

An Original Light English Opera,

IN THREE ACTS,

ENTITLED

# HADDON HALL.

WRITTEN BY

SYDNEY GRUNDY.

COMPOSED BY

ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE BY

KING HALL.

	MPT.			NET.		
	S.	D.		S.	D.	
Vocal Score, complete ... ..	5	0	Planoforte Solo ... ..	3	0	
" " (Bound) ... ..	7	6	Libretto ... ..	1	0	

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Produced at the Savoy Theatre, London, under the management of Mr. R. D'OYLY CARTE,  
on Saturday, 24th September, 1892.

## Characters.

|                             |                           |                          |                        |
|-----------------------------|---------------------------|--------------------------|------------------------|
| JOHN MANNERS ... ..         | } <i>Royalists</i> ... .. | } MR. COURTICE POUNDS.   |                        |
| SIR GEORGE VERNON ... ..    |                           |                          | MR. RICHARD GREEN.     |
| OSWALD ... ..               |                           |                          | MR. CHARLES KENNINGHAM |
| RUPERT VERNON ... ..        | } <i>Roundhead</i> ... .. | } MR. RUTLAND BARRINGTON |                        |
| THE McCRANKIE ... ..        |                           |                          | MR. W. H. DENNY.       |
| SING-SONG SIMEON ... ..     | } <i>Puritans</i> ... ..  | } MR. RUDOLPH LEWIS.     |                        |
| KILL-JOY CANDLEMAS ... ..   |                           |                          | MR. W. H. LÉON.        |
| NICODEMUS KNOCK-KNEE ... .. |                           |                          | MR. A. FOWLES.         |
| BARNABAS BELLOWS-TO-MEND    |                           |                          | MR. G. DE PLEDGE.      |
| MAJOR DOMO ... ..           |                           |                          | MR. H. GORDON.         |
| <hr/>                       |                           |                          |                        |
| DOROTHY VERNON ... ..       |                           | MISS LUCILE HILL.        |                        |
| LADY VERNON ... ..          |                           | MISS ROSINA BRANDRAM.    |                        |
| DORCAS ... ..               |                           | MISS DOROTHY VANE.       |                        |
| NANCE ... ..                |                           | MISS NITA COLE.          |                        |
| GERTRUDE ... ..             |                           | MISS CLARIBEL HYDE.      |                        |
| DEBORAH ... ..              |                           | MISS FLORENCE EASTON.    |                        |

CHORUS OF SIMPLES AND GENTLES.

### ACT I.—THE LOVERS.

SCENE.—The Terrace ... .. W. TELBIN.

“ The green old turrets, all ivy thatch,  
Above the cedars that girdle them rise,  
The pleasant glow of the sunshine catch,  
And outline sharp on the bluest of skies.”

### ACT II.—THE ELOPEMENT.

SCENE I.—DOROTHY VERNON'S DOOR ... .. HAWES CRAVEN.

“ It is a night with never a star,  
And the hall with revelry throbs and gleams ;  
There grates a hinge—the door is ajar—  
And a shaft of light in the darkness streams.”

SCENE II.—The Long Gallery ... .. J. HARKER.

### ACT III.—THE RETURN.

SCENE.—The Ante-Chamber ... .. W. PERKINS.

NOTE.—The clock of Time has been put forward a century, and other liberties  
have been taken with history.

The Opera produced under the Stage Direction of Mr. CHARLES HARRIS, and the Musical Direction of Mr. FRANÇOIS CELLIER. The Dances arranged by Mr. JOHN D'AUBAN. The Costumes designed by Mr. PERCY ANDERSON and executed by Mmes. AUGUSTE, Madame LÉON, Mr. B. J. SIMMONS, Messrs. ANGEL & SON, and M. ALIAS. Wigs by CLARKSON. Properties by Mr. SKELLY. Stage Machinist, Mr. PETER WHITE.

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# HADDON HALL.

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## INTRODUCTION.

PIANO

*Allegro moderato.*

The musical score is written for piano in G major (one sharp) and common time. It consists of six systems of two staves each. The first system is marked *Allegro moderato.* and begins with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic and includes a *Ped.* instruction. The third system features a pianissimo (*pp*) dynamic and two *\* Ped.* markings. The fourth system includes a *Ped.* marking. The fifth system has a *cres.* (crescendo) marking. The sixth system ends with a *pp* dynamic. The score is a continuous piece of music with various textures and dynamics.

Piano introduction with treble and bass staves. The music is in G major and 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. A piano (*p*) dynamic marking is present.

*Andante.*  
TENORS & BASSES. (*Behind the scenes.*) *Unis. - f.*

Vocal and piano accompaniment for Tenors and Basses. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves. The lyrics "Ye" are written below the vocal line. The tempo is *Andante* and the dynamics are *Unis. - f.*

Vocal and piano accompaniment for Tenors and Basses. The vocal line continues with the lyrics "state - ly homes of Eng - land, So sim - ple, yet so grand; Long may ye stand and flou - rish,". The piano accompaniment provides harmonic support. The tempo and dynamics remain *Andante* and *Unis. - f.*

Vocal and piano accompaniment for Sopranos. The vocal line is marked with an 'X' and the instruction "SOPRANOS. *f*". The lyrics "Ye state - ly homes of Eng-land, Such man - sions on - ly grew Where" are written below the vocal line. The piano accompaniment continues. The tempo and dynamics are *Andante* and *f*.

Vocal and piano accompaniment for Sopranos. The vocal line continues with the lyrics "Types of our English land!". The piano accompaniment features a mezzo-forte (*mf*) dynamic marking. The tempo and dynamics are *Andante* and *mf*.

vir-tue reign'd from cot to throne, . . . And man and wife were true. Ye state - ly homes of Eng - land,  
Ye state - ly homes of Eng - land,

Long may your tow - ers stand ; Types of the life of man and wife, . . . Types of our Eng - lish land !  
Long may your tow - ers stand ; Types of the life of man and wife, . . . Types of our Eng - lish land !

Types of the life of man and wife, . . . Types of our Eng - lish land !  
Types of the life of man and wife, . . . Types of our Eng - lish land !

W

p

10,848.

# ACT I. CHORUS with SOLOS.

## No. 1.

*Allegro con brio.*

PIANO. *f*

Ped. \*

Ped. \*

Ped. \* Ped. \*

Ped. \*

A CHORUS. *f*

To -

To -

Ped. \*



day, it is a fes - tal time! The Bride - groom comes to - day, And we are here to  
day, it is a fes - tal time! The Bride - groom comes to day, And we are here to

*Unis.*  
sing a rhyme To speed him on his way. To-day, our mis - tress, e - ver dear, doth plight . .  
sing a rhyme To speed him on his way.

Ped. \* Ped. \* Ped.

. . . her vir - gin troth; And we are all fore-gath - er'd here To sing, . . .  
And we are all fore-gath - er'd here To sing,

19,343. \* Ped. \* Ped. \* Ped. \*

B

God bless them both! To-day, it is a fes-tal time! The

God bless them both! To day, it is a fes - tal time! The

Ped. \*

Bride-groom comes to-day, And we are here to sing a rhyme To speed him on his

Bride-groom comes to-day, And we are here to sing a rhyme To speed him on his

way. We are all fore-gath-er'd here to sing, . . . . God bless them

way. We are all fore-gath-er'd here to sing, . . . . God bless them

C

both I . . .

both I . . .

Ped. \*

Ped. \* Ped. \*

1st time.

Ped. \*

2nd time.

D

Ped. \* Ped. \*

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

Ped.

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

*p*

DORCAS.

But midst our ju - bi - la - tion, Comes the e - cho of a sigh ; It's

*L'istesso tempo.* (♩ = ♩.)

*p*

full sig - ni - fi - ca - tion Ye will ga - ther by - and - bye. Now, lend me your at - ten - tion, While I tell you all a tale, A -

*p* CHORUS.

nent a dain-ty dormouse, And an un - at - trac-tive snail. A dain-ty dor-mouse ! An un - at - trac-tive snail !

A dain-ty dor-mouse ! An un - at - trac-tive snail !

(No. 1a.)

SONG—(Dorcas).

DORCAS.

'Twas a dear lit - tle dor-mouse— A lit - tle mousemaid ! Her pa-pa and man-ma She had always o - gal-lant young squirrel Sat perch'd on a tree, And he thought to himself, There's a good wife for

*Andante moderato.*

bey'd ; Pit - a - pat went her heart, And her cheek grew pale, When commanded to mar-ry A stu-pid old me ! On the eve of the wed-ding He said to the mouse, "Wilt thou mar-ry a squirrel Who has-n't a

snail. "Oh, fa-ther, I can-not!" "But, daugh-ter, thou must ; For he has a house, And house?" "Oh, squirrel, I can-not!" "But, dor-mouse, thou must ! Her heart to a squir-rel A

we haven't a crust!"  
dor - mouse may trust!"

The snail he was ug - ly,  
The squir - rel was hand - some;

The snail he was  
They plight - ed their

black; But for all that, he car-ried a house on his back.  
vows, And the squir-rel ran off With the lit - tle dor-mouse.

Said the wi - ly old dormouse, - "When thou art his  
And I'm sure if you ev - er Set eyes on a

bride, He will lend us his house, And we'll all live in - side!"  
snail, You will all sym - pa - thize With the dor - mouse's wail.

"Oh, fa - ther, I can - not!" "But,  
"Oh, fa - ther, I can - not, Don't

CHORUS. *p* *sostenuto.*

"Oh, fa - ther, I can - not!" "But  
"Oh, fa - ther, I can - not;" "But

*cres.*

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

1st time. *dim.* we have-n't a crust!" **A** we have-n't a crust!"

*dim.* we have-n't a crust!" *f* we have-n't a crust!" "But who is the dormouse? And

we have-n a crust!" *f* we have-n't a crust!" "But who is the dormouse? And

*dim.* *f* *f*

**E** *Allegretto con brio.*

who, who is the snail?"

who, who is the snail?"

*f*

*f* Hail to the Lord of Had-don! And

*f* Hail to the Lord of Had-don! And

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics: "Hail to the Lord of Had-don! And". The piano accompaniment is in a grand staff (treble and bass clefs) and features a dynamic marking of *f* (forte). The music is in a key signature of two flats and a 3/4 time signature. The piano part includes a trill (*tr*) in the right hand and a strong *f* dynamic in the left hand.

thee, his sil-ver bride! And to thy daugh-ter, fair-est flow-er Of

thee, his sil-ver bride! And to thy daugh-ter, fair-est flow-er Of

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "thee, his sil-ver bride! And to thy daugh-ter, fair-est flow-er Of". The piano accompaniment continues with a dynamic marking of *f*. The music features a key signature change to one flat and a *tr* (trill) in the piano part.

**F** all the coun-try side!

all the coun-try side!

*Sve.*

The third system of the musical score concludes the piece. The vocal staves have lyrics: "all the coun-try side!". The piano accompaniment features a dynamic marking of **F** (Fortissimo) and a *Sve.* (Sustained) marking. The music is in a key signature of one flat and a 3/4 time signature.



GIRLS. *Univ.*

Nor vi - o let, li - ly, Nor blue - bell we bring, To

*loco.*

gar - land thy path - way With fra - grance of Spring. No beau ty of blos - som That

dies in a day Can speak . . . an af - fec - tion That blos - soms al -

*cres.*

way. **G** And nev - er a chap - let Our hands could en - twine, Could

*dim.*

ALL.

tell the de - vo - tion That cr . . . er is thine. In

In

lieu of the li - ly And bon - ny blue - bell, We lay . . . on thine

lieu of the li - ly . And bon - ny blue - bell, We lay . . . on thine

*cres.*

*cres.*

Ped. \*

al - - - tar, We lay on thine al - tar True love's im - mor - . .

al - - - tar, We lay on thine al - tar True love's im - mor - . .

Ped. \* Ped. \*

H DOROTHY.

Dear play - mates of child - hood, Night wei - come . are you! More

*telles.*

*telles.*

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

LADY VERNON.

frag - rant than li - ly, A love that is true. Like flower am - a - ran - thine, Whose

L.H.

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

DORCAS.

Right

blos - soms ne'er fade, It blooms in the sun - shine, And blooms in the shade. Right

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

wel . . . . . come are you, wel . . . . . come, wel . . . . . come are

wel . . . . . come are you, wel . . . . . come, wel . . . . . come are

*8ve.*

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

**CHORUS.**

you. In lieu of the li - ly And bon - ny blue - bell, We

you. In lieu of the li - ly And bon - ny blue - bell, We

*8ve. loco.*

**DOROTHY & LADY V. CHORUS.**

lay on thine al - tar True love's . . . . . im - mor - telles Oh, wel - come! Nor

**SIR GEORGE.**

lay on thine al - tar True love's im mor - telles. Oh, wel - come! Nor

*p*

DOROTHY & LADY V. CHORUS. DOROTHY & LADY V. CHORUS.

vio - let! Oh, wel - come! Nor li - ly! Oh, wel - come! But lay on thine al - tar True

SIR GEORGE. SIR GEORGE.

vio - let! Oh, wel - come! Nor li - ly! Oh, wel - come! But lay on thine al - tar True

love's *dim.* im - mor - telles. . . .

love's *dim.* im - mor - telles. . . .

SIR GEORGE. *RECIT.* *Tempo moderato.*

Wel - come, I bid ye wel - come, one and all! Let youth and beau - ty

keep their mer-ry May ; For all too soon the leaves of autumn fall, And evening shadows quench the laughing

(No. 1b.)

## MADRIGAL.

day.  
*Allegretto moderato.*

1. When the bud - ding bloom of May . . . Paints the hedge - rows red and white, Ga - ther then your  
2. When the leaves of au - tumn sigh, . . . "Near - er death and fur - ther birth!" Time e - nough for

LADY VERNON. DOROTHY.  
gar - lands gay ; . . . Earth was made for man s de - light ! May is play - time, - June is hay - time, -  
hearts to cry, . . . "Man was on - ly made for earth!" Youth is plea - sant, - Grasp the , pre - sent, -

**DORCAS.**

Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
 Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**LADY VERNON.**

Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
 Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**SIR GEORGE.**

Seize the day-time, - Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
 Moons are cres-cent, - Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**CHORUS.**

**1st SOP.**

sing! high! Ere the gold - en day is pale, . . Dawns the sil - ver orb of night;  
 Day in cloth of gold is gay, . . Robe of sil - ver wears the night;

**2nd SOP.**

sing! high! Ere the gold - en day is pale, Dawns the sil - ver orb of night;  
 Day in cloth of gold is gay, Robe of sil - ver wears the night;

**TENOR.**

Ere the gold - en day is pale, Dawns the sil - ver orb of night;  
 Day in cloth of gold is gay, Robe of sil - ver wears the night;

**BASS.**

sing! high! Ere the gold - en day is pale, . . Dawns the sil - ver orb of night;  
 Day in cloth of gold is gay, . . Robe of sil - ver wears the night;

Sweet - ly trills the night - in - gale, . . } " Earth was made for man's de - light ! " Fa la  
 All cre - a - tion seems to say, . . }

Sweet - ly trills the night - in - gale, } " Earth was made for man's de - light ! " Fa la  
 All cre - a - tion seems to say, }

Sweet - ly trills the night - in - gale, } " Earth was made for man's de - light ! " Fa . . la .  
 All cre - a - tion seems to say, }

Sweet - ly trills the night - in - gale, . . } " Earth was made for man's de - light ! " Fa  
 All cre - a - tion seems to say, . . }

la la, Fa la la la la la la la, Fa la la la . . . " Earth  
*cres.* *ff*

la la la, Fa la la la la la la la, Fa la la la . . . " Earth  
*cres.* *ff*

la . . la . . la, Fa la la la la la la la, Fa la la la la la la la . . . " Earth  
*cres.* *ff*

la la la la la la la la, Fa la la la la la . . . " Earth  
*cres.* *ff*



*rall. 2nd time.* *1st time.* *2nd time.*

was made for man's de light!" light!"

was made for man's de light!" light!"

was made for man's de light!" light!"

was made for man's de light!" light!"

*rall. 2nd time.*

*L* *f* *tr*

*Andante come primo.* (♩ = ♩)

*ff* *Ped.* \*

*Ped.*

*Ped.* *10,348.* \*

*Ped.*

# No. 2. TRIO—(Dorothy, Lady V., & Sir George).

*Allegro agitato.* DOROTHY.

Nay, fa - ther dear, speak not to me In

PIANO.

LADY VERNON.

an - ger's cru - el tone! By all the love she bears to thee— The

DOROTHY.

love that is thine own! Re - - mem - ber all thou art to me; Re -

Ped. \* Ped. \* Ped.

- - mem - ber all I am to thee; And mar - vel not that hearts will ache— For

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

true love's sake! For true love's sake!

LADY VERNON. SIR GEORGE.

For true love's sake! Go,

bid thy lov - er sheath his sword And bend his stub - born knee; Is

LADY VERNON.

all thy thought for thine a - dor'd, And hast thou none for me?

SIR GEORGE.

For

all thy thought for thine a - dor'd, And hast thou none for me?

LADY VERNON.

For

true love's sake a heart will sigh! For true love's sake a heart will die! His

SIR GEORGE.

DOROTHY.

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

oath a sol - dier can - not break! For true love's sake!

LADY VERNON.

For

B

true love's sake! A heart will break! For  
 true love's sake! For true love's sake a heart will sigh, a heart will  
 SIR GEORGE.  
 For true love's sake a heart will die, will

*cres.* *f*

true love's sake! For true love's sake! A  
 sigh! For true love's sake! For true love's sake a heart will  
 die! For true love's sake! For true love's sake a heart will

*dim.* *p* *cres.*

heart . . . . . will break! For true  
 sigh! A heart . . . . . will break! For true  
 die! For true love's sake a heart, . . . . . For true

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

love's sake will . . . break, will . . . break ! For true . . .

love's sake will break, will break ! For

love's sake will ache, will ache ! For

*A*

love's sake !

true love's sake !

true love's sake !

*C*

*ff*

Ped. \* Ped.

\* Ped. \*

*dim.* *p*

Ped.

No. 3. DUET—(Dorothy & Lady Vernon).

*Andante espressivo*  
DOROTHY.

Mo-ther, dear-est mu-ther, Hearn-en un-to me, Think not that an-o-ther Draws my heart from thee.

PIANO. *p*

Tho' each day I know him Bright-er shines the sun, All the 'love I owe him Rob-beth thee . . of none.

His I seem to bor-row, All mine own is thine; In my vir-gin sor-row Help me, mo-ther mine!

**D**  
LADY VERNON.

Were but I a-bove him, Sim-ple were his task; Doth my daugh-ter love him? That is all I ask.

Were but I a-bove him, Stran-ger tho' he be, If my daugh-ter love him, Son he is to me! Whether wife or maid-en,

*cres.* *p*

Whe-ther wife or

All my heart is thine; Joy or sor-row la-den, Thou art daugh-ter mine! Whe-ther

Ped. \* Ped. \*

maid en, Thou art mo-ther mine; . . . Joy or sor-row la-den,

wife or maid-en, Thou art daugh-ter mine; . . . Joy or sor-row la-den,

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

*rall.*

all my heart is thine, all my heart . . . is thine, all my heart is thine!

all my heart is thine, all my heart . . . is thine, all my heart is thine!

stfp

**F**

Mo-ther, my own dear ma-ther, Both of our lives en-twine! Could'st thou have wed an-o-ther, Had

such a love been thine? Oh, mo-ther dear, I love him so, No doubt or

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

**LADY VERNON.**

fear . . . I seem to know! Go on thy way with

Ped. \* Ped. \* Ped.

glad ness! Iap-pi-ly live the wife! And



leave to me the sad - ness, And leave to me the strife.

Ped. \*

**G**

Whether wife or maid - en, Thou art mo - ther mine; . . . Joy or sor - row la - den,

Whether wife or maid - en, Thou art daugh - ter mine; . . . Joy or sor - row la - den,

*p*

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

*rall.*

All my heart is thine, all my heart . . . is thine, all my heart is thine!

*rall.*

All my heart is thine, all my heart . . . is thine, all my heart is thine!

*colla voc.* *pp*

Ped. \*

No. 4.

SONG—(Oswald)—with CHORUS.

CHORUS.

*Allegro vivace.*

PIANO. *ff*

Detailed description: This block contains the beginning of the chorus. It features a vocal line on a single staff and piano accompaniment on two staves. The piano part consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked 'Allegro vivace' and the dynamic is 'ff'.

Rib-bons to sell, ribbons to sell!

Rib-bons to sell, ribbons to sell!

Detailed description: This block shows the first two lines of the chorus. The vocal line has the lyrics 'Rib-bons to sell, ribbons to sell!'. The piano accompaniment continues with the same rhythmic pattern.

Rib-bons to tie up our hair! I! I!

Rib-bons to tie up our hair! Who'll buy? Who'll buy?

Detailed description: This block shows the second and third lines of the chorus. The vocal line has the lyrics 'Rib-bons to tie up our hair! I! I!' and 'Rib-bons to tie up our hair! Who'll buy? Who'll buy?'. There are musical markings 'I!' above the notes. The piano accompaniment features some changes in the left hand, including a sustained chord.

I! and

I! I! I as well! I as well! And now for the fun of the fair!

I as well! I as well! And now for the fun of the fair!

*mf*  
Ped. \*

**A**

Rib-bons to sell, rib-bons to sell! Rib-bons to tie up our hair! . . . Who'll buy? I! I!

Who'll

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

I! I! Who'll buy? and I as well! Who'll buy? I! I! and I as well! And now for the

buy? Who'll buy? I! I! and I as well! And now for the

Ped. \*

B

fun, the fun of the fair!

fun, the fun of the fair!

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

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

OSWALD.

1. Come, sim-ples and gen-tles, and ga-ther ye round, And for your at-ten-tion I'll thank-'ee; I  
 2. My pri-ces are low and my deal-ings are cash, So your pock-ets I won't dip in deep-ly; Thro'

sell by the pes ny-weight, pot-tle and pound, Wares Eng-lish, French, Ger-man and Yan-kee. I've  
 buy-ing my stock at a great Lon-don smash I am a-ble to sell ve-ry cheap-ly. So

wares for the young, nor left out in the cold Are their el - ders, the more is the pi - ty, For I  
bid for it bold - ly, but please bear in mind That the rule of cash down is "de ...ri - gneur." The

can't help re - mark - ing you're none of you old, And no - ting you're all of you pret - ty!  
price of each ar - ti - cle, la - dies, you'll find, Has been marked in a ve - ry plain fi - gure.

I've ar - ti - cles suit - ed to ev - e - ry taste And ev - 'ry des - crip - tion of weather; If  
A com - plaint the pro - pri - e - tor begs to im - plore In case you're not treat - ed po - lite - ly, For

CHORUS.  
a - ny fair la - dy'll o - blige with a waist, We'll try on this gir - dle to - geth - er! 1. Al -  
I am a kind of a tra - vel - ling store— In fact, I'm a pre - ma - ture White - ley! 2. He

**D**

- though on his back he may car - ry a pack, He has hands of a won - der - ful white - ness; **And**  
 bought up a great met - ro - pol - i - tan smash At a sa - cri - fice tru - ly a - larm - ing; **He**

- though on his back he may car - ry a pack, He has hands of a won - der - ful white - ness; **And**  
 bought up a great met - ro - pol - i - tan smash At a sa - cri - fice tru - ly a - larm - ing; **He**

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

*1st time.*

this sym - pa - thet - ic young pe - ri - pa - tet - ic A pa - ra - gon is of po - lite - ness!  
 does - n't de - duct a - ny dis - count for cash, But his man - ners are per - fect - ly

this sym - pa - thet - ic young pe - ri - pa - tet - ic A pa - ra - gon is of po - lite - ness!  
 does - n't de - duct a - ny dis - count for cash, But his man - ners are per - fect - ly

*p*

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

*2nd time.*

charm - ing!

charm - ing!

*p*

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

E OSWALD.

3. Now is - n't that beau - ti - ful? is - n't that

nice? When I tell you the ar - ti - cle's Ger - man, You'll know it could on - ly be

F

sold at the price Thro a grand in - ter - na - tion - al fir - man. A still great - er bar - gain !

An ar - ti - cle French. When I say it's of French man - u -

Pod

- fac-ture, I mean that if worn by a beau-ti-ful wench, A heart it is cer-tain to frac-ture. But

*p*

here is the prize— on - ly tup-pence— pure gold!

*f*

**G**

When I men-tion the ar-ti-cle's Yan-kee, Well, no-bo-dy then will re-

- quire to be told That there can't be the least han-ky-pan-ky! Who'll buy? Who'll buy? A

**CHORUS.**

Not I! Not I!

Not I! Not I!

*p* *f* *p* *f* *p*



chance like this you must - n't miss !

Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That

Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That

*f*

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'chance like this you must - n't miss !' and continues with 'Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . . .

what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . . .

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . . .'. The piano accompaniment continues with similar rhythmic patterns.

*Ped.*

This system contains the final piano accompaniment for the piece. It features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The piece concludes with a double bar line.

No. 5. DUET—(Dorcas & Oswald).

*Allegro con brio.*

OSWALD.

1. The  
2. No

PIANO.

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

sun's in the sky, and The grass in the ground; Na-ture ma-ter - nal, Pla-cid, su-per - nal, Spreadeth her ver - nal  
grace is in grief, and No vir-tue in tears! Come what may af - ter, Youth and its laugh - ter Pierc-ing the raf - ter,

DORCAS.

Man - tle a - round.  
Glad - den the spheres!

'Tis i - dle re - pin - ing, When sum - mer is gay;  
To - mor row we'll sor - row, But now let us sing!

Ped. \*

When from her cof - fers Jew - els she of - fers, Scorn not her prof - fers, Say her not nay!  
Hap - py to - day be, Joy - ous and gay be, Pluck - ing while may be Blos - soms of spring!

Ped.

OSWALD.

While morn-ing is shin-ing, Your gar-lands en-twine; Ere eve-ning clo - ses, Ga - ther your po - sies,  
 Each gift of cre - a - tion Is hea-ven's en - voy; Ne'er a bud spring - eth, Ne'er a bird sing - eth,

\* Ped. \* Ped. \*

DORCAS.

While yet it is day-light, Re - joice in the day;  
 Oh! list to the mes-sage The hem - i - spheres voice.

Jas - mine and ro - ses, Sweet eg - lan - tine!  
 But to earth bring - eth Ti - dings of joy!

Ped. \* Ped. \*

Nought to re - pent of, Breath be con - tent of, Fra - grant with scent of New - ly - mown  
 "Fol - ly is sad - ness, Mis - er - y, mad - ness, Ho - i - y is glad - ness—Thine is the

cres.

hay! choice!" : : : : } Night will come soon e - nough—Star-light nor moon e - nough!

OSWALD.

Night will come

While there is noon e-nough, { Let us be gay! } Night will come soon e-nough— Star-light nor moon e-nough!

soon . . . e - nough! . . . Star . . . light nor

While there is noon e-nough, { Let us be gay! } Night will come soon e-nough—Star-light nor moon e-nough!

moon . . . e - nough! . . . Night will come soon e-nough—Star-light nor moon e-nough!

*cres.*

While there is noon e-nough, While there is noon e-nough, { Let us be gay, be gay, be gay, be re-joyce, re-joyce, re-joyce, re-

While there is noon e-nough, While there is noon e-nough, { Let us be gay, be gay, be gay, be re-joyce, re-joyce, re-joyce, re-

*p*

1st time. 2nd time.

gay! Let us be gay, . . . be gay! joyce! Night will come  
 joyce! Let us re-joyce, . . . re .

gay! Let us be gay, . . . be gay!  
 joyce! Let us re-joyce, . . . re . joyce! Night will come

*tr.*

Ped. \*

soon e-nough, Star-light nor moon e-nough! While there is noon e-nough, Let us re-joyce!

soon e-nough, Star-light nor moon e-nough! While there is noon e-nough, Let us re-joyce!

*cres.*

*f*

Ped.

\* Ped. \*

*8ve.* *loco.*

*p*

## No. 6.

## RECIT.—(Dorothy, Dorcas, &amp; Oswald).

*Andante con moto.* DORCAS. RECIT.

My

*a tempo.* OSWALD. RECIT. *a tempo.*

mis-tresscomes. Thy-self thy mis-sive give. Ma-dam, I bow.

DOROTHY. RECIT. OSWALD. *a tempo.*

Sir, who art thou? Ser-vant of one whose name I must not tell. This from his hand—and

from his heart as well.

*pp* *cres. e accel.*