

No. 6 QUARTETTE—"O'ER THEIR YOUNG HEARTS." (Nell, Clare, Rochester, & Buckingham.)

BUCK. *ad lib.*
O'er their young

Moderato quasi Allegretto. $\text{♩} = 120.$

PIANO.

ROCH. BUCK. ROCH.
hearts I'll watch aus-tere-ly, Check all fi-vol-it-y se-vere-ly! Lec-ture, ad-mon-ish, or com-mend, Ex-
act-ly like their nearest friend! We'll be their bro-thers! We'll be their
They'll be our sis-ters! We'll be their fa-thers!
moth-ers An aunt's al-so, Yes! they shall know! In short, we'll be, as they will
An un-cle's love, Shall be their due! In short, we'll be, as they will

ad lib.

see, All that they want for fa-mi-ly! . . . In short we'll be, as they will see, All they can want for
 see, All that they want for fa-mi-ly! . . . In short we'll be, as they will see, All they can want for

Allegro assai. ♩ = 152.
NELL. (laughing.) *poco rit.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You
CLARE. (laughing.) *poco rit.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You
poco rit. fa-mi-ly, for fa-mi-ly. . . . Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They
poco rit. fa-mi-ly, for fa-mi-ly. . . . Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They
BUCK. (laughing.) *poco rit. p.*
 Ha, ha! They

Tempo.
 re-al-ly are charm ing! We need not feel a-fraid, Nor
Tempo. re-al-ly are charm ing! We need not feel a-fraid, Nor
Tempo. re-al-ly are charm ing! You need not feel a-fraid, Nor for each
Tempo. (With ROCH.) re-al-ly are charm ing! You need not feel a-fraid, Nor for each

NELL.
for each ti-mid maid Have the least doubt a - larm ing!

CLARE.
for each ti-mid maid Have the least doubt a - larm ing!

ROCH.
ti - mid, ti - mid maid Have the least doubt a - larm ing! Ha, ha, ha, ha, ha, ha, ha,

BUCK.
ti - mid, ti - mid maid Have the least doubt a larm ing! Ha, ha, ha, ha, ha, ha, ha,

poco rit. *tempo.*
(laughing.) Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm -

poco rit. *tempo.*
(laughing.) Ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm -

poco rit. *tempo.*
ha! Ha, ha, ha, ha, ha, ha! They re - al - ly are charm -

poco rit. *tempo.*
ha! Ha, ha! They re - al - ly are charm -

poco rit. *tempo.*

NELL.
- ing! We need not feel a - fraid, Nor for each ti - mid maid Our-selves at all a -

CLARE.
- ing! We need not feel a - fraid, Nor for each ti - mid maid Our-selves at all a -

ROCH.
- ing! You need not feel a - fraid, ha, ha, Nor for each ti - mid maid .

BUCK.
- ing! You need not feel a - fraid, ha, ha, Nor for each ti - mid maid

- larm! . Nor for each ti - mid maid Our-selves at all a -

- larm! Nor for each ti - mid maid Our-selves at all a -

Your-selves at all a - larm! Nor for each ti - mid maid Your-selves at all a -

Your-selves at all a - larm! Nor for each ti - mid maid Your-selves at all a -

ad lib.

Your-selves at all a - larm! Nor for each ti - mid maid Your-selves at all a -

ff

NELL.
- larm !

CLARE.
- larm !

ROCH.
- larm ! I'll show them how to draw a spi - got.

BUCK.
- larm ! I'll teach 'em how to cook a gi - got ! Les - sons I'll

To iron, mangle, and to rub !... To clean the knives... Of model

give 'em how to scrub, To lay a cloth, .. And all the arts

wives ! To spin and bake, And custard make ! In short we'll be, as they will

To milk the kine, Brew cowslip wine, Inshort we'll be, as they will

see, All that they want for fa-mi - ly! . . . In short we'll be, as they will see, All they can want for
 see, All that they want for fa-mi - ly! . . . In short we'll be, as they will see, All they can want for

Allegro assai. ♩ = 152.
NELL. (laughing.) *poco rit.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You
CLARE. (laughing.) *poco rit.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You
poco rit.
 fa - mi - ly, for fa - mi - ly. . . . Ha, ha, ha, ha, ha, ha! They
poco rit.
 fa - mi - ly, for fa - mi - ly. . . . Ha, ha, ha, ha, ha, ha! They
BUCK. (laughing.) *poco rit. p*
 Ha, ha! They

Tempo.
 re - al - ly are charm - - - - - ing! We need not feel a - fraid, Nor
Tempo.
 re - al - ly are charm - - - - - ing! We need not feel a - fraid, Nor
Tempo.
 re - al - ly are charm - - - - - ing! You need not feel a - fraid, Nor for each
Tempo. (With ROCH.)
 re - al - ly are charm - - - - - ing! You need not feel a - fraid, Nor for each

NELL.
for each ti-mid maid Have the least doubt a-larm ing!

CLARE.
for each ti-mid maid Have the least doubt a-larm ing!

ROCH.
ti-mid, ti-mid maid Have the least doubt a-larm ing! Ha, ha, ha, ha, ha, ha, ha,

BUCK.
ti-mid, ti-mid maid Have the least doubt a-larm ing! Ha, ha, ha, ha, ha, ha, ha,

poco rit. *tempo.*
(laughing.) Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re-al-ly are charm

poco rit. *tempo.*
(laughing.) Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re-al-ly are charm

poco rit. *tempo.*
ha! Ha, ha, ha, ha, ha, ha! They re-al-ly are charm

poco rit. *tempo.*
ha! Ha, ha! They re-al-ly are charm

NELL.
 - ing! We need not feel a - fraid, Nor for each ti - mid maid Our-selves at all a - larm!

CLARE.
 - ing! We need not feel a - fraid, Nor for each ti - mid maid Our-selves at all a - larm!

ROCH.
 - ing! You need not feel a - fraid, ha, ha, Nor for each ti - mid maid Your-selves at

BUCK.
 - ing! You need not feel a - fraid, ha, ha, Nor for each ti - mid maid Your-selves at

Nor for each ti - mid maid Ourselves at all a - larm!

Nor for each ti - mid maid Ourselves at all a - larm!

all a - larm! Nor for each ti - mid maid Yourselves at all a - larm!

all - a - larm! Nor for each ti - mid maid Yourselves at all a - larm!

ad lib.

f *f* *f*

No. 7. CHORUS—"CLUBS & CUDGELS."—(S.S.T.B.)

SOPRANOS.

TENORS.

BASSES.

Allegro vivace.

PIANO.

ff cre - scem do.

Clubs and cudg - els

Clubs and cudg - els

have we got - ten, Eggs and cab - bage, and both rot - ten! Bring a - long the play - er chap, And let us

have we got - ten, Eggs and cab - bage, and both rot - ten! Bring a - long the play - er chap,

Sua.

at his nod-dle get a rap! Clubs and cudg - els we have got - ten,

senza rit. *ff*

At his nod-dle let us get a rap! Yes! cudg - els we have got - ten,

Sva. *senza rit.* *ff*

Eggs and cab - bage, and both rot - ten, Bring a - long the play - er chap, And at him let us have a

Eggs and cab - bage, and both rot - ten, Bring a - long the play - er chap, And at him let us have a

Sva. (FALCON is brought in and put in the stocks.)

SOPRANOS. *tempo.*

Stay the ruth-less egg, the cab-bage throw not, He hath airs and gra - ces that ye

rap!

Andante grazioso.

Sva. loco.

rit. *tempo.* *pp* *poco cres.*

un poco rit. *tempo.*

know not, For the poor youth fee', See us pleading kneel, ... If your wicked will ye wreak, To you no more we'll speak! Stay the ruthless

colla parte. *mf* *tempo.*

SOPRANOS.

egg, the cab-bage throw not, He hath airs and gra - ces that ye know not, For the poor youth feel! See us pleading

TENORS. *ff* *ff*

No, no, no! No, no, no! Not a bit we feel!

BASSES.

No, no, no! No, no, no!

poco cres.

un poco rit. *Tempo 1mo.*

kneel! If your wicked will ye wreak, To you no more we'll speak! (Attacca.) *ff*

Tho' you pleading kneel. Rise and go, And

Rise and go, And

Tempo 1mo.

colla voce. *pp* (Attacca.) *ff*

SOPRANOS.

TENORS.

BASSES.

let us throw! Ah! Clubs and cudg - els we have got - ten,

let us throw! Ah! Clubs and cudg - els we have got - ten,

Soa.

Ped.

Wretch - es! do not think your con-duct is so ve - ry clew - er!

Mind you, that between us court - ing now is done for e - ver! Pelt the poor young stroller, 'tis a burn - ing shame, And

Eggs and cab - bage, and both rot - ten, Let us at the play - er chap Now get a

Eggs and cab - bage, and both rot - ten, Let us at the play - er chap Now get a

Soa.

we'll pre - vent the bru - tal game!

rap, get a rap!

rap, get a rap!

Soa.

loco.

vivo.

No. 8. BEADLE'S SONG—" 'TIS I!"—(Beadle & Coro, S.S.T.B.)

Allegretto.

PIANO. *f*

1. Who's the great-est pow-er

lo-cal? Why, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I! Ter-ror of each gap-ing yok-el? Why, 'tis I, 'tis

accel. *tempo.* *accel.*

I, 'tis I, 'tis I, 'tis I, 'tis I! The so-bri-e-ty, Of so-ci-e-ty, Is my care, You're a-ware! And the

tempo.

p

pil-ler-y, Is an-cil-la-ry To my rule, O'er sot and fool! I'm al-ways down On strol-ler clown Who'd try to

p

play - act in this town! Me you may be - hold! I am the

TENORS.

BASSES.

Him we may be - hold!

Him we may be - hold!

pp

mar - vel - lous! The won - der - ful! The Bea - dle bold! { Him we } may be - hold!
 { Me you }

pp

Mar-vel-lous! Won-der-ful! Mar-vel-lous! Won-der-ful! Bea-dle bold! Him we

pp

Mar-vel-lous! Won-der-ful! Mar-vel-lous! Won-der-ful! Bea-dle bold! Him we

pp

With SOPRANOS.

The mar - vel - lous! The won - der - ful! The Bea - dle bold, Be - hold! Be - hold! 2. Who's the

may be - hold! Yes! Yes! Be - hold!

may be - hold! Yes! Yes! Be hold!

Ped. * Ped.

theme of ad - mi - ra - tion? Why, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I! Of the la - dies' ad - u -

accel. *tempo.*

- la - tion? Why, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I, 'tis I! All press thronging - ly, Look so long - ing - ly, When I go, To and

accel. *tempo.*

fro! To get speech of me, E - ven reach of me, See 'em rush, And fight and crush! Then re - gal - ly my hand I

p

wave, And say, "Dear friends, if you be - have, Me you may be - hold!" I am the

TENORS.

Him we may be - hold!

BASSES.

Him we may be - hold!

pp *With SOPRANOS.*

mar - vel-lous ! The won - der - ful ! The Bea - die bold ! { Him we }
 Me you } may be - hold !

pp Mar-vel-lous ! Won-der-ful ! Mar-vel-lous ! Won-der-ful ! Bea-die bold ! Him we

pp Mar-vel-lous ! Won-der-ful ! Mar-vel-lous ! Wonder-ful ! Bea-die bold ! Him we

pp

f The mar - vel - lous ! The won - der - ful ! The Bea - die bold Be - hold !

may be - hold ! Yes ! Yes ! Be-hold !

may be - hold ! Yes ! Yes ! Be-hold !

f

Ped. * Ped. *

Più animato.

ff Dance.

f

No. 8½.

EXIT OF PEASANTS.

Più animato.

PIANC. *ff*

Musical score for 'EXIT OF PEASANTS'. It consists of two systems of piano accompaniment. The first system is in 2/4 time and features a lively, rhythmic melody in the right hand with a steady bass line in the left hand. The second system continues the piece, ending with a few chords. The tempo is marked 'Più animato' and the dynamics are 'PIANC.' and 'ff'.

No. 9. SERENADE—"SWEETHEART, IF THOU BE NIGH!"—(Falcon.)

Moderato.

PIANO. *un poco rit.*

Musical score for 'SERENADE'. It is a piano accompaniment in 6/8 time, marked 'Moderato'. The right hand has a flowing, arpeggiated melody, while the left hand provides a harmonic accompaniment. The piece concludes with a 'ritardando' ('un poco rit.').

FALCON. *Allegretto.*

Sweet-heart, if thou be nigh me, Turn here thy fai - ry feet! . . .

alla arpa.

Gyves, not of love, now tie me, I can - not seek thee, sweet! . . .

Musical score for 'SWEETHEART, IF THOU BE NIGH!'. It features a vocal line and a piano accompaniment. The vocal line is in 3/4 time, marked 'FALCON. Allegretto'. The piano accompaniment is in 6/8 time, marked 'alla arpa.'. The lyrics are: 'Sweet-heart, if thou be nigh me, Turn here thy fai - ry feet! . . . Gyves, not of love, now tie me, I can - not seek thee, sweet! . . .'

With clasp'd hands once sought I thee, love, On bend - ed knee I sued,

But not with hand or on knee, love, Canst thou be long - er wooed, . . .

dim.

No! no! All's si - lent round. No, no, no, no, no, no! And

I fast bound! . . . To thee, my bright star, . . . De-spite bolt and

mf *marcato al canto.*

bar, . . . In thought I'm fly - ing, . . . My love - tale sigh - ing, . . . Oh, wert thou but

cres. *dim.* *slent.*

cres. *dim.*

near, To pi - ty—to hear,— Bliss - ful would be my cap - ti - - - - - vi - ty!

rit.

Ped. * Ped. * *tempo 1mo.*

Allegretto.

2. Once, dear heart, didst thou

un poco rit. *alla arpa.*

chide me, That round thy slen - der waist, As thou didst sit be

side me, My cir - cling arm I placed. If 'twere ad -

ven - tured too bold - - ly, Fear not I'll do't . . . gain!

Lo! how I hold my-self cold - - ly, 'Gainst throbbing heart and brain! . . .

dim.

dim.

No! no! All's si - lent round. No, no, no, no, no no! And

I fast boun-! . . . To thee, my bright star, . . . De-spite bolt and

mf

marcato il canto.

bar! . . . In thought I'm fly - ing, . . . My love-tale sigh - ing, . . . Oh! wert thou but

cres. *dim.* *slent.*

cres. *dim.* *un poco animato.*

near, To pi - ty, to hear, Bliss-ful would be my cap - tiv - it - y!

rit.

Ped. * *Ped.* * *ppp*

No. 10. FINALE, ACT I—"O SURPRISE!"—(Tutti e Coro.)

Allegro molto.

PIANO.

p *poco a poco.* *cre - - - - - scem - - - - - do.*

The piano introduction is written for a grand piano in 2/4 time, marked *Allegro molto*. It begins with a piano (*p*) dynamic and a *poco a poco* (gradually) crescendo, indicated by the text *cre - - - - - scem - - - - - do.* The music features a rhythmic pattern of eighth and sixteenth notes, with a key signature of one sharp (F#).

SOPRANOS. *poco meno.*

TENORS.

BASSES.

O sur -

The vocal and piano accompaniment for the first part of the piece. It includes staves for Sopranos, Tenors, and Basses, along with the piano accompaniment. The vocal parts enter with the word "O sur -" and are marked *poco meno*. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

- prise! Here we left the stroll - er, Pil - lo - ried and fet - ter'd, fast as fast could be. Lo! the stocks, and the ir - on

- prise! Here we left the stroll - er, Pil - lo - ried and fet - ter'd, fast as fast could be. Lo! the stocks, and the ir - on

- prise! Here we left the stroll - er, Pil - lo - ried and fet - ter'd, fast as fast could be. Lo! the stocks, and the ir - on

The chorus of the piece, featuring three vocal parts (Soprano, Tenor, and Bass) and piano accompaniment. The lyrics are: "prise! Here we left the stroll - er, Pil - lo - ried and fet - ter'd, fast as fast could be. Lo! the stocks, and the ir - on". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes, with a key signature of one sharp (F#).

col - lar, As for the play - er, where is he? It seems to us as clear as whey, He's gone a -

col - lar, As for the play - er, where is he? It seems to us as clear as whey, He's gone a -

col - lar, As for the play - er, where is he? It seems to us as clear as whey, He's gone a -

Sua.

SOPRANOS.

- way! With - out e'en a "Good day!" In this pass, where is the Bea - dle?

(Enter the BEADLE.) BEADLE.

- way! With - out e'en a "Good day!" Here I am, I am, I am, I am, I

- way! With - out e'en a "Good day!"

Sua....

accel.

TENORS.

BEADLE.

am! Where's he gone? Canst read this rid - dle? No! I can't, I can't, I can't, I can't, I can't!

BASSES.

Where's he gone? Canst read this rid - dle?

tempo. *(Enter FALCON disguised as a peasant.)*

SOPRANOS.

FALCON. BEADLE. He's two mile
TENORS. He's two mile
BASSES. He's two mile

Why! He be two mile off! Two mile!

p *tempo 1mo.*

off? At such con-sta - bu - la - ry neg - li - gence we scoff! ay, scoff!

off? At such con-sta - bu - la - ry neg - li - gence we scoff! ay, scoff!

off? At such con-sta - bu - la - ry neg - li - gence we scoff! ay, scoff!

tempo 1mo. *cre - scen*

ff *(Groups go up and look off R & L, U.E.)*

... Lo! the stocks! and the ir - on col - lar, As for the play - er, where is he?

(Enter WEASEL, L.)

... Lo! the stocks! and the ir - on col - lar, As for the play - er, where is he?

... Lo! the stocks! and the ir - on col - lar, As for the play - er, where is he?

do. ff *p dolce.*

FALCON speaks to JESS.
WEASEL. (to JESS.)

Allegro vivo.
FAL. (gabbling.)

Ha! who is that youth? Each o-ther you know? Not I, in sooth!.. Sir, is't not so? . . . I

wun-not tell lies on her, Niv-ver sot eyes on her, Saw the play-ac-tor, zur, (Main bad cha-ràc-ter, zur,) 'Scape from the pil-lo-ry,

Allegro vivo.

(Which my name's Hi-la-ry,) That's what I tell, To your gell! Broke from the stocks! Got clean a-way! To that charge, my

WEASEL. *meno mosso.* *ad lib.*

meno mosso.

BEADLE.

Bea-dle, what d'ye say? That these same stocks can-not be good, Let us now have a look at the wood!

ff (They go up and examine pillory.)

Tempo di Valse.
FALCON. (to JESS.)

JESS. FALCON.

To - night thy love - watch be keep - ing, When all the jeal - ous world is, sleep - ing! And

p dolce.

Jess. (looking off r.)

ev - 'ry watch - dog is dumb! . . . Si - lence! for they I love not now come! . . .
 (Enter ROCHESTER and BUCKINGHAM R.)

Musical score for Jess. (looking off r.) featuring a vocal line and piano accompaniment. The piano part includes triplets and a waltz-like rhythm.

ROCH. (to BUCK.)

BUCK.

The maids don't show! 'Tis ab - surd! . . . Lay you a thousand that these dames keep their word... . .

Musical score for Roch. (to Buck.) and Buck. featuring a vocal line and piano accompaniment. The piano part includes triplets and a waltz-like rhythm.

(Aside.)

ad lib.

If they fail I don't care. Jes-sa-mine, fair-est fair, To-night, a-bout the hour of nine, I'll woo and win and make her

Musical score for (Aside.) and ad lib. featuring a vocal line and piano accompaniment. The piano part includes triplets and a waltz-like rhythm.

Andante.

Allegretto.

mine.
 SOPRANOS.
 No one! No one! No one! Two lass - es coming here?...

TENORS.
 No one! No one! No one! Two lass - es coming here?...

BASSES.
 No one! No one! No one! Two lass - es coming here?...

(Peasants come down. Exit BUCKINGHAM and ROCHESTER.)
 PASTORALE.
 Allegretto.
 Andante. *lourd.*

Musical score for Soprano, Tenor, Bass, and Pastorale. It includes vocal lines for Soprano, Tenor, and Bass, and piano accompaniment. The piano part includes triplets and a waltz-like rhythm.

Some strangers, that is clear! Let us in the us - ual way Find out what they've got to

Some strangers, that is clear! Let us in the us - ual way Find out what they've got to

Some strangers, that is clear!

NELL.
say. Who are you? We're two poor girls whose on - ly wealth, Is right good will and youth and health; We mean to try our

say. Who are you? who are you?

Who are you? who are you?

p

bread to win As servants of some village inn.

SOPRANOS.
They're two poor girls whose on - ly wealth Is right good will and youth and health; They
They're two . poor girls whose on - ly wealth Is right good

TENORS.
Poor girls whose wealth Is will and youth and health; They

BASSES.
Poor girls whose wealth Is will and health; They

mf

NELL

For such a place can we look out, In a - ny pa - rish here - a -

mean to try their bread to win As ser - vants at some vil - lage inn !

mean their bread to win As ser - vants at some vil - lage inn !

mean their bread to win As ser - vants at some vil - lage inn !

(To ROCH. & BUCK., curtsying.)

bout? We're two poor girls whose on - ly wealth, Is

(Enter ROCH. & BUCK.)

Yes! at our inn's a va - cant place, There is the mas - ter, state your case!

Yes! at our inn's a va - cant place, There is the mas - ter, state your case!

Yes! at our inn's a va - cant place, There is the mas - ter, state your case!

right good will and youth and health, We mean to try our bread to win As ser - vants at some vil - lage inn !

poco rit. *tempo di valse.*

poco rit. *tempo di valse.*

ROCH. (*aside to BUCK.*)

Nice! Nice! Young! with a nameless charm, Let's take their bundles, and of - fer our arm!

*dolce.*BUCK. (*aside to ROCH.*)

No! Stop! How do you think 't would look? That's not how peo - ple en - gage a cook!

*(Coughing, Hem!)*ROCH. *Andantino pomposo.*

Young wo-men! ere we be-stow the sit - u - a - tions, We would know what are your qual - i - fi -

Young wo-men! ere we be-stow the sit - u - a - tions, We would know what are your qual - i - fi -

*ben sostenuto.*NELL & CLARE (*curtseying, "Certainly, Sir!"*)

NELL.

- - ca - tions!

We can sow and thrash, We can make a mash, Lit - ter down the

CLARE.

- - ca - tions!

We can sow and thrash, We can make a mash, Lit - ter down the

Allegretto pastorale.

N. *sow, And then milk the cow, Yes, milk the cow! . . . Make the milking thin, By mix-ing wa-ter in, And what's left in the pail, Pour in your*

C. *sow, And then milk the cow, Yes, milk the cow! . . . Make the milking thin, By mix-ing wa-ter in, And what's left in the pail, Pour in your*

N. *ale, Pour in your ale! Ne-ver mope nor mut-ter, Ve-ry good at but-ter, Know a cure that*

C. *ale, Pour in your ale! Ne-ver mope nor mut-ter, Ve-ry good at but-ter, Know a cure that*

senza rit.

N. *is, Prime for rheu-ma - tiz, And to make it plain, We'll just go o - ver all a - gain! We can sow and thrash, We can make a*

C. *is, Prime for rheu-ma - tiz, And to make it plain, We'll just go o - ver all a - gain! We can sow and thrash, We can make a*

SOPRANOS. *They can sow and thrash, They can make a*

TENORS. *pp*

BASSES. *pp* Fal lal lal

Fal lal lal

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

NELL & CLARE.

mash, Lit-ter down the sow, And then milk the cow, Make the milking thin, Mix-ing wa-ter in. What's left in the

SOPRANOS.
mash, Lit-ter down the sow, And then milk the cow, Make it thin, Wa - ter in, What's left in the

TENORS.
la! With a fal lal lal la! With a fal lal lal la! With a

BASSFS.
la! With a fal lal lal la! With a fal lal lal la! With a

pail We'll pour in your ale. Make the milking thin, Mix-ing wa-ter in, What's left in the pail We'll pour in - to your

pail They'll pour in your ale. Make it thin, Wa - ter in! What's left in the pail They'll pour in - to your

fal lal la la! With a fal lal la la! With a fal lal la la

fal lal la la! With a fal lal la la! With a fal lal la

Lento.

ale!

la!

ROCH.
What trea - sures have we in you! You'll do, my girls, you'll do! . .

BUCK.
la! What trea - sures have we in you! You'll do, my girls, you'll do! . .

Lento.
Ped.

NELL. (*with affected simplicity,*
poco rit.)

You promise us that you will be Just what the la - dies said to me? You'll be our cousins! you'll be our

CLARE.

ROCH. & BUCK. "*lunga, ad lib.*" "What was that?" You'll be our bro - thers!

(*Spoken.*)

... What? what?

What? what?

colla parte.

fa - thers! An un - cle's love Will be our due? In short you'll

You'll be our mo - thers! An aunt's al - so! Ah! shall we know? In short you'll

be, we hope to see, All that we want for fa - mi - ly! In short you'll be, we hope to see, All that we want for

be, we hope to see, All that we want for fa - mi - ly! In short you'll be, we hope to see, All that we want for

Ped.

NELL. *poco rit.* *Allegro assai. ♩ = 152.* *(laughing.)* *poco rit.*
 fa - mi - ly, for fa - mi - ly. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You

CLARE. *poco rit.* *(laughing.)* *poco rit.*
 fa - mi - ly, for fa - mi - ly. Ha, ha, ha, ha, ha, ha, ha, ha, ha! You

ROCH. *(laughing.)* *poco rit.*
 Ha, ha, ha, ha, ha, ha! They

BUCK. *(laughing.)* *poco rit.*
 Ha, ha! They

colla parte. *poco rit.*

Tempo.
 re - al - ly are charm ing! We need not feel a - fraid, Nor

Tempo. *(With NELL.)*
 re - al - ly are charm ing! We need not feel a - fraid, Nor

Tempo.
 re - al - ly are charm ing! You need not feel a - fraid, Nor for each

Tempo. *(With ROCH.)*
 re - al - ly are charm ing! You need not feel a - fraid, Nor for each

Tempo.

NELL.
 for each ti-mid maid Have the least doubt a - larm ing!

CLARE.
 for each ti-mid maid Have the least doubt a - larm ing!

ROCH.
 ti - mid, ti - mid maid Have the least doubt a - larm ing! Ha, ha, ha, ha, ha, ha, ha,

BUCK.
 ti - mid, ti - mid maid Have the least doubt a - larm ing! Ha, ha, ha, ha, ha, ha, ha,

poco rit. *tempo.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm

poco rit. *tempo.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha! You re - al - ly are charm

poco rit. *tempo.*
 ha! Ha, ha, ha, ha, ha, ha! They re - al - ly are charm

poco rit. *tempo.*
 ha! Ha, ha! They re - al - ly are charm

poco rit. *tempo.*
 Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! They re - al - ly are charm

poco rit. *tempo.*
 Ha, ha, ha, ha, ha, ha! They re - al - ly are charm

poco rit. *tempo.*

NELL.
ing, We need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,

CLARE
- ing, We need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,

ROCH.
- ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

BUCK.
- ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

- ing, They need not feel a - fraid, Nor for each ti - mid maid, Nor for each ti - mid maid,

- ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

- ing, They need not feel a - fraid, Nor for each ti - mid, ti - mid maid, Nor for each ti - mid

cres.

ad lib. *ff* *più animato.* *ad lib.*
Ourselves at all a - larm, Ourselves at all a - larm! Not for each ti - mid, ti - mid maid, Our - selves at

Ourselves at all a - larm, Ourselves at all a - larm! Not for each ti - mid, ti - mid maid, Our - selves at

maid, Yourselves at all a - larm, Yourselves at all a - larm! Not for each ti - mid, ti - mid maid, Your - selves at

Yourselves at all a - larm, Yourselves at all a - larm! Nor for each ti - mid, ti - mid maid, Your - selves at

maid, Yourselves at all a - larm, Yourselves at all a - larm! Nor for each ti - mid, ti - mid maid, Your - selves at

Buck with BASSES.

maid, Yourselves at all a - larm, Yourselves at all a - larm! Nor for each ti - mid, ti - mid maid, Your - selves at

più animato.

