

R. VAUGHAN WILLIAMS

# Five Tudor Portraits

A choral suite in five movements for mixed voices and orchestra with soli for contralto (or mezzo) and baritone. Founded on poems by JOHN SKELTON (Laureate) 1460-1529, sometime Rector of Diss in Norfolk.

**Oxford University Press**

Music Department · 44 Conduit Street · London W1R 0DE

# CONTENTS

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	Page
1 BALLAD The Tunning of Elinor Rumming	1
2 INTERMEZZO Pretty Bess	81
3 BURLESCA Epitaph on John Jayberd of Diss	94
4 ROMANZA Jane Scroop ( <i>her lament for Philip Sparrow</i> )	120
5 SCHERZO Jolly Rutterkin	179

## COMPOSER'S NOTE

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In making a choral suite out of the poems of Skelton I have ventured to take some liberties with the text. In doing this I am aware that I have laid myself open to the accusation of cutting out somebody's 'favourite bit'. If any omissions are to be made this, I fear, is inevitable. On the whole I have managed to keep all my own 'favourite bits', though there are certain passages which I have omitted unwillingly. The omissions are due partly to the great length of the original, partly because some passages did not lend themselves to musical treatment, and partly because certain lines which would look well when read cannot conveniently be sung.

I have occasionally, for musical reasons, changed the order of the lines. This seemed to me legitimate as there does not appear to be an inevitable sequence in Skelton's original order.

In 'Jolly Rutterkin' I have interpolated a song from 'Magnificence'. I hope that this is justified by the fact that 'Courtly Abusion', who sings the song in the play, has immediately before quoted a line from 'Jolly Rutterkin'.

The spelling has been modernized except where the final e is to be sounded.

The text is based on the edition of Philip Henderson (J. M. Dent and Sons Ltd.), by kind permission.

R.V.W.

First performance: 34th Norwich Triennial Festival on 25th September 1936.  
Recorded on ASD 2489 by The Bach Choir with Elizabeth Bainbridge, John  
Carol Case, and The New Philharmonia Orchestra conducted by David Willcocks.



# ORCHESTRATION

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3 Flutes ( <i>3rd also piccolo</i> )	2 Trumpets
2 Oboes ( <i>2nd also cor anglais</i> )	3 Trombones
2 Clarinets	Tuba
2 Bassoons	Timpani ( <i>Chromatic ad lib.</i> )
Double-bassoon	Percussion ( <i>2 players</i> )
4 Horns	Harp
	Strings

The following are cued in, but should not be omitted if possible to obtain them (listed in order of importance) :

- |             |                    |
|-------------|--------------------|
| (a) Tuba    | (d) Horns 3 and 4  |
| (b) Oboe 2  | (e) Double-bassoon |
| (c) Flute 2 | (f) Percussion 2   |

The harp part should be played on a pianoforte rather than omitted.

A special arrangement is available for strings and pianoforte.

*Duration 45 minutes*

Each movement may be performed separately.

Scores and parts are on hire. The vocal scores are on sale and hire.

The purchase or hire of this work does not convey the right to perform, for which permission in the United Kingdom must be obtained from the Performing Right Society Limited.

## I

## THE TUNNING OF ELINOR RUMMING

By JOHN SKELTON, 1460-1529

TELL you I will,  
 If that ye will  
 A-while be still,  
 Of a comely Jill  
 That dwelt on a hill:  
 She is somewhat sage  
 And well worn in age:  
 For her visage  
 It would assuage  
 A man's courage.  
 Droopy and drowsy,  
 Scurvy and lowsy,  
 Her face all bowsy,  
 Comely crinkled,  
 Wondrously wrinkled  
 Like a roast pig's ear,  
 Bristled with hair.  
 Her nose some deal hookéd,  
 And camously-crookéd,  
 Never stopping,  
 But ever dropping;  
 Her skin loose and slack,  
 Grained like a sack;  
 With a crooked back.  
 Jawed like a jetty;  
 A man would have pity  
 To see how she is gumméd,  
 Fingered and thumbéd,  
 Gently jointed,  
 Greased and anointed  
 Up to the knuckles;  
 Like as they were with buckles  
 Together made fast.  
 Her youth is far past!

And yet she will jet  
 Like a jollivet,  
 In her furréd floclet,  
 And gray russet rocket,  
 With simper and cocket.  
 Her hood of Lincoln green  
 It has been hers, I ween,  
 More than forty year;  
 And so doth it appear,  
 For the green bare threadés  
 Look like sere weedés,  
 Withered like hay,  
 The wool worn away.  
 And yet, I dare say

She thinketh herself gay  
 Upon the holiday  
 When she doth her array  
 And girdeth on her geets  
 Stitched and pranked with pleats;  
 Her kirtle, Bristol-red,  
 With clothes upon her head  
 That weigh a sow of lead,  
 Writen in wondrous wise  
 After the Saracen's guise,  
 With a whim-wham  
 Knit with a trim-tram  
 Upon her brain-pan;  
 Like an Egyptian  
 Cappéd about,  
 When she goeth out.

And this comely dame,  
 I understand, her name  
 Is Elinor Rummung,  
 At home in her wonning;  
 And as men say  
 She dwelt in Surrey  
 In a certain stead  
 Beside Leatherhead.  
 She is a tonnish gib,  
 The devil and she be sib.

But to make up my tale  
 She breweth nappy ale,  
 And maketh thereof pot-sale  
 To travellers, to tinkers,  
 To sweaters, to swinkers,  
 And all good ale-drinkers,  
 That will nothing spare  
 But drink till they stare  
 And bring themselves bare,  
 With '*Now away the mare!*  
 And let us slay care'.  
 As wise as an hare!

Come who so will  
 To Elinor on the hill  
 With 'Fill the cup, fill!'  
 And sit there by still,  
 Early and late.  
 Thither cometh Kate,  
 Cisly, and Sare,  
 With their legs bare,

They run in all haste,  
Unbraced and unlaced;  
With their heelés daggéd,  
Their kirtles all jaggéd,  
Their smocks all to-raggéd,  
With titters and tatters,  
Bring dishes and platters,  
With all their might running  
To Elinor Rummung  
To have of her tunning.

She lendeth them on the same,  
And thus beginneth the game.  
Some wenches come unlaced  
Some housewives come unbraced  
Some be flybitten,  
Some skewed as a kitten;  
Some have no hair-lace,  
Their locks about their face  
Such a rude sort  
To Elinor resort  
From tide to tide.  
Abide, abide!  
And to you shall be told  
How her ale is sold  
To Maud and to Mold.  
Some have no money  
That thither comé  
For their ale to pay.  
That is a shrewd array!  
Elinor swears, 'Nay,  
Ye shall not bear away  
Mine ale for nought,  
By him that me bought!  
With 'Hey, dog, hey!  
Have these hogs away!  
With 'Get me a staffé  
The swine eat my draffé!  
Strike the hogs with a club,  
They have drunk up my swilling-tub!'

Then thither came drunken Alice,  
And she was full of talés,  
Of tidings in Walés,  
And of Saint James in Galés,  
And of the Portingalés,  
With 'Lo, Gossip, I wis,  
Thus and thus it is:  
There hath been great war  
Between Temple Bar  
And the Cross in Cheap,  
And there came an heap  
Of mill-stones in a rout'.  
She speaketh thus in her snout,  
Snivelling in her nose  
As though she had the pose.

'Lo, here is an old tippet,  
An ye will give me a sippet  
Of your stale ale,  
God send you good sale!  
'This ale,' said she, 'is nobby;  
Let us suppe and soppo  
And not spill a droppo,  
For, so may I hoppy,  
It cooleth well my croppo'  
Then began she to weep  
And forthwith fell asleep.

('With Hey! and with Ho!  
Sit we down a-row,  
And drink till we blow.')

Now in cometh another rabble:  
And there began a fabble,  
A clattering and babble  
They hold the highway,  
They care not what men say,  
Some, loth to be espied,  
Start in at the back-side  
Over the hedge and pale,  
And all for the good ale.  
(With Hey! and with Ho!  
Sit we down a-row,  
And drink till we blow.)  
Their thirst was so great  
They asked never for meat,  
But drink, still drink,  
And 'Let the cat wink,  
Let us wash our gummés  
From the dry gummés!  
Some brought a wimble,  
Some brought a thimble,  
Some brought this and that  
Some brought I wot ne'er what.  
And all this shift they make  
For the good ale sake.  
'With Hey! and with Ho!  
Sit we down a-row,  
And drink till we blow,  
And pipe "Tirly Tirlow!"'

\* \* \*  
But my fingers itch,  
I have written too much  
Of this mad mumming  
Of Elinor Rummung!  
Thus endeth the geste  
Of this worthy feast.

## GLOSSARY

*Camously-crooked*—Snub-nosed.

*Cocket*—Coquetry.

*Dagged*—Muddy.

*Draffe*—Hog-wash.

*Egyptian*—Gipsy.

*Fabble*—Jabbering.

*Gales*—Galicia.

*Geets*—Clothes.

*Gib*—Cat.

*Hoppy (So may I)*—So may I have good luck.

*Jetty*—A projection.

*Jollivet*—Gay young girl.

*Mold*—Molly.

*Portingales*—Portuguese.

*Pose*—Catarrh.

*Pranked*—Decked.

*Rocket*—Dress.

*Sib*—Akin.

*Stead*—Place.

*Tonnish*—Beery.

*Trim-tram*—Pretty trifle.

*Tunning*—Brewing.

*Whim-wham*—Trinket.

*Wonning*—Dwelling.

2

## PRETTY BESS

By JOHN SKELTON, 1460-1529

---

My proper Bess,  
My pretty Bess,  
    Turn once again to me!  
For sleepest thou, Bess,  
    Or wakest thou, Bess,  
Mine heart it is with thee.

My daisy delectable,  
My primrose commendable,  
My violet amiable,  
My joy inexplicable,  
    Now turn again to me.

Alas! I am disdained,  
And as a man half maimed,  
My heart is so sore pained!  
I pray thee, Bess, unfeigned,  
    Yet come again to me!

By love I am constrained  
To be with you retained,  
It will not be refrained:  
I pray you, be reclaimed,  
    And turn again to me.

My proper Bess,  
My pretty Bess,  
    Turn once again to me!  
For sleepest thou, Bess,  
    Or wakest thou, Bess,  
Mine heart it is with thee.

# EPITAPH ON JOHN JAYBERD OF DISS

By JOHN SKELTON, 1460-1529

---

*Sequitur trigintale  
Tale quale rationale,  
Licet parum curiale,  
Tamen satis est formale,  
Joannis Clerc, hominis  
Cujusdam multinominis,  
Joannes Jayberd qui vocatur,  
Clerc clericibus nuncupatur.  
Obiit sanctus iste pater  
Anno Domini Millesimo Quingentesimo sexto.  
In parochia de Diss  
Non erat sibi similis ;  
In malitia vir insignis,  
Duplex corde et bilinguis ;  
Senio confectus,  
Omnibus suspectus,  
Nemini dilectus,  
Sepultus est among the weeds :  
God forgive his misdeeds !  
Carmina cum cannis  
Cantemus festa Joannis :  
Clerc obiit vere,  
Jayberd nomenque dedere :  
Diss populo natus,  
Clerc clericibus estque vocatus.  
Nunquam sincere  
Solitus sua crimina flere :  
Cui male lingua loquax—  
—Que mendax que, fuere  
Et mores tales  
Resident in nemine quales ;*

*Carpens vitales  
Auras, turbare sodales  
Et cives socios.  
Asinus, mulus velut, et bos.  
Quid petis, hic sit quis ?  
John Jayberd, incola de Diss ;  
Cui, dum vixerat is,  
Sociantur jurgia, vis, lis.  
Jam jacet hic stark dead,  
Never a tooth in his head.  
Adieu, Jayberd, adieu,  
In faith, deacon thou crew !  
Fratres, orate  
For this knavate,  
By the holy rood,  
Did never man good :  
I pray you all,  
And pray shall,  
At this trental  
On knees to fall  
To the football,  
With 'Fill the black bowl  
For Jayberd's soul'.  
Bibite multum :  
Ecce sepultum  
Sub pede stultum.  
Asinum et mulum.  
With, 'Hey, ho, rumbelow !'  
Rumpopulorum  
Per omnia Secula seculorum !*

## FREE TRANSLATION

Here follows a trental, more or less reasonable, hardly fitting for the Church, but formal enough, for John the Clerc, a certain man of many names who was called John Jayberd. He was called clerk by the clergy. This holy father died in the year of our Lord 1506. In the parish of Diss there was not his like; a man renowned for malice, double-hearted and double-tongued, worn out by old age, suspected of all, loved by none. He is buried . . .

Sing we songs in our cups to celebrate John. The clerk truly is dead and was given the name of Jayberd. He was born among the people of Diss and was called clerk by the clergy. Never was he wont truly to bewail his sins. His evil tongue was loquacious and lying. Such morals as his were never before in anyone. When he breathed the vital air he disturbed his companions and his fellow citizens as if he were an ass, a mule, or a bull. Do you ask who this is? John Jayberd, inhabitant of Diss with whom while he lived were associated quarrels, violence and strife. Now here he lies . . .

Pray, brethren . . .

Drink your fill. See he is buried under your feet, a fool, an ass and a mule . . .

For ever and ever.

## JANE SCROOP

(Her lament for Philip Sparrow)

By JOHN SKELTON, 1460-1529

*Placebo!*

Who is there, who?

*Dilexi!*

Dame Margery?

*Fa, re, mi, mi,*

Wherefore and why, why?

For the soul of Philip Sparrow,

That was, late, slain at Carrow,

Among the Nuns Black.

Fo: that sweet soul's sake,

And for all sparrows' souls

Set in our bead-rolls.

When I remember again

How my Philip was slain,

Never half the pain

Was between you twain,

Pyramus and Thisbe,

As then befell to me:

I wept and I wailed,

The tears down hailed,

But nothing is availed

To call Philip again,

Whom Gib, our cat, hath slain.

Vengeance I ask and cry,

By way of exclamation,

On all the whole nation

Of cattés wild and tame:

God send them sorrow and shame!

That cat specially

That slew so cruelly

My little pretty sparrow

That I brought up at Carrow!

O cat of churlish kind,

The fiend was in thy mind

So traitorously my bird to kill

That never owed thee evil will!

It had a velvet cap,

And would sit upon my lap,

And seek after small wormes,

And sometime whitebread-crumbes;

And many times and oft,

Between my breastes soft

It would lie and rest;

It was proper and prest!

Sometime he would gasp

When he saw a wasp;

A fly, or a gnat,

He would fly at that;

And prettily he would pant

When he saw an ant!

Lord how he would pry

After a butterfly!

Lord, how he would hop

After the grasshop!

And when I said, 'Phip, Phip!'

Then he would leap and skip,

And take me by the lip.

Alas! it will me slo

That Philip is gone me fro!

For Philip Sparrow's soul,

Set in our bead-roll,

Let us now whisper

A *Pater noster*.*Lauda, anima mea, Dominum!*

To weep with me, look that ye come,

All manner of birdés in your kind;

See none be left behind.

To mourning look that ye fall

With dolorous songs funeral,

Some to sing, and some to say,

Some to weep, and some to pray,

Every bird in his lay.

The goldfinch, the wagtail;

The jangling jay to rail,

The fleckéd pie to chatter

Of this dolorous matter;

And Robin Redbreast,

He shall be the priest

The requiem mass to sing,

Softly warbling,

With help of the reed sparrow,

And the chattering swallow,

This hearse for to hallow;

The lark with his long toe;

The spinke, and the martinet also;

The fieldfare, the snite

The crow and the kite;

The raven called Rolfe,

His plain song to sol-fa;

The partridge, the quail;

The plover with us to wail;

The lusty chanting nightingale;

The popinjay to tell her tale,

That toteth oft in a glass,

Shall read the Gospel at mass;  
 The mavis with her whistle  
 Shall read there the Epistle.  
 Our chanters shall be the cuckoo,  
 The culver, the stockdoo,  
 With 'peewit' the lapwing,  
 The Versicles shall sing.

The swan of Maeander,  
 The goose and the gander,  
 The duck and the drake,  
 Shall watch at this wake;  
 The owl that is so foul,  
 Must help us to howl;  
 The heron so gaunt,  
 And the cormorant,  
 With the pheasant,  
 And the gagging gant,  
 The dainty curlew,  
 With the turtle most true.  
 The peacock so proud,  
 Because his voice is loud,  
 And hath a glorious tail,  
 He shall sing the Grail.

The bird of Araby  
 That potentially  
 May never die,  
 A phoenix it is  
 This hearse that must bless  
 With aromatic gums  
 That cost great sums,  
 The way of thurification  
 To make a fumigation,

Sweet of reflare,  
 And redolent of air,  
 This corse for to 'cense  
 With great reverence,  
 As patriarch or pope  
 In a black cope.  
 Whiles he 'censeth the hearse,  
 He shall sing the verse,  
*Libera me, Domine!*  
 In *do, la, sol, re,*  
 Softly *Be-mol*  
 For my sparrow's soul.  
 And now the dark cloudy night  
 Chaseth away Phoebus bright,  
 Taking his course toward the west,  
 God send my sparrow's soul good rest!  
*Requiem aeternam dona eis, Domine!*  
 I pray God, Philip to heaven may fly!  
*Domine, exaudi orationem meam!*  
 To Heaven he shall, from Heaven he came!  
*Dominus vobiscum!*  
 Of all good prayers God send him some!  
*Oremus,*  
*Deus, cui proprium est misereri et parcere,*  
 On Philip's soul have pity!  
 For he was a pretty cock,  
 And came of a gentle stock,  
 And wrapt in a maiden's smock,  
 And cherished full daintily,  
 Till cruel fate made him to die;  
 Alas, for doleful destiny!  
 Farewell, Philip adieu!  
 Our Lord, thy soul rescue!  
 Farewell, without restore,  
 Farewell for evermore!

## GLOSSARY

*Carrow*—Carrow Abbey, near Norwich,  
 where Jane was being educated.  
*Gant*—Gannet.  
*Nuns Black*—Benedictine Nuns.  
*Prest*—Neat.

*Reflare*—Perfume.  
*Slo*—Slay.  
*Snite*—Snipe.  
*Spinke*—Chaffinch.  
*Toteth*—Peeps.

Any or all of the following cuts may be made:—

From 1 bar before **8** to 55 bars before **9**

From **20** to the *Poco animato* 9 bars before **22**.

From  $4\frac{1}{2}$  bars after **23** (at the half-bar) to  $3\frac{1}{2}$  bars before **24**. In this case the Altos will, of course, finish the word 'fumigation' immediately following the cut.

When this shortened version is performed the words must be suitably amended if reprinted in programmes.

## JOLLY RUTTERKIN

By JOHN SKELTON, 1460-1529

Hoyda, Jolly Rutterkin, hoyda!  
Like a rutter hoyda.

Rutterkin is come unto our town  
In a cloak without coat or gown,  
Save a ragged hood to cover his crown,  
Like a rutter hoyda.

Rutterkin can speak no English,  
His tongue runneth all on buttered fish,  
Besmeared with grease about his dish,  
Like a rutter hoyda.

Rutterkin shall bring you all good luck,  
A stoup of beer up at a pluck,  
Till his brain be as wise as a duck,  
Like a rutter hoyda.

What now, let see,  
Who looketh on me  
Well round about,  
How gay and how stout  
That I can wear  
Courtly my gear.

My hair brusheth  
So pleasantly,  
My robe rusheth  
So ruttigly,  
Meseem I fly,  
I am so light  
To dance delight.

Properly dressed,  
All point devise,  
My person pressed  
Beyond all size  
Of the new guise,  
To rush it out  
In every rout.

Beyond measure  
My sleeve is wide,  
All of pleasure  
My hose is strait tied,  
My buskin wide  
Rich to behold,  
Glittering in gold.

Rutterkin is come, etc.

## GLOSSARY

*Pluck*—Gulp.

*Properly*—Handsomely.

*Rutter*—Dashing young fellow.

*Ruttigly*—Dashingly.



# FIVE TUDOR PORTRAITS

## I

### The Tuning of Elinor Rumming

#### BALLAD

JOHN SKELTON

for Contralto (or Mezzo Soprano) Solo, Chorus (S.A.T.B.), and Orchestra

R. VAUGHAN WILLIAMS

Allegro pesante  $\text{♩} = 184$

2 Flutes

Piccolo (& flute 3)

2 Oboes (Cor Ang.)

2 Clarinets in B $\flat$

2 Bassoons

Contra Bassoon

Horns in F  
I  
II  
III  
IV

2 Trumpets in B $\flat$

2 Tenor Trombones

Bass Trombone  
Tuba

Timpani (Chromatic ad lib.)

Percussion  
Cymb. chromatic  
S.D.  
G.C.

Harp

CHORUS  
Soprano  
Alto  
Tenor  
Bass

Violins I  
Violins II  
Violas  
Cellos  
Basses

Lyrics:  
Tell you I will, If that ye will a-while be





Fl. II *a2* *ff* *p* ②

Picc. *ff* *p*

Ob. I *a2* *ff* *p*

Ob. II *ff* *p*

Cl. I *a2* *ff* *f* *a2* *p*

Cl. (B♭) II *ff* *f* *a2* *p*

Bn. I *ff* *f*

Bn. II *ff* *f*

C. Bn. *p* *ff* *p*

Hn. (F) I *ff* *stopped* *f* *p* *f*

Hn. (F) II *ff* *stopped* *f* *p* *f*

Hn. (F) III *ff* *stopped* *f* *p* *f*

Tr. I *consord.* *a2* *f* *p*

Tr. (B♭) II *consord.* *a2* *f* *p*

Tbn. I *consord.* *a2* *f* *p*

Tbn. II *consord.* *a2* *f* *p*

Tuba I *consord.* *a2* *f* *p*

Tuba II *consord.* *a2* *f* *p*

Tuba III *consord.* *a2* *f* *p*

(C. Bn. cue) Tbn. III *f*

Timp. *nat.* *tr.* *f* *p*

Chrom. *f* *f* *p*

S. *ff* *mf*

A. *ff* *mf*

Ch. *ff* *mf*

T. *ff* *mf*

B. *ff* *mf*

A man's cour- age. Droop-y and drow - sy,

Droop - y and drow - sy, Scur - vy and

Vl. I *ff* *f* *pizz.* *ff* *p* *arco*

Vl. II *ff* *f* *pizz.* *ff* *p* *arco*

Vla. *ff* *f* *pizz.* *ff* *p* *arco*

Vc. *ff* *ff* *sul pont.* *nat.* *p*

D. B. *ff* *ff* *sul pont.* *nat.* *p*

②





Fl. II  
Picc.  
Ob. II  
Cl. (Bb) II  
Bn. I  
C. Bn.

Hn. (F) I II  
Hn. (F) IV  
Tr. (Bb) I II  
Tbn. I  
Tuba III  
Timp.

S.  
A.  
Ch.  
T.  
B.

Her nose nev - er stop - ping, But ev - er  
hook - ed, And com - ou - sly crook - ed, Nev - er stop - ping, But ev - er drop - ping,  
nose nev - er stop - ping, But ev - er  
hook - ed, And com - ou - sly crook - ed, Nev - er stop - ping, But ev - er drop - ping,

Vl. I  
Vl. II  
Vla.  
Vc.  
D. B.

*simile*  
*arco*

Fl. I II *mf* *f* *p* *f*

Picc. *mf* *f*

Ob. I II *a2* *mf* *f* *p* *f*

Cl. (Bb) II *f* *f* *p* *f*

Bn. I II *a2* *f* *f* *p* *simile*

C. Bn. *p* *f* *p* *f*

Hn. (F) *f* *f* *f* *stopped*

Hn. (Bb) II *f* *f* *f* *f*

Tr. I II *f* *f* *f* *f*

Tbn. I II *f* *f* *f* *f*

Tuba III *f* *f* *f* *f*

Tuba *senza sord* *mf* Solo *Tbn. III cue for Tuba*

Timp. *f* *f* *f* *f*

Perc. *S. D.* *ff* *f* *f*

S. *drop -* *- ping;* *f* *f*

A. *f* *f* *p* *f*

Ch. *f* *f* *slack,* *sack*

T. *f* *f* *slack,* *sack*

B. *drop -* *- ping;* *mf* *f*

Her skin, loose and slack, Grained like a sack; With a

Vl. I II *f* *f* *p* *f* *loco*

Vla. *pizz.* *f* *arco* *f* *simile*

Vc. *f* *pizz.* *ff* *f* *arco* *f* *simile*

D. B. *f* *ff* *f* *f* *(pizz.)*



Fl. II  
 Picc.  
 Ob. I  
 II  
 Cl. I  
 (Bb) II  
 Bn. I  
 II  
 C. Bn.

Hn. (F)  
 III  
 IV  
 Tr. I  
 (Bb) II  
 Tbn. I  
 II  
 Tuba III  
 Timp.

S.  
 A.  
 Ch.  
 T.  
 B.

*mf* Jawed like a jet-ty; A man would have pi-ty To see how she's  
*f* back. *f* Jawed like a jet-ty; A man would have pi- - -  
 back. *f* Jawed like a jet-ty; A man would have pi- - -  
 crook-ed back. *f* Jawed like a jet-ty; A man would have pi-ty To see

I  
 VI.  
 II  
 Vla  
 Vc.  
 D. B.

Fl. I *p* 5

Picc. *p* *cresc.* Fl. II *p* *cresc.*

Ob. I *p* *cresc.*

Cl. I (Bb) II *p* *cresc.*

Bn. I *p* *cresc.*

C. Bn. *p* *cresc.*

Hn. (F) *p*

Hn. (Bb) III nat. *p* *pp*

Tr. (Bb) I *mp* *p*

Tbn. *pp*

Tuba *pp*

Tim. *p*

S. gum - - méd, Fin - gered and thumb - - ed, Gent - -ly joint - - ed, Greased and an - -oint - ed

A. - - - - - ty, pl - - - - - ty

Ch. - - - - - ty, pl - - - - - ty

T. - - - - - ty, pl - - - - - ty

B. how she is gummed, Fin - gered and thumb - ed, Gent - ly joint - ed, Greased and an - oint - ed Up to the

I *pizz.* *unis.* 5

VI. *p* *cresc.*

II *p* *cresc.*

Vla. *pizz.* *p* *cresc.*

Vc. *p* *pizz.* *p* *cresc.*

D. B. *p* *arco* *p* *cresc.* *pizz.* *p* *cresc.*

Fl. I II  
 Picc. Fl. II  
 Ob. I II  
 Cl. I (Bb) II  
 Bn. I  
 C. Bn.

Hn. (F) II  
 Hn. (Bb) III IV  
 Tr. (Bb) I II  
 Tbn. I II  
 Tuba III

Timp. (p) *f* nat. Chrom.

S. *p cresc.* *f* *ff*  
 Up to the knuckles, Like as they were with buckles To - ge - ther made fast. Her  
 A. *f* *ff*  
 Ch. *p cresc.* *f* *ff*  
 Like buck - les To - ge - ther made fast. Her  
 T. *f* *ff*  
 B. *f* *ff*  
 knuckles. Like as they were with buck - les To - ge - ther made fast. Her

I  
 VI. II  
 Vla.  
 Vc.  
 D. B.



Fl. I II

Picc.

Ob. I II

Cl. (B♭) I II

Bn. I II

C. Bn.

7

*p grazioso*

*grazioso*

*grazioso*

*smile*

*smile*

Hn. IV

*pp*

Hn. (F) I II

Hn. (F) III IV

Tr. (B♭) I II

Tbn. I II

Tuba I II III

Timp.

Perc.

Harp

*p cresc.*

*cresc.*

*p*

*f*

*pp*

Hn. III

*p*

*f*

*p*

*p*

S.

A.

Ch.

T.

B.

I

VI. II

Vla.

Vc.

D. B.

7

*p grazioso*

*p grazioso*

*p grazioso*

*pizz. arco*

*p grazioso*

*pizz.*

*pizz. arco*





8

Fl. II *p*

Picc.

Ob. I/II *p*

Cl. (Bb) I/II *p*

Bn. II *p*

C. Bn.

Hn. (F) I/II *p*

Tr. (Bb) I/II *p*

Tbn. I *pp*

Tuba II *pp*

Tuba III *pp*

Timp. *pp*

Solo *p*

S. *p*

A. *p*

Ch. *p*

T. *p*

B. *p*

Her hood of Lin-cola green

And so doth it ap-pear,

More than for-ty year; For the

It has been hers, I ween, For the

For the

8

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. *p*

D.B. *p*



Fl. II *pp* *f* *pp* *f* *pp* *f*

Picc. *pp* *f* *pp* *f* *pp* *f*

Ob. I II *pp* *f* *pp* *f* *pp* *f*

Cl. I (Bb) II *pp* *f* *pp* *f* *pp* *f*

Bn. II *pp* *f* *pp* *f* *pp* *f*

C. Bn. *pp* *f* *pp* *f* *pp* *f*

Hn. (F) II *pp* *f* *pp* *f* *pp* *f*

Tr. I (Bb) II *pp* *f* *pp* *f* *pp* *f*

Tbn. I II III *pp* *f* *pp* *f* *pp* *f*

Timp. *pp* *f* *pp* *f* *pp* *f*

S. *p* *f* *p* *f* *p* *f* *p* *f*

A. *f* For the bare thread - - es Look like sere weed - es, Withered like hay, The

Ch. *f* green bare thread - - es Look like sere weed - es, Withered like hay, The

T. *f* green bare thread - - es Look like sere weed - es, Withered like hay, The

B. *f* green bare thread - - es Look like sere weed - es, Withered like hay, The

VI. I *pp* sul pont.

VI. II *pp* sul pont.

Vla. *pp* sul pont.

Vc. *pp* sul pont.

D. B. *pp* sul pont.

9

Fl. II

Picc.

Ob. II

Cl. I (B♭) II

Bn. II

C. Bn.

Hn. (F) II

III

IV

Tr. I (B♭) II

II

Tbn. III

Tuba

Timp.

Perc. Tri. *pp*

Harp *pp*

*grazioso*

S. -es, And yet, I dare say, She think - eth her - self gay Up-on

A. wool worn a - way. And yet, I dare say, She think - eth her - self gay Up-on

Ch. be - gay, gay, gay,

T. wool worn a way, gay, gay, gay,

B. wool worn a - way. And yet, I dare say, She think - eth

9

VI. I

VI. II

Vla. *nat.*

Vc. *nat.* *pizz.* *arco*

D. B. *nat.* *pizz.* *arco* *pizz.*

Fl. II  
 Picc.  
 Ob. I  
 Cl. I (Bb) II  
 Bn. I  
 C. Bn.

Ha. (F) I II  
 Tr. I (Bb) II  
 Tbn. I II  
 Tuba III  
 Timp.

Harp

S.  
 A.  
 Ch.  
 T.  
 B.

the ho-li-day When she doth her ar-ray And gird-eth on her geets Stitched and pranked with pleats;  
 gay Up-on the ho-li-day.  
 gay And gird-eth on her geets Stitched and pranked with pleats;  
 her-self gay Up-on the ho-li-day.

I  
 VI. I II  
 Vla.  
 Vc.  
 D. B.

10

Fl. I II *p* *pp* *a2*

Picc. *pp* Fl. II *pp*

Ob. I II *pp* *a2*

Cl. I (Bb) II *p* *pp*

Ba. I II *p* *pp*

C. Bn. *pp*

Hn. (F) II *p* Hn. IV

Hn. III IV *p*

Tr. I (Bb) II *pp* *pp*

Hn. III *pp*

Tbn. I II *ppp*

Tbn. III *ppp*

Perc. *p* Tri.

Harp *pp*

S. *pp* *mp cantabile* *mp cantabile*

A. *mp cantabile* *pp* *mp cantabile*

T. *pp* *mp cantabile* *mp cantabile*

B. *mp cantabile* *pp* *mp cantabile*

Her kir - tle, Bris - tol red; With clothes up - on her head That weigh a sow of lead, Writh - en in

10

VI. I II *pp* *p cantabile* *pp*

Vla. *pizz.* *p* *arco* *pp*

Vc. *p cantabile* *p* *arco* *pp*

D. B. *p* *pizz.* *arco* *pizz.* *arco* *pizz.*





Fl. I II

Picc.

Ob. I II

Cl. I (Bb) II

Bn. II

C. Bn.

Hn. (F) I II III IV

Tr. (Bb) I II

Tbn. I II III

Tuba

Timp.

Perc. Cymb. S. D.

Harp

S.

Ch. A. T. B.

Vl. I

Vl. II

Vla.

Vc.

D. B.

a2

II Solo

II 8<sup>ve</sup> lower when no Tuba

III Tbn. cue for Tuba

out.

sosf.







Fl. I II *f* *ff* *ff*

Picc. *ff*

Ob. I II *f* *ff* *ff*

Cl. (Bb) I II *f* *ff* *ff* *a2*

Bn. I II *f* *ff* *ff* *p* *cresc.*

C. Bn. *ff* *ff* *p* *cresc.*

Hn. (F) I II *f* *ff* *ff*

III IV *f* *ff* *ff*

Tr. I (Bb) II *mf* *mf* *ff* *ff* *ff* *a2*

Tbn. I II *mf* *f* *ff* *ff* *ff* *a2*

Tuba III *ff*

Timp. *pp*

S. *ff* this com-e-ly dame, I un-der-stand, her name is El-in-or Rumming,

A. *ff*

Ch. T. *ff* this com-e-ly dame, I un-der-stand, her name is El-in-or Rumming, El-in-or

B. *ff* El-in-or Rumming,

VI. I *f* *ff* *ff* *ff* *p cresc.*

II *f* *ff* *ff* *ff* *cresc.*

Vla. *f* *ff* *ff* *ff* *p* *cresc.*

Vc. *f* *ff* *ff* *ff* *p* *cresc.*

D. B. *f* *ff* *ff* *ff* *p* *cresc.*















Fl. I II  
Picc.  
Ob. I II  
Cl. I (Bb) II  
Bn. I II  
C. Bn.

Hn. (F) I II III IV  
Tr. I (Bb) II  
Tbn. I II  
Tuba I II III  
Timp.  
Perc.

S.  
A.  
Ch.  
T.  
B.

But to make up my tale — She brew - eth

But to make up my tale — She brew - eth

I  
VI  
II  
Vla.  
Vc.  
D. B.

16 arco pizz. arco

pp arco pizz. arco

pp arco pizz. arco

pp arco pizz. arco

pp (pizz.)

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. I  
 (Bb) II  
 Bn. I II  
 C. Bn.

Hn. (F) I II III IV  
 Tr. I (Bb) II  
 Tbn. I II  
 Tuba III  
 Timp.  
 Perc.

S.  
 A.  
 Ch.  
 T.  
 B.

nap - py ale, \_\_\_\_\_ And mak - eth there - of pot - sale. \_\_\_\_\_

nap - py ale, \_\_\_\_\_ And mak - eth there - of pot - sale. \_\_\_\_\_

To

I  
 VI. I II  
 Vla.  
 Vc.  
 D. B.

pizz. arco

f f

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. I (Bb) II  
 Bn. I II  
 C. Bn.

Fl. I II: *p*, *I*  
 Cl. I (Bb) II: *a2*, *p* *leggero*  
 Bn. I II: *a2*, *p* *leggero*

Hn. (F) I II III IV  
 Tr. (Bb) I II  
 Tbn. I II III  
 Tuba  
 Timp.  
 Perc. S. D.

Hn. (F) I II: *I Solo*, *p*  
 Tr. (Bb) I II: *I Solo*, *pp*, *(I Solo)*, *fp*  
 Perc. S. D.: *pp*

S.  
 A.  
 Ch.  
 T.  
 B.

S.: *p*  
 A.: *p*, *f*  
 Ch.: *p*  
 T.: *p*  
 B.: *leggero*

Nap-py ale, To travel-ers, to tink-ers, To sweaters, to swink-ers, And all good ale-drinkers, That  
 Nap-py ale, To  
 Nap-py ale, to ale-drinkers, That  
 trav-el-ers, to tink-ers, To sweaters, to swink-ers, And all good ale-drinkers, That will no-thing spare, But drink till they stare, And bring themselves bare, That

VI. I II  
 Vla.  
 Vc.  
 D. B.

VI. I II: *pp*, *leggero*  
 Vla.: *pp*, *plzz.*  
 Vc.: *pp*, *plzz.*  
 D. B.: *pp*, *plzz.*

Fl. I II *mf leggiero* Fl. II *f* (17)

Picc. *mf leggiero* *f*

Ob. I II *mf leggiero* *f*

Cl. I (Bb) II *mf leggiero* *f*

Bn. II *mf* *simile*

C. Bn. *simile*

Hn. (F) II *mf leggiero* *mf*

III IV *mf* *mf*

Tr. I (Bb) *mf*

Tbn. I II III Hn. IV *p* Tbn. III *p*

Timp. *Tri.* *f*

Perc. *f*

S. *mf* *f* will no-thing spare, But drink till they stare And bring themselves bare, With 'now a - way the mare! And let us slay care'.

A. *f* *f* tra-vel-ers, to tink-ers, To sweaters, to swinkers, And all good ale-drinkers, With 'now a - way the mare! And let us slay care'. As

T. *mf* *f* will no-thing spare, But drink till they stare And bring themselves bare, With 'now a - way the mare! And let us slay care'.

B. *mf* *f* will no - -thing spare, But drink, With 'now a - way the mare! And let us slay care'. As

I *pizz.* *f* *mf* *arco* *simile* (17) *arco* *simile*

VI. II *pizz.* *f* *mf* *arco* *simile*

Via. *arco* *f* *mf* *arco* *simile*

Vc. *frisoluto* *f* *mf* *arco* *simile*

D. B. *frisoluto* *f* *mf* *arco* *simile*



(a2)

Fl. I *ff*

Picc. *ff*

Ob. I *ff*

Cl. I (B♭) II *ff*

Bn. II *ff*

C. Bn. *ff*

Hn. (F) II *ff*

Hn. (F) III IV *ff*

Tr. I (B♭) II *ff*

Tbn. II *ff*

Tuba III *ff*

Timp. *f* Tri.

Perc. *f*

Hns. III & IV *p*

S. hill, \_\_\_\_\_ With 'Fill the cup, fill!' And sit there-by still, Ear-ly and late.

A. hill, \_\_\_\_\_ With 'Fill the cup, fill!' And sit there-by still, Ear-ly and late.

Ch. T. hill, \_\_\_\_\_ With 'Fill the cup, fill!' And sit there-by still, Ear-ly and late.

B. hill, \_\_\_\_\_ With 'Fill the cup, fill!' And sit there-by still, Ear-ly and late.

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

18

Fl. II *pp* *p*

Picc. *pp*

Ob. I II *pp* I Solo

Cl. (Bb) I II *pp* *p*

Bn. II *pp*

C. Bn. *pp*

Ha. (F) I II *pp*

III IV *pp*

Tr. I (Bb) II *pp*

Tbn. I II *pp*

III IV *pp*

Tuba *pp*

Timp. *pp*

Perc. *pp*

S. *p leggiero*

A. *p leggiero*

T. *pp*

B. *pp*

Thi-ther cometh Kate, Cla-ly and Sare, With their legs bare, They run in all haste, Un-braced and un-laced; With their heeles dag-ged, Their

Thi-ther cometh Kate, Cis-ly and Sare, With their legs bare, They run all un-braced and un-laced;

Thi - - ther com - - eth Kate and Sare, With their legs bare; Their

18

VI. I II *pp leggiero*

Vla. *pp leggiero* *pizz.* *arco* *pizz.*

Vc. *pp* *pizz.* *arco* *pizz.*

D. B. *pp* *pizz.*

Fl. II  
Picc.  
Ob. I  
Cl. (Bb) II  
Bn. I  
C. Bn.

Hn. (F) I  
Hn. (F) IV  
Tr. I (Bb)  
Tbn. I  
Tuba III  
Timp.  
Perc.

S.  
A.  
Ch.  
T.  
B.

kir-tles all jagged, Their smocks all to- rag-ged, With tit-ters and tat-ters, Bring dish-es and plat-ters, With all their might run-ning To El-in-or Rumming To

kir-tles, their smocks With tit-ters and tat-ters, Bring dish-es and plat-ters, With all their might run-ning To El-in-or Rumming To

VI. I  
VI. II  
Vla.  
Vc.  
D. B.



19

Fl. I II

Picc.

Ob. I II

Cl. (Bb) I II

Bn. I II

C. Bn.

Hn. (F) I II

III IV

Tr. I (Bb) II

Tbn. I II

III Tuba

Timp.

Perc.

Cymb.

Hns. III & IV *mp*

S.

A.

Ch.

T.

B.

have of her tuning: With all their might run - - - - - ning With all their might

running to El - in - or Rumming To have of her tuning: With

have of her tuning: With all their might run - - - - - ning With

running to El - in - or Rumming To have of her tuning: To

19

I VI

II

Vla.

Vc.

D. B.

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. (B♭) I II  
 Bn. I II  
 C. Bn.

Hn. (F) I II  
 Hn. (F) III IV  
 Tr. (B♭) I II  
 Tbn. I II III  
 Tbn. III

Timp.  
 Perc.  
 Tri.

S.  
 A.  
 Ch.  
 T.  
 B.

running To have of her tun-ning: To El-in-or Rumming, With all their might  
 all their might run-ning to have of her tuning, to have of her tun-ning, run-  
 all their might run-ning to El-in-or Rumming to have of her tun-ning: With all their might run-  
 El-in-or Rumming to have of her tun-ning: To have of her tun-ning: Trav-lers and

I VI.  
 II VI.  
 Vla.  
 Vc.  
 D. B.

*cantabile*  
*cantabile*  
 pizz.

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. I (Bb) II  
 Bn. I II  
 C. Bn.

Hn. (F) I II III IV  
 Tr. (Bb) I II  
 Tbn. I II III Tuba  
 Timp.  
 Perc. S.D.

S.  
 A.  
 Ch.  
 T.  
 B.

run-ning to El-in-or Rumming to have of her tun-ning, With all their might run-ning To El-in-or Rumming to  
 - - - - - ning, to have of her tun-ning: With all their might run-ning To El-in-or  
 - - - - - ning, to have of her tun-ning, With all their might run-ning To El-in-or Rum-ming.  
 tink-ers and sweat-ers and swink-ers, and all good ale drink-ers, Trav'lers and tink-ers, and sweaters, and

I VI  
 II  
 Via.  
 Vc.  
 D. B.



Fl. II *f*

Picc. *f*

Ob. I *a2* *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bn. I *marcato* *f*

Bn. II *f*

C. Bn. *f*

(20)

Hn. (F) I *ff*

Hn. (F) III *ff*

Hn. (F) IV *ff*

Tr. (Bb) I *fp cresc.*

Tr. (Bb) II *fp cresc.*

Tbn. I *f*

Tuba III *f*

Timp. *f*

Perc. *f* S.D. *f* Cymb. *ff*

*p cresc.* *ff*

*p cresc.* *ff*

*pp* *ff*

S. *ff*  
ink-ers, and sweaters, and swinkers With all their might run-ning To El - in - or Rum-ming to have of her tuning.

A. *ff*  
drink-ers With all their might run-ning To El - in - or Rumming to have of her tuning.

T. *ff*  
have of her tun-ning; With all their might running To El - in - or Rumming to have of her tun-ning.

B. *ff*  
With all their might running To El - in - or Rum-ming to have of her tuning.

VI. I *f*

VI. II *f*

Vla. *f marcato*

Vc. *f marcato*

D. B. *f*

(20)



Fl. I II *f* *p* *a2* *b2*

Picc. *f*

Ob. I II *f*

Cl. I (Bb) II *f* *a2* *p*

Bn. I II *f* *p*

C. Bn.

Hn. (F) I II *p*

III IV

Tr. (Bb) I II *pp* *leggiere*

Tbn. I II *f* *pp*

III *pp* *f* *pp*

Timp.

Perc.

S. *mp*

A. *mp*

Ch. T. *mp*

B. *mp*

She lend - eth them on the same, And thus — be - gin - neth the game. Some

I *f* *p* *arco*

VI. I II *f* *p*

Vla. *f* *p*

Vc. *f* *p* *arco*

D. B. *f* *p*

Fl. I II  
 Picc.  
 Ob. I  
 Cl. I (B♭) II  
 Bn. I II  
 C. Bn.

Hn. (F) I II III IV  
 Tr. I (B♭) II  
 Tbn. I II  
 Tuba  
 Timp.

S.  
 A.  
 Ch.  
 T.  
 B.

wench - es come un - laced,  
 Some be fly bit - ten,  
 Some have no hair lace,  
 Some have their locks a - - bout  
 Some house - wives come unbraced,  
 Some skewed as a kit - ten; Their  
 Some have their locks a - - bout

VI. I II  
 Via. I II  
 Vc.  
 D. B.







22

Fl. I II

Picc.

Ob. I II

Cl. I II (B $\flat$ )

Bn. I II

C. Bn.

Hn. (F) I II III IV

Tr. I II (B $\flat$ )

Tbn. I II III

Tuba

Timp.

Perc. Tri. S.D.

S. *ff* Maud and to Mold. *pp cantabile* Some have no money That thi - ther com-é For

A. *ff* Some have no mon-ey, *pp*

Ch. T. *ff* How her ale is sold To Maud and to Mold. *pp* Some have no mon-ey, *pp*

B. *ff*

22

I VI

II VI

Vla.

Vc.

D. B.

*ff* *p cantabile* *pp* *plzz.*

Fl. I  
II

Picc.

Ob. I  
II

Cl. I  
(Bb) II

Bn. I  
II

C. Bn.

Hn. (F)  
I  
II  
III  
IV

Tr. II  
(Bb)

Tbn. I  
II  
III

Timp.

Perc.

Tri.

S.  
A.  
Ch.  
T.  
B.

VI. I  
II

Vla.

Vc.

D. B.

their ale to pay. That is a shrewd ar - ray! El - in - or sweared,

No money for their ale to pay. That is a shrewd ar - ray! El - in - or sweared,

No money for their ale to pay. That is a shrewd ar - ray! El - in - or sweared,

No money for their ale to pay. That is a shrewd ar - ray! El - in - or sweared,

arco

Fl. I II  
Picc.  
Ob. I II  
Cl. I (Bb) II  
Bn. I II  
C. Bn.

Woodwind and brass section staves including Flute I & II, Piccolo, Oboe I & II, Clarinet I (Bb) & II, Bassoon I & II, and Contrabassoon. The music features complex rhythmic patterns and dynamic markings such as *ff* and *a2*.

Hn. (F) I II  
III IV  
Tf. (Bb) I II  
Tbn. I II  
Tuba III  
Timp.  
Perc. Cymb. S.D.

Percussion and horn section staves including Horns in F (I-IV), Trombones (I-III), Tuba, Timpani, Cymbals, and Snare Drum (S.D.). The percussion part includes a Chromolodeon (Chrom.) and dynamic markings like *p* and *molto*.

S.  
A.  
Ch.  
T.  
B.

'Nay, Ye shall not bear a way Mine ale for nought, By him that me bought! With' Hey, dog, hey!

Vocal staves for Soprano (S.), Alto (A.), Chorus (Ch.), Tenor (T.), and Bass (B.). The lyrics are: 'Nay, Ye shall not bear a way Mine ale for nought, By him that me bought! With' Hey, dog, hey!

I  
VI II  
Vla.  
Vc.  
D.B.

*simile* *plizz.* *ff*

String section staves including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The music includes dynamic markings like *plizz.* and *ff*, and the instruction *simile*.



23

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. I (Bb) II  
 Bn. I II  
 C. Bn.

Hn. (F) I II  
 III IV  
 Tr. (Bb) I II  
 Tbn. I II  
 III Tuba  
 Timp.  
 Perc. Cymb. Chrom. S.D.

S.  
 A.  
 Ch.  
 T.  
 B.

They have drunk up my swil-ling tub!

23

I VI  
 II  
 Vla.  
 Vc.  
 D.B.

plzz.  
 plzz.  
 ff

Fl. I  
Fl. II

Picc.

Ob. I  
Ob. II

Cl. I  
(Bb) II

Ba. I  
II Solo  
ff

C. Ba.  
ff

Hn. (F)  
I  
II  
III  
IV  
ff

Tr. (Bb) I  
II  
ff

Tbn. I  
II  
ff

III  
Tuba  
ff

Timp.

S.

A.

Ch.  
T.  
B.

I  
VI.  
II

Vla.

Vc.  
arco  
ff

D.B.  
arco  
ff



24 Andante doloroso

Bn. I *p*

Perc. G.C. *pp*

Vc. *pp* *plzz.*

D.B. *pp* *plzz.*

A tempo ♩ = 90

Bn. I *pp*

C.Bn. I *pp*

C. Bn. *pp*

Solo Voice *p cantabile*  
 Contralto (or Mezzo Soprano) Solo  
 (slightly nasal)

Then thither came drunken Alice, And she was full of tal-es, Of tid-ings in

A tempo ♩ = 90

Solo *plzz.*

Vla. *pp* *plzz.*

Tutti *pp* *(plzz.)*

Vc. *pp*

D.B. *(plzz.)* *pp*

Solo 25

Fl. I *f*

Bn. I *f* *p*

Solo Voice

Wal-es, And of St James in Gal-es, And of the Portin - - - gal-es, With 'Lo, gos-sip, I wis,—

25

Solo *arco* *p*

Vla. *p*

Tutti

Vc.

D.B. *pp*

Fl. I

Cl. I (Bb)

Bn. I

Solo Voice

Vla. Solo

Vc.

D.B.

Thus and thus it is: There hath been great war Between Tem-ple Bar— And the Cross in Cheap,

*p* *f* *I Solo*

Fl. II

Picc.

Ob. I

Cl. I (Bb)

Bn. I II

C. Bn.

Tr. I (Bb)

Solo Voice

Solo

Vla.

Tutti

Vc.

D.B.

— And there came an heap— Of mill-stones in a rout'. She speaketh thus in her snout...

*pp* *f* *p* *Solo* *pp* *I Solo* *p* *I* *pp* *I* *pp* *con sord.* *I Solo* *f* *p* *p* *p* *(pizz.)* *pp*

Fl. I II

Ob. 1

Cl. (Bb) I

Bn. 1

Tr. (Bb) I (con sord.) (I Solo)

Solo Voice

Solo Vla.

Tutti

Vc.

D.B.

a2

pp

pp

pp

Sniv - el - ling in her nose — As though she had the pose. — 'Lo, here is an old tip - pet,

Fl. I II

Cl. (Bb) I II

Bn. 1

Hn. (F) II

Tr. (Bb) I II

Solo Voice

Solo Vla.

Tutti

Vc.

D.B.

I Solo

26

stopped II

pp

pp con sord.

pp

pp

pp

pp

pp

pp

An ge will give me a sip - pet Of your stale ale, God send you good sale!

Ob. II *Soli* *p* *f* *pp*

Cl. I (Bb) II *p* *f* *pp*

Bn. I *p cantabile*

Hn. (F) II *fp* *fp*

Tr. I (Bb) II

Solo Voice 'This ale' said she, is nop-py; Let us sup-pe and

I *pizz.* *arco* *pp* *f*

VI. II *ppizz.* *arco* *pp* *f*

Solo Vla. *pp* *ppizz.* *arco* *pp* *f*

Tutti Vla. *pp* *pp* *arco* *pp* *f*

Vc. *pp* *f* *pp*

D.B. *pp* *f* *pp*

Ob. I *I* *pp*

Cl. I (Bb) *I* *pp*

Bn. I

Solo Voice sop - py And not spill a drop-py, For, so may I hop - - py, It cool - eth well \_\_\_\_\_ my croppy,

I

VI. II

Vla. *pp*

Vc.

D.B.





Fl. I II  
 Picc.  
 Ob. I II  
 Cl. I (B♭) II  
 Bn. I II  
 C. Bn.

Woodwind section score for Flute (I, II), Piccolo, Oboe (I, II), Clarinet (B♭ I, II), Bassoon (I, II), and Contrabassoon. The score includes dynamic markings such as *p* and *pp*, and a rehearsal mark *a2*.

Hn. (F) I II  
 III IV  
 Tr. (B♭) I II  
 Tbn. I II  
 III  
 Tuba  
 Timp.  
 Perc.

Brass and Percussion section score for Horns (F I, II, III, IV), Trumpets (B♭ I, II), Trombones (I, II, III), Tuba, Timpani, and Percussion.

S.  
 A.  
 Ch.  
 T.  
 B.

*Tutti p*

And there began a fab-ble, They hold the high-way, They care not  
 in com-eth an-o-ther rab-ble, A clat-ter-ing and bab-ble,  
 (We blow.) (We blow.)

*ppp* (We blow;) *ppp* (We

Vocal and Chorus section score for Soprano (S.), Alto (A.), Chorus (Ch.), Tenor (T.), and Bass (B.). The score includes the lyrics: "And there began a fab-ble, They hold the high-way, They care not in com-eth an-o-ther rab-ble, A clat-ter-ing and bab-ble, (We blow.) (We blow.)". It features dynamic markings like *Tutti p* and *ppp*.

I  
 VI. II  
 Vla.  
 Vc.  
 D.B.

String section score for Violins (I, II), Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p* and *ppp*.

Fl. I II (a2)

Picc.

Ob. I II

Cl. I II (Bb)

Bn. I II

C. Bn.

Hn. (F) I II III IV

Tr. II (Bb)

Tbn. I II

Tuba

Timp.

Perc.

S.

A.

Ch. T.

B.

VI. I II

Vla.

Vc.

D.B.

what men say, Ov - er the hedge and pale. And all for the good ale. \_\_\_\_\_

Some, loth to be es-pied, start in at the backside And all for the good ale. \_\_\_\_\_

(We blow.) Tutti *f* (With Hehl and with Tutti *f*

blow, \_\_\_\_\_ blow.)

*p*, *mf*, *f*, *cresc.*, *pp*, *poco f*, *senza sord.*, *Tutti f*, *arco*, *Tri.*



Fl. I II  
Picc.  
Ob. I II  
Cl. I (Bb) II  
Bn. I II  
C. Bn.  
Hn. (F) I II III IV  
Tr. I (Bb) II  
Tbn. I II  
Tuba  
Timp.  
Perc.

30

*mf* *ff* *p*

*a2* *ff* *p*

*senza sord. poco f* *p*

*poco f* *p*

S.  
A.  
Ch. T.  
B.

(With Hepl and with Ho! Sit we down a - row, And drink till we

Ho! Sit we down a - row, And drink till we blow.)

Ho! Sit we down a - row,) Their thirst was so

⊕ (A few voices only) *pp*

I VI.  
II VI.  
Vla.  
Vc.  
D.B.

30 *pizz.* *p*

*pizz.* *p*

⊕ These voices should be, if possible, placed at the back of their respective sections.



Fl. I

Picc.

Ob. I

Cl. I (Bb) II

Bn. I II

C. Bn.

Hn. (F) I II

III IV

Tr. I (Bb)

I II

Tbn. III

Tuba

Temp.

Perc.

S.

A.

Ch.

T.

B.

I

VI

II

Vla.

Vc.

D.B.

*p*

*a2*

*pp*

*mf*

*Tutti*

Some brought a wim - ble, Some brought

crum - - - mes! Some brought a thim - ble,

*pizz.*

Fl. I II *mf* *gva* *p cresc.* *f*

Picc. *mf* *p cresc.* *f*

Ob. I II *mf* *a2* *p cresc.* *f*

Cl. I (B♭) II *mf* *a2* *p cresc.* *f*

Bn. I II *mf* *p cresc.* *f*

C. Bn. *mf* *pp cresc.* *f*

Hn. (F) I II *mf* *a2* *p cresc.* *f*

III IV *mf* *p* *p cresc.* *f*

Tr. I (B♭) II *p cresc.* *f*

Tbn. I II *p cresc.* *Hn. III* *f*

Tuba III *p* *Tuba p cresc.* *Tbn. III* *f*

Temp. *p* *p cresc.* *f*

Perc. *Tri.* *f*

S. *p cresc.* *f*  
 this and that, And all this shift For the good ale

A. *p cresc.* *f*  
 this and that, And all this shift For the good ale

Ch. T. *mf* *p cresc.* *f*  
 Some brought I wot ne'er what, And all this shift they make For the good ale, good ale

B. *mf* *p cresc.* *f*

I VI. *mf* *p cresc.* *f*

II *mf* *p cresc.* *f*

Vla. *mf* *p cresc.* *f* *pizz.*

Vc. *mf* *p cresc.* *f* *pizz.*

D. B. *mf* *arco* *p cresc.* *f*

31

Fl. I II

Picc.

Ob. I II

Cl. I (B♭) II

Bn. I II

C. Bn.

Hn. (F) I II

III IV

Tr. I (B♭) II

Tbn. I II

Tuba III

Timp.

Perc.

S.D.

S.

A.

Ch.

T.

B.

sake.

With Hey! and with Ho!

*ff marcato*

31

I

VI.

II

Vla.

Vc.

D.B.

arco

arco

pizz.

arco

*marcato*

*marcato*

*ff*



Fl. I II  
 Picc.  
 Ob. I II  
 Cl. I  
 (Bb) II  
 Bn. I II  
 C. Bn.

*ff*

Hr. (F) I II  
 III IV  
 Tr. I  
 (Bb) II  
 II  
 Tbn.  
 III  
 Tuba  
 Timp.  
 Chrom.  
 Cymb.  
 Perc. S.D. G.C.

*ff*

nat.

S.  
 A.  
 Ch.  
 T.  
 B.

Hey and with Ho! Sit we down a row, And drink till we blow, And drink till we blow,

Hey and with Ho! Sit we down a row, And drink till we blow,

I  
 VI.  
 II  
 Vla.  
 Vc.  
 D.B.

*ff*





32

Fl. I II *g<sup>ma</sup>*

Picc. *g<sup>ma</sup>*

Ob. I II

Cl. I (B $\flat$ ) II *a<sup>2</sup>*

Ba. I II *a<sup>2</sup>*

C. Bn. *ff* *simile*

Hn. (F) I II *ff*

III IV *ff*

Tr. I (B $\flat$ ) II *ff* *simile*

I II *ff* *simile*

Tbn. III Tuba *ff* *simile* Tbn. III cue for Tuba

Timp.

Perc. *S.D.* *ff* *Cymb.*

S. *ff*  
And pipe, and pipe, and pipe. Tir - ley - tir - low, tir - ley - tir - low, tir - ley - tir - low, tir - ley - tir - low.

A.

Ch. T. *ff*  
And pipe, and pipe, and pipe. Tir - ley - tir - low, tir - ley - tir - low, tir - ley - tir - low, tir - ley - tir - low.

B. *ff*

32

I *simile*

VI. II *simile*

Vla. *simile*

Vc. *plizz.* *arco*

D.B.





Fl. I II  
Picc.  
Ob. I II  
Cl. (Bb) I II  
Bn. I II  
C. Bn.

Hn. (F) I II  
Hn. (Bb) III IV  
Tr. (Bb) I II  
Tbn. I II  
Tuba III  
Timp.  
Perc.

S.  
A.  
Ch.  
T.  
B.

But my fing - ers itch, I have writ - ten too

But my fing - ers itch, I have writ - ten too

I  
VI.  
II  
Vla.  
Vc.  
D.B.

dim. p plzz. p plzz. p plzz. p pp pp





This page of a musical score contains the following sections:

- Woodwinds:** Flute I & II, Piccolo, Oboe I & II, Clarinet I & II (Bb), Bassoon I & II, Contrabassoon, Horns I, II, III, IV (F), Trumpets I & II (Bb), Trombones I, II, III, and Tuba.
- Percussion:** Timpani, Chrom. (Chromatic), and Xylophone (ad lib.).
- Vocalists:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Strings:** Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.).

The vocal parts include the following lyrics:

Thus end - eth the geste Of this wor - - thy

The score includes various musical notations such as dynamics (ff, p, pizz.), articulation (accents), and performance instructions (ad lib.).





## II

### Pretty Bess

#### INTERMEZZO

for Baritone Solo, Chorus (S.A.T.B.), and Orchestra

\* Where there is no 2nd Flute  
3rd Flute to play in this No.

Piccolo, Oboe II, Contra-Bassoon, Horns III and IV,  
Trumpets, Trombones, and Tuba tacit.

Allegretto grazioso ♩ = 56

Fl. I *pp*

Ob. I *Solo*  
*p (cantabile)*

Cl. I (A) II *pp*

Ba. I II *pp*

Hn. I (F) II

Timp.

Perc.

Harp. *pp*

Solo Voice *Baritone Solo*  
My pro-per Bess, My pret-ty Bess, Turn once a -

S.

A.

Ch. T.

B.

Allegretto grazioso ♩ = 56

I. *pizz.*

VI. *pp*  
*pizz.*

II. *pp*  
*pizz.*

Vla. *pp*  
*pizz.*

Vc. *pp*  
*pizz.*

D. B. *pp*  
*pizz.*

*arco*

*arco*

*arco*



Fl. II <sup>1</sup>  
 Ob. I  
 Cl. I (A) II  
 Bn. I

Hn. (F) II  
 Timp.  
 Perc.

Harp.

Solo Voice  
 thee, with thee. \_\_\_\_\_

S.  
 A.  
 Ch. T.  
 B.

Mine heart, mine heart it is with thee, with thee. Mine heart it is with  
 Mine heart, mine heart it is with thee, with thee. Mine heart it is with  
 Mine heart, mine heart it is with thee, with thee. Mine heart it is with  
 Mine heart, mine heart it is with thee, with thee. Mine heart it is with

I  
 VI. II  
 Vla.  
 Vc.  
 D. B.

pizz. arco

♠ Chorus to sing seated

Fl. I *pp* *p* *pp* *p*

Ob. I *p* *p*

Cl. I (A) II *pp* *pp* *p*

Bn. I *pp*

Hn. I (F) II

Timp.

Perc.  $\frac{2}{4}$

Harp. *pp*

Solo Voice  $\frac{2}{4}$  *pp* *p* *3*  
My dais - y de - lec - ta - ble, My prim - rose com -

S. *pp*  
thee.

A. *pp*

Ch. T. *pp*  
thee.

B. *pp*

I. *pp* *pizz.*

VI. *pp* *unis. pizz.*

II. *pp*

Solo Vle. *p*

Tutti *pp* *unis. pizz.*

Vc. *pizz.* *pp*

D. B. *pizz.* *pp*

① ②







4

Fl. I II *pp*

Ob. I *pp*

Cl. (A) II *pp*

Bn. I II *mp* *pp*

Hn. (F) I II *pp*

Timp.

Perc.

Harp *pp*

Solo Voice

pained, I pray thee, Bess, un - feigned, Yet come a - gain \_\_\_\_\_ to me! \_\_\_\_\_ By

S. *pp* Yet come a - gain\_ to

A. *pp* Yet come a - gain, a - gain to

Ch. *pp* Yet come a - gain, \_\_\_\_\_ a - gain to

T. *pp* Yet come a - gain, \_\_\_\_\_ a - gain to

B. *pp* Yet come a - gain to me, Yet come a - gain\_ to

4

I *pp* *pizz.* *arco*

VI. I *pp* *arco*

VI. II *pp* *arco*

Vla. *pp* *arco*

Vc. *pp* *arco*

D. B. *pp* *arco*



Fl. II *pp*

Ob. I *pp* *mp*

Cl. I *pp*

(A) II *pp*

Bn. I *pp*

II *mp*

Hn. (F) I *pp*

II *pp*

Timp.

Perc.

Harp *pp*

Solo Voice *p*

love I am con - strained To be with you re - tained, It will not be re - - frained: I

S. *pp* me. \_\_\_\_\_

A. *pp* me. \_\_\_\_\_

Ch. *pp* me. \_\_\_\_\_

T. *pp* me. \_\_\_\_\_

B. *pp* me. \_\_\_\_\_

I *pp* *pizz.* *p* *arco* *p* *pp*

VI. *pp* *pizz.* *p* *arco* *pp*

II *pp* *pizz.* *p* *arco* *pp*

Vla. *pp* *pizz.* *p* *arco* *pp*

Vc. *pp* *pizz.* *p* *arco* *pp*

D. B. *pp* *pizz.* *pp*







Fl. I  
Fl. II

Ob. I

Cl. I  
(A) II

Bn. I  
II

Hn. I  
(F) II

Timp.

Perc.

Harp

Solo Voice

S.

A.

Ch.

T.

B.

I.

VI.

II.

Vla.

Vc.

D. B.

Mine heart it is with thee. Mine heart it is with thee. Mine heart it is with thee. Mine heart it is with thee.

is with

Solo

pp

ppp

p

pp

pp

pp

pp





①

Fl. I II  
Picc.  
Ob. I II  
Cl. (Bb) I II  
Bn. I II  
C. Bn.  
Hn. (F) I II III IV  
Tr. (Bb) I II  
Tbn. I II III  
Tuba  
Timp.  
Perc.  
T.  
Ch.  
B.

*ho - mi - nis cu - jus - dam mul - ti - no - mi - nis, Jo - an - nes*

*Hom - i - nis cu - jus - dam mul - ti - no - mi - nis,*

①

I  
VI.  
II  
Vla.  
Vc.  
D. B.





2

Fl. I II  
Picc.  
Ob. I II  
Cl. (B♭) I II  
Ba. I II  
C. Bn.

Hn. (F) I II III IV  
Tr. (B♭) I II  
Tbn. I II III  
Tuba  
Timp.  
Perc. S.D.

T.  
Ch. B.  
pa - ter In pa - ro - chi -

2

I  
VL  
II  
Vla  
Vc.  
D.B.



Fl. I II  
Picc.  
Ob. I II  
Cl. I (B♭) II  
Bn. I II  
C. Bn.  
Hn. (F) I II III IV  
Tr. (B♭) I II  
Tbn. I II III  
Tuba  
Timp.  
Perc.  
Ch. T. B.  
I. VI. II. Via. Vc. D.B.

Se - ni - o con - fe - ctus, Om - ni - bus sus - pe - ctus, Ne - mi - ni di - lect - us,  
Se - ni - o con - fe - ctus, Om - ni - bus sus - pe - ctus, Ne - mi - ni di - lect - us,



Molto largamente

Andante con moto (2 beats) ♩.=92

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. I  
 (Bb) II  
 Bn. I II  
 C. Bn.

Hn. (F) I II  
 III IV  
 Tr. I  
 (Bb) II  
 Tbn. I II  
 III  
 Tuba  
 Timp.  
 Perc.

Ch.  
 B.

God for-give him his mis- - - deeds!

Molto largamente

Andante con moto (2 beats) ♩.=92

I  
 VI.  
 II  
 Via  
 Vc.  
 D. B.

4

Fl. I II  
III  
Ob. I II  
Cl. (Bb) I II  
Bn. I II  
C. Bn.

*a2*  
*p* *f* *p* *f* *p*

Detailed description: This system contains the staves for Flute (I, II, III), Oboe (I, II), Clarinet (Bb) (I, II), Bassoon (I, II), and Contrabassoon. The music is in 4/4 time with a key signature of two flats. Dynamics range from piano (p) to forte (f). A circled number '4' is placed above the first measure of the Flute I staff.

Hn. (F) I II  
III IV  
Tr. (Bb) I II  
Tbn. I II  
Tuba III

*f* *p* *f* *p* *f* *p* *pp* *pp*

*con sprd.*  
Hn. III

Detailed description: This system contains the staves for Horns (F) (I, II, III, IV), Trumpets (Bb) (I, II), Trombones (I, II), and Tubas (III). Dynamics include forte (f), piano (p), and pianissimo (pp). A marking 'con sprd.' is present above the Trumpet I staff, and 'Hn. III' is written below the Horn III staff.

Ch. T.  
B.

*p* *p*

Car-mi-na cum can-nis Can-te-mus fes-ta Jo-an-nis: Clerk o-bi-it ve-re,

Detailed description: This system contains the vocal staves for the Chorus (Ch.) Tenor (T.) and Bass (B.). The lyrics are: 'Car-mi-na cum can-nis Can-te-mus fes-ta Jo-an-nis: Clerk o-bi-it ve-re,'. Dynamics are marked as piano (p).

4

VI. I II  
Via  
Vc.  
D.B.

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

*arco*

Detailed description: This system contains the string staves for Violins (VI. I, II), Viola (Via), Violoncello (Vc.), and Double Bass (D.B.). Dynamics range from piano (p) to forte (f). A marking 'arco' is present above the Viola staff. A circled number '4' is placed above the first measure of the Violin I staff.

This musical score page, numbered 104, contains the following parts and markings:

- Flutes (Fl.):** I and II staves, marked *f*.
- Oboes (Ob.):** I and II staves, marked *f*.
- Clarinets (Cl.):** I and II staves (Bb), marked *f*. Includes a *a2* marking.
- Bassoons (Bn.):** I and II staves, marked *f*. Includes a *a2* marking.
- Contra Bassoon (C. Bn.):** Staff, marked *f*.
- Horns (Hn.):** I, II, III, and IV staves (F), marked *f*. Includes *con sord.* markings.
- Trumpets (Tr.):** I and II staves (Bb), marked *f*. Includes *con sord.* markings.
- Trumpets (Tbn.):** I, II, and III staves, marked *f*. Includes *con sord.* and *Tbn. III con sord.* markings.
- Timpani (Timp.):** Staff.
- Percussion (Perc.):** Staff, marked *f*.
- Vocal Soloist (Ch.):** Tenor (T) and Bass (B) staves. Lyrics: *Jay - berd no - men - que de - de - re: Diss po - pu - lo na - tus, Clerk cle - ri - bus est - que vo - ca - tus.*
- Violins (Vl.):** I and II staves, marked *f*.
- Viola (Via.):** Staff, marked *f*. Includes *pizz.* marking.
- Violoncello (Vc.):** Staff, marked *f*. Includes *arco* marking.
- Double Bass (D.B.):** Staff, marked *f*. Includes *arco* marking.



♩ = ♩

(a2) 5

Fl. I II *f*

Picc. *f*

Ob. I II *f*

Cl. I (B♭) II *f*

Bn. I II *f*

C. Bn. *f*

*p*

Hn. (F) I II *ff*

III IV *ff*

Tr. (B♭) I II *ff*

Tbn. I II III *ff*

Timp. *ff*

Perc. *ff*

senza sord.

Hn. IV cued in Hn. I *p*

senza sord. *p*

II senza sord. *p*

Hn. III *p*

Ch. T. *mf*

B. *mf*

Nun - quam sin - ce - re So - li - tus su - a cri - mi - na fle - re;

♩ = ♩

5

I VI. *ff*

II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

arco *p*

arco *p*

arco *p*

*p*

Fl. I  
II

Picc.

Ob. I  
II

Cl. I  
(B♭) II

Bn. I  
II

C. Bn.

Hn. (F)  
I  
II

III  
IV

Tr. (B♭)  
I  
II

I  
II

Tbn.  
III

Tuba

Timp.

Perc.

T.  
Ch.

B.

I  
VI.

II

Vla.

Vc.

D.B.

*p*

*pp*

*III*

Cui ma - le lin - gua lo - quax Que men - dax - que, fu - ere Et mor - es ta - les Re - si - dent in ne - mi - ne qua - les;

Fl. I II *p* *p cresc.* *a2*

Picc. *p cresc.* *a2*

Ob. I II *p* *p cresc.* *a2*

Cl. I (B♭) II *p* *p cresc.* *a2*

Bn. I II *p* *p cresc.* *a2*

C. Bn. *p cresc.*

Hn. (F) I II *p cresc.*

III IV *p cresc.*

Tr. I II *II Solo* *senza sord.* *pp* *sord.* *senza sord.* *p*

Tbn. I II *Tuba* *p*

Timp.

Perc. *Trgl.* *p*

Ch. T. *cresc.* *f*

B. *cresc.* *f*

I *pizz.* *p cresc.* *arco*

VI. I *pizz.* *p cresc.* *arco*

II *pizz.* *p cresc.* *arco*

Vla. *sul pont.* *pizz.* *p cresc.* *pizz.* *p cresc.* *pizz.* *p cresc.*

Vc. *pizz.* *p cresc.*

D.B. *pizz.* *p cresc.*

Car - pens vi - ta - les Au - ras, tur - ba - re so - da - les Et ci - ves so - ci - os. A - si - nus, mu - lus

6

Fl. I II

Picc.

Ob. I II

Cl. (Bb) I II

Bn. I II

C. Bn.

Hn. (F) I II

III IV

Tr. (Bb) I II

Tbn. I II

III Tuba

Timp.

Perc. Cymb. B.D.

senza sord.

senza sord.

Cl. T.

B.

ve - lut, et bos. John Jay - berd,

Quid pe - tits, hic sit quis?

6

I VI.

II

Vla.

Vc.

D.B.

arco

arco

arco

(a2)

Fl. I II

Picc.

Ob. I II

Cl. I (Bb) II

Bn. I II

C. Bn.

Hn. (F) I II III IV

Tr. I (Bb) II

Tbn. I II

Tuba III

Timp.

Perc.

T. *p* *cresc.* *f*

Cb. *in - co - la de Diss; Cui, dum viz - e - rat is, So - ci - an - tur jur - gi - a, f vis,*

B.

I VI

II

Vla

Vc.

D.B. *pizz.* *arco*

Fl. I  
II

Picc.

Ob. I  
II

Cl. I  
(Bb) II

Bn. I  
II

C. Bn.

Hn. (F)  
I  
II  
III  
IV

Tr. I  
(Bb) II

Tbn.  
I  
II  
III

Timp.

Perc. S.D. B.D. Solo

Ch.  
T. lis. Jam ja - cet hic stark dead, Ne-ver a tooth in his  
B. gliss. gliss.

VI.  
I  
II

Vla.

Vc.

D.B.

*f* *ff* *fff* *pizz.* *gliss.*

7  $\text{♩} = \text{♩}$

Fl. I II  
Flute  
III  
Ob. I II  
Cl. I II (B♭)  
Bn. I II  
C. Bn. (Tuba)

Hn. (F) I II nat. Hn. IV  
III IV nat.  
Tr. I II  
Tbn. I II  
Tuba III  
Timp.  
Perc.

Ch. T. head. A - dieu, Jayberd, a - dieu, In faith, dea-con thou crew! —  
B. A - dieu, Jayberd, a - dieu, In faith, dea-con thou crew! —

7  $\text{♩} = \text{♩}$

Vl. I II  
Vla.  
Vc.  
D.B. (arco) (Tuba)





Fl. I II *pp cresc.* *f* a2

Picc. *pp cresc.* *f*

Ob. I II *pp cresc.* *f* a2

Cl. I (Bb) II *pp cresc.* *f*

Bn. I II *pp cresc.* *f*

C. Bn. *f*

Hn. (F) I II *p* *f*

III IV *p* *f*

Tr. I (Bb) II

Tbn. I II

III Tuba

Timp.

Perc.

T. *cresc.* *f*

Ch. I pray you all, And pray shall, At this tren - tal On knees to fall To the foot - ball;

B. *cresc.* *f* To the foot - ball;

I VI. *pp cresc.* *f* arco

II *pp cresc.* *f* arco

Vla. *pp cresc.* *f* arco

Vc. *pp cresc.* *f* arco

D.B. *pp cresc.* *f* arco

8

Fl. I II *ff*

Picc. *ff*

Ob. I II *ff*

Cl. I (Bb) II *ff*

Bn. II *ff* *simile*

C. Bn. *ff* *simile*

Hn. (F) I II *ff*

III IV *ff*

Tr. I (Bb) II *ff*

Tbn. I II *ff*

Tuba III *ff*

Timp.

Perc. Tri. *ff*  
S.D.

T. *ff*

Ch. *ff* With 'Fill, fill, fill, fill the black bowl For Jay-berd's soul'.

B.

8

I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*



9

Fl. I *gwa*

Picc.

Ob. I *f*

Cl. I (Bb) II *f* *a2.*

Bn. II *f* *a2.*

C. Bn. *mf*

Hn. (F) I II *f*

III IV *f*

Tr. I (Bb) II *mf*

Tbn. I II *mf*

Tuba III *mf*

Timp. Chrom.

Perc. B.D. S.D. *mf*

T. *ff*

Ch. With. 'Hey, ho, rum - be low!' *ff* *Rum-po-pu-lo - rum,*

B. *Rum-po-pu-lo - rum,*

9

Vl. I *pizz.* *ff*

Vl. II *pizz.* *ff*

Vla. *pizz.* *ff*

Vc. *pizz.* *ff*

D.B. *pizz.* *ff*

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. (B $\flat$ ) I II  
 Bn. I II  
 C. Bn.  
 Hn. (F) I II  
 III IV  
 Tr. (B $\flat$ ) I II  
 I II  
 Tbn.  
 III  
 Tuba  
 Timp.  
 Perc. S.D.  $f$   
 T.  
 Ch. 'Hey, ho, rum - be-lou!' *Rum-po-pu-lo - rum,* *Rum-po-pu-lo - rum,* *Rum-po-pu-po-pu-po-pu-*  
 B. *Rum - po-pu-lo - rum,* *Rum-po-pu-lo - rum, Rum - po-pu-po-pu-*  
 I  
 VI  
 II  
 Vla  
 Vc.  
 D.B.

Musical score for page 117, featuring woodwinds, brass, percussion, and strings with vocal parts. The score includes dynamic markings such as  $f$  and  $ff$ , and articulation like accents. The vocal parts (Chorus and Bass) have lyrics: "Hey, ho, rum - be-lou!" followed by "Rum-po-pu-lo - rum, Rum-po-pu-lo - rum, Rum-po-pu-po-pu-po-pu-".

⑩ Maestoso ♩ = 92

Fl. I II  
Picc.  
Ob. I II  
Cl. I (Bb) II  
Bn. I II  
C. Bn.

Woodwind and brass section score. The Flute I and II parts are mostly rests. Piccolo is also mostly rests. Oboe I and II, Clarinet I and II (Bb), and Cor Anglais are mostly rests. Bassoon I and II play a rhythmic pattern starting with a dynamic of *ff* and a marking *a2*. The Tuba part also plays a rhythmic pattern with *ff* dynamics.

Hn. (F) I II III IV  
Tr. (Bb) I II  
Tbn. I II  
Tuba III  
Timp.  
Perc.

Horn, trumpet, and trombone section score. Horns I and II play a melodic line with *ff* dynamics and *a2* marking, ending with a trill (*tr*). Horns III and IV play a similar line. Trumpets I and II play a rhythmic pattern with *ff* dynamics and *a2* marking. Trombones I and II play a rhythmic pattern with *ff* dynamics and *a2* marking. Tuba III plays a rhythmic pattern with *ff* dynamics.

Ch. T.  
B.

-lo - rum, Per om - ni - a Se - cu - la se - cu - lo -

Vocal soloist and choir part. The vocal soloist (Ch.) sings the lyrics: "-lo - rum, Per om - ni - a Se - cu - la se - cu - lo -". The choir (B.) provides accompaniment. Dynamics include *ff* and *tr*.

⑩ Maestoso ♩ = 92

.I  
VI.  
II  
Vla.  
Vc.  
D.B.

String section score. Violin I, Violin II, Viola, Violoncello, and Double Bass parts are mostly rests.

Presto

Fl. I II (a2) *ff* *p cresc.* *ff*

Picc. *ff* *p cresc.* *ff*

Ob. I II (a2) *ff* *p cresc.* *ff*

Cl. I (Bb) II *ff* *p cresc.* *ff*

Bn. I II (a2) *ff* *p cresc.* *ff*

C. Bn. *ff* *p cresc.* *ff*

Hn. (F) I II *ff* *ff*

Tr. (Bb) I II *ff* *p* *cresc.* *ff*

Tbn. I II *ff* *p* *cresc.* *ff*

Tuba III *ff* *p* *cresc.* *p* *ff*

Timp. *ff* *p* *cresc.* *ff*

Perc. Cymb. *ff* *ff* S.D. *ff*

B.D. *ff*

Ch. T. *rum!*

B.

Presto

I VI. *arco* *ff* *p cresc.* *ff*

II *arco* *ff* *p cresc.* *ff*

Vla. *arco* *ff* *p cresc.* *ff*

Vc. *arco* *ff* *p cresc.* *ff*

D.B. *arco* *ff* *p cresc.* *ff*

♠ If preferred by the player, take Cor Anglais here and play the following:

A short musical phrase for the Cor Anglais, consisting of a single staff with a treble clef and a key signature of one flat. The notation shows a sequence of notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110, E-110, D-110, C-110, Bb-111, A-111, G-111, F-111, E-111, D-111, C-111, Bb-112, A-112, G-112, F-112, E-112, D-112, C-112, Bb-113, A-113, G-113, F-113, E-113, D-113, C-113, Bb-114, A-114, G-114, F-114, E-114, D-114, C-114, Bb-115, A-115, G-115, F-115, E-115, D-115, C-115, Bb-116, A-116, G-116, F-116, E-116, D-116, C-116, Bb-117, A-117, G-117, F-117, E-117, D-117, C-117, Bb-118, A-118, G-118, F-118, E-118, D-118, C-118, Bb-119, A-119, G-119, F-119, E-119, D-119, C-119, Bb-120, A-120, G-120, F-120, E-120, D-120, C-120, Bb-121, A-121, G-121, F-121, E-121, D-121, C-121, Bb-122, A-122, G-122, F-122, E-122, D-122, C-122, Bb-123, A-123, G-123, F-123, E-123, D-123, C-123, Bb-124, A-124, G-124, F-124, E-124, D-124, C-124, Bb-125, A-125, G-125, F-125, E-125, D-125, C-125, Bb-126, A-126, G-126, F-126, E-126, D-126, C-126, Bb-127, A-127, G-127, F-127, E-127, D-127, C-127, Bb-128, A-128, G-128, F-128, E-128, D-128, C-128, Bb-129, A-129, G-129, F-129, E-129, D-129, C-129, Bb-130, A-130, G-130, F-130, E-130, D-130, C-130, Bb-131, A-131, G-131, F-131, E-131, D-131, C-131, Bb-132, A-132, G-132, F-132, E-132, D-132, C-132, Bb-133, A-133, G-133, F-133, E-133, D-133, C-133, Bb-134, A-134, G-134, F-134, E-134, D-134, C-134, Bb-135, A-135, G-135, F-135, E-135, D-135, C-135, Bb-136, A-136, G-136, F-136, E-136, D-136, C-136, Bb-137, A-137, G-137, F-137, E-137, D-137, C-137, Bb-138, A-138, G-138, F-138, E-138, D-138, C-138, Bb-139, A-139, G-139, F-139, E-139, D-139, C-139, Bb-140, A-140, G-140, F-140, E-140, D-140, C-140, Bb-141, A-141, G-141, F-141, E-141, D-141, C-141, Bb-142, A-142, G-142, F-142, E-142, D-142, C-142, Bb-143, A-143, G-143, F-143, E-143, D-143, C-143, Bb-144, A-144, G-144, F-144, E-144, D-144, C-144, Bb-145, A-145, G-145, F-145, E-145, D-145, C-145, Bb-146, A-146, G-146, F-146, E-146, D-146, C-146, Bb-147, A-147, G-147, F-147, E-147, D-147, C-147, Bb-148, A-148, G-148, F-148, E-148, D-148, C-148, Bb-149, A-149, G-149, F-149, E-149, D-149, C-149, Bb-150, A-150, G-150, F-150, E-150, D-150, C-150, Bb-151, A-151, G-151, F-151, E-151, D-151, C-151, Bb-152, A-152, G-152, F-152, E-152, D-152, C-152, Bb-153, A-153, G-153, F-153, E-153, D-153, C-153, Bb-154, A-154, G-154, F-154, E-154, D-154, C-154, Bb-155, A-155, G-155, F-155, E-155, D-155, C-155, Bb-156, A-156, G-156, F-156, E-156, D-156, C-156, Bb-157, A-157, G-157, F-157, E-157, D-157, C-157, Bb-158, A-158, G-158, F-158, E-158, D-158, C-158, Bb-159, A-159, G-159, F-159, E-159, D-159, C-159, Bb-160, A-160, G-160, F-160, E-160, D-160, C-160, Bb-161, A-161, G-161, F-161, E-161, D-161, C-161, Bb-162, A-162, G-162, F-162, E-162, D-162, C-162, Bb-163, A-163, G-163, F-163, E-163, D-163, C-163, Bb-164, A-164, G-164, F-164, E-164, D-164, C-164, Bb-165, A-165, G-165, F-165, E-165, D-165, C-165, Bb-166, A-166, G-166, F-166, E-166, D-166, C-166, Bb-167, A-167, G-167, F-167, E-167, D-167, C-167, Bb-168, A-168, G-168, F-168, E-168, D-168, C-168, Bb-169, A-169, G-169, F-169, E-169, D-169, C-169, Bb-170, A-170, G-170, F-170, E-170, D-170, C-170, Bb-171, A-171, G-171, F-171, E-171, D-171, C-171, Bb-172, A-172, G-172, F-172, E-172, D-172, C-172, Bb-173, A-173, G-173, F-173, E-173, D-173, C-173, Bb-174, A-174, G-174, F-174, E-174, D-174, C-174, Bb-175, A-175, G-175, F-175, E-175, D-175, C-175, Bb-176, A-176, G-176, F-176, E-176, D-176, C-176, Bb-177, A-177, G-177, F-177, E-177, D-177, C-177, Bb-178, A-178, G-178, F-178, E-178, D-178, C-178, Bb-179, A-179, G-179, F-179, E-179, D-179, C-179, Bb-180, A-180, G-180, F-180, E-180, D-180, C-180, Bb-181, A-181, G-181, F-181, E-181, D-181, C-181, Bb-182, A-182, G-182, F-182, E-182, D-182, C-182, Bb-183, A-183, G-183, F-183, E-183, D-183, C-183, Bb-184, A-184, G-184, F-184, E-184, D-184, C-184, Bb-185, A-185, G-185, F-185, E-185, D-185, C-185, Bb-186, A-186, G-186, F-186, E-186, D-186, C-186, Bb-187, A-187, G-187, F-187, E-187, D-187, C-187, Bb-188, A-188, G-188, F-188, E-188, D-188, C-188, Bb-189, A-189, G-189, F-189, E-189, D-189, C-189, Bb-190, A-190, G-190, F-190, E-190, D-190, C-190, Bb-191, A-191, G-191, F-191, E-191, D-191, C-191, Bb-192, A-192, G-192, F-192, E-192, D-192, C-192, Bb-193, A-193, G-193, F-193, E-193, D-193, C-193, Bb-194, A-194, G-194, F-194, E-194, D-194, C-194, Bb-195, A-195, G-195, F-195, E-195, D-195, C-195, Bb-196, A-196, G-196, F-196, E-196, D-196, C-196, Bb-197, A-197, G-197, F-197, E-197, D-197, C-197, Bb-198, A-198, G-198, F-198, E-198, D-198, C-198, Bb-199, A-199, G-199, F-199, E-199, D-199, C-199, Bb-200, A-200, G-200, F-200, E-200, D-200, C-200, Bb-201, A-201, G-201, F-201, E-201, D-201, C-201, Bb-202, A-202, G-202, F-202, E-202, D-202, C-202, Bb-203, A-203, G-203, F-203, E-203, D-203, C-203, Bb-204, A-204, G-204, F-204, E-204, D-204, C-204, Bb-205, A-205, G-205, F-205, E-205, D-205, C-205, Bb-206, A-206, G-206, F-206, E-206, D-206, C-206, Bb-207, A-207, G-207, F-207, E-207, D-207, C-207, Bb-208, A-208, G-208, F-208, E-208, D-208, C-208, Bb-209, A-209, G-209, F-209, E-209, D-209, C-209, Bb-210, A-210, G-210, F-210, E-210, D-210, C-210, Bb-211, A-211, G-211, F-211, E-211, D-211, C-211, Bb-212, 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A-232, G-232, F-232, E-232, D-232, C-232, Bb-233, A-233, G-233, F-233, E-233, D-233, C-233, Bb-234, A-234, G-234, F-234, E-234, D-234, C-234, Bb-235, A-235, G-235, F-235, E-235, D-235, C-235, Bb-236, A-236, G-236, F-236, E-236, D-236, C-236, Bb-237, A-237, G-237, F-237, E-237, D-237, C-237, Bb-238, A-238, G-238, F-238, E-238, D-238, C-238, Bb-239, A-239, G-239, F-239, E-239, D-239, C-239, Bb-240, A-240, G-240, F-240, E-240, D-240, C-240, Bb-241, A-241, G-241, F-241, E-241, D-241, C-241, Bb-242, A-242, G-242, F-242, E-242, D-242, C-242, Bb-243, A-243, G-243, F-243, E-243, D-243, C-243, Bb-244, A-244, G-244, F-244, E-244, D-244, C-244, Bb-245, A-245, G-245, F-245, E-245, D-245, C-245, Bb-246, A-246, G-246, F-246, E-246, D-246, C-246, Bb-247, A-247, G-247, F-247, E-247, D-247, C-247, Bb-248, A-248, G-248, F-248, E-248, D-248, C-248, Bb-249, A-249, G-249, F-249, E-249, D-249, C-249, Bb-250, A-250, G-250, F-250, E-250, D-250, C-250, Bb-251, A-251, G-251, F-251, E-251, D-251, C-251, Bb-252, A-252, G-252, F-252, E-252, D-252, C-252, Bb-253, A-253, G-253, F-253, E-253, D-253, C-253, Bb-254, A-254, G-254, F-254, E-254, D-254, C-254, Bb-255, A-255, G-255, F-255, E-255, D-255, C-255, Bb-256, A-256, G-256, F-256, E-256, D-256, C-256, Bb-257, A-257, G-257, F-257, E-257, D-257, C-257, Bb-258, A-258, G-258, F-258, E-258, D-258, C-258, Bb-259, A-259, G-259, F-259, E-259, D-259, C-259, Bb-260, A-260, G-260, F-260, E-260, D-260, C-260, Bb-261, A-261, G-261, F-261, E-261, D-261, C-261, Bb-262, A-262, G-262, F-262, E-262, D-262, C-262, Bb-263, A-263, G-263, F-263, E-263, D-263, C-263, Bb-264, A-264, G-264, F-264, E-264, D-264, C-264, Bb-265, A-265, G-265, F-265, E-265, D-265, C-265, Bb-266, A-266, G-266, F-266, E-266, D-266, C-266, Bb-267, A-267, G-267, F-267, E-267, D-267, C-267, Bb-268, A-268, G-268, F-268, E-268, D-268, C-268, Bb-269, A-269, G-269, F-269, E-269, D-269, C-269, Bb-270, A-270, G-270, F-270, E-270, D-270, C-270, Bb-271, A-271, G-271, F-271, E-271, D-271, C-271, Bb-272, A-272, G-272, F-272, E-272, D-272, C-272, Bb-273, A-273, G-273, F-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F-281, E-281, D-281, C-281, Bb-282,

# IV

## Jane Scroop

(Her Lament for Philip Sparrow)

### ROMANZA

For Mezzo Soprano (or Contralto) Solo,  
Chorus of Women's Voices, and Orchestra

Lento doloroso ♩ = 56

Fl. I *p* *a2*

E. Hn. *pp* Solo

Cl. (B♭) II *p* E. Hn. *p*

Lento doloroso ♩ = 56

Vla *ppp* div. con sord.

Solo *p* senza sord.

Vc. *pp* div. con sord.

Tutti *pp*

Fl. II *p*

E. Hn. *p*

Cl. (B♭) I *p* E. Hn.

Vla *p*

Solo *p*

Vc. *p*

Tutti *p*

D. B. *pp* pizz. one player, con sord.





2 *Largamente*

*A tempo*

Fl. I II

Picc. Solo

Ob. E.Hn. *pp*

E. Hn. *p*

Cl. (B♭) I II

Bn. I

C. Bn.

Hn. (F) I II

*f<sub>p</sub>*

*f<sub>p</sub>*

*f<sub>p</sub>*

Fl. II

E. Hn.

Harp *p*

Solo Voice

Where - fore and why, why? —

Alto Tutti *pp*

Fa, Re, Mi, Mi.

2 *Largamente*

*A tempo*

VI. I

VI. II

Vle

Solo

Vc. Tutti

D. B.

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*p*

*arco*

*f*

*arco*

*f*

*arco*

*f*

*arco*

*f*

*arco*

*f*

Fl. I *I Solo*

Ob. *Solo*

Alto tutti

For the soul of Phil- ip Spar-row, That was, late, slain at Car-row, A - mong the Nuns Black.

VI. I *div.*

VI. II *div.*

Vle. *div.*

Solo

Vc. *div.*

Tutti

D. B. *(pizz.)*

Fl. I *I Solo*

Ob. *Solo*

S.

Ch. For that sweet soul's sake, And for all spar - rows' souls Set in our bead - rolls.

A.

VI. I *3 unis.*

VI. II *unis.*

Vle.

Solo

Vc. *p* *pp*

Tutti *unis.*

D. B.



5

Fl. I *f* *pp*  
 Fl. II cued in Fl. III *f* *pp*  
 Ob. E. Hn. *f* *p* *pp* *f* *pp*  
 E. Hn. *f* *p* *pp* *f* *p*  
 Cl. I (Bb) II *p* *f* *pp*  
 Bn. I *p* *f* *p*  
 Bn. II, E. Hn. *p* *f* *p* *f* *p*

Hn. (F) I Solo *p* *pp*

Solo Voice  
 me: \_\_\_\_\_ I wept and I wailed, \_\_\_\_\_ The tears down-hailed, \_\_\_\_\_ But no - thing it a -

S. *pp* *f* *pp*  
 Ch. I wept \_\_\_\_\_ The tears, \_\_\_\_\_ But no - thing it a - wailed \_\_\_\_\_  
 A. *pp* *f* *pp*

Tutti

5

I *f* *p* *pp* *f* *p* *pp*  
 VI. II *f* *p* *pp* *f* *p* *pp*  
 Vla. *f* *p* *pp* *f* *p* *pp*  
 Vc. *f* *p* *pp* *f* *p* *pp*  
 D.B. *p* *f*



II Fl. I  
Fl. II  
III  
Ob.  
E. Hn.  
Cl. I  
(Bb) II  
Bn. II  
C. Bn.  
Hn. (F) I  
II  
Solo Voice  
S.  
Ch.  
A.  
I.  
VI.  
Vie.  
Vc.  
D. B.

*f* E. Hn. a2  
Fl. II  
*f marc.*  
*f*  
a2  
*f marc.*  
*f*  
a2  
E. Hn. a2  
*f*  
plizz.  
*f*  
plizz.  
*f*  
plizz.  
*f*  
plizz.  
*f*

Ven - geance I ask and cry, By way of ex - cla - ma - tion, On all the whole na - tion Of cat - tes







Ob. *p cantabile*

E. Hn.

Cl. (B♭) I

Hn. (F) II *pp*

Solo Voice  
-ly my bird to kill That nev-er owed thee e-vil will!

S. *pp* So my bird to kill That nev-er *unis. pp*

Ch. *p* So trai-tor-ous-ly my bird to kill That nev-er *pp*

A. *p* So trai-tor-ous-ly my bird to kill That nev-er *pp*

I. *con sord. pizz. pp*

VI. *con sord. (pizz.) pp*

II. *con sord. (pizz.) pp*

Vle. *con sord. (pizz.) pp*

Vc. *con sord. (pizz.) pp*

Ob. *p*

Cl. (B♭) I *p*

Bn. I *p*

Hn. (F) II *pp*

S. *pp* owed thee e-vil will!

Ch. *pp* owed thee e-vil will!

A. *pp* owed thee e-vil will!

I. *pp*

VI. *pp*

II. *pp*

Vle. *pp*

Vc. *pp*

D. B. *con sord. (pizz.) pp*



Fl. I  
Cl. (Bb) I  
Solo Voice  
I  
VI.  
II  
Vle  
Vc.  
D. B.

*pp*  
*soft* It would lie and rest: It was pro - per and prest!  
*pp*  
*tutti*  
*pizz.*

Hn. (F) II  
Solo Voice  
I  
VI.  
II  
Vle  
Vc.  
D. B.

con sord. II  
*pp*  
*pp*  
*pp*  
*arco*  
*pp*

11  
11

Hn. (F) II  
I  
VI.  
II  
Vle  
Vc.  
D. B.

*dim.*  
*ppp*  
*dim.*  
*ppp*  
*dim.*  
*ppp*  
*dim.*  
*ppp*

Poco più mosso ♩=76

12

Fl. I

Picc. *Solo*  
*p*

Ob. *p* *fp* *pp*

E. Hn. *fp* *fp*

Cl. (B♭) I II *p* *f* *fp* *pp*

Bn. *p* *fp* *fp*

E. Hn. *fp*

Hn. (F) I II *fp*

Tr. (B♭) I II *p* *fp* *con sord.*

Solo Voice

Some-time he would gasp ——— When he saw a wasp; A

S.

Ch.

A.

Poco più mosso ♩=76

12

I *pizz.* *f*

VI. *pizz.* *f*

Vle. *senza sord. pizz.* *p*

Vc. *senza sord. pizz.* *p*

D. B. *senza sord. pizz.*



Fl. I II

Picc.

Ob.

E. Hn.

Cl. (Bb) I II

Bn. I II

Hn. (F) I II

Tr. (Bb) I II

Solo Voice

When he saw an ant! Lord how he would pry Af-ter a but-ter-fly!

S.

Ch.

A.

I

VI. II

Vle

Vc.

D. B.

Fl. I II I Solo *p* a2 Soli *pp*

Picc. *p*

Ob. *pp* Solo *pp*

Bn. I II I Solo *p* Fl. II *pp*

Hn. (F) I II

Solo Voice

Lord, how he would hop Af-ter the grass-hop! And when I said, 'Phip,

I VI II Vc. D. B. *pizz.* *pp* *arco*

Fl. I II I Solo *p*

Ob.

Bn. I

Solo Voice

Phip! Then he would leap and skip. And take me by the lip.

I VI II Vc. D. B. *pizz.* *p* *arco*



14 Tempo I

Fl. I II  
E. Hn. *ff*  
Ob. *ff*  
E. Hn. *ff*  
Cl. I (B♭) II *ff*  
Bn. I II *ff*  
Hn. (F) II *f*  
Solo Voice  
A - las! it will me slo That Phil - ip is gone me  
S. *f* *p* *pp*  
Ch. A - las! A - las!  
A. *f* *p* *pp*

14 Tempo I

Vl. I *pp*  
Vl. II *pp*  
Vle. *pp*  
Vc. Solo *pp*  
D. B. (pizz.) *ff* *pp*

15

Cl. (B♭) I II *pp* *Soli*  
Solo Voice  
frol  
S. *pp*  
Ch. For Phil - ip Spar - row's soul, Set in our bead - roll, Let us now  
A. *pp*  
Vc. Solo *pp*



This page of a musical score features the following parts and markings:

- Fl. I & II:** Flute parts with dynamic markings *p* and *f*, and slurs.
- Picc.** Piccolo part with dynamic marking *f*.
- Ob. I & II:** Oboe parts with dynamic marking *f* and slurs.
- Cl. (B♭) I & II:** Clarinet parts with dynamic marking *p* and slurs.
- Bn. I & II:** Bassoon parts with dynamic marking *f* and slurs.
- C. Bn.** Contrabassoon part with dynamic marking *f*.
- Hn. (F) I & IV:** Horn parts marked *con sord.* and *pp*.
- Tr. (B♭) I & II:** Trumpet parts with dynamic markings *f* and *p*.
- Tbn. I & II:** Trombone parts marked *II con sord. (Hn. III) pp*.
- Tuba III:** Tuba part marked *III con sord. (Hn. IV) pp*.
- Harp:** Harp part with dynamic marking *p* and slurs.
- Solo Voice:** Solo voice part with the instruction *-hind. \_\_\_\_\_*.
- Fl. II (I Solo):** Flute II part marked *I Solo* with dynamic marking *p*.
- Vi. I & II:** Violin parts with dynamic marking *pp* and *con sord.*.
- Vc.:** Violoncello part with dynamic marking *f* and *arco*.
- D. B.:** Double bass part with dynamic marking *f*.

This page of a musical score includes the following parts and markings:

- Fl. II:** Flute II part with dynamics *p* and *f*, and articulation *a2*.
- Picc.:** Piccolo part.
- Ob. II:** Oboe II part with dynamics *f*, *f*, and *ff*, and articulation *a2*.
- Cl. I (B♭) II:** Clarinet I (B♭) II part with dynamics *f* and *f*, and articulation *a2*.
- Bn. I II:** Bassoon I and II parts with dynamics *f* and *f*.
- C. Bn.:** Contrabassoon part.
- Hn. (F) I II III IV:** Horns in F, parts I, II, III, and IV.
- Tr. (B♭) I II:** Trumpet in B♭, parts I and II.
- Tbn.:** Trombone part, including Hn. III and Hn. IV.
- Tuba:** Tuba part, including Hn. III and Hn. IV.
- Harp:** Harp part with triplets.
- VI. I II:** Violin I and II parts with dynamics *pp* and *cresc.*.
- Vle.:** Viola part with dynamics *pp* and *cresc.*.
- Vc.:** Violoncello part with dynamics *f* and *p*.
- D. B.:** Double Bass part.

Fl. I II *f* *pp* **Soli**

Fl. III *pp*

Ob. I II **Solo** *ad lib.* 6

Cl. (B♭) I II *f* *pp* Fl. II *pp*

Bn. I *f* *pp*

C. Bn.

Hn. (F) I II *f*

Hn. III IV

Tr. (B♭) I II

Tbn. I II III

Tuba

Harp

Vi. I *f* *pp* **pizz.**

Vi. II *f* *pp* **pizz.**

Vc. *f* *p* **pizz.**

D. B. *p* **(pizz.)**

17





Fl. I II *a2*

Fl. II *a2*

Ob. I II *a2*

Cl. (Bb) I II *p*

Bn. I II *p*

C. Bn.

*mf*

Picc. *mf*

Hn. (F) I II

Hn. (Bb) III IV

Tr. (Bb) I II

Tbn. I II

Tuba III

Perc. Tri.

*p*

Harp *secco*

S. *pp*

Ch. *pp*

A. *p cantabile*

To mourn-ing look that ye fall

To mourn-ing look that ye fall With dol-or-ous songs fu-ner-

VI. I II *p* *arco* *pp cantabile*

Vle. *p* *arco* *pp cantabile*

Vc. *pizz.* *div. (arco)* *pizz.* *I arco* *II pizz.*

D. B. *(pizz.)* *p*



Fl. I  
II

Picc.

Ob. I  
II

Cl. (Bb) I  
II

Bn. II

C. Bn.

Hn. (F) I  
II  
III  
IV

Tr. (Bb) I

Tbn. I  
II

Tuba III

Perc. Tri.

Harp

S.  
Ch. A.

With dol-or-ous songs fu-ner-al, Some to sing, and to say, —  
-al, Some to sing, and some to say, some to weep, and some to —

Vl. I  
II

Vle unis.

Vc. arco

D. B.

*a2*

*p*

*I senza sord.*  
*p* — *pp*

Fl. II (a2) *tr* *b* *7* *3* *19* *p*

Picc. *b* *7* *3* *p*

Ob. I *a2* *1* *p*

Cl. I (Bb) II *a2* *p*

Bn. II *1* *p*

C. Bn.

Hr. (F) I *3*

Hr. (F) III *IV* *p* *III* *(senza sord.)* *pp*

Tr. (Bb) I *I* *senza sord.* *pp*

Tbn. I *pp*

Tuba III

Perc. *Tri.* *p*

Harp

S. *p*

Ch. Some to weep and to pray, — Ev - ery bird in his lay. — The gold-finch, the wag-tail;

A. pray. Ev - ery bird in his lay. — The gold-finch, the wag-tail;

*19* *pizz.* *p*

VI. *pizz.* *p*

Vlc. *p*

Vc. *pizz.* *p*

D. B. *p*







20

I  
Fl.  
II

Picc.

Ob. I  
II

Cl. I  
(Bb) II

Bn. I  
II

C. Bn.

I  
Hn. (F)  
II  
IV

Tr. I  
(Bb) II

I  
Tbn.  
II

III  
Tuba

senza sord.  
p

Harp

sec.  
p

S.  
Ch.  
A.

And the chat-tering sual-low, This hearse for to hal - - - low; The lark with his long

20

I  
VI.  
II

Vle

Vc.

D. B.

arco  
p cantabile

pizz.  
p

arco  
(b)  
p cantabile

p

Fl. II *p*

Ob. II *p*

Ob. I *a2 p*

Cl. I (Bb) II

Ba. I II

C. Bn.

Hn. (F) I II

Hn. III

Hn. IV

Tr. I (Bb) II

Tbn. I II

Tuba III

Harp

S.

Ch. A. toe; The field-fare, the snite The crow and the kite; The spinke, and the mar-ti-net al-so; The

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl. II

Picc.

Ob. I  
II

Cl. I  
(Bb) II  
Hn. III

Bn. I  
II

C. Bn.

Hn. (F) I  
II  
IV

Tr. I  
(Bb) II

Tbn. I  
II  
Tuba III

Harp

S.

Ch.  
A.

Vl. I  
II

Vle

Vc.

D. B.

*p*

*pp*

*a2*

*marc.*

*secco*

*pizz.*

*arco*

*pizz.*

The partridge, the quail; The plover with us to  
ra-ven call'd Rolf-é. His plain-song to sol-fa;



Fl. I II

Picc.

Ob. II

Cl. (Bb) I II

Bn. II

C. Bn.

Woodwind section score. Flute I/II and Clarinet (Bb) I/II have a dynamic marking of *f*. Oboe II and Clarinet (Bb) I/II have a dynamic marking of *p*. Bassoon II has a dynamic marking of *p*. Piccolo and Contrabassoon are silent.

Hn. (F) I II

III IV

Tr. (Bb) I

Tbn. I II

Tuba III

Brass section score. Horns (F) I-IV and Trumpet (Bb) I have a dynamic marking of *p*. Trombones I-III and Tuba are silent.

Harp

Harp part with chords and arpeggios.

Ch. S.

A.

usil: \_\_\_\_\_ The lust - y chant - ing night - in - gale; \_\_\_\_\_

The pop - in - jay to

Vocal parts for Soprano (S) and Alto (A). The lyrics are: "usil: \_\_\_\_\_ The lust - y chant - ing night - in - gale; \_\_\_\_\_" and "The pop - in - jay to". A dynamic marking of *p cresc.* is present.

VI. I II

Vle

Vc.

D. B.

String section score. Violins I/II and Viola have a dynamic marking of *p*. Violoncello and Double Bass have a dynamic marking of *p*. The strings are playing arpeggiated chords.

Fl. I  
Fl. II

Picc.

Ob. I  
Ob. II

Cl. (Bb) I  
Cl. (Bb) II

Bn. I  
Bn. II

C. Bn.

Hn. (F) I  
Hn. (F) II  
Hn. (F) III  
Hn. (F) IV

Tr. (Bb) I  
Tr. (Bb) II

Tbn. I  
Tbn. II  
Tuba I  
Tuba II  
Tuba III

Glock.

Harp

S.

Ch. A.

VI. I  
VI. II

Vle.

Vc.

D. B.

(ad lib) *p* *f*

Tri. (When no Glockenspiel)

Shall read the Gos - pel at mass;

tell her tale. That to - teth oft in a glass,

*fp* *p* *cresc.* *f*

*fp* *p* *cresc.* *f*

*fp* *p* *cresc.* *f*

*fp* *p* *cresc.* *f*

*fp* *p* *cresc.* *f*

*f* *p*

Fl. I II

Picc.

Ob. I II

Cl. (Bb) I II

Bn. I II

C. Bn.

Hn. (F) I II III IV

Tr. (Bb) I II

Tbn. I II

Tuba I II III

Glock.

Perc. Cymb. *ff* *pp*

Harp

S.

Ch. A. The mav - is with her whis - - - - - tle Shall read there the E - pis - - - - - tle.

VI. I II *non div.*

Vle. *non div.*

Vc. *arco*

D. B. *pp*



Poco animato

Fl. I II *p cantabile* *a2* *4*

Picc. *p* *8* *loco* *p* *2* *3*

Ob. I II *p cantabile* *a2* *4*

Cl. (Bb) I II *p cantabile* *4*

Bn. I II *p cantabile* *4* *p*

C. Bn. *p stacc.*

Hn. (F) I II *p* *III* *Tuba p* *IV*

Tr. (Bb) I II *con sord.* *pp* *f*

Tbn. I II

Tuba *senza sord.* *Tuba Solo* *pp*

S. *p*  
The goose and the gan-der, The duck and the drake, Shall watch at this

A. *p*  
The swan of Mae-an-der, Shall watch at this

Poco animato

VI. I II *pizz.* *p* *arco* *f*

Vle. *pizz.* *p*

Vc. *pizz.* *p*

D. B. *pizz.* *p*

♣ Note to Conductor: - Unless the Tuba player is expert, the Horn cue should be substituted.





22 Poco piu animato

Fl. II *f* *a2*

Picc. *f*

Ob. II *f* *a2*

Cl. (Bb) II *f*

Bn. I II *f*

C. Bn. *f*

Hn. (F) I II *f*

III IV *f*

Tr. I (Bb) II *f* *senza sord*

II *f*

Tbn. I II *f*

Tuba III *f*

Perc. *f* Tri. 12 S.D. 12

S. *f*

Ch. The pea-cock so proud, — Be-cause his voice is loud, And hath a

A. *f*

22 Poco più animato

I *ff*

Vi. II *ff*

Vle. *f*

Vc. *f*

D. B. *f*



This page of a musical score includes the following parts and markings:

- Fl. I & II:** Flute parts with *a2* markings and *ff* dynamics.
- Picc.:** Piccolo part with *ff* dynamics.
- Ob. I & II:** Oboe parts with *a2* markings and *ff* dynamics.
- Cl. (Bb) I & II:** Clarinet parts with *ff* dynamics.
- Bn. I:** Bassoon part with *a2* marking and *ff* dynamics.
- C. Bn.:** Contrabassoon part with *ff* dynamics.
- Hn. (F) I, II, III, IV:** Horn parts with *ff* dynamics.
- Tr. (Bb) I & II:** Trumpet parts with *ff* dynamics.
- Tbn. I, II, III:** Trombone parts with *ff* dynamics.
- Tuba:** Tuba part with *ff* dynamics.
- Timp.:** Timpani part with *ff* dynamics.
- Perc.:** Percussion part with *Tri.* (Triangle) and *S.D.* (Snare Drum) markings and *ff* dynamics.
- S.:** Soprano vocal part with lyrics: "glo - ri - ous tail, He shall sing the Grail." and *ff* dynamics.
- Ch. A.:** Chorus Alto part with *ff* dynamics.
- VI. I & II:** Violin parts with *ff* dynamics.
- Vle.:** Viola part with *ff* dynamics.
- Vc.:** Violoncello part with *ff* dynamics.
- D. B.:** Double Bass part with *ff* dynamics.

Fl. I II (a2) *p cresc.*

Flcc. *p cresc.*

Ob. I II *ff*

Cl. I (Bb) II *ff*

Bn. I II

C. Bn.

Hn. (F) I II III IV

Tr. I (Bb) II *f*

Tbn. I II *f*

Tuba III

Timp. *tr* *ff* *mf*

Perc. S. D. *tr*

S. *ff* He shall sing the Grail.

Ch. He shall sing the Grail.

A. He shall sing the Grail.

I VI *p cresc.*

II VI *p cresc.*

Vie

Vc.

D. B.

Ancora animato

Fl. I II  
Picc.  
Ob. II  
Cl. I (Bb) II  
Bn. I II  
Hn. (F) I II  
Hn. (F) III IV  
Tr. (Bb) I II  
Tbn. I II  
Tuba III  
Timp.  
Perc. Cymb. struck  
Harp  
S.  
Ch. A.  
A.

ff p f p f p  
ff p f p f p  
ff p f p f p  
ff p f p f p  
con sord. ff p ff p ff p  
con sord. ff p ff p ff p  
ff p f p f p  
ff p ff p mf p mf p  
ff p f p f p  
mf  
The bird of A - - ra - by That po - ten - tal - ly May nev - er

Ancora animato

I  
VI. I II  
Vie  
Vc.  
D. B.

ff p f p f p  
ff p f p f p  
ff p f p f p  
ff p f p f p  
ff p f p f p

Fl. I II

Picc.

Ob. I II

Cl. I (B♭) II

Bn. I II

C. Bn.

Hn. (F) II III IV

Tr. I (B♭) II

Tbn. I II

Tuba III

Timp.

Perc. Cymb. roll G.C.

Harp

S.

Ch. A.

die, A Phoen - ix it is This hearse that must bless With a - ro - mat - ic

bless With

VI. I II

Vie.

Vc.

D. B.

23





*p cresc.*

Fl. I II

*p cresc.* Fl. II *p cresc.*

Picc.

Ob. I II

Cl. I (Bb) II

Bn. I II

C. Bn.

*p cresc.*

Hn. (F) I II

III IV

Tr. I (Bb) II

*p cresc.*

Tbn. I II

III Tuba

Timp.

*cresc.*

Perc.

Cymb. roll

*pp*

Harp

*ff* *dim.* *dim.*

S.

Ch. *f*

A. *f*

corse for to 'cense With great rev e - rence, As pa - tri - arch or  
air, This corse for to 'cense With great rev - e - rence, As

I

VI. II

Vle

Vc.

D.B.





Fl. I II *a2* *p cresc.* *f*

Picc. *p* *f*

Ob. I II *cresc.* *a2* *f*

Cl. I (Bb) II *cresc.* *a2* *f*

Bn. I II *cresc.* *a2* *f*

C. Bn. *p cresc.* *f*

Hn. (F) I II III IV *cresc.* *f*

Tr. I (Bb) II *a2* *cresc.* *f*

Tbn. I II III *a2* *p* *f*

Tuba *p* *f*

Timp. *Cymb. roll* *pp*

Perc. *pp*

Harp

Ch. S. *cresc.* *f* *molto*  
'cen - seth the hearse, He shall sing the verse, \_\_\_\_\_

A. *p* *cresc.* *f* *molto*  
Whiles he 'cen seth the hearse, He shall sing the verse, \_\_\_\_\_

I VI. *cresc.* *f*

II *cresc.* *f*

Vie *cresc.* *f*

Vc. *cresc.* *f*

D.B. *cresc.* *f*

24 **Largamente**

**a tempo**

Fl. I II *fff*

Picc. *fff*

Ob. I II *fff*

Cl. I (Bb) II *fff*

Bn. I II *fff*

C. Bn. *fff*

Hn. (F) I II *fff*

III IV *fff*

Tr. I (Bb) II *fff*

Tbn. I II *fff*

III Tuba *fff*

Timp. *fff*

Perc. Cymb. *fff*

Harp *pp*

Solo Voice *ff* **senza misura**

Li be - ra me, Do - mi - nel! In Do, La, Sol, Re.

S. *pp* Li be - ra me, Do mi -

A. *pp*

24 **Largamente**

**a tempo**

I *fff* *pp* *pp*

VI. I II *fff* *pp* *pp*

Vle. *fff* *pp* *pp*

Vc. *fff* *pp* *pp*

D.B. *fff* *pp* *pp* *pizz.*

*ad lib.*



25 Lento  $\text{♩} = 60$

Hn. (F) I *senza sord. Solo*  
*pp*

Harp *pp*

I *pp*  
S. And now the dark cloud - y night Chas - eth a - way Phoe - bus

II *pp*

Ch. I *pp*  
A. And now the dark cloud - y night Chas - eth a - way Phoe - bus

II *pp*

25 Lento  $\text{♩} = 60$

I *div. arco ppp*  
VI. *div. arco ppp*

II *div. arco ppp*

Vle *div. arco ppp*

Vc. *div. arco ppp*

D.B. *ppp*



Fl. I *I Solo pp*

Ob. I *I Solo pp*

Cl. (Bb) I *pp*

Hn. (F) I *pp*

I bright, Tak - ing his course toward the west, God send my spar - row's soul good -

II

Ch. I bright, Tak - ing his course toward the west, God send my spar - row's soul good -

A. II

Fl. I *Solo* *pp*

Ob. I *Solo* *pp*

Cl. I (Bb) II *pp*

Hn. (F) I *Solo* *pp*

Harp *pp*

Solo Voice *ppp parlando* *pp* *ppp*  
*Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne!* *Do-mi-ne, ex-au-di o-ra-ti-o-nem*

S. *ppp* *pp* *ppp*  
 rest! I pray God, Phil-ip to Heaven may fly!

Ch. I *ppp* *pp* *ppp*

A. *ppp* *pp* *ppp*  
 rest! I pray God, Phil-ip to Heaven may fly!

Fl. I *pp*

Ob. I *pp*

Cl. I (Bb) II *pp*

Hn. (F) I *pp*

*ppp*  
*me-am!* *ppp* *pp* *p*  
*Don-i-nus vo-bis-cum!*

S. *pp* *pp* *pp* *p*  
 To Heaven he shall, from Heaven he came! Of all good prayers God send him—

Ch. I *pp* *pp* *pp* *p*

A. *pp* *pp* *pp* *p*  
 To Heaven he shall, from Heaven he came! Of all good prayers God send him—

Ob. I *Solo*  
*p cantabile*

Cl. I  
(B $\flat$ ) II

Harp *p*

Solo Voice *ppp*  
*a* *a* *3* *3*  
*Or - e - mus, De - us, cui prop - ri - um est mi - se - re - ri et par - ce - re,*

I *ppp* *p leggiero*  
S. *some!* On Phi lip's soul have pi - ty! For he

Ch. I *ppp* *p leggiero*  
A. *some!* On Phi lip's soul have pi - ty! For he

II *ppp* *p leggiero*

(26)  $\text{♩} = \text{♩}$

I *a2* *3*  
II *p*

Fl. II *p*

III *3*

Ob. I *3*

Cl. I *a2*  
(B $\flat$ ) II *p*

Harp

I *3*  
S. *was a pret - ty cock, And came of a gen - tle stock, And wrapt in a maid - en's smock, And*

Ch. I *3*  
A. *was a pret - ty cock, And came of a gen - tle stock, And wrapt in a maid - en's smock, And*

II *3*

I II  
 FL. II  
 III  
 Ob. I  
 Cl. I (Bb) II  
 Bn. I II  
 C. Bn.  
 I II (F)  
 Hn. (F)  
 III IV  
 Tr. I (Bb) II  
 I II  
 Tbn. III  
 Tuba  
 Harp  
 Solo Voice  
 S. I II  
 Ch. I II  
 A. I II  
 I II  
 Vl. I II  
 Vle  
 Vc.  
 D.B.

cher - ished full dain - ti - ly, Till cru - el fate made him to die: A - las,  
 cher - ished full dain - ti - ly, Till cru - el fate made him to die: A - las,  
 unis. p  
 unis. p  
 unis. p  
 unis. p  
 unis. p  
 div.  
 plzz. p

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** I and II staves, marked *pp*.
- Oboe (Ob.):** I and II staves, marked *pp*.
- Clarinets (Cl.):** I and II staves, marked *pp*. A first ending bracket labeled "1" spans the second and third measures, with the instruction "Change to A Cl." above the staff.
- Trumpets (Tr.):** I and II staves, marked *pp*.
- Trombones (Tbn.):** I, II, and III staves.
- Tuba (Tuba):** III staff.
- Harp:** Grand staff.
- Solo Voice:** Staff with lyrics: "A - - - las, \_\_\_\_\_".
- Soprano (S.):** I and II staves. Lyrics: "for dole - ful des - ti - ny! A -". Dynamic markings: *pp*, *ppp*.
- Chorus (Ch.):** I and II staves. Lyrics: "for dole ful des - ti - ny! A -". Dynamic markings: *pp*, *ppp*.
- Violins (Vl.):** I and II staves.
- Viola (Vle):** Staff, marked *pp*.
- Violoncello (Vc.):** Staff, marked *pp*.
- Double Bass (D.B.):** Staff, marked *ppp*.



Poco più lento  $\text{♩} = 50$

27

Solo Voice: a - las, for dole - ful des - ti - ny! Fare - well,

Ch. S. I: - las!

Ch. A. I: - las!

Poco più lento  $\text{♩} = 50$

27

VI. I: con sord. *pp teneramente*

VI. II: unis. con sord. *pp teneramente*

Vle: con sord. *pp teneramente*

Vc.: con sord. *pp teneramente*

D.B.: con sord. *pp teneramente* con sord. (pizz.)

*pp*

Hn. (F) I: *pp*

Solo Voice: Phil - ip a - dieu! Fare - well with - out re - store, Fare -

Ch. S. I: A dieu, a - dieu! Fare - well, with - out re - store, Fare -

Ch. S. II: Fare - well, fare - well,

Ch. A. I: Our Lord, thy soul res - cue! Fare - well, with - out re - store, Fare -

Ch. A. II: Fare - well, fare -

Solo VI. I: *pp*

VI. I: Sul G *pp*

VI. II: *pp*

Vle: *pp*

Solo Vc.: *pp*

Tutti: *pp*

D.B.: *pp*



# V

## Jolly Rutterkin

### SCHERZO

For Baritone Solo, Chorus (S.A.T.B.), and Orchestra

Allegro moderato ♩ = 102

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute I and II, Piccolo, Oboe I and II, Clarinet in A (A) I and II, Bassoon I and II, Contrabassoon, Horn I, II, III, and IV, Trumpet I and II, Trombone I, II, and III, Tuba, Timpani, and Percussion (Triangle). The music is in 4/4 time and features dynamic markings such as *ff* and *f*, and articulation like *risoluto*. A specific instruction for Horn III is noted as *f Hn. III cued in Hn. II*. The tempo is marked *Allegro moderato* with a metronome marking of ♩ = 102.

Allegro moderato ♩ = 102

Musical score for strings, including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score includes dynamic markings such as *senza sord.*, *p*, *ff*, *f*, *pizz.*, *div.*, and *unis.*. The tempo is marked *Allegro moderato* with a metronome marking of ♩ = 102.

Poco animato

1

Fl. II  
Picc.  
Ob. I  
Cl. (A) I  
Bn. I  
C. Bn.

Hn. (F) I II  
Hn. (F) III IV  
Tr. (Bb) I  
Tbn. I II  
Tuba III

Timp.  
Perc. Tri. Cymb.

Harp

S.  
A.  
Ch.  
T.  
B.

Hoy - - - da,  
Hoy - - - da,

Poco animato

1

I  
VI.  
II  
Vla.  
Vc.  
D.B.

arco m div.  
arco m div.  
arco m

⊕ Note - Play upper part only unless there are 2 harps - then divide.

Fl. I II

Picc. *p cresc.*

Ob. I II

Cl. (A) I II

Bn. I II

C. Bn.

Hn. (F) I II

III IV

Tr. I (Bb) II

Tbn. I II

III Tuba

Timp.

Harp

S. *f* Hoy - da, Hoy - da, hoy - da, Hoy - da, Jol-ly

A. *f* Hoy - da, hoy - da, Hoy - da, Hoy - da,

Ch. T. *f* Hoy - da, Hoy - da, hoy - da, Hoy - da, Jol-ly

B. *f* Hoy - da, hoy - da, Hoy - da, Hoy - da,

I *p* pizz. *p cresc.*

VI. I *p* pizz. *p cresc.*

II *p* unis. *p cresc.*

Vla. *p* unis. *p cresc.*

Vc. *p* unis. *p cresc.*

D.B. *p* *p cresc.*

Fl. I  
II

Picc.

Ob. I  
II

Cl. (A) I  
II

Bn. I  
II

C. Bn.

Hn. (F) I  
II  
III  
IV

Tr. (Bb) I  
II

Tbn. I  
II  
III

Tuba

Timp.

Perc. Tri.

S.  
A.  
Ch. T.  
B.

I  
VI.  
II

Vla.

Vc.

D. B.

*f*

*arco*

*pizz.*

*arco*

Rut-ter-kin, hoy - da, hoy - da, Rut-ter-kin, hoy - da! Like a rut-ter hoy - da, hoy - da,  
Jol - ly Rut-ter-kin, hoy - da, hoy - da, Rut-ter-kin, hoy - da! hoy - da, hoy - da,  
Rut-ter-kin, hoy - da, hoy - da, Rut-ter-kin, hoy - da! Like a rut-ter hoy - da, hoy - da,  
Jol - ly Rut-ter-kin, hoy - da, hoy - da, Rut-ter-kin hoy - da! hoy - da, hoy - da



2 a tempo

Fl. I II  
Picc.  
Ob. I II  
Cl. (A) I II  
Bn. I II  
C. Bn.

Hn. (F) I II  
Hn. III IV  
Tr. (Bb) I II  
Tbn. I II  
Tuba III  
Timp.  
Perc.  
Harp

S.  
A.  
Ch.  
T.  
B.

Hoy - da, hoy - da,  
Rut - ter - kin is come un-to our town In a

2 a tempo

I  
Vi. I II  
Vla.  
Vc.  
D.B.

pizz.  
pizz.  
pizz.  
div.  
cantabile  
unis.  
pizz.  
mp





Fl. I II *f* *a2* *ff*

Picc. *f* *ff*

Ob. I II *f* *a2* *ff*

Cl. (A) I II *f* *a2* *ff*

Bn. I II *f* *ff*

C. Bn. *f* *ff*

Hn. (F) I II *f* *a2*

Hn. III IV *f* *a2*

Tr. I (Bb) II *f*

I II *f*

Tbn. III *f*

Tuba *f*

Timp.

Perc. Cymb. *f*

Harp *f* 1 2 3 4 *pliss.*

S. *f*  
Like a rut-ter hoy - da, hoy - da, hoy - da, hoy - da.

A. *f*

Ch. T. *f*  
hoy - da, hoy - da, hoy - da.

B. *f*

I *arco* *f*

VI. II *arco* *f*

Vla. *f*

Vc. *arco* *f*

D.B. *f* *plizz.* *ff* *arco*

3

Fl. I II *f* *mf* *f* *mf*

Picc.

Ob. I II *f* *mf* *f* *mf*

Cl. (A) I II *f* *mf* *mf* *f*

Ba. I II *f* *mp* *f* *mf*

C. Bn.

Hn. I II *f*

Hn. (F) III IV *f*

Tr. I (Bb) II *mf* *mp* *mf*

Tbn. I II *f* *p* *p*

Tuba III *f*

Timp. *f*

Perc. Tri. *f*

Harp *f* *mp* *f*

S. *f*

A. *f*

Ch. T. *f*

B. *f*

Rut - ter - kin can speak no Eng - lish, His - tongue runneth all on but - tered fish. Besmeared with

Hoy - da, hoy - da, Hoy - da, hoy - da,

3

I *f* *mp* *pizz.* *arco* *mf* *pizz.*

VI. I II *f* *mp* *pizz.* *arco* *mf* *pizz.*

Vla. *f* *mp* *f* *mf* *f*

Vc. *div.* *f* *mp* *f* *mf* *f*

D.B. *f* *mp* *f* *mf* *f*

FL. I II *a2* *f* *f*

Picc.

Ob. I II *a2* *f* *f*

Cl. (A) I II *mf* *f* *f*

Bn. I II *a2* *mp* *mf* *a2* *mf* *mf*

C. Bn. *mf*

Hn. (F) I II III IV *f*

Tr. (Bb) I II *p* *mf*

Tbn. I II *mf* *mf* *Tbn. III*

Tuba III *mf*

Timp. *f*

Perc. *Tri.* *f*

Harp

S. *grease a - bout his dish, Like a rut - ter hoy - da, hoy - da. Like a rut - ter*

A. *Like a rut - ter hoy - da, hoy - da.*

Ch. T. *Hoy - da, Like a rut - ter hoy - da, hoy - da,*

B.

Vl. I *arco mp pizz. arco f*

Vl. II *arco mp pizz. arco f*

Vla. *mp pizz. f*

Vc. *mp pizz. arco f*

D.B. *arco mp pizz. arco f*

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. (A) I II  
 Bn. I II  
 C. Bn.

Hn. (F) I II III IV  
 Tr. 1 (Bb) II  
 Tbn. I II III  
 Tuba  
 Timp.  
 Perc.  
 Chrom.  
 Gln  
 Cymb.  
 Tri.

S.  
 A.  
 Ch.  
 T.  
 B.

hoy - da. hoy - da. like a rut-ter hoy - da. Rut-ter-kin shall  
 hoy - da. like a rut-ter hoy - da. Rut-ter-kin shall

I  
 VI. II  
 Vla.  
 Vc.  
 D.B.

Fl. I II (a2) *mf*

Picc.

Ob. I II *mf* *f* *mf*

Cl.(A) I II *mf*

Bn. I II *f* *mf*

Tuba *f* *mf*

C. Bn.

Hn. (F) I II *p* *mf*

III IV *mf*

Tr. (Bb) I II *p*

Tbn. I II

Tuba *p*

Timp.

S. bring you all good luck, hoy - da, hoy - da, A stoup of beer up at a pluck,

A.

Ch. T. bring you all good luck, hoy - da, hoy - da, A stoup of beer up at a pluck,

B.

I *mf*

VI. II *mf*

Via

Vc.

D.B.

FL. II *mf* *f dim.*

Picc. *mf* *f dim.*

Ob. I II *f* *a2* *f* *p*

Cl. (A) I II *f* *a2* *f* *p*

Bn. I II *f* *a2* *f dim.*

C. Bn.

Hn. (F) I II *III* *fp* *f dim.* *p*

III IV *fp* *f dim.* *p*

Tr. (Bb) I II *mf* *fpp*

Tbn. I II *fpp unis.*

Tuba *fpp*

Timp. *nat.*

Chrom. *fpp*

Perc. *Cymb. roll* *fp*

Glock. *Solo Glockenspiel* *ad lib.* *f dim.*

Harp

S. *fp*

A. *fp*

Ch. *fp*

T. *fp*

B. *fp*

hoj - da, hoy - da, Till his brain be as wise as a duck,  
 Till his brain be as wise as a duck,  
 hoy - da, hoy - da, Till his brain be as wise as a duck,  
 Till his brain be as wise as a

Vl. I *f dim.*

II *pizz.* *f* *dim.*

Vla. *f* *pizz.* *dim.*

Vc. *Sul pont.* *f* *dim.*

D.B. *pizz.* *fp*





Fl. II

Picc.

Ob. II

Cl. (A) II

Bn. I II

C. Bn.

Hn. (F) I II

III IV

Tr. I (Bb) II

Tbn. I II

Tuba III

Timp.

Perc.

Glock.

Harp

S.

A.

Ch. T.

B.

I VI.

II

Vla.

Vc.

D.B.

da, hoy - da, hoy - da, Like a rut-ter hoy - da.

hoy - da, hoy - da, hoy-da, Like a rut-ter hoy - da.

da, hoy - da, hoy - da, Like a rut-ter hoy - da.

hoy - da, hoy - da, Like a rut-ter hoy - da.

gliss.

pizz.

Ob. I II *a2* 6 *ff* *mf*

Cl. (A) I II *a2* *ff* *mf*

Bn. I II *ff* *mf* I Solo *pp*

C. Bn. *f* *ff* *mf*

Hn. I II (F) III IV *f* *ff* *mf*

Tuba *f* *ff* *mf*

Timp. *f* *ff* *mf*

Harp *sec.* *ff* *mf* *pp*

Solo Voice *Baritone Solo* *risoluto* *pp*  
 What now, let

6 *plizz.* *ff* *arco* *pp leggiero*

VI. I II *ff* *plizz.* *arco* *pp leggiero*

Vla. *ff* *plizz.* *arco* *pp leggiero*

Vc. *ff* *plizz.* *pp*

D.B. *arco* *ff* *pp*

Cl. (A) I II I Solo *pp*

Bn. I II *pp*

Solo Voice *sec.* Who look - eth on me Well round a - bout, How gay and how stout That I can

VI. I II

Vla.

Vc.

D.B.

Fl. I  
Ob. I  
Cl. (A) I  
Bn. I  
Hn. (F) I/II  
Harp  
Solo Voice

wear Court-ly my gear. My hair brush-eth So

VI. I  
VI. II  
Vla.  
Vc.  
D.B.

arco  
pizz.

Fl. I  
Ob. I  
Bn. I  
Harp  
Solo Voice

Solo  
I Solo

pleas-ant-ly, My robe rush-eth So rut-ting-ly, Me - seem I fly, I

VI. I  
VI. II  
Vla.  
Vc.  
D.B.

Fl. I II (1) 8

Picc.

Ob. I II (1)

Cl. (A) I II

Bn. I II *pp* *p* *f*

C. Bn.

Hn. (F) I II *pp* *f* a2

III IV

Tr. I II *f* *f*

(Bb) I II

Tbn. I II

III IV

Tuba

Timp.

Harp *ff*

Solo Voice  
am so light To dance de - light.

S.

A.

Ch. T. *f* Hoy - da, Jol - ly Rut - ter - kin.

B.

I II 8 *pizz.* *ff*

Vl. I II *p* *arco* *ff*

Vla. *pizz.* *p* *f* *arco*

Vc. *p* *(pizz.)* *p* *f* *arco*

D.B. *p* *f*

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. (A) I II  
 Bn. I II  
 C. Bn.

Musical score for woodwinds and brass instruments. Flute I and II, Piccolo, Oboe I and II, Clarinet in A I and II, Bassoon I and II, and Contrabassoon. The score includes dynamic markings such as *p* and *I Solo pp*.

Hn. (F) I II  
 III IV  
 Tr. I (Bb) II  
 Tbn. I II  
 III  
 Tuba  
 Timp.

Musical score for horns, trumpets, trombones, and timpani. Horns in F I and II, III and IV, Trumpet I (Bb) II, Trombone I and II, III, and Tuba, and Timpani. The score includes dynamic markings such as *f* and *pp*.

Harp

Musical score for the harp, showing chordal accompaniment with dynamic markings like *p*.

Solo Voice  
 S.  
 A.  
 Ch.  
 T.  
 B.

Pro - per - ly dressed, All point de - vise, My per - son pressed Be - yond all size  
 Hoy - da, hoy - da.  
 Hoy - da.  
 hoy - da.  
 Hoy - da.

Vocal score for solo voice and choir (Soprano, Alto, Chorus, Tenor, Bass). The lyrics are: "Pro - per - ly dressed, All point de - vise, My per - son pressed Be - yond all size" and "Hoy - da, hoy - da".

I  
 VI. I II  
 Via  
 Vc  
 D.B.

arco  
 arco  
 pizz.  
 pizz.  
 pp

Musical score for strings: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *pp*, *arco*, and *pizz.*

9

Fl. I  
II

Picc.

Ob. I  
II

Cl. (A) I  
II

Bn. I  
II

C. Bn.

Hn. (F) I  
II

III  
IV

Tr. I  
(Bb) II

Tbn. I  
II

III  
Tuba

Timp.

Solo Voice

S.

A.

Ch.

T.

B.

Of the new guise, To rush it out In ev - e - ry rout.

Hoy - da, Jol - ly Rut - ter - kin. Like a rut - ter hoy - da,

Hoy - da. Like a rut - ter

Hoy - - - da. Like a rut - ter hoy - da,

Hoy - da, Jol - ly Rut - ter - kin. Like a rut - ter

9

I

VI.

II

Vla.

Vc.

D. B.

pizz. arco pizz.

pizz. arco pizz.

pizz. arco pizz.

(pizz.) f

pp arco pp

f pizz. f

f pp f

Fl. I II  
 Picc.  
 Ob. I II  
 Cl. (A) I II  
 Bn. I II  
 C. Bn.

Hn. (F) I II  
 III IV  
 Tr. I (B♭) II  
 Tbn. I II  
 Tuba III  
 Timp.

Harp

Solo Voice

Be - yond meas-ure My sleeve is wide, All of pleas-ure My hose straight tied,

S.  
 A.  
 Ch.  
 T.  
 B.

hoy - da, Like a rut-ter hoy - da.  
 hoy - da, hoy - da, Like a rut-ter hoy - da.  
 hoy - da, Like a  
 hoy - da, hoy - da, hoy - da,

I VI  
 II VI  
 Vla.  
 Vc.  
 D.B.

arco  
 f  
 pp  
 arco  
 pp  
 arco  
 pp  
 arco  
 pp  
 pp  
 arco  
 pp leggiero

Fl. I II (10) *pp* *f*

Picc. *f*

Ob. I *f*

Cl. (A) I II *f*

Bn. I *f*

C. Bn.

I II *pp* *f*

Hn. (F) *f*

III *f*

IV *f*

Tr. I *pp* *f*

(Bb) II *f*

I II *f*

Tbn. *f*

III *f*

Tuba *f*

Timp.

Harp *f* *p* *ff*

Solo Voice

My bus - kin wide Rich to be - hold, \_\_\_\_\_ Glit - ter - ing \_\_\_\_\_ in

S.

A.

Ch. T. *pp* *f*

B. *pp* *f*

rut - ter hoy - da.

Like a rut - ter hoy - da.

(10) *pizz.* *p* *f* *arco* *p* *ff* *pizz.*

VI. I *pizz.* *p* *f* *arco* *p* *ff* *pizz.*

VI. II *pizz.* *p* *f* *arco* *p* *ff* *pizz.*

Vla. *pizz.* *p* *f* *arco* *p* *ff* *pizz.*

Vc. *pizz.* *p* *f* *arco* *p* *ff* *pizz.*

D.B. *pizz.* *p* *f* *arco* *p* *ff* *pizz.*



Tempo I

Fl. II *a2* *ff*

Picc. *ff*

Ob. I *f* *a2* *ff*

Cl. (A) I *f* *ff*

Cl. (A) II *f* *ff*

Bn. I *ff*

C. Bn. II *ff*

Hrn. (F) I *ff*

Hrn. (F) II *ff*

Hrn. (F) III *ff*

Tr. (Bb) I *ff* *I Solo*

Tr. (Bb) II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tuba III *ff*

Timp.

Perc. *Tri.* *ff* *Cymb.*

Glock. *ff*

Harp *ff*

Solo Voice *gold.* *ff* *Hoy - da.*

S. *ff* *Hoy - da, Jol-ly Rut-ter-kin.*

A. *ff* *Hoy - da, Jol-ly Rut-ter-kin.*

T. *ff* *Hoy - da, Jol-ly Rutter-kin.*

B. *ff* *Hoy-da, Jol-ly Rut-ter-kin.*

Tempo I

I *arco* *ff*

VI. *arco* *ff*

II *arco* *ff*

Vla. *arco* *ff*

Vc. *arco* *ff*

D.B. *arco* *ff*

Fl. I II  
Picc.  
Ob. I II  
Cl. (A) I II  
Bn. I II  
C. Bn.

This section of the score includes parts for Flute I and II, Piccolo, Oboe I and II, Clarinet in A I and II, Bassoon I and II, and Contrabassoon. The woodwinds have melodic lines starting with a forte (f) dynamic and a second octave (a2) marking. The brass instruments are mostly silent in this section.

Hn. I II  
Hn. (F) III IV  
Tr. (Bb) I  
Tbn. I II  
Tuba III  
Timp.

This section includes parts for Horn I and II, Horn in F III and IV, Trumpet in B-flat I, Trombone I and II, Tuba III, and Timpani. The Horns and Trumpet have some initial notes, while the Trombones and Timpani are silent.

Glock.  
Harp

This section includes parts for Glockenspiel and Harp. The Glockenspiel has a melodic line starting with a forte (f) dynamic. The Harp has a chordal accompaniment.

Solo Voice  
S.  
A.  
Ch.  
T.  
B.

Hoy - da, hoy - da, hoy-da, hoy - da, hoy-da, hoy - da, hoy - da. Rut-ter-kin is come un-to our town

This section includes the Solo Voice part with lyrics and the parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are: "Hoy - da, hoy - da, hoy-da, hoy - da, hoy-da, hoy - da, hoy - da. Rut-ter-kin is come un-to our town".

VI. I II  
Vla.  
Vc.  
D.B.

This section includes parts for Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic accompaniment with dynamics ranging from piano (p) to forte (f). Some parts include pizzicato (pizz.) and arco markings.



Fl. I  
Fl. II  
Picc.  
Ob. I  
Cl. (A) I  
Cl. (A) II  
Bn. I  
Bn. II  
C. Bn.

Hn. (F) I  
Hn. (F) II  
Hn. (F) III  
Hn. (F) IV  
Tr. I  
Tr. (Bb) II  
Tbn. I  
Tbn. II  
Tuba III  
Timp.  
Perc. Tri.

Harp

Solo Voice  
S.  
A.  
Ch.  
T.  
B.

Save a rag-ged hood to cov-er his crown, \_\_\_\_\_ Like a rut-ter hoy - da, hoy - da,

VI. I  
VI. II  
Vla.  
Vc.  
D.B.

## Poco animato

Fl. II *a2*

Picc.

Ob. I *a2*

Cl. (A) II

Bn. I *a2*

C. Bn.

Hn. (F) I

IV

Tr. I (Bb) II *ffpp*

Tbn. I

III Tuba

Timp. *nat.*

Perc. *Chrom. Cymb. Tri. ff*

Harp *f*

Solo Voice *ff* *sec.*

S. Like a rut-ter hoy - da, hoy-da, hoy-da, hoy - da, *f*

A. hoy - da,

T. Like a rut-ter hoy - da, hoy-da, hoy - da, *f*

B. hoy - da,

## Poco animato

I *f*

VI. II *f*

Vla. *f* *div.*

Vc. *f* *div.*

D.B. *arco* *f*



Fl. II *f* *pp* *p* *f* (13)

Picc.

Ob. I *p* *f* *pp* *pp* *f* *ff*

Cl. (A) I *p* *f* *pp* *pp* *p* *f*

Bn. I *p* *pp* *pp* *p* *f*

Bn. II *pp* *pp* *p cresc.* *f*

C. Bn. *p cresc.* *f*

*cresc.*

Hn. (F) I *pp* *f* *pp* *f*

Hn. (F) II *pp* *f* *pp* *f*

Hn. (F) III *p* *f* *pp* *f*

Hn. (F) IV *p* *f* *pp* *f*

T. (B♭) I *f* *pp* *f* *f*

T. (B♭) II *f* *pp* *f* *f*

Tbn. I *f* *pp cresc.* *f*

Tbn. II *f* *pp cresc.* *f*

Tuba I *f* *pp cresc.* *f*

Tuba II *f* *pp cresc.* *f*

Tuba III *f* *pp cresc.* *f*

Timp. *nat.*

Perc. *Chrom.* *pp cresc.* *f* *Tri.*

Solo Voice

Rut-ter-kin, hoy - da, Jol - ly Rut-ter-kin hoy - da, hoy - da.

S. *ff* *p* *f* *f*

hoy - da, Jol - ly Rut-ter-kin, hoy - da,

A. *ff* *p* *f* *f*

Jol - ly Rut-ter-kin, hoy - da,

Ch. T. *f* *p cresc.* *f* *f*

hoy - da, Jol - ly Rut-ter-kin, hoy - da, hoy - da,

B. *f* *p* *f* *f*

Jol - ly Rut-ter-kin, hoy - da,

VI. I *arco* *p* *f* *pp* *p cresc.* *arco* *f*

VI. II *arco* *p* *f* *pp* *p cresc.* *arco* *f*

Vla. *pp* *f* *pp* *p cresc.* *arco* *f*

Vc. *pp* *f* *pp* *p cresc.* *arco* *f*

D.B. *pp* *pizz.* *f* *pp* *p cresc.* *arco* *f*

(13)





Tempo I (largamente)

Fl. I II  
Picc.  
Ob. I II  
Cl. (A) I II  
Bn. I II  
C. Bn.  
Hn. I II  
Hn. III IV  
Tr. I II  
Tbn. I II  
Tuba III  
Timp.  
Perc. Tri.  
Harp  
Solo Voice  
S.  
A.  
Ch.  
T.  
B.

Like a rut-ter hoy - - - dal  
Hoy - - - dal  
Hoy - - - dal  
Hoy - - - dal  
Hoy - - - dal

Tempo I (largamente)

I  
VI  
II  
Vla.  
Vc.  
D.B.

p cresc. f fff  
p cresc. f fff  
p cresc. f fff  
p cresc. f fff  
p cresc. f fff