

# O no, John, no!

arr. Robin Doveton

**Allegro**

*mp*

S  
O no, John, no, John, no, — John, no! —

A  
*mp*  
O no, John,

T  
*mp*  
O no, John,

B

Keyboard  
reduction

4  
— O no, John, no, John, no, — John, no!

no, John, no, — John, no!

no, John, no, — John, no!

*mp*  
O no, John, no, John, no, John, no!

4

16

yes or no,?—

for her— beau-ty, she must ans - wer yes or no. Yes or no?—

for her— beau-ty, she must ans - wer yes or no.

Detailed description: This system contains measures 16 through 20. It features a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 16, followed by the lyrics 'yes or no,?' in measure 17. In measure 18, the vocal line continues with 'for her— beau-ty, she must ans - wer yes or no. Yes or no?—'. The piano accompaniment provides harmonic support, with a dynamic marking of *p* (piano) in measure 17 and a crescendo leading to *p* in measure 18.

16

Detailed description: This system shows the piano accompaniment for measures 16 through 20. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes. The dynamics are consistent with the vocal part, starting at *p* and including a crescendo.

21

yes or no,?— O no, John, no, John, no, John,

O no, John, no, John, no, John,

O no, John, no, John, no, John,

O no, John, no, John, no, John,

Detailed description: This system contains measures 21 through 25. The vocal line repeats the phrase 'yes or no,?' followed by 'O no, John, no, John, no, John,' in each of the four staves. The piano accompaniment continues with a similar melodic and harmonic structure. Dynamic markings include *p* (piano) at the start of measure 21, *sfp* (sforzando piano) for the 'O' in measure 22, and *f* (forte) for the 'no' in measure 22. A crescendo is indicated between measures 22 and 23.

21

Detailed description: This system shows the piano accompaniment for measures 21 through 25. The right hand continues the melodic line with eighth and sixteenth notes, and the left hand maintains the bass line. The dynamics and phrasing are consistent with the vocal part above.

33

and the ve - ry last time we kissed and — par - ted, he al - ways bid me

and the ve - ry last time we kissed and par - ted, he al - ways bid me

O Ma - dam, O Ma - dam, O Ma - dam,

O Ma - dam, O Ma - dam, O Ma - dam,

33

36 *mf*

ans - wer, no. O no, John, no, John, no, — John, no!

ans - wer, no. O no, John, *mf*

O Ma - dam, O. *mf* O no, John,

O Ma - dam, O.

36

## tempo 1°

49

in your bed-room there is pleasure, shall I view it, yes or no? —

in your bed-room there is pleasure, shall I view it, yes or no? —

in your bed-room there is pleasure, shall I view it, yes or no? —

49

## più lento

53

O no, John, no, John, no, John, no!

O no, John, no, John, no, John,

Yes or no? 4. O

Yes or no? 4. O

53

79

Un - fold your arms, my dear - est — je - wel, un - fold your arms and

Un - fold your arms, my dear - est je - wel, un - fold your arms and

Un - fold your arms, my dear - est je - wel, un - fold your arms and

79

82

**tempo 1°**

Let you go? — O — no, John, O no, John,

let me go. — O — no, John, O no, John,

let me go. — O — no, John, O no, John!

let me go. — O — no, John, O no, John,

82

87 *cresc. al fine*

no!

*sfp cresc. al fine* *mf*

no! O no, John, no, John, no,— John,

*sfp cresc. al fine* *mf*

O no, John, no, John, no,— John, no! O no, John,

*sfp cresc. al fine* *mf*

no! O no, John,

87

91 *f* *ff*

O no, John, no, John, no,— John, no! no!

*f* *ff* *pesante*

no! O no, John, no! no,— John, no!

*f* *ff* *pesante*

no, O no, John, no! no,— John, no!

*f* *ff* *pesante*

no,— no, John, no! no,— John, no!

91