

craved no crumb, As he sighed for the love of a la - dye!

Red

Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

*

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

Red

C Point
I have a song to sing, O!

Elsie **Point**

Sing me your song! O! _____ It is

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor (one flat) and 3/4 time. It begins with a treble clef and a key signature of one flat. The lyrics are "Sing me your song! O! _____ It is". The piano accompaniment is in bass clef and features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

sung to the knell Of a church - yard - bell, And a dole - ful dirge, ding

The second system continues the vocal line and piano accompaniment. The lyrics are "sung to the knell Of a church - yard - bell, And a dole - ful dirge, ding". The piano accompaniment includes the word "Led." written below the staff at the end of the system.

ding, O! It's a song of a pop - in - jay, brave - ly born, Who

The third system continues the vocal line and piano accompaniment. The lyrics are "ding, O! It's a song of a pop - in - jay, brave - ly born, Who". The piano accompaniment includes the word "Led." written below the staff at the end of the system.

turned up his no - ble nose with scorn At the hum - ble mer - ry - maid,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "turned up his no - ble nose with scorn At the hum - ble mer - ry - maid,". The piano accompaniment includes the word "Led." written below the staff at the end of the system.

peer - ly pioud, Who loved a lord, and who laughed a - loud At the

Tea

moan of the mer - ry - man, mop - ing mum, Whose soul was sad, and whose

Tea

glance was glum, Who sipped no sup, and who craved no crumb, As he

Tea

sighed for the love of a la - dye! Heigh - dy! Heigh - dy!

Tea

Mis - e - ry me, lack - a - day - dee! He slipped no sup, and he

Red.

craved no crumb, As he sighed for the love of a la - dye.

Red. *Red.* *Red.*

(D) **Elsie**
I have a song to sing, O!

Point **Elsie**
Sing me your song, O! _____ It is

sung with a sigh And a tear in the eye, For it tells of a right-ed

The first system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a melodic line with lyrics. The piano accompaniment features a repeating bass line with a 'Ped' marking under each measure.

wrong, O! It's a song of the mer-ry-maid, once so gay, Who

The second system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a melodic line with lyrics. The piano accompaniment features a repeating bass line with a 'Ped' marking under each measure. A '(b)' marking is present in the piano part.

turned on her heel and tripped a-way From the pea-cock pop-in-jay,

The third system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a melodic line with lyrics. The piano accompaniment features a repeating bass line with a 'Ped' marking under each measure.

brave-ly born, Who turned up his no-ble nose with scorn At the

The fourth system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a melodic line with lyrics. The piano accompaniment features a repeating bass line with a 'Ped' marking under each measure.

hum-ble heart that he did not prize; So she begged on her knees, with

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose

soul was sad and whose glance was glum, Who sipped no sup, and who

craved no crumb, As he sighed for the love of a la - dye!

E Elsie and Point

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! His

1st SOPRANOS
Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! His

p 2nd SOPRANOS *cresc.*
Oo

p TENORS & BASSES *cresc.*
Oo

E

cresc.

Red *Red*

pains were o'er, and he sighed no more, For he lived in the love of a

pains were o'er, and he sighed no more, For he lived in the love of a

molto

Red *Red* *Red* *Red*

f
la - dye! Heigh - dy! Heigh - dy! Mis - e - ry me,

f
la - dye! Heigh - dy! Heigh - dy! Mis - e - ry me,

f
Ah!

f
Ah!

cresc.
lack - a - day - dee! His pains were o'er, and he sighed no more, For he

cresc.
lack - a - day - dee! His pains were o'er, and he sighed no more, For he

cresc.

cresc.

lived in the love of a la - dye! _____

lived in the love of a la - dye! _____

ff

This system contains the first vocal entry and piano accompaniment. It features two vocal staves with lyrics, a piano introduction, and a piano accompaniment section with a forte (*ff*) dynamic marking.

This system contains the second vocal entry and piano accompaniment. It features two vocal staves with lyrics, a piano introduction, and a piano accompaniment section.

1st Citizen: Well sung and well danced!

2nd Citizen: A kiss for that, pretty maid!

All: Aye, a kiss all 'round. *(They gather around her.)*

Elsie: *(drawing dagger)* Best beware! I am armed!

Point: Back, sirs, back! This is going too far.

2nd Citizen: Thou dost not see the humour of it, eh? Yet there is humour in all things—even in this. *(trying to kiss her)*

Elsie: Help! Help!

(Enter Lieutenant with Guard, R. Crowd falls back.)

Lieutenant: What is this pother?

Elsie: *(C.)* Sir, we sang to these folk, and they would have repaid us with gross courtesy, but for your honour's coming.

Lieutenant: *(to mob)* Away with ye! *(to Guard)* Clear the rabble. *(Guards push crowd off, and go off with them L.U.E.)* Now, my girl, who are you, and what do you here?

Elsie: May it please you, sir, we are two strolling players, Jack Point and I, Elsie Maynard, at your worship's service. We go from fair to fair, singing, and dancing, and playing brief interludes; and so we make a poor living.

Lieutenant: You two, eh? Are ye man and wife?

Point: *(L.C.)* No, sir; for though I am a fool, there is a limit to my folly. Her mother, old Bridget Maynard, travels with us *(for Elsie is a good girl)*, but the old woman is a-bed with fever, and we have come here to pick up some silver to buy an electuary for her.

Lieutenant: Hark ye, girl! Your mother is ill?

Elsie: Sorely ill, sir.

Lieutenant: And needs good food, and many things that thou canst not buy?

Elsie: Alas! sir, it is too true.

Lieutenant: Wouldst thou earn an hundred crowns?

Elsie: An hundred crowns! They might save her life!

Lieutenant: Then listen! A worthy but unhappy gentleman is to be beheaded in an hour on this very spot. For sufficient reasons, he desires to marry before he dies, and he hath asked me to find him a wife. Wilt thou be that wife?

Elsie: The wife of a man I have never seen?

Point: Why, sir, look you, I am concerned in this; for though I am not yet wedded to Elsie Maynard, time works wonders, and there's no knowing what may be in store for us. Have we your worship's word for it that this gentleman will die today?

Lieutenant: Nothing is more certain, I grieve to say.

Point: And that the maiden will be allowed to depart the very instant the ceremony is at an end?

Lieutenant: The very instant. I pledge my honour that it shall be so.

Point: An hundred crowns?

Lieutenant: An hundred crowns!

Point: For my part, I consent. It is for Elsie to speak.

No.10. 'Tis done! I am a bride!
 Recitative and Song
 Elsie

Moderato $\text{♩} = 84$ (A)
Elsie *Recit.*

'Tis done! I am a

p

a tempo

bride! Oh, lit-tle ring, That bear-est in thy cir - clet all the

p a tempo

glad - ness That lov - ers hope for, and that po - ets sing,

What bring-estthou to me but gold and sad-ness? A bride-groom all un-

known, save in this wise, To-day he dies! To-day, a-las, he

Allegro, un poco agitato ♩ = 84 B

dies!

1. Though	tear	and
2. Ere	half	an

long - drawn sigh Ill - fit a bride, _____
 hour has rung, A wid - ow I! _____

*
 22

No sad - der wife than I The whole world
Ah, heav'n, he is too young, Too brave to

widel Ah, mel Ah, Ah,
diel Ah, mel Ah,
mel mel

me! Yet maids there be Who
me! Yet wives there be So

would con-sent to lose The ver - y rose of youth,
wea - ry worn, I trow, That they would scarce com-plain,

So The flow'r of life, To be, in hon - est truth, A
 that they could In half an hour at - tain To

wed - ded wife, No mat - ter whose! _____
 wid - ow-hood, No mat - ter how! _____

Lead * *Lead* *

No mat-ter whose! _____ Ah, me, what
 No mat-ter how! _____ O wea - ry

Lead * *Lead* *Lead*

prof - it we, O maids that sigh, _____ Though
 wives, Who wid - ow-hood would win, _____ Re -

Lead *Lead* *Lead* *Lead*

poco rall.

gold, _____ though gold should live, - If wed-ded love - must
 joice, _____ re - joice, that ye - have time To wea - ry

cresc. *colla voce* *f* *mp*

Red *

1.

die?

a tempo *f* *p*

Red *

2.

in!

p

Red * *Red* * *Red* *

(D)

O wea - ry wives _____ Who wid - ow - hood would

cresc.

Red * *Red* * *Red* *

win, _____ Re - joice, _____ re-joyce, re -

f *sf*

Red *

Ossia

joyce, _____ O wea - ry, wea - ry wives, re -

brill.

joyce, _____ O wea - ry, wea - ry wives, re -

sf

Red *

joyce!

(Exit, L. Re-enter Wilfred, R. U. E.)

joyce!

ff

Red *

al - tar be a tomb! Tow - er, Tow - er, — Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, — Tow - er tomb!

al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

(*Exeunt Dame and Kate, L., Meryll up L. through archway.*)

Fairfax: So my mysterious bride is no other than this winsome Elsie! By my hand, 'tis no such ill plunge in Fortune's lucky bag! I might have fared worse with my eyes open! But she comes. Now to test her principles. 'Tis not every husband who has a chance of wooing his own wife! (*going up C.*)

(*Enter Elsie, L. She is crossing to R.*)

Fairfax: (*Comes down C.*) Mistress Elsie!

Elsie: Master Leonard!

Fairfax: So thou leavest us tonight?

Elsie: Yes, Master Leonard I have been kindly tended, and I almost fear I am loth to go.

Fairfax: And this Fairfax. Wast thou glad when he escaped?

Elsie: Why, truly, Master Leonard, it is a sad thing that a young and gallant gentleman should die in the very fullness of his life.

Fairfax: Then when thou didst faint in my arms, it was for joy at his safety?

Elsie: It may be so. I was highly wrought, Master Leonard, and I am but a girl, and so, when I am highly wrought, I faint.

Fairfax: Now, dost thou know, I am consumed with a parlous jealousy?

Elsie: Thou? And of whom?

Fairfax: Why, of this Fairfax, surely!

Elsie: Of Colonel Fairfax?

- Fairfax: Aye. Shall I be frank with thee? Elsie – I love thee, ardently, passionately! (*Elsie is alarmed and surprised.*) Elsie, I have loved thee these two days – which is a long time – and I would fain join my life to thine!
- Elsie: Master Leonard! Thou art jesting!
- Fairfax: Jestings? May I shrivel into raisins if I jest! I love thee with a love that is a fever – with a love that is a frenzy – with a love that eateth up my heart! What sayest thou? Thou wilt not let my heart be eaten up?
- Elsie: (*aside*) Oh, mercy! What am I to say?
- Fairfax: Dost thou love me, or hast thou been insensible these two days?
- Elsie: (*crossing to L.*) I love all brave men.
- Fairfax: Nay, there is love in excess. I thank heaven there are many brave men in England; but if thou lovest them all, I withdraw my thanks.
- Elsie: I love the bravest best. But, sir, I may not listen – I am not free – I – I am a wife!
- Fairfax: Thou a wife? Whose? His name? His hours are numbered – nay, his grave is dug and his epitaph set up! Come, his name?
- Elsie: Oh, sir! Keep my secret – it is the only barrier that Fate could set up between us. (*looking anxiously around*) My husband is none other than Colonel Fairfax!
- Fairfax: The greatest villain unhung! The most ill-favoured, ill-mannered, ill-natured, ill-omened, ill-tempered dog in Christendom!
- Elsie: It is very like. He is naught to me – for I never saw him. I was blindfolded, and he was to have died within the hour; and he did not die – and I am wedded to him, and my heart is broken!
- Fairfax: He was to have died, and he did *not* die? The scoundrel! The perjured, traitorous villain! Thou shouldst have insisted on his dying first, to make sure. 'Tis the only way with these Fairfaxes.
- Elsie: I now wish I had!
- Fairfax: (*aside*) Bloodthirsty little maiden! (*aloud*) A fig for this Fairfax! Be mine – he will never know – he dares not show himself; and if he dare, what art thou to him? Fly with me, Elsie – we will be married tomorrow, and thou shalt be the happiest wife in England!
- Elsie: Master Leonard! I am amazed! (*crossing to R.C.*) Is it thus that brave soldiers speak to poor girls? Oh! for shame, for shame! I am wed – not the less because I love not my husband. I am a wife, sir, and I have a duty, and – oh, sir! – thy words terrify me – they are not honest – they are wicked words, and unworthy thy great and brave heart! Oh, shame upon thee! Shame upon thee!
- Fairfax: Nay, Elsie, I did but jest. I spake but to try thee –
- (*Shot heard. Enter Meryll hastily, from Archway, L.*)

heart of mas-sive rock, Un - moved by sen-ti-men-tal shock!

Chorus *f*

Thy hus-band

Thy hus-band

ⓕ Andante espress. e con moto $\text{♩} = 88$ Con molto tenerezza

Elsie

Leon - ard, my loved one - come to me. They

he!

he!

ⓕ Andante espress. e con moto $\text{♩} = 88$

dim. *p*

Red

bear me hence a - way! — But though they take me

Red *

far from thee My heart is — thine — for aye! My

Red Red *

Detailed description: This system contains the first line of the song. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "far from thee My heart is — thine — for aye! My". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. Below the piano part, there are three chord symbols: "Red", "Red", and "*".

bruised heart, My broken heart, Is thine, my own, for

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "bruised heart, My broken heart, Is thine, my own, for". The piano accompaniment continues with the same rhythmic pattern as the first system.

aye! Is thine, — is — thine, — my —

cresc. Red Red Red

Detailed description: This system contains the third line of the song. The vocal line has the lyrics "aye! Is thine, — is — thine, — my —". The piano accompaniment features a dynamic marking of "cresc." (crescendo) over the right hand. Below the piano part, there are three chord symbols: "Red", "Red", and "Red".

own, — is — thine, — for aye!

appassionato f dim. ff Red *

Detailed description: This system contains the final line of the song. The vocal line has the lyrics "own, — is — thine, — for aye!". The piano accompaniment features dynamic markings of "f" (forte), "dim." (diminuendo), and "ff" (fortissimo). The tempo/style marking "appassionato" is written above the vocal line. Below the piano part, there are two chord symbols: "Red" and "*".