



Bold Turpin

J. Frederick Bridge
(1844-1924)

Sir John Frederick Bridge (1844-1924) was born in central England. At age 6, he was admitted as “practising boy” (probationer) to the choir at Rochester Cathedral when his father was appointed a vicar-choral. At age 14, he left the cathedral choir to apprentice with the organist of Rochester Cathedral. While still a student, he was appointed organist of the village church of Shorne and then Strood Parish Church. He studied composition with John Goss, of the Royal Academy of Music, and earned his Bachelor of Music degree at Oxford. He became organist of Holy Trinity Church, Windsor, then at Manchester Cathedral, and earned his Doctor of Music degree at Oxford. He then became organist and master of the choristers at Westminster Abbey. He was in charge of music for great state occasions, including Queen Victoria’s jubilee (1887), the Coronation of King Edward VII (1902), the national memorial service for Edward VII (1910), George V’s coronation (1911), and the re-inauguration of Henry VII’s Chapel as the chapel of the Order of the Bath (1913). For those, he organized and composed some and organized the music. He was professor of harmony and counterpoint at Royal College of Music, professor of music at Gresham College, and professor of music at the University of London. He was also the conductor of the Royal Choral Society, introducing many new works, including those by Elgar, Vaughan Williams and Parry.

The Romance of Dick Turpin

Bold Turpin vunce, on Hounslow Heath,
His bold mare Bess bestrode—er,
Ven there he see'd the Bishop's coach
A-comin' along the road—er.
So he gallops close to the 'orse's legs,
And he claps his head vithin;
And the Bishop says, "Sure as eggs is eggs,
This here's the bold Turpin!"

CHORUS

And the Bishop says, "Sure as eggs is eggs,
This here's the bold Turpin!"

Says Turpin, "You shall eat your words,
With a sarse of leaden bul—let!"
So he puts a pistol to his mouth,
And he fires it down his gul—let.
The coachman, he not likin' the job,
Set off at a full gal—lop,
But Dick put a couple of balls in his nob,
And perwail'd on him to stop.

CHORUS (sarcastically)

But Dick put a couple of balls in his nob,
And perwail'd on him to stop.

"Mr. Samuel Weller burst at once into the
following wild and beautiful legend."

"Pickwick Papers"

Charles Dickens (1812-1870)

Bold Turpin

J. Frederick Bridge

Allegro vivace ♩ = 112

S
A
T
B

Bold Tur - pin vunce, on Houns - low Heath, His bold _____ mare Bess be -

Bold Tur - pin vunce, on Houns - low Heath, His bold _____ mare Bess be -

S
A
T
B

His bold mare Bess be -

His bold mare Bess, his bold mare Bess be -

strode - er, _____ his bold mare Bess be -

strode - er, _____ His bold mare Bess, his bold mare Bess be -



Bold Turpin

10

S strode - er, Ven there he see'd the

A strode - er, Ven there he see'd the

T strode - er, Ven there he see'd the

B strode - er, Ven there he see'd the

14

S Bish - op's coach, the

A Bish - op's coach, the

T Bish - op's coach, the

B Bish - op's coach, A - com - in' a - long, a - com - in' a - long, a -

18

S Bish - op's coach, the

A Bish - op's coach, the

T Bish - op's coach, the

B com - in' a - long, a - com - in' a - long, a - com - in' a - long, a - com - in' a - long, a -

cresc. poco a poco

Bold Turpin

22 *cresc. poco a poco*

S Bish - op's coach A - com - in' a - long, a - com - in' a - long the

A *cresc. poco a poco* Bish - op's coach A - com - in' a - long, a - com - in' a - long the

T *cresc. poco a poco* Bish - op's coach A - com - in' a - long, a - com - in' a - long the

B com - in' a - long, a - com - in' a - long, A - com - in' a - long, a - com - in' a - long the

25 *mf scherzando*

S road - er. So he gal - lops close to the 'or - se's

A *mf scherzando* road - er. So he gal - lops close to the 'or - se's

T *mf scherzando* road - er. So he gal - lops close to the 'or - se's

B *mf scherzando* road - er. So he gal - lops close to the 'or - se's

29

S legs, And he claps his head vith -

A legs, And he claps his head vith -

T legs, And he claps his head vith -

B legs, And he claps his head vith -

Bold Turpin

33

S in; "Sure as eggs is

A in; "Sure as eggs is

T in; "Sure as eggs is

B in; And the Bish - op says,

38

S eggs, sure as eggs is

A eggs, sure as eggs is

T eggs, sure as eggs is

B the Bish - op says, "Sure as eggs is

42

S eggs, This here's the bold Tur - pin,

A eggs, This here's the bold Tur - pin,

T eggs, This here's the bold Tur - pin,

B eggs, This here's the bold Tur - pin,

Bold Turpin

46 *ff* *marcato*

S the bold Tur - pin!" "Sure as eggs

A the bold Tur - pin!" This here's, —

T the bold Tur - pin!"

B the bold Tur - pin!"

52

S is eggs, — sure as eggs is

A — this here's — the bold Tur - pin, the bold Tur - pin, the bold Tur -

T "Sure as eggs

B This here's, —

56

S eggs, This here's the bold Tur - pin, this here's — the bold Tur -

A pin, This here's, this here's —

T is eggs, — This here's the bold Tur -

B — this here's — the bold Tur - pin, this here's the

Bold Turpin

60

S pin, the bold Tur - pin, this here's, _____ this here's _____

A _____ the bold Tur - pin, Sure as

T pin, the bold Tur - pin,

B bold _____ Tur - pin, Sure as eggs is

64

S _____ the bold Tur - pin, this here's _____ the

A eggs is eggs, _____ This

T This here's _____ the bold Tur - pin, this here's _____ the

B eggs, _____ This here's _____ the bold Tur - pin, this

68

S bold, the bold _____ Tur - pin, the bold Tur - pin!"

A here's the bold _____ Tur - pin, the bold Tur - pin!"

T bold, the bold _____ Tur - pin, the bold Tur - pin!"

B here's the bold _____ Tur - pin, the bold Tur - pin!"

Bold Turpin

73

S

A

T *f* Says Tur - pin, "You shall eat your words, With a sarse _____

B *f* Says Tur - pin, "You shall eat your words, With a sarse _____

77

S _____ shall *mf*

A _____ "You shall eat your words, shall *mf*

T _____ of lead - en bul - let, _____ shall *mf*

B _____ of lead - en bul - let, You shall eat your words, shall *mf*

80 *cresc.* *f*

S eat your words, With a sarse of lead - en bul - let!" So he

A *cresc.* *f* eat your words, With a sarse of lead - en bul - let!" So he

T *cresc.* *f* eat your words, With a sarse of lead - en bul - let!" So he

B *cresc.* *f* eat your words, With a sarse of lead - en bul - let!" So _____

Bold Turpin

83

S puts a pis - tol to his mouth, And he fires

A puts a pis - tol to his mouth, And he fires

T puts a pis - tol to his mouth, And he fires

B he puts a pis - tol to his mouth, And he fires

86

S it down his gul - let, down his gul - let.

A it down his gul - let, down his gul - let.

T it down his gul - let, down his gul - let.

B it down his gul - let, down his gul - let.

pp sotto voce

90

S The coach - - - man, he not lik - in' the

A The coach - - - man, he not lik - in' the

T The coach - - - man, he not lik - in' the

B The coach - man, he not lik - in' the

mf scherzando

Bold Turpin

93

S job, Set off at a full gal -

A job, Set off at a full gal -

T job, Set off at a full gal -

B job, not lik - in' the job, Set off at a full gal -

97

S lop, at a full gal - lop, at a full gal - *cresc. poco a poco*

A lop, at a full gal - lop, at a full gal - *cresc. poco a poco*

T lop, at a full gal - lop, at a full gal - *cresc. poco a poco*

B *p* lop, at a full gal - lop, at a full gal - lop, at a full gal - lop, at a full gal - *cresc. poco a poco*

101

S *accel.* lop, at a full gal - lop, But Dick put a

A *accel.* lop, at a full gal - lop, But Dick put a

T *accel.* lop, at a full gal - lop, But Dick put a

B *f accel.* lop, at a full gal - lop, at a full gal - lop, at a full gal - lop, at a full gal -

Bold Turpin

105

S cou - ple of balls in his nob, And per - wail'd on

A cou - ple of balls in his nob, And per - wail'd on

T cou - ple of balls in his nob, And per - wail'd on

B lop, at a full gal - lop, at a full gal - lop, But Dick put a cou - ple of

109

S him to stop, per - wail'd on him to stop; *accel. molto*

A him to stop, per - wail'd on him to stop; *accel. molto*

T him to stop, per - wail'd on him to stop; *accel. molto*

B balls in his nob, And per - wail'd on him to stop; Dick put a cou - ple of *accel. molto*

113

S Dick put a cou - ple of

A Dick put a cou - ple of

T per - wail'd

B balls in his nob, And per - wail'd on him, per - wail'd

Bold Turpin

116

S balls in his nob, And per - wail'd on him to

A balls in his nob, And per - wail'd on him to

T on him, And per - wail'd on him to

B on him to stop, to stop;

120 *Presto*

S stop, Dick put a

A stop, Dick put a

T stop, Dick put a cou -

B Dick put a cou - ple of balls in his nob, And per - wail'd on him,

123

S cou - - - ple of balls in his nob, And per -

A cou - - - ple of balls in his nob, And per -

T - ple of balls in his nob, And per -

B per - wail'd on him, per -

Bold Turpin

126

The musical score consists of four staves, one for each voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff begins with a treble clef (except for the Bass part which has a bass clef) and a key signature of two flats (B-flat and E-flat). The lyrics are: "wail'd on him, per - wail'd on him to stop." The score includes performance markings: *pp* (pianissimo), *Adagio espressivo*, *Presto*, and *ff* (fortissimo). The music features a mix of half notes, quarter notes, and eighth notes, with some rests. The lyrics are placed below the corresponding notes on each staff.

S
wail'd on him, per - wail'd on him to stop.

A
wail'd on him, per - wail'd on him to stop.

T
wail'd on him, per - wail'd on him to stop.

B
wail'd on him, per - wail'd on him to stop;

Novello, Ewer and Co.
(1889)

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