresc.

pine, fret and grieve;

f

— For, trust me, a man, Let him do what he can, Won't

tho-rough-ly con-quer a daugh-ter of Eve. No, trust me, a

f

man, Let him do what he can, Won't thro-rough-ly con-quer a

*"Here's to the maiden."

daugh-ter of Eve.

Per-haps — he — en - deavours to work on her fears, At once he is

swamp'd by a deluge of tears; A woman who cries Has force in her

eyes That's sure to sub - due All men save a few, save a

few, to sub - due all men save a few. And if some poor

wretch a small vic-to-ry gains. He's — sure to be called "horrid brute, horrid

cresc.

brute, horrid brute" for his pains; Then those — who don't

cresc.

cry will de - ceive;

f

— For, trust me, a man, Let him do — what he can, Won't

p

tho - roughly con - quer a daughter of Eve. No, trust me, a

f

man, Let him do what he can, Won't tho-rough-ly con-quer a

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter note 'man', followed by a half note 'Let him', a quarter note 'do', a quarter note 'what he can,', a quarter note 'Won't', a quarter note 'tho-', a quarter note 'rough-', a quarter note 'ly', a quarter note 'con-', a quarter note 'quer', and a quarter note 'a'. The piano accompaniment consists of a treble clef with a triplet of eighth notes in the first measure and a bass clef with a steady eighth-note accompaniment.

daugh-ter of Eve.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'daugh-', a quarter note 'ter', a quarter note 'of', and a quarter note 'Eve.'. The piano accompaniment continues with a treble clef featuring a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment.

Perhaps— he en - deav-ours to whee - dle,

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Perhaps—', a quarter note 'he en -', a quarter note 'deav-ours', a quarter note 'to', a quarter note 'whee -', and a quarter note 'dle,'. The piano accompaniment continues with a treble clef featuring a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment.

he en - deav-ours to whee - dle and coax.— The lass grows as

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'he en -', a quarter note 'deav-ours to', a quarter note 'whee -', a quarter note 'dle and', a quarter note 'coax.—', a quarter note 'The lass grows as'. The piano accompaniment continues with a treble clef featuring a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment.

firm as the firm - est of oaks; As sure as he's born, She'll

The fifth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'firm as the firm -', a quarter note 'est of oaks;', a quarter note 'As sure as he's', a quarter note 'born,', and a quarter note 'She'll'. The piano accompaniment continues with a treble clef featuring a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment.

treat him with scorn, Will have her own way, What e'er he may

say. She'll fight, she'll fight, she'll fight with her tongue, and if that weapon

fails, Will — sometimes, I'm told, have recourse to her nails, to her nails, to her

nails; This truth all the world should believe:

That nev - er a

man, Let him do— what he can, Will tho - roughly conquer a

daughter of Eve. No, nev - er a man, Let him do what he

can, Will— tho-rough-ly con-quer a daughter of Eve, a

daugh - ter of Eve, none will con - - quer a daugh -

- ter of Eve.

f *cresc.* *ff* *sf*

Nº 14. Ballad.

Andante con moto.

Lotty.

Pianoforte.

I nev - - er knew my heart held fast By

a - ny last - ing tie, My sor - - rows, flitting

swiftly past, Have scarce out - liv'd a sigh.

Joys ev-er fresh have come unsought, To brighten all my

hours; Now by the feather'd songsters brought, Now

sparkling from the flow'r's, Now spark - ling from the

flow'r's.

trem - ble, for a voice with-in Too plainly seems to

say An - o - ther life will soon be - gin And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'say An - o - ther life will soon be - gin And'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

this dis - solve a - way; It tells me of a

The second system continues the vocal line with the lyrics 'this dis - solve a - way; It tells me of a'. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand becoming more complex.

love more deep Than that for birds or flowers; Ah,

The third system features the lyrics 'love more deep Than that for birds or flowers; Ah,'. The piano accompaniment includes some chords with slurs, and the vocal line has a slight melodic rise.

me! I feel that I could weep, For childhood's hap - py

The fourth system has the lyrics 'me! I feel that I could weep, For childhood's hap - py'. The piano accompaniment shows a more active bass line with some sixteenth-note runs.

hours, could weep For childhood's happy hours.

The fifth system concludes the piece with the lyrics 'hours, could weep For childhood's happy hours.' The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand. A dynamic marking 'p' (piano) is visible in the piano part.

- I'm a Dutchman.

N^o 15. Trio.

Allegretto affetuoso.

Jack.

Pianoforte.

Happy moments pass more

flectly, Being lighter than the rest; Now I find you smiling sweetly,

Lotty.

Quick - ly be my love confess'd. Stranger,

greatly you sur-prise me, And, in-deed, I would con-veal, Lest, per-

Jack.

chance, you should de-spise me, All, or near-ly all I feel. Love-ly

charmer, say not so, — Do not let this moment go Till I

hear you fond-ly own That your heart, — your heart — is mine

Lotty.

a - lone. Tho' 'tis ve-ry wrong I know,

Or, at least they tell me so, Love without re - serve — to own,

Stran - ger, I am yours a -

lone.
Chr. (Mimies.)
("Stran - - ger I am yours a -

The first system of music includes a vocal line for 'Chr.' with lyrics 'lone.' and '(Mimies.) ("Stran - - ger I am yours a -'. Below it is a piano accompaniment with a dynamic marking of *p*.

Jack.
Nought — on
lone." Ve - ry pretty, I must own.)

The second system features a vocal line for 'Jack.' with lyrics 'Nought — on' and 'lone." Ve - ry pretty, I must own.)'. The piano accompaniment continues with a dynamic marking of *p*.

Lotty.
earth our hearts shall sev - er, I'll re - main with you for ev - er. How de -

The third system features a vocal line for 'Lotty.' with lyrics 'earth our hearts shall sev - er, I'll re - main with you for ev - er. How de -'. The piano accompaniment is present but mostly obscured by the vocal line.

The fourth system consists of piano accompaniment with a series of chords and arpeggios.

Jack.
lightful! Stop — I cant begin at present — I must

The fifth system features a vocal line for 'Jack.' with lyrics 'lightful! Stop — I cant begin at present — I must'. The piano accompaniment is present.

(This is pleasant.)

The sixth system consists of piano accompaniment with a dynamic marking of *cresc.* and *f*, ending with a *p* marking.

Lotty.

go this ve-ry night. Go! I did not hear you right. Oh!

Jack.

Lotty.

no. E'en so. But some re -

(Oh ho! ho ho ho! I must laugh for very spite.)

Jack.

membrance you will leave. Oh! yes, this lit-tle brooch I'll give, A trifling

Lotty.

present 'tis to make. I'll wear it for the do - nor's sake.

Andante soave.

Lotty.
Oft will I up-on it gaze While the light across it plays, When I

see it sparkling here I shall fancy you are— near.

Jack.
Oft will I up - on it gaze While the light a - cross it
When up - on that face I gaze, Where a smile so sweet - ly

plays, When I see it sparkling here I shall fancy you are—
plays, I would stay for ev - er here, Though the parting hour is —

near. Oft will I up-on it gaze While the light across it plays, When I
 near. When up-on that face I gaze, Where a smile so sweetly plays, I would
 Christopher.
 (Such are women now a-days, Even me they can a - maze.)

see it sparkling here I shall fancy you are near,
 stay for ev - er here, Tho' the parting hour is near,
 Vast experience that is clear, Do I gain by watching here, by watching

That you are near, — That you are near.
 for ev - er here, — for ev - er here.
 here, by watch - ing here, watch - ing here.)

Ad. *

Jack.

Stay, I for - got; If your ty - rant sees your brooch.

s.

fp

Lotty.

No, he shall not. Christ. He ll

(He shall, he must.)

s.

not, I trust, — Pay much at - ten - tion to a

s.

Jack.

trin - ket. To make all

(Oh! I am blind then. Don't you think it.)

s.

f

sure before I go, I'll send a bul - - let through him.

(Heyday, he's there —) A bullet! 'Twere an
Oh!

(Takes fowling piece from against the wall.)

ea - sy task, Mark, Mark, how Pl

send one now — through yonder cask.

Stop, stop, young

Jack.

Jack in the box.

fellow, don't be rash and stupid.

Lotty.

You are mis - ta - ken, Sir, He is not Jack, but

You are mis - ta - ken, Sir, I am not Jack, but

Jack.

ho - nest, ho - nest Mas - ter Christopher. Love's

ho - nest, ho - nest Mas - ter Christopher.

e - ne-my! then know that I am Cu - pid. Thus with my bow re -

cresc.

(Points gun.) Lotty.

venge I take. Hold, hold!

Leave off, for goodness's sake, leave

off, leave off, Or else, by Jove, by Jove, I'll bring an

Jack,

No; I must give you sa-tis-faction. Come out, don't

action.

cre - - - scen - - - do

poco

(Gets out of eask)

tremble, steady, steady, steady, stead-y,

poco

ff

Now— You're not. With
 Oh! I'm sa-tis-fied al-rea-dy.

This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics 'Now— You're not. With'. The second line is a vocal line in bass clef with lyrics 'Oh! I'm sa-tis-fied al-rea-dy.'. Below these are two staves for piano accompaniment, featuring triplet chords in the right hand and block chords in the left hand.

husbands 'tis a rule—
 But I'm no husband, I'm not such a

This system contains the next two lines of music. The top line is a vocal line in treble clef with lyrics 'husbands 'tis a rule—'. The second line is a vocal line in bass clef with lyrics 'But I'm no husband, I'm not such a'. Below these are two staves for piano accompaniment, which are mostly empty, indicating rests for the piano.

Lotty.
 No husband! No, pray be a lit-tle cool.—
 fool.

This system contains the third set of music. The top line is a vocal line in treble clef with lyrics 'No husband! No, pray be a lit-tle cool.—'. The second line is a vocal line in bass clef with lyrics 'fool.'. Below these are two staves for piano accompaniment, with some chords and a dynamic marking of 'p' (piano) in the right hand.

Jack.
 Not a husband, and you dare. To mo-lest that nymph so fair; I will

This system contains the final set of music. The top line is a vocal line in treble clef with lyrics 'Not a husband, and you dare. To mo-lest that nymph so fair; I will'. Below this are two staves for piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

teach you, Sir, I swear, Who is who. Yonder damsel I require, On her
 husband, brother, sire, If they cross me I will fire, As on you.

Have a
 care, sir, have a care, I'm no husband, I declare, So my life be pleas'd to spare, Prithee,
 do! If the girl, sir, you desire, Take her now, but do not fire. Sir, I

Lotty.

An-gry words I cannot bear, And this
give what you require, Yes, I do.

sf *p*

contest is not fair; Oh! his life be pleas'd to spare, Prithee, do! If my

love, Sir, you desire, You must quench this mood of fire; Better tempers I require, Yes, I

do! Bet-ter, bet-ter, bet-ter, bet-ter tem-pers I re-
Take her, take her, take her, take her now, but do not

sf *sf*

quire, Bet - ter, bet - ter, bet - ter, bet - ter
I will fire, I will fire,
fire, Take her, take her, take her, take her

tempers I re - quire, An - gry words I can - not
I will fire, I will fire, Not a husband, and you
now, but do not fire, Have a care, sir, have a

bear, And this contest is not fair; — His life be pleas'd to
dare To mo - lest that nymph so fair; — I'll teach you, Sir, I
care, I'm no husband, I de - clare, I give what you re -

spare, Pry - thee, do! If my
 swear, Who is who, who is who, who is who. You - - - der
 quire, Yes, I do! If the girl, sir, you de -

love, Sir, you de - sire, You must quench this mood of
 damsel I re - quire, On her husband, brother,
 sire, Take her now, but do not fire. Sir, I give what you re - quire, what you re -

fire; Bet - ter tem - pers I re - quire,
 sire, If they cross me I will fire,
 quire, Sir, I give what you re - - quire,

— oh yes, I do. Do not fire,
 — just as on you, I will fire, I will
 — oh yes, I do. Do not fire,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The lyrics are: "— oh yes, I do. Do not fire, — just as on you, I will fire, I will — oh yes, I do. Do not fire,". A small asterisk is placed below the piano accompaniment in the first measure.

do not fire, much better tempers I re - quire, oh yes, I
 fire, up - on her husband I will fire, just as on
 do not fire, sir, I give all that you re - quire, oh yes I

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The lyrics are: "do not fire, much better tempers I re - quire, oh yes, I fire, up - on her husband I will fire, just as on do not fire, sir, I give all that you re - quire, oh yes I".

do, in - deed I do.
 you, just as on you.
 do, in - deed I do.

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The lyrics are: "do, in - deed I do. you, just as on you. do, in - deed I do.".

Nº 16. Dialogue and Finale with Dance.

Jack. With the greatest— oh! I forgot! I promised

Pianoforte.

my dear old friend, that I would always remain a bachelor to protect his orphan child.

Lotty. Oh, you cruel deceiver, to trifle with a poor girl's feelings in this way.

Chris. Of all the impostors I ever saw, this man is the chief. However, Miss Lotty, if you choose to throw your heart away without making proper inquiries, you must put up with the consequences. I'll have no more to do with you. Ah, you are well named Firebrand; the house has been in a blaze ever since you entered it.

Jack. Stop! Do you mean to say that this young lady's name is really Firebrand? Why, that is the name of my dear old friend.

Chris. Not Richard Firebrand?

Jack. Yes, only I always called him Dick, and it was Dick's child I promised to protect. But this child was

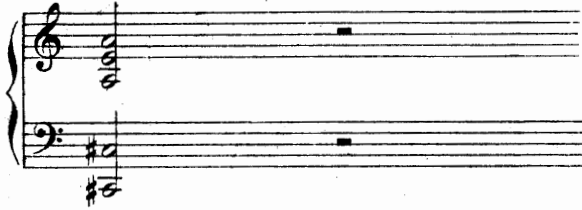
Chris.

a son not a daughter— look here! (Gives paper.) Dick's scrawl, as sure as fate. Many

a time have I been puzzled by his hieroglyphics, (reads) "Recommend to your care my



Charley? Well, it's all right this is his Charley here.



Lotty. Yes, I'm his Charley.

Jack. Stuff! This young lady's name cannot be Charles.

Chris. No, but it is Charlotte, and Charley is short for Charlotte as well as Lotty.

Jack. Capital! Then I have only to take Lotty for a wife, and I shall have fulfilled my



promise, and be a married man into the bargain. Lotty. Oh, how nice!

Widow. Stop, stop, not so fast — I have a certain cloak in this bag, and the owner of this cloak is bound to —



Chris. Why, where did you get my cloak?

Widow. Your cloak? Yours? It was you then who invaded the sanctity of my domicile last night?

Jack & Lotty. Fie! Fie! Mr. Christopher!

Chris. Nay, I protest —

Widow. Don't be uneasy; a generous heart forgives the excesses of a genuine passion. I always had a regard for you, Mr. Christopher, and as old Mr. Growler has left me all his money, I think we might be tolerably happy.

Chris. Growler's money yours? Widow. I repair the injury.

Jack. Well resolved. Come! You must let me give your bride away, and then, if you will do the same for mine, you will prove a worthy executor of my poor friend's will and testament. And whether Charley or Lotty, you are the richest legacy he could have



left me.

cresc. *f*

Yes, by the soldier prized shall be His brother soldier's Le-ga -

Yes, by the soldier prized shall be His brother soldier's Le-ga -

Yes, by the soldier prized shall be His brother soldier's Le-ga -

Yes, by the soldier prized shall be His brother soldier's Le-ga -

Allegro. (They join in a country dance and sing.)

cy. Here's an end to noise and

cy. Here's an end to noise and

cy. Here's an end to noise and

cy. Here's an end to noise and

rout, Fal la la la, Strangely things have come a - bout, Fal la la la,

rout, Fal la la la, Strangely things have come a - bout, Fal la la la,

rout, Fal la la la, Strangely things have come a - bout, Fal la la la,

rout, Fal la la la, Strangely things have come a - bout, Fal la la la,

This way, that way were we cast, Fal la la la, But each has found his place at
 This way, that way were we cast, Fal la la la, But each has found his place at
 This way, that way were we cast, Fal la la la, But each has found his place at
 This way, that way were we cast, Fal la la la, But each has found his place at

last, Fal la la la. Here's an end to noise and rout, Fal la la la,
 last, Fal la la la. Here's an end to noise and rout, Fal la la la,
 last, Fal la la la. Here's an end to noise and rout, Fal la la la,
 last, Fal la la la. Here's an end to noise and rout, Fal la la la,.....

Strangely things have come a - bout, Fal la la la, This way, that way were we
 Strangely things have come a - bout, Fal la la la, This way, that way were we
 Strangely things have come a - bout, Fal la la la, This way, that way were we
 Strangely things have come a - bout, Fal la la la, This way, that way were we

cast, Fal la la la, But each has found his place at last, Fal la la la.

cast, Fal la la la, But each has found his place at last, Fal la la la.

cast, Fal la la la, But each has found his place at last, Fal la la la.

cast, Fal la la la, But each has found his place at last, Fal la la la.

Thus togeth - er we are brought, Who'd have thought it?

Thus togeth - er we are brought,

Odd - ly though our love be - gins, We know,

Who'd have thought? Odd - ly though our love be - gins, We know,

He lon - gest laughs, he lon - gest laughs,

He lon - gest laughs, he lon - gest laughs,

he lon - gest laughs, he lon - gest laughs, who

he lon - gest laughs, he lon - gest laughs, who

wins. Here's an end to noise and rout, Fal la la la,

wins. Here's an end to noise and rout, Fal la la la,

wins. Here's an end to noise and rout, Fal la la la,

wins. Here's an end to noise and rout, Fal la la la,

cresc.

Strangely things have come a - bout, Fal la la la, This way, that way were we

Strangely things have come a - bout, Fal la la la, This way, that way were we

Strangely things have come a - bout, Fal la la la, This way, that way were we

Strangely things have come a - bout, Fal la la la, This way, that way were we

cast, Fal la la la, But each has found his place at last, Fal la la la.

cast, Fal la la la, But each has found his place at last, Fal la la la.

cast, Fal la la la, But each has found his place at last, Fal la la la.

cast, Fal la la la, But each has found his place at last, Fal la la la.

Love with this has much to

Love with this has much to

do

do What say you, dear?

What say you? Love a

Love a

deal of trouble makes But

deal of trouble makes But

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are: "do do What say you, dear? What say you? Love a deal of trouble makes But". The score is organized into four systems, each containing vocal staves and piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are placed below the vocal staves, with some words spanning across bar lines. The first system shows the beginning of the piece with the word "do" on a long note. The second system continues with "do What say you, dear?". The third system has "What say you? Love a". The fourth system has "Love a". The fifth system has "deal of trouble makes But". The sixth system has "deal of trouble makes But". The seventh system has "deal of trouble makes But". The eighth system has "deal of trouble makes But".

love, but love can rec - ti - fy mis -

love, but love can rec - ti - fy mis -

takes. Here's an end to noise and rout, Fal la la la,

Here's an end to noise and rout, Fal la la la,

takes. Here's an end to noise and rout, Fal la la la,

Here's an end to noise and rout, Fal la la la,

Strangely things have come a - bout, Fal la la la, This way, that way were we

Strangely things have come a - bout, Fal la la la, This way, that way were we

Strangely things have come a - bout, Fal la la la, This way, that way were we

Strangely things have come a - bout, Fal la la la, This way, that way were we

cast, Fal la la la, But each has found his place at last, Fal la la la, at
 cast, Fal la la la, But each has found his place at last, Fal la la la, at
 cast, Fal la la la, But each has found his place at last, Fal la la la, at
 cast, Fal la la la, But each has found his place at last, Fal la la la, at

last, Fal la la la, at last, Fal la la la, But each has found his place at
 last, Fal la la la, at last, Fal la la la, But each has found his place at
 last, Fal la la la, at last, Fal la la la, But each has found his place at
 last, Fal la la la, at last, Fal la la la, But each has found his place at

last, Fal la la la, at last, Fal la la la, at last, Fal la la la, But
 last, Fal la la la, at last, Fal la la la, at last, Fal la la la, But
 last, Fal la la la, at last, Fal la la la, at last, Fal la la la, But
 last, Fal la la la, at last, Fal la la la, at last, Fal la la la, But

each has found his place at last. Fal la la la la la la la
each has found his place at last. Fal la Fal
each has found his place at last. Fal la la la la la
each has found his place at last. Fal la Fal

la la la la la la la la la la
la Fal la Fal la Fal
la la la la la la la la la la la la la
la Fal la Fal la Fal

la la la la Fal la la Fal
la Fal la la la Fal la la Fal
la la la la la la la la Fal la la Fal
la Fal la la Fal la la Fal

la Fal la la la la

la Fal la la la la

la Fal la la la la

la Fal la la la la

(piano accompaniment)

(curtain falls.)

la la.

la la.

la la.

la la.

la la.

(piano accompaniment)

(piano accompaniment)

(piano accompaniment)