

569

AN ORIGINAL ENGLISH COMIC OPERA

IN TWO ACTS.

Written by **SYDNEY GRUNDY.** Composed by **EDWARD SOLOMON.**

THE

Vicar of Bray

VOCAL SCORE (<i>complete</i>)	...	Net, 5/
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THE VICAR OF BRAY. OVERTURE.

EDWARD SOLOMON.

Andantè moderato.

PIANO.

The musical score is written for piano and consists of four systems of staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked "Andantè moderato." The score begins with a piano (*p*) dynamic. The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the melody, ending with a *dim.* (diminuendo) marking. The third system features a *cresc.* (crescendo) marking in the right hand, followed by a *p* marking. The fourth system concludes the piece with a final *cresc.* marking and a double bar line.

Allegretto.

First system of musical notation, measures 1-4. The piece is in 3/8 time with a key signature of one sharp (F#). The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). The music features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of musical notation, measures 5-8. The melodic line continues with some rests, while the bass line provides a steady accompaniment.

Third system of musical notation, measures 9-12. The music includes dynamic markings *stacc.* (staccato) in measure 10 and *cresc.* (crescendo) in measure 11. The texture becomes more active with more notes in both hands.

Fourth system of musical notation, measures 13-16. The right hand features a series of chords and eighth notes, while the left hand continues with a bass line.

Fifth system of musical notation, measures 17-20. The piece concludes with a *cresc.* (crescendo) marking in measure 17. The final measures show a dense texture of chords in both hands.

III

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note with a slur. The bass staff features a steady accompaniment of eighth notes, with some chords in parentheses.

The second system continues the piece with similar rhythmic patterns in both staves, including eighth notes and chords.

The third system includes a dynamic marking of *f accel.* in the bass staff, indicating a fortissimo and acceleration. The notation shows a mix of eighth and sixteenth notes.

The fourth system features a more complex melodic line in the treble staff with slurs and ties, while the bass staff provides a consistent harmonic support.

The fifth system concludes the piece with a final melodic phrase in the treble staff and a *silent.* marking in the bass staff. The system ends with a double bar line and a repeat sign.

Allegretto.

IV

Andante.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Performance markings include *rall.* and *con forza*. A *trem.* marking is present at the end of the system. A fermata is placed over the final chord.

Con spirito.

Second system of the piano score. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamic markings include *fz* and *mf*. A fermata is placed over the final chord.

Third system of the piano score. The right hand features a complex melodic pattern with slurs and accents. The left hand provides a consistent accompaniment. A dynamic marking of *f* is visible. A fermata is placed over the final chord.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. Performance markings include *rall.* and *con forza*. A fermata is placed over the final chord.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand provides a steady accompaniment. A dynamic marking of *tempo* is present. A fermata is placed over the final chord.

Grandioso.

VI

First system of musical notation. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Grandioso." and the dynamic is "f". The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the "Grandioso." tempo. The right hand features a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

Lento.

Third system of musical notation. The tempo changes to "Lento." and the dynamic is "p". The right hand has a more spacious, chordal texture, while the left hand continues with eighth-note accompaniment. The system concludes with a "f grandioso" marking.

Fourth system of musical notation. The dynamic is "marcato". The right hand has a more active, rhythmic texture with many slurs, while the left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The dynamic is "ff". The right hand has a very active, rhythmic texture with many slurs, while the left hand continues with eighth-note accompaniment. The system concludes with a double bar line.

No 1. Chorus of School Children.

(Hurray! Hurray!)

BOYS & GIRLS.

Allegretto scherzando.

PIANO.



CHILDREN.



- ray! hur - ray! hur - ray!..... We've got a ho - li - day!..... And

that is why we gai - ly cry, Hur - ray! hur - ray! hur - ray!..... Hur -

- ray! hur - ray! hur - ray!..... We've got a ho - li - day!..... And

GIRLS.

that is why we gai - ly cry, Hur - ray! hur - ray! hur -

BOYS.

that is why we gai - ly cry, Hur - ray! hur - ray! hur -

Moderato.

BOYS & GIRLS.

- ray!..... La - dies and gen - tle - men,

p *cresc.* *dim.* *p*

Detailed description: This system contains the first two staves of music. The vocal line (treble clef) begins with a rest followed by a dotted line and the word 'ray!'. The piano accompaniment (grand staff) starts with a piano (*p*) dynamic and includes markings for *cresc.* and *dim.*. The key signature has one sharp (F#) and the time signature is common time (C).

BOYS.

how do you do? We

p

Detailed description: This system contains the third and fourth staves of music. The vocal line (treble clef) has the lyrics 'how do you do?' and 'We'. The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The key signature and time signature remain the same.

bring from our mas - ter a mes - sage to you.

p

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (treble clef) has the lyrics 'bring from our mas - ter a mes - sage to you.'. The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The key signature and time signature remain the same.

GIRLS.

Our re - ver - end pas - tor in - structs us to say That

p

Detailed description: This system contains the seventh and eighth staves of music. The vocal line (treble clef) has the lyrics 'Our re - ver - end pas - tor in - structs us to say That'. The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The key signature and time signature remain the same.

GIRLS. *cresc.* *f* *p*
 these are the shools of the Vi-car of Bray. We are the child-ren who go to the schools
 BOYS. *cresc.* *f*
 Are the schools of the Vi-car of Bray. And this

At skip-ping rope Wére
 an - nu - al ho - li - day's one of the rules. Peg - top Wére

rit *ard*
 long-ing to play So we all of us wish you a ve-ry good day.....
 long-ing to play So we all of us wish you a ve-ry good day.....
rit *ard*

Tempo primo.

f

Hur - ray! hur - ray! hur - ray! hur - ray!.....

f

Hur - ray! hur - ray! hur - ray! hur - ray!.....

Hur - ray! hur - ray! hur - ray! hur - ray!..... Hur - ray! hur - ray! hur - ray!..... We've

Hur - ray! hur - ray! hur - ray! hur - ray!..... Hur - ray! hur - ray! hur - ray!..... We've

got a ho - li - day!..... The cat's a - way the mice will play Hur - ray! hur - ray! hur -

got a ho - li - day!..... The cat's a - way the mice will play Hur - ray! hur - ray! hur -

- ray! the cats a - way the mice will play, Hur-ray! hur - ray! hur - ray! hur - ray! hur - ray! hur - ray! hur - ray! hur - ray! hur - ray! hur - ray!

f *rall.*
- ray! hur - ray! hur - ray!.....
f
- ray! hur - ray! hur - ray!.....
f *rall.* *a tempo.*

rit - - - *ard* **Lento.**
dim.

No. 2. Chorus of Lady Teachers. (S. S.)

Not married yet.

Andante moderato

Enter Chorus of Lady Teachers, singing.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Andante moderato'. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The piano part begins with a piano (*p*) dynamic. The lyrics are: 'To a slow and state - ly mea - sure, Walk - ing out in sin - gle file, Sad - ly do we take our plea - sure, Work - ing slippers all the while. Ah me! for how ma - ny preacher's Have we'.

To a slow and state - ly mea - sure, Walk - ing

out in sin - gle file, Sad - ly do we take our plea - sure, Work - ing

slippers all the while. Ah me! for how ma - ny preacher's Have we

(they sigh) rit.

la-bour'd? We for - get! We are the yóung la - dy teachers, And we

colla voce

piu lento

are not mar - ried yet! Al - though..... They

piu lento *p*

Moderato.

fol - low us method - i - cal - ly, And they pe - ri - o - di - cal - ly, Squeeze our hand spasmodi - cal - ly

p stacc.

accel.

Tàn - ta - li - sing tribes! Men who so in - sen - si - ble are, And so in - de - fen - si - ble are,

Words that re - pre - hen - si - ble are on - ly can des - cribel

f Presto.

Men who so in - sen - si - ble are, And so in - de - fen - si - ble are,

p rall. Tempo 1^o

Words that re - pre - hen - si - ble are on - ly can des - - cribe.

rall. *p con grazia* Enter Winifred.

cresc. *dim.*

No. 3. Song.
Oh why is my love.
WINIFRED.

Allegretto.

dolce

1. Oh,
2. His

mf *p*

why is my love so cold to me? Oh why is my love so blind?..... His
love for me once was strong e-nough—Oh, can it have pass'd a way?..... A

pas-sion he long since told to me— Oh, can he have changed his mind? As
-lack-a-day, lifes not long e-nough For dal-li-ance and de-lay. Oh!

1. cer - tain as I'm an on - ly lass I should 'nt have been so
 2. why is my love so cold to me? Oh why is my love so

cresc.

sad,..... If he had been born a lone - ly lass And
 coy?..... A mai - den had been more bold to me, If

ritard.

a tempo
p TEACHERS. WINIFRED.
 I had been born a lad. Thats ve - ry true. Whats ve - ry
 I had been born a boy. No doubt of that! No doubt of

colla voce *p a tempo* *f*

mf TEACHERS.
 true?..... As cer - tain as you're an on - ly lass, You
 what?..... No doubt that your love is cold to you! No

mf

WINIFRED.

If he had been born a
A mai - den had been more

1. would 'nt have been so sad,..... If he had been born a
2. doubt that your love is coy!..... A mai - den had been more

1. *rit.* lone - ly lass And I had been born a lad. 2. *rall.* bold to me, If
lone - ly lass bold to you,

I had been born a boy.....
rall. born a boy.....

rall. *a tempo* *dim.* *p*

No 4^a Exit of Winifred. & Teachers.

Andante moderato. TEACHERS.

All the bold and all the bad girls Hus - bands

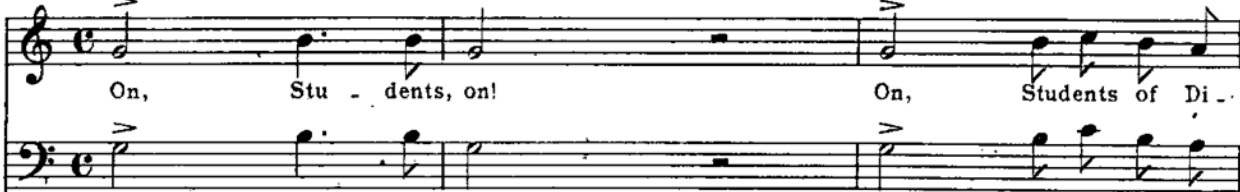
with - out num - ber get; We are so - ber, staid and sad girls, And we


rit. Marcia.


are not married yet.

No 4^b On, Students, on!

SANDFORD & STUDENTS (T. B.)

TENOR.  On, Stu - dents, on! On, Students of Di -

BASS.  On, Stu - dents, on! On, Students of Di -



The piano accompaniment for the first system features a right hand with chords and triplets, and a left hand with a steady eighth-note accompaniment.


 - vi - ni - ty! Bro - thers in love, If

 - vi - ni - ty! Bro - thers in love, If



The piano accompaniment for the second system continues with similar textures, including triplets in the right hand.

 not in con - san - gui - ni - ty! On, SAND. Stu - dents,

 not in con - san - gui - ni - ty!



The piano accompaniment for the third system includes a piano (*p*) dynamic marking and features triplets in the right hand.

JOHN.

on! Oh, stay, for we are wear - y!

SAND.

STUDENTS.

Why wear - - y, John? The Vi - cars style is

The Vi - cars style is

SAND.

STUDENTS.

drear - y. Oh, Stu - - dents, oh! Our

drear - y. Our

SAND.

hap - less heads are ach - ing. So, Stu - dents,

hap - less heads are ach - ing.

STUDENTS.

so!..... Be - sides our hearts are break - ing.

Be - sides our hearts are break - ing.

STUDENTS.
appass.

SAND.

Fie, Stu - dents, fie!..... We love the la - dy

We love the la - dy

SAND.

STUDENTS.
rall.

tea - chers. Why, Stu - dents, why!..... They.

tea - chers. They

SAND.

p dolce tempo

are our fel - low creatures. And from our youth up we've been taught By

are our fel - low creatures.

rall. *p*

one and all our tea - chers, That ev' - ry vir - tu - ous stu - dent ought To

love his fel - low crea - tures, That ev' - ry vir - tu - ous stu - dent ought To *rall.*

That ev' - ry vir - tu - ous stu - dent ought To *rall.*

That ev' - ry vir - tu - ous stu - dent ought To

f *rall.*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with the second staff starting with a rest. The bottom two staves are piano accompaniment. Dynamics include *f* and *rall.*

cresc. *f*
love his fel - low crea - - - tures.....

love - his fel - low crea - - - tures.....

love his fel - low crea - - - tures.....

f

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics and a *cresc.* marking. The second and third staves are also vocal lines. The bottom two staves are piano accompaniment. Dynamics include *f*.

No 5. As good as he ought to be.

Song (SANDFORD)

with Chorus of Students.

Andante moderato.

p religioso

SANDFORD.

1. When I was a Sun-day-school scho-lar, I was an ex -
 2. grew up to man-hood's es - tate, With - out hav - ing
 3. me is a liv - ing ex - am - ple, Of what you should

- am - ple to boys,..... For I ne - ver rump - led my col - lar,
 told an un - truth;..... I prac - tise, I'm proud to re - late,
 be if you can,..... I hope you will all take a sam - ple

And I ne - ver made a ny noise;..... I
 The pre - cepts I learnt in my youth..... I
 Of per - haps a phe - no - me - nal man;..... For

1. ne - ver spoke words out of sea - son, I ne - ver did a - ny thing
 2. 'car - ry them out to the let - ter, I'm real - ly as good as a
 3. if you dont pay me at - ten - tion You'll come to a ve - ry bad

stacc.

wrong,..... And that, I've no doubt is the rea - son My
 book;..... In - deed I am ve - ry much bet - ter; In
 end..... And last - ly I may as well men - tion It's

rit. youth was as hap - py as long..... Ah, why was it hap - py? be -
 fact, I'm as good as I look!..... I re - vel in pas - try and
 ne - ver too late to a - mend..... A - ban - don the pipe and ci -

rit. *a tempo*

- cause..... A bet - ter boy - ne - ver was seen;..... For
 jam,..... I'm a - ter - ri - ble to - per at tea;..... For
 - gar And drink no - thing stronger than tea..... And

1. I was not on - ly as good as I was, but as good as I ought to have
 2. I am no on - ly as good as I am, but as good as I ought to
 3. You'll be not on - ly as good as you are, But as good as you ought to

STUDENTS. (TENORS.)

been!..... Ah why was he hap - py? be - cause..... A
 bel..... You may tell by the look of his phiz..... He
 bel..... A - ban - don the pipe and ci - gar..... And

BASSES.
f accel.

f accel.

bet - ter boy ne - ver was seen;..... For he was not on - ly as
 re - vels in tof - fee and tea..... For he is not on - ly as
 drink no - thing stronger than tea..... And you'll be not on - ly as

1.

1. good as he was But as good as he ought to have been.....
 2. good as he is, But as good as he ought to be.....
 3. good as you are But as good as you ought to be.....

Andante moderato.

SANDFORD.

2. & 3. *piu lento.* *rall.*

TENORS.
 2. I but as good as I ought as
 3. In but as good as you ought as

BASSES.
 is - As good as he
 are As good as you

pp

piu lento

S

good as I ought to be, to be.....
 good as you ought to be, to be.....

ought as good as he ought to be.....
 ought as good as you ought to be.....

pp

pp

p

No. 6. Ensemble and Entrance of Vicar.

(Hail to the Vicar.)

Allegretto giocoso.

PIANO.

The piano introduction is in 6/8 time, marked *fz*. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple eighth-note accompaniment.

CHILDREN. *f*

Hur -

The children's entrance is in 6/8 time, marked *f*. It consists of a vocal line and a piano accompaniment. The piano part continues the rhythmic pattern from the introduction.

c

ray! hur - ray! hur - ray!..... The Vi - car comes this way!..... That's

The first vocal line is in 6/8 time, marked *c*. The lyrics are: "ray! hur - ray! hur - ray!..... The Vi - car comes this way!..... That's". The piano accompaniment is in 6/8 time, marked *c*.

c

why we trip and hop and skip, And hop and skip a - long!..... Hur -

The second vocal line is in 6/8 time, marked *c*. The lyrics are: "why we trip and hop and skip, And hop and skip a - long!..... Hur -". The piano accompaniment is in 6/8 time, marked *c*.

- ray! hur - ray! hur - ray!..... He's pro - mi's'd us a song!..... That's

why we say, hur - ray! hur - ray! And may his life be

rall.

long!..... Here comes Pa - pa!..... Hur -

a tempo

p WINIFRED. CHILD.

TEACHERS.

- rah! hur - rah! hur - rah!..... Now let us give him greet - ing!

mf

GIRLS. *p*
 BOYS. The first of May It

TEACHERS.
 WINIFRED with 1st SOPRANO.

is to - day So this is a May meet - ing.
 TENORS. SANDFORD with 1st TENOR.
 So this is a May meet - ing.
 BASSES.
 So this is a May meet - ing.

Andante.

CHILDREN.

TEACHERS.

STUDENTS.

Andante.

p U - ni - ting our voi - ces this morn - - ing *f* All

p U - ni - ting our voi - ces this morn - - ing *f* All

p U - ni - ting our voi - ces this morn - - ing *f* All

p U - ni - ting our voi - ces this morn - - ing *f* All

GIRLS.

hail to the Vi-car of Bray!..... Long live he, his

hail to the Vi-car of Bray!.....

hail to the Vi-car of Bray!.....

hail to the Vi-car of Bray!.....

BOYS.

dim.

of - fice a - dorn - - ing His hum - ble pa - rish - on - ers

TEACHERS.

GIRLS & BOYS.

pray!..... We teach - ers, we send to him greet - ing! We

TEACHERS.

child-ren, who go to his school!..... We mem-bers of his Dor-cas

VICAR. *p*

mect - ing! My

STUDENTS.

We stu-dents who're un-der his rule.....

We stu-dents who're un-der his rule.....

breth-ren, as swel-leth the o-cean, So swel-leth my bo-som to -

breth-ren, as swel-leth the o-cean, So swel-leth my bo-som to -

CHILDREN.

v

day..... He can - not con - trol his e -

WINIFRED.

p Lento.

SANDFORD.

p Lento.

VICAR.

p Lento.

C

TEACHERS.

p Lento.

STUDENTS.

p Lento.

Maestoso.

W
Bray! All hail to the Vi - car, all hail to the Vi - car, All *Lento.*

S
Bray! All hail to the Vi - car, all hail to the Vi - car, All *Lento.*

V
Bray! All hail to the Vi - car, all hail to the Vi - car, All *Lento.*

C
Bray! All hail to the Vi - car, all hail to the Vi - car, All *Lento.*

T
Bray! All hail to the Vi - car, all hail to the Vi - car, All *Lento.*

Bray! All hail to the Vi - car, all hail to the Vi - car, All *Lento.*

Bray! All hail to the Vi - car, all hail to the Vi - car, All *Lento.*

Maestoso.

Lento.

W
hail to the Vi - car of Bray! of Bray!.....

S
hail to the Vi - car of Bray! of Bray!.....

V
hail to the Vi - car of Bray! of Bray!.....

C
hail to the Vi - car of Bray! of Bray!.....

T
hail to the Vi - car of Bray! of Bray!.....

hail to the Vi - car of Bray! of Bray!.....

hail to the Vi - car of Bray! of Bray!.....

Piano accompaniment with a *p* dynamic marking.

No. 7. Song.

THE REVEREND M^r BARLOW (VICAR)

Allegretto.

VOICE.

PIANO.

p

1. Your
2. In Ja.

Sand - ford and Mer - ton you've read, I sup - pose? Its a stor - y that e - ver - y
- mai - ca the scene of the stor - y was laid, Where the fa - ther of Tho - mas made

lit - tle boy knows - How Tom - my was wealth - y and Tom - my was, bad; And
mo - ney by trade, But a fe - ver soon car - ried off Tom - my's pa - pa, And

Hen - ry, he was an ex - emp - la - ry lad; Their
Tom - my came o - ver here with his ma - ma. His

mf

tu - tor you have - n't for - got - ten, I'm sure; His style was di - dac - tic his
 cle - ri - cal tu - tor was in the same boat, And the ex - cel - lent Hen - ry was

1. man - ner de - mure, Of language he had a mag - ni - fi - cent flow, And his name was the Rev - er - end
 al - so a - float; The

rit.

Mis - ter Bar - low.

TEACHERS.

STUDENTS.

p a tempo

His name was the Rev - er - end

His name was the Rev - er - end Mis - ter Bar - low, His name was the Rev - er - end

p a tempo

Of language he had a mag - ni - fi - cent flow,

Mis - ter Bar - low. GIRLS.
Piu lento.

Mis - ter Bar - low. And his name was the Rev - er - end
BOYS.

Mis - ter Bar - low. And his name was the Rev - er - end

Piu lento.
p

2. In Ja -

Mis - ter Bar - low.....

Mis - ter Bar - low.....

mf a tempo

mf 2. *p*

pas_sage was rough, and I hap_pen to know, Ve_ry

rit.

ill was the Rev_er_end Mis_ter Bar_low. *a tempo*

TENORS. *p* Ve_ry ill was the Rev_er_end

BASSES. *p*

rit. *a tempo*

mf

TEACHERS. The

Ve_ry ill was the Rev_er_end Mis_ter Bar_low

Mis_ter Bar_low, Ve_ry ill was the Rev_er_end Mis_ter Bar_low

passage was rough and I happen to know,

BOYS.

Piu lento.

Ve_ry ill was the Rev.er. end

GIRLS.

Ve_ry ill was the Rev.er. end

Piu lento. p

p

- 3. To -
- 4. Now

Mis_ter Bar - low.....

Mis_ter Bar - low.....

mf a tempo

- ge - ther they land - ed in England one day, And they all set - tled down in the
 Hen - ry's the Cur - ate, and Tom - my's the Squire, What more can their Rev - er - end

vil - lage of Bray, For there Mis - sus Mer - ton, I ought to re - mark, Had a
 tu - tor de - sire? Ex - cept to be Mas - ter - al - be - it a Clerk - Of the

beau - ti - ful man - sion, and al - so a park. What is
 beau - ti - ful man - sion and al - so the park; To

more to the point, in her pat - ron - age lay The gift of the snug lit - tle
 mar - ry his daugh - ter to Tom - my the bad, In - stead of to Hen - ry, the

rit.

li - ving of Bray, And in - to it she, her good feel - ing to shew, In -
 ex - cel - lent lad; For be - tween you and me, but no fur - ther to go, An

rit.

rit.

duct - ed the Rev - er - end Mis - ter Bar - low.
 eye to the main chance has Mis - ter Bar - low.

a tempo

STUDENTS. In -
 An

p

rit.

pa tempo

TEACHERS.

STUDENTS.

In - duct - ed the Rev - er - end
 An eye to the main chance has

- duct - ed the Rev - er - end Mis - ter Bar - low In - duct - ed the Rev - er - end
 eye to the main chance has Mis - ter Bar - low An eye to the main chance has

And in to it she, her good
For be - tween you and me, but no

Mis - ter Bar - low.
Mis - ter Bar - low.

Mis - ter Bar - low.
Mis - ter Bar - low.

3.

feel - ing to shew,

GIRLS. *Piu lento.*

In - duct - ed the Rev - er - end Mis - ter Bar -

BOYS.

In - duct - ed the Rev - er - end Mis - ter Bar -

Piu lento.

4. Now

low.....

low.....

mf a tempo

4. Piu lento.

fur_ther to go An eye to the main chance has Mis_ter Bar - low.....

GIRLS.

An eye to the main chance has Mis_ter Bar - low.....

BOYS.

An eye to the main chance has Mis_ter Bar - low.....

TEACHERS.

low.

low.

STUDENTS.

low.

Piu lento.

p

pp

No 8. Chorus.

Bow, Students, bow!

CHILDREN, TEACHERS & STUDENTS.

Bold. **STUDENTS.** *f*
Bow! Stu - dents,
Bow! Stu - dents,

f

CHILDREN. *p* *f*
Bob! chil - dren, bob! To

TEACHERS. *f*
And ladies, curt - sey low! To

STUDENTS. *f*
bow!..... To
bow!..... To

cresc. *p* *f*

Detailed description: The score is in 2/4 time with a key signature of two sharps (F# and C#). It features four vocal parts and piano accompaniment. The piano part begins with a forte (f) dynamic and includes a crescendo section. The vocal parts enter sequentially: Students, Children, Teachers, and Students. Dynamics range from piano (p) to forte (f).

C
Mis - ter Bedford Rowe!

T
Mis - ter Bedford Rowe! And la - dies, curt - 'sey

Mis - ter Bedford Rowe! *f* Bow! Stu - dents, bow!.....

Mis - ter Bedford Rowe! *f* Bow! Stu - dents, bow!.....

C
p Bob! chil - dren, bob! *f* To Mis - ter Bedford Rowe!.....

T
low! *f* To Mis - ter Bedford Rowe!.....

To Mis - ter Bedford Rowe!..... Whilst *p*

To Mis - ter Bedford Rowe!..... Whilst *p*

C

T

What

some are gen - tle men by birth, And some are so by sta - tion,

some are gen - tle men by birth, And some are so by sta - tion,

C

T

The

o - thers are by rank and worth He is by Le - gis - la - tion

C
jus - tice and the com - mon sense Of this we ne - ver saw. *f* Still

T
f Still

f Still

f Still

C
let us hum - bly re - ver - ence The ma - jes - ty of law!

T
let us hum - bly re - ver - ence The ma - jes - ty of law!

let us hum - bly re - ver - ence The ma - jes - ty of law!

let us hum - bly re - ver - ence The ma - jes - ty of law!

C
Bow! Stu-dents, bow! And la-dies, curt sey low! Bob! chil-dren,

T
Bow! Stu-dents, bow! And la-dies, curt sey low!

Bow! Stu-dents, bow! And la-dies, curt sey low!

Bow! Stu-dents, bow! And la-dies, curt sey low!

C
cres- - cen - do f rall. Row!

T
cres- - cen - do f rall. Row!

To Mis-ter Bed-ford, Mis-ter Bed-ford, Mis-ter Bed-ford Row!

To Mis-ter Bed-ford, Mis-ter Bed-ford, Mis-ter Bed-ford Row!

To Mis-ter Bed-ford, Mis-ter Bed-ford, Mis-ter Bed-ford Row!

To Mis-ter Bed-ford, Mis-ter Bed-ford, Mis-ter Bed-ford Row!

cres- - cen - do f rall.

Segue

No 8a Song.
 (I'm as sharp as a ferret.)
 BEDFORD ROWE.

Allegretto.

The piano introduction consists of two systems of music. The first system is marked with a forte 'f' dynamic. The second system continues the piece with a piano 'p' dynamic. Both systems feature a treble and bass clef with a key signature of two sharps (D major) and a 6/8 time signature. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines.

ROWE.

The first line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "I'm as sharp as a fer-ret; From dad I in-her-it a le-gal and log-i-cal". The piano part includes a piano 'p' dynamic marking. The music is in D major and 6/8 time.

The second line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "mind;..... I'm as cle-ver and come-ly As Lum-ley and Lum-ley and". The piano part continues with a piano 'p' dynamic. The music is in D major and 6/8 time.

R
Lew-is and Lew-is com-bined..... Yield to Lick-fold I dont, nor To

R
Wont-ner and Wont-ner; Im ev-en with Bol-ton and Mote; You have

R
no need to call On Freke Pal-mer at all, I can row in the ve-ry same

ROWE.
boat.
CHILDREN. & TEACHERS. *mf accel.*
TENORS. *mf*
BASSES. *mf*
accel. *mf*
You have no need to call On Freke

C & T
 Pal - mer, at all - He can row in the ve - ry same boat.

T
 Pal - mer, at all - He can row in the ve - ry same boat.

B
 Pal - mer, at all - He can row in the ve - ry same boat.

SPOKEN.

ROWE: "Now, witness, remember, you are on your oath— answer me, aye or no, were you drunk on the occasion in question?" "Well, it depends on what you call drunk!" "Never mind what I call drunk, sir? Answer me, aye or no?" "Well, I'd had a glass!" "Only one glass, sir?" "Aye." "Yes, you, sir, you!" "Aye!" "Answer my question, sir!" "I've answered it." "No, sir; you asked another. You said 'I'?" "Well, you told me to say aye or no." Really, m'lud, in the whole course of my professional experience— (*Resumes seat.*)

ROWE.

A wit - ness I'll bus - tle As well as Charles Russell, Sir Ed - ward I e - qual in

accel

R
 skill I'm a Lockwood at larks And at hit - ting my marks I'm a

R
se - cond e - di - tion of Gill.....

C
He's a Lockwood at larks, And at

T
He's a Lockwood at larks, And at

B
He's a Lockwood at larks, And at

mf

fz

C
hit - ting his marks He's a se - cond e - di - tion of Gill!

T
hit - ting his marks He's a se - cond e - di - tion of Gill!

B
hit - ting his marks He's a se - cond e - di - tion of Gill!

fz

ff

R
But when one fine morn.ing the

ROWE.

p

R

bench Im a - dorn - ing - And one day I mean to be there - You will

R

find, all the knowledge I've learnt in life's col - lege Has dis - ap - peared in - to thin

R

air..... In my ig - nor - ance crass I shall be such an ass, The

R

grass it - self won't be as green;..... In my in - no - cence - well, I shall

ad lib. *a tempo*

colla voce *a tempo*

R

fair-ly ex-cel Mis-ter Gil-ber't's young maid of fif-teen!..... *mf accel.*

In his *mf*

In his *mf*

In his

accel. mf

MHC

in-no-cence well, He will fair-ly ex-cel Mis-ter Gilbert's young maid of fif-teen!

in-no-cence well, He will fair-ly ex-cel Mis-ter Gilbert's young maid of fif-teen!

in-no-cence well, He will fair-ly ex-cel Mis-ter Gilbert's young maid of fif-teen!

ff

SPOKEN:

ROWE: "Spoof? What is spoof?" "Spoof, m'lud is slang term, signifying"—"Slang! what is slang?" "Slang, m'lud, is a sort spoken shorthand, compressing the greatest possible quantity of meaning into the smallest possible quantity of words—a summing-up, in fact, m'lud." "I do not find any mention of the word, "spoof," in Johnson's Dictionary." "No m'lud, the word is not to be found in Johnson, I admit!" "If your ludship pleases, may I, as *amicus curiæ*, be permitted to explain that "spoof" is the name colloquially applied to the game that lawyers play with their clients." "Oh, thank you, Mr. Lockwood—now I understand." "If y'ludship pleases."

ROWE.
accel.

But a - bout my pre - tence Of su - preme in - no - cence There'll be

R just a sus - pi - cion of fudge..... For the ba - by un - born is not

R such a greenhorn As the oc - to - ge - na - ri - an judge.....

mf No, the

mf No, the

mf No, the

ff

As the oc - to - ge - na - ri - an
 ba - by un - born Is not such a green - horn As the oc - to - ge - na - ri - an
 ba - by un - born Is not such a green - horn As the oc - to - ge - na - ri - an
 ba - by un - born Is not such a green - horn As the oc - to - ge - na - ri - an

mf *rit.* *f accel.*

judge!
 judge!
 judge!
 judge!

Presto.

No 8^b Exit.

Good morning, dear Vicar.

VICAR, CHILDREN, TEACHERS & STUDENTS.

Andante moderato.

CHILDREN. . .

TEACHERS.

TENOR. . .

BASS. . .

STUDENTS.

p

Good morn-ing, dear Vi - car, good morn - - - ing. We

Good morn-ing, dear Vi - car, good morn - - - ing. We

Good morn-ing, dear Vi - car, good morn - - - ing.

Good morn-ing, dear Vi - car, good morn - - - ing.

VICAR.

Good morn-ing, my breth'ren, good

curt-sey and go on our way.....

curt-sey and go on our way.....

cresc.

morn - - - ing.

Piu lento
p
Long life to the Vi-car of Bray!.....

p
Long life to the Vi-car of Bray!.....

p
Long life to the Vi-car of Bray!.....

p
Long life to the Vi-car of Bray!.....

p dolce

pp
dim *rit.*

No. 9. Entrance of Mrs Merton.

Allegretto. Mrs MERTON. (*without.*)

VOICE. *mf* Has a - ny - one seen the

PIANO. *mf* *p*

Pythchuley pack? Has a - ny one met the Quorn?..... Or a hand - some youth on a

rit. hor - ses back, Who car - ries a bu - gle horn?..... *a tempo*

rit. *mf*

Enter Mrs. M. *dim.* *rit.* *p*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked 'Allegretto'. The voice part starts with a rest, followed by the lyrics 'Has a - ny - one seen the'. The piano accompaniment starts with a rest, followed by a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings of *mf* and *p*. The lyrics continue: 'Pythchuley pack? Has a - ny one met the Quorn?..... Or a hand - some youth on a'. The tempo changes to *rit.* (ritardando) for the lyrics 'hor - ses back, Who car - ries a bu - gle horn?.....' and then back to *a tempo* (allegretto). The piano part includes dynamic markings of *rit.* and *mf*. The score concludes with the instruction 'Enter Mrs. M.' and a piano part marked *dim.* (diminuendo), *rit.*, and *p*.

N^o. 10. Trio.

(Now if you'll excuse me.)

MRS MERTON, VICAR & ROWE.

Allegro. ROWE.

VOICE. Now, if you'll ex - cuse me, I'll wish you good day I've a

Scherz. PIANO. *p*

MRS M. VICAR.

sort of a feel - ing that I'm in the way. Oh dear me, no! Not a

ROWE.

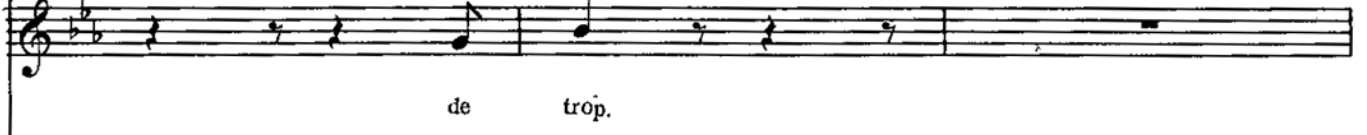
bit of it, Rowe. I am per - fect - ly cer - tain that

ROWE.



I am de trop de trop.

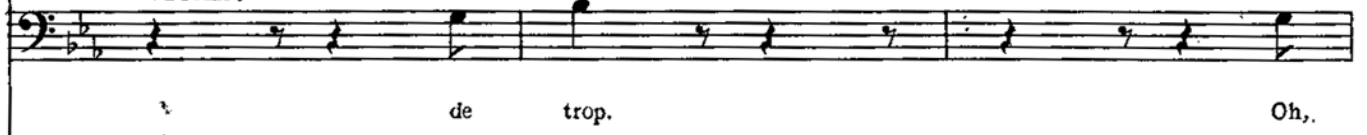
MRS MERTON.



de trop.

VICAR.

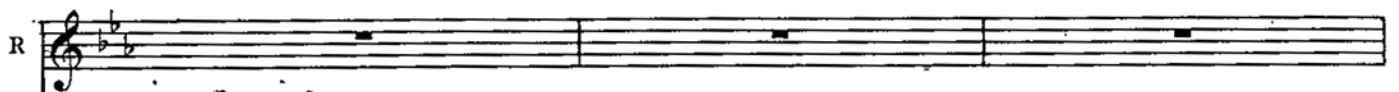
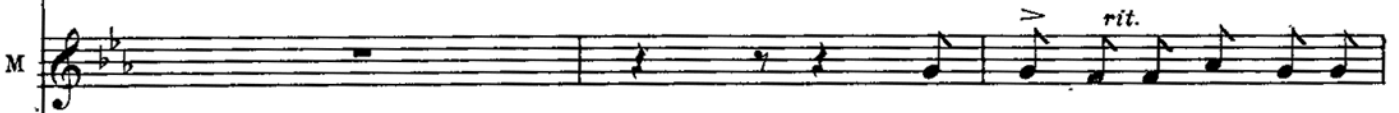
Slower.



de trop. Oh,.



stacc.

rit.

My dear Mis - ter Rowe, I im -



Bed - ford, what non - sense! now, don't run a - way!



rit.

a tempo

R Oh, dear me, no, I had much ra - ther go. It is

M - plore you to stay.

V

a tempo

R per - fect - ly e - vi - dent I am de trop I'm per - fect - ly cer - tain, I'm

M For good - ness sake, don't be, For

V There is - nt the slight - est, There

accel.

accel.

accel.

accel.

R
 per - fect - ly cer - tain that I am de trop.

M
 good - ness sake dont be ab - surd Mis - ter Rowe.

V
 is - nt the slight - est oc - ca - sion to go. *Exit* ROWE

f *Presto.* *fz*

Audante moderato. VICAR.

We are a - lone! the law - yer's gone at last!.....

fz *p* *p* *cresc.*

Mrs M. *con - espress.* *Allegretto.*

We are a - lone! Why beats my heart so fast!.....

61
No 11. Duet.

(The shy Widow.)

Mrs MERTON & VICAR.

Allegretto.

VOICE. VICAR.

My dear Mis - tress Mer - ton, pray

PIANO. *mf Scherz.* *p*

V

cease these a - larms! My rev - er - end of - fice sus - pi - cion dis - arms. This

V

coy - ness is prompt - ed by ex - cel - lent taste, But nei - ther of us has a

V

rit. mo - ment to waste, So don't shil - ly - shal - ly, but wed while you can! Go a -

Mrs M.

rit.

VICAR.

rit. *mf a tempo*

M long with you, will you, you ob-sti-nate man! Oh, walk in the foot steps of

colla voce. *mf a tempo*

V El-ean-or Ann! You

mf Scherz. *p*

Mrs M.

M know ve-ry well you've been married be-fore, And the late Mis-tress Bar-low had

M beau-ty ga-lore. What-ev-er, such be-ing the case, can you see To ad-

M *rit.* VICAR..

_ mire in a mid - die - aged wi - dow like me? The late Mis - tress

V Mrs M.

Bar - low was no - thing to you, Oh, you ob - sti - nate man, go a -

M *ritard.* VICAR. *mf a tempo*

_ long with you, do, Oh, put your self in - to Ann El - ean - or's

VICAR.

shoe. Ma -

mf Schers. p

V *til - da, e - nough of this ex - cel - lent taste, And let me en -*

V *cir - cle that ma - tron - ly waist! Re - mem - ber the time will be*

V *soon out of joint, So don't shil - ly - shal - ly, but come to the* *rit.*

V *point! Oh, come to the arms that are wait - ing for you! Oh, you* *con epress.* *MIS M.*

VICAR.

M

ex_cel_lent man, I don't mind if I do, Well I'm sure that is quite the best

rit. *mf a tempo*

colla voce. *mf a tempo*

V

thing you can do. (They dance off.)

mf scherz.

Piano accompaniment for the third system.

Piano accompaniment for the fourth system.

No. 12. Duet.

(Tell me true, Love.)

WINIFRED & SANDFORD.

Andante moderato.

PIANO.

SANDFORD,
p con espress.

Tell me, and oh tell me true, love, Will thy heart be

p

s e - ver mine? Tell me, will those eyes of blue, love,

s E - ver on my path - way shine?

S Life is not a mar - riage mea - sure; Tho' our spi - rits

S bound a - while, Love is pain as

S well as plea - sure, And must weep as well as smile;

cresc. *rall.*

WINIFRED.

p dolce.

Yes, I tell thee, tell thee true, love, With my blue eyes

SANDFORD.

Tell..... oh tell me true, love,

p

W *rall.* *a tempo*
fix'd on thine, Naught shall come be - tween us two, love—
S With thy blue eyes fix'd on mine, Naught shall come be -
cresc. colla voce.

W *rit.* *p*
Come be - tween thy heart and mine, thy heart and
S *p*
- tween us two, love— Come be - tween my heart and
rit. p

W
mine!.....
S
mine!.....
a tempo cresc. p

WINIFRED.
p Cantabile.

Yes, I tell thee, tell thee true, love, Thou art mine and

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'Yes', followed by quarter notes 'I', 'tell', 'thee', and a dotted quarter note 'tell'. The piano accompaniment consists of a steady eighth-note pattern in the bass and a similar pattern in the treble, with a piano dynamic marking 'p'.

I am thine! Look in to mine eyes of blue, love,

The second system continues the vocal line with a half note 'I', quarter notes 'am', 'thine!', and a dotted quarter note 'Look'. The piano accompaniment includes a piano dynamic marking 'p' and a crescendo marking 'cresc.'.

And my in most heart di - vine. She who lo - veth,

The third system features a vocal line with a half note 'And', quarter notes 'my', 'in', 'most', 'heart', and a dotted quarter note 'di - vine'. The piano accompaniment continues with a steady eighth-note pattern.

lo - veth e - ver, Thro' the sun - shine, thro' the rain,

The fourth system concludes the vocal line with a half note 'lo - veth', quarter notes 'e - ver', and a dotted quarter note 'Thro''. The piano accompaniment features a more active eighth-note pattern in the bass.

W
 Lo - veth on with - out en - dea - vour, Tho' her love be
dim. rall.
colla voce.

W
 on - ly pain. Yes, I tell thee, tell thee true, love,
 SANDFORD.
 Tell, oh, tell me,
p
a tempo
p

W
 With my blue eyes fix'd on thine, Nought shall come be -
 S
 true, love, With thy blue eyes fix'd on mine,
rit.
rit. cresc.

W
- tween us two, love, Come be - tween thy

S
Nought shall come be - tween us two, love;

W
con forza. rit. heart and mine, thy heart and mine!.....

S
Come be - tween my heart and thine!.....

W
.....

S
.....

No 13. Chorus of Huntsmen.

(Jolly Jolly Huntsmen)(T. B.)

& Solo (TOMMY MERTON.)

*Con spirito.*The first system of music is a piano accompaniment in 2/4 time, marked *Con spirito.* It features a treble and bass clef. The treble clef part begins with a forte (*f*) dynamic and includes several measures with slurs and accents. The bass clef part provides a steady accompaniment with chords and single notes.*Enter Huntsmen.*The second system of music is a piano accompaniment. It begins with the instruction *Enter Huntsmen.* and a forte (*f con spirito*) dynamic. The treble clef part features a melodic line with slurs and accents, while the bass clef part continues with a rhythmic accompaniment.

The third system of music continues the piano accompaniment. The treble clef part has a melodic line with slurs and accents, and the bass clef part provides a consistent accompaniment.

The fourth system of music concludes the piano accompaniment. The treble clef part features a melodic line with slurs and accents, and the bass clef part provides a consistent accompaniment.

TENORS.

mf con spirito

HUNTSMEN.

Jol - ly, jol - ly hunts - men, hunts - men wel You should see us rid - ing

mf BASSES.

Jol - ly, jol - ly hunts - men, hunts - men wel You should see us rid - ing

'cross coun - tree! Hunt - ing with the Pytch - ley, Hunt - ing with the Quorn,
'cross coun - tree! Hunt - ing with the Pytch - ley, Hunt - ing with the Quorn,

Yoicks, tal - ly ho, boys! sound - the bu - gle horn! Yo - - - -
Yoicks, tal - ly ho, boys! sounds the bu - gle horn Jol - ly, jol - ly hunts - men,

o You should see us rid - ing 'cross coun - tree! Hunting with the Pytch_ley,
 huntsmen we! You should see us rid - ing 'cross coun - tree! Hunting with the Pytch_ley,

Hunt_ing with the Quorn, Yoicks tal - ly ho, boys! sound the bu - gle horn!
 Hunting with the Quorn, Yoicks tal - ly ho, boys! sound the bu - gle horn!

Allegretto.

Solo (TOMMY MERTÓN)

MERTON.

(Enter Merton.)

1. Our cho - rus is somewhat pe
 2. We join in the meet and view
 3. We purchas'd these pic - tu - resque

mf *mf* *p stacc.*

1. - cu - li - ar Per - haps you've not heard it be - fore..... But
 2. hal - lo And then we are pru - dent - ly dumb..... For
 3. - raiments Tho' there no more huntsmen than ears..... And

if you won't think we un - ru - ly are, Well pre - sent - ly give you some
 if we at - tempt - ed to fol - low To grief we should cer - tain - ly
 set - tle by quar - ter - ly payments Be - cause it goes down with the

more..... To tell you the truth of the mat - ter We're
 - come..... Al tho' as fox hun - ters were paint - ed Our
 girls..... We flat - ter our - selves our col - lec - tive Ap -

1. none of us huntsmen at all..... We on - ly cre - ate a great
 2. por - traits are hang - ing at home..... The brush with which we are ac -
 3. - pearance is ra - ther the thing..... The bu - gle horns ve - ry ef -

clat - ter And hul - loa and hal - loa and bawl.....
 quaint Is that which is used with a comb.....
 - fec - tive And that's why we hal - loa and sing.....

rit. *fz*

con spirito
mf Jol - ly, jol - ly hunts - men, hunts - men we! You should see us rid - ing
mf Jol - ly, jol - ly hunts - men, hunts - men we! You should see us rid - ing

TENORS & BASSES.

cross coun-tree! Hunting with the Pytch-ley, hunting with the Quorn, Yoicks tal-ly ho, boys!

sound the bu-gle horn! Jol-ly, jol-ly huntsmen, huntsmen wel You should see us rid-ing

cross coun-tree! Hunting with the Pytch-ley, hunting with the Quorn, Yoicks tal-ly ho boys

rall e cresc.

rall.

sound the bu-gle horn

fz a tempo *fz* *fz* *fz*

N^o 14. Chorus.

(Please to make way for us.)

CORPS de BALLET, (S. S.) & SOLOS, AGATHA & CYNTHIA.

Moderato.

PIANO.

p con grazia.

rit. ard.

a tempo.

rit.

CORPS de-BALLET.

p

Please to make way for us, please to make way! Way for a Terp-si-cho-

p con grazia.

- re - an dis - play! - Dont be a - larm'd, we are cloth'd to the feet

rit *ard* *a tempo*

In a becom.ing accor.di.on pleat.a be - com.ing accor.di.on pleat. Dont be a - larm'd, we are

rit *ard*

dim

cloth'd to the feet..... In a be - com.ing ac - cor - di - on pleat.....

p

Andante moderato.

CYNTHIA.

In - to place

sli - ding, Grace - ful - ly gli - ding, Eye - ing the

house with a lan - guid eye, So - ber - ly

set - ting, And pi - rou - et - ting Oh, did you

AGATHA.

e - ver see maids so shy? Pet - ti - coats

dim.

twink - ling, Give but an ink - ling,

Mo - dest and mys - tic, of an - cles and feet;

CYNTHIA & AGATHA.

Floun - ces ad lib - it is all we ex - hi - bit

rit. *dim.*

Un - der the mo - dern ac - cor - di - on

rit. *dim.*

(CYTHIA AGATHA
& CORPS de BALLET.)
a tempo

pleat..... Pet - ti - coats twink - ling give but an

a tempo

ink - ling, Mo - dest and mys - tic, of

an - cles and feet; Floun - ces ad lib - it is

all we exhibit Under the modern ac-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "all we exhibit Under the modern ac-". The piano accompaniment is in two staves (treble and bass clefs) and features a mix of chords and moving lines.

- cor - di - on pleat the mo - dern ac - cor - di - on

The second system continues the vocal line and piano accompaniment. The lyrics are "- cor - di - on pleat the mo - dern ac - cor - di - on". The piano accompaniment includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

pleat.....

mf

The third system shows the vocal line ending with "pleat....." and a long rest. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

f

The fourth system shows the piano accompaniment continuing with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present.

Dedicated to the Misses Maggie & Kate Saville Clarke.

Nº 15. Dance.

NELLY BLY.

(Enter Nelly Bly.)

Moderato.

PIANO.

f *marcato.*

DANCE.

p con forza.

3

3

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains several measures of music with accents (>) and slurs. The lower staff is in bass clef with the same key signature, featuring chords and some melodic lines. A piano (*p*) dynamic marking is present in the second measure of the lower staff.

The second system continues the piece with two staves. The upper staff has similar melodic lines with accents and slurs. The lower staff features chords and a melodic line. A crescendo (*cresc.*) marking is placed above the lower staff in the fourth measure.

The third system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with chords. A mezzo-forte (*mf*) dynamic marking is located at the beginning of the lower staff.

The fourth system consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment with chords.

The fifth system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with chords. The tempo marking *Allargando.* is placed above the upper staff, and a fortissimo (*ff*) dynamic marking is placed above the lower staff.

Segue.

No 15^a Ensemble.

(Oh! shocking sight.)

Marcato.

TEACHERS.  Oh! shock.ing sight to

STUDENTS.  Oh! shock.ing sight to

 Oh! shock.ing sight to

Marcato.

PIANO. 

Lento.

meet a pi.ous eye! Speak, some.one, speak! this scan.dal jus.ti.fy!.....

Lento.

meet a pi.ous eye! Speak, some.one, speak! this scan.dal jus.ti.fy!.....

Lento.

meet a pi.ous eye! Speak, some.one, speak! this scan.dal jus.ti.fy!.....

Lento.



N^o 16. Finale.

SANDFORD.

Marcato.

Back, stu - dents,

STUDENTS (to BALLET.)

back, Cast not these side - long glan - ces! Sis - - - ters in

TEACHERS (to STUDENTS.)

love! They are not your fi - - an - céés!

VICAR.

Stay, Sand - - ford, stay! And hear me make con -

V

- fes - sion! What I have heard to day Has

V

made a deep im - pres - sion! I'm Low at pre - sent, no one

marcato

trem.

V

Low - er But now, Low Church, good bye! I

V

mean to be a thea - tre - go - er, And gen - er - al - ly, gen - er - al - ly

Allegretto.

WINIFRED & NELLY BLY.

Musical staff for Winifred & Nelly Bly. The staff contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *fz* and *fz* with accents. The lyrics are "And gen - er - al - ly, gen - er - al - ly High.....".

And gen - er - al - ly, gen - er - al - ly High.....

Mrs. MERTON.

Musical staff for Mrs. Merton. The staff contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *fz* and *fz* with accents. The lyrics are "And gen - er - al - ly, gen - er - al - ly High.....".

And gen - er - al - ly, gen - er - al - ly High.....

SANDFORD.

Musical staff for Sandford. The staff contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *fz* and *fz* with accents. The lyrics are "And gen - er - al - ly, gen - er - al - ly High.....".

And gen - er - al - ly, gen - er - al - ly High.....

MERTON.

Musical staff for Merton. The staff contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *fz* and *fz* with accents. The lyrics are "And gen - er - al - ly, gen - er - al - ly High.....".

And gen - er - al - ly, gen - er - al - ly High.....

ROWE.

Musical staff for Rowe. The staff contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff is mostly empty, with a few notes at the end.

VICAR.

Musical staff for Vicar. The staff contains a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *p cresc.* and *fz* with accents. The lyrics are "High, and gen - er - al - ly, gen - er - al - ly High.....".

High, and gen - er - al - ly, gen - er - al - ly High.....

CHILDREN.

Musical staff for Children. The staff contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *fz* and *fz* with accents. The lyrics are "And gen - er - al - ly, gen - er - al - ly High.....".

And gen - er - al - ly, gen - er - al - ly High.....

TEACHERS & BALLET.

Musical staff for Teachers & Ballet. The staff contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *fz* and *fz* with accents. The lyrics are "And gen - er - al - ly, gen - er - al - ly High.....".

And gen - er - al - ly, gen - er - al - ly High.....

STUDENTS & HUNTSMEN.

Musical staff for Students & Huntsmen. The staff contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *fz* and *fz* with accents. The lyrics are "And gen - er - al - ly, gen - er - al - ly High.....".

And gen - er - al - ly, gen - er - al - ly High.....

Musical staff for Students & Huntsmen (bass line). The staff contains a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes. Dynamics include *fz* and *fz* with accents. The lyrics are "And gen - er - al - ly, gen - er - al - ly High.....".

And gen - er - al - ly, gen - er - al - ly High.....

Allegretto.

Piano accompaniment for the piece. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a 6/8 time signature. The music includes chords, arpeggios, and a final flourish. Dynamics include *f* and *fz* with accents.

BALLET.

CHILDREN.

mf

Hur - ray! hur - ray! hur - ray! Hur -

STUDENTS & HUNTSMEN.

Hur -

Hur -

B *più lento* SANDFORD. *tempo* CHILDREN.

- ray! for Nel - ly Bly. A - lack the day! Hur -

S

- ray! for Nel - ly Bly.

H

- ray! for Nel - ly Bly.

WINIFRED & NELLY BLY.

He's go - ing to be High, ... he's go - ing to be High, High, High.

MRS MERTON.

He's go - ing to be High, ... he's go - ing to be High, High, High.

SANDFORD.

He's go - ing to be High, ... he's go - ing to be High, High, High.

MERTON.

He's go - ing to be High, ... he's go - ing to be High, High, High.

ROWE.

VICAR.

CHILDREN.

ray! hur ray! He's go - ing to be High, ... he's go - ing to be High, High, High.

TEACHERS & BALLET.

He's go - ing to be High, ... he's go - ing to be High, High, High.

STUDENTS & HUNSMEN.

He's go - ing to be High, ... he's go - ing to be High, High, High.

He's go - ing to be High, ... he's go - ing to be High, High, High.

Vivace.
VICAR.

Hence - forth, I pro - claim a ven -

f

p stacc.

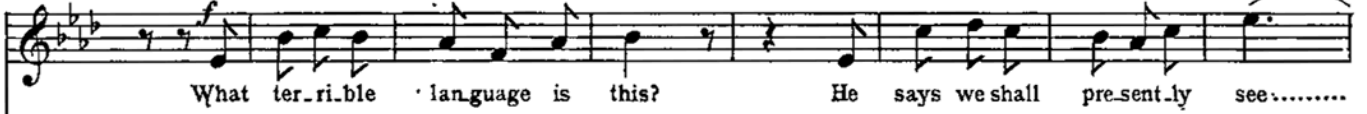
- det - ta A - gainst E - van - gel - i - cal ways;..... In a cha - su - ble

and a bi - ret - ta The wrath of my bis - hop I'll raise!..... I was

al - ways a bit of a sham!..... Con - sis - ten - cy's no - thing to me!..... So

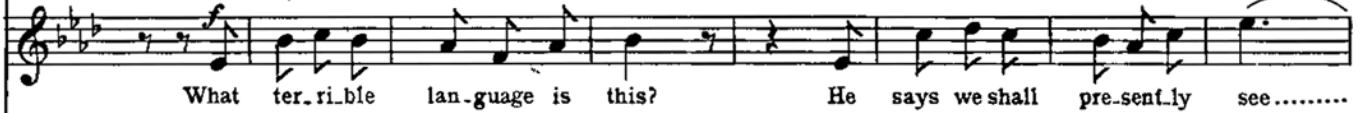
I'll - be no lon - ger as Low as I am, But as High as I ought - n't to be!.....

WINIFRED & NELLY BLY.



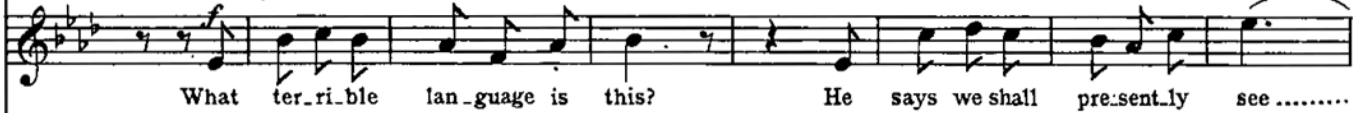
What ter-ri-ble lan-guage is this? He says we shall pre-sent-ly see.....

MRS MERTON.



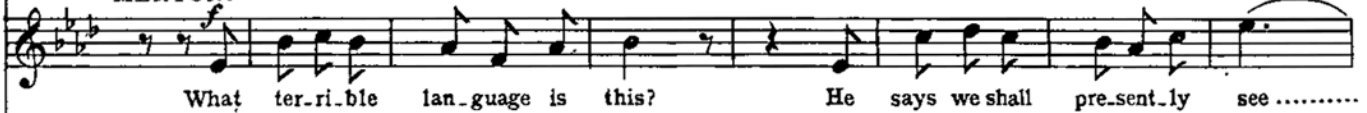
What ter-ri-ble lan-guage is this? He says we shall pre-sent-ly see.....

SANDFORD.



What ter-ri-ble lan-guage is this? He says we shall pre-sent-ly see.....

MERTON.

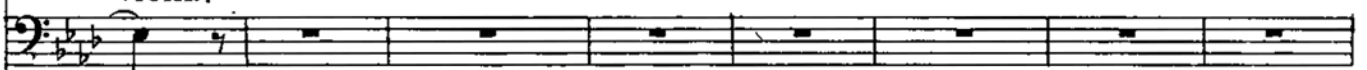


What ter-ri-ble lan-guage is this? He says we shall pre-sent-ly see.....

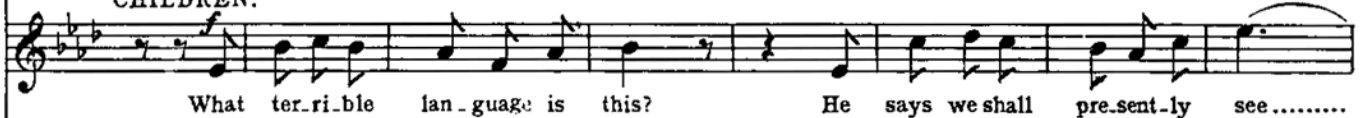
ROW



VICAR.

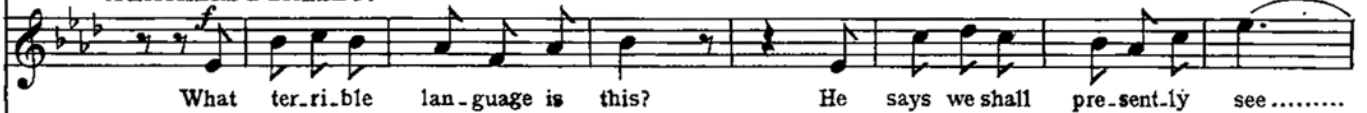


.....
CHILDREN.



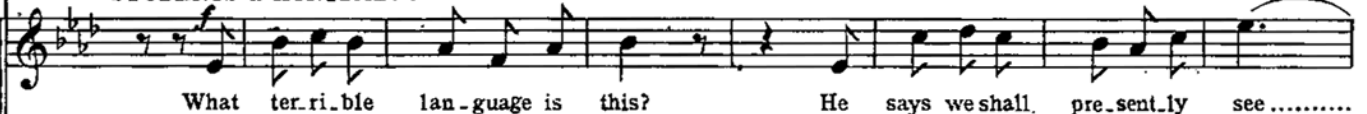
What ter-ri-ble lan-guage is this? He says we shall pre-sent-ly see.....

TEACHERS & BALLET.



What ter-ri-ble lan-guage is this? He says we shall pre-sent-ly see.....

STUDENTS & HUNTSMEN.



What ter-ri-ble lan-guage is this? He says we shall pre-sent-ly see.....



What ter-ri-ble lan-guage is this? He says we shall pre-sent-ly see.....



W & N
..... That he'll be no lon-ger as Low as he is But as High as he oughtn't to be as

Mrs M
..... That he'll be no lon-ger as Low as he is But as High as he oughtn't to be as

S
..... That he'll be no lon-ger as Low as he is But as High as he oughtn't to be as

M
..... That he'll be no lon-ger as Low as he is But as High as he oughtn't to be as

R
.....

V
That I'll be no lon-ger as Low as I am But as High as I oughtn't to be as

C
..... That he'll be no lon-ger as Low as he is But as High as he oughtn't to be as

T & B
..... That he'll be no lon-ger as Low as he is But as High as he oughtn't to be as

S & A
..... That he'll be no lon-ger as Low as he is But as High as he oughtn't to be as

II
..... That he'll be no lon-ger as Low as he is But as High as he oughtn't to be as

N. 9259

Allegro.

W & N high as he oughtn't he oughtn't to be!

Mrs M high as he oughtn't he oughtn't to be!

S high as he oughtn't he oughtn't to be!

M high as he oughtn't he oughtn't to be!

R ROWE.
Great is my learning and research in

V high as I oughtn't I oughtn't to be!

C high as he oughtn't he oughtn't to be!

F & B high as he oughtn't he oughtn't to be!

S & high as he oughtn't he oughtn't to be!

H high as he oughtn't he oughtn't to be!

Allegro.

mf *p*

W & N
He'll just give us a sam - ple

M^{rs}
M
He'll just gie us a sam - ple

S
He'll just give us a sam - ple

M
He'll just give us a sam - ple

R
all per.tain.ing to the church I'll just give you a sam - ple! What

V
He'll just give us a sam - ple

C
He'll just give us a sam - ple

T & B
He'll just give us a sam - ple

S & H
He'll just give us a sam - ple

He'll just give us a sam - ple

f *p*

ROWE.

- e - ver Mis - ter Bar - low be Or High or Low its clear to me 'His

The first system of music for Rowe features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line consists of eighth and quarter notes with accents. The piano accompaniment includes chords and moving lines in both hands.

R stu - dents of di - vi - ni - ty Must fol - low his ex -

The second system continues the vocal line and piano accompaniment. The vocal line has a 'R' marking at the beginning. The piano accompaniment continues with similar harmonic and melodic patterns.

M^{RS} MERTON.

- am - ple

To

The system for Mrs. Merton shows a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a 'p' dynamic marking and a 'To' lyric. The piano accompaniment is sparse, with some chords and moving lines.

VICAR.

Not a doubt of it Rowe that is cer - tain - ly so.

p stacc.

The system for the Vicar features a vocal line on a bass clef staff and a piano accompaniment on a grand staff. The vocal line has a 'p' dynamic marking and the lyric 'Not a doubt of it Rowe that is cer - tain - ly so.'. The piano accompaniment includes a 'p stacc.' marking. The key signature remains three flats.

WINIFRED & NELLY BLY.

Musical notation for Winifred & Nelly Bly, featuring a treble clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter to

MRS MERTON.

Musical notation for Mrs Merton, featuring a treble clef, a key signature of two flats, and a melody starting with a quarter note followed by eighth notes.

ar - gue the mat - ter is real - ly de - trop. To ar - gue the mat - ter to

SANDFORD.

Musical notation for Sandford, featuring a treble clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter to

MERTON.

Musical notation for Merton, featuring a treble clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter to

ROWE.

Musical notation for Rowe, featuring a treble clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter to

VICAR.

Musical notation for Vicar, featuring a bass clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter to

CHILDREN.

Musical notation for Children, featuring a treble clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter to

TEACHERS & BALLET.

Musical notation for Teachers & Ballet, featuring a treble clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter to

STUDENTS & HUNTSMEN.

Musical notation for Students & Huntsmen, featuring a treble clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter . to

Musical notation for Students & Huntsmen (continued), featuring a bass clef, a key signature of two flats, and a melody starting with a rest followed by quarter notes.

To ar - gue the mat - ter to

Piano accompaniment for the entire scene, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a melody in the right hand and accompaniment in the left hand.

Andante moderato.

W & N
ar - gue the mat - ter, is real - ly de - trop.

W & S
M
ar - gue the mat - ter, is real - ly de - trop

S
ar - gue the mat - ter, is real - ly de - trop

M
ar - gue the mat - ter, is real - ly de - trop

R
ar - gue the mat - ter, is real - ly de - trop

V
ar - gue the mat - ter, is real - ly de - trop

C
ar - gue the mat - ter, is real - ly de - trop

T & B
ar - gue the mat - ter, is real - ly de - trop

S
&
ar - gue the mat - ter, is real - ly de - trop

H
ar - gue the mat - ter, is real - ly de - trop

Andante moderato.

marcato

SANDFORD.

con energia

I, ra - ther than in - fringe the law, To for - eign climes will

fz tremoloso

S go; The Cas - o - wa - ry and Choctaw Shall cheer me in my

rit.

p rit.

con espress. WINIFRED.

S woe..... Oh, do not leave me, do not leave me so

CHILDREN & TEACHERS. *pp* do not leave her

STUDENTS & HUNTSMEN. *pp* do not leave her

pp do not leave her

p dolce

W speak to me Hen - ry Say why need you go *con energia*

S Tis du - ty calls me *f*

C & T so Say why need you go *pp*

S & so Say why need you go *pp*

H so Say why need you go *pp*

W *Boldly* If du - ty calls you *rall.*

S hence, I must not stay.

C & T He must o - bey *rall.* if du - ty

S He must o - bey *rall.* if du - ty

H He must o - bey *pp* If du - ty calls *rall.* if du - ty

Grandioso.
WINIFRED.

then you must not stay, you must not stay.....

NELLY.

He-ro-ic girl.....

MRS MERTON.

He-ro-ic girl.....

SANDFORD.

He-ro-ic girl.....

MERTON.

He-ro-ic girl.....

ROWE.

He-ro-ic girl..... This

VICAR.

He-ro-ic girl.....

CHILDREN.

calls

He-ro-ic girl.....

TEACHERS & BALLET.

He-ro-ic girl.....

STUDENTS & HUNTSMEN.

calls

He-ro-ic girl.....

calls

He-ro-ic girl.....

Grandioso.

VICAR.

is your own con.tri_ving! This is your own con.tri_ving! I cant make out at

p

Maestoso. SANDFORD. Andante con espressione.

what on earth you're driving Fare - well, stu - dents!

f *p*

p SANDFORD.

STUDENTS. Fare - well, Hen - ry! Grief of mine no words can tell.

p

CHILDREN. SAND. *appass.*

Fare - well, Hen - ry! Fare - well child - ren I can on - ly

p *trem.* *con forza.*

WINIFRED. *f* Agitato.

NELLY.

Mrs M.

SAND.

say
MERTON.

ROWE.

VICAR.

CHILDREN. *f*

TEACHERS & BALLET.

HUNTSMEN.

STUDENTS.

f Agitato.

Allegro moderato.

W
- well! Fare - well! fare - well!.....

N
- well! fare - well!.....

Mrs
M
- well! fare - well!.....

S
- well! Fare - well! fare - well!..... Exit SANDFORD.

M
- well! fare - well!.....

R
- well! fare - well!.....

V
- well! fare - well!..... But

C
- well! fare - well!.....

T
- well! fare - well!.....

- well! fare - well!.....

- well! fare - well!.....

Allegro moderato.

N. 9259.

V

whi ther tends your ar - gu - ment? I fail to see to what ex - tent Your

p

ROWE. *Marcato.*

V

pre - mi - ses you car - ry. All be - ing High, I

p trem. ad lib.

R

beg to state It will be your un - to - ward fate. For e - ver to..... be

rall.

rall.

R

ce - li - bate, So none of you, so none of you can mar - -

accl. a tempo

a tempo accl.

WINIFRED. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long we

NELLY. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long they

MRS MERTON. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long they

MERTON. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long they

ROWE. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long they

- ry..... Oh! hor - ror! mi - se - ry! des - pair! How e - ver long they

VICAR. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long we

CHILDREN. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long they

TEACHERS & CORPS de BALLET. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long they

STUDENTS & HUNTSMEN. *f* Oh! hor - ror! mi - se - ry! des - pair! How e - ver long we they

ff Agitato.

W
tar - - ry The thought is more than we can bear! We none of us can

N
tar - - ry The thought is more than they can bear! They none of them can

Mrs
M
tar - - ry The thought is more than we can bear! They none of them can

M
tar - - ry The thought is more than they can bear! They none of them can

R
tar - - ry The thought is more than they can bear! They none of them can

V
tar - - ry The thought is more than we can bear! We none of us can

C
tar - - ry The thought is more than they can bear! They none of them can

T
&
B
tar - - ry The thought is more than (we they) can bear! (We They) none of (us them) can

S
&
H
tar - - ry The thought is more than (we they) can bear! (We They) none of (us them) can

W
mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long we

N
mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long they

RS
M
mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long they

M
mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long they

R
mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long they

V
mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long we

C
mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long they

T & B
mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long (we they)

mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long (we they)

mar - - ry. Oh! hor - ror! mi - se - ry! des - pair! How - ev - er long (we they)

Grandioso.

W
tar - - ry The thought is more than we can bear! We none of us we

N
tar - - ry 'The thought is more than they can bear! They none of them, they

Mrs
M
tar - - ry The thought is more than we can bear! They none of them, they

M
tar - - ry The thought is more than. they can bear! They none of them, they

R
tar - - ry The thought is more than they can bear! They none of them, they

V
tar - - ry The thought is more than we can bear! We none of us we

C
tar - - ry The thought is more than they can bear! They none of them, they

T
&
R
tar - - ry The thought is more than they we can bear! (They We) none of (them, they us, we)

S
&
tar - - ry The thought is more than (we they) can bear! (We They) none of (us we them, they)

H
tar - - ry The thought is more than (we they) can bear! (We They) none of (us we them, they)

Grandioso.

Agitato.

W none of us can mar - ry, can mar - ry!.....

N none of them can mar - ry, can mar - ry!.....

Mrs M none of them can mar - ry, can mar - ry!.....

M none of them can mar - ry, can mar - ry!.....

R none of them can mar - ry, can mar - ry!.....

V none of us can mar - ry, can mar - ry!.....

C none of them can mar - ry, can mar - ry!.....

T & B none of them can mar - ry, can mar - ry!.....

S none of (us) can mar - ry, can mar - ry!.....

& H none of (them) can mar - ry, can mar - ry!.....

Agitato.

Curtain.

The first system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with several slurs and a fermata. The lower staff is in a bass clef and contains a corresponding bass line. A dynamic marking of *ff* (fortissimo) is placed between the staves in the third measure.

The second system continues the musical material from the first system. It features similar melodic and bass lines with slurs and a fermata in the upper staff. The system concludes with a double bar line.

marcato

The third system is marked *marcato* and features a more rhythmic and dense texture. The upper staff contains a series of chords and eighth notes, while the lower staff provides a steady bass accompaniment. Vertical lines (accents) are placed under the notes in the lower staff.

Lento.

The fourth system is marked *Lento.* and features a slower tempo. The upper staff contains chords and a melodic line, while the lower staff has a bass line. Dynamic markings of *ff* and *fz* (forzando) are present. The system ends with a double bar line.

END OF ACT I.

ENTR'ACTE.

Act 2.

Andante moderato.

PIANO.

p

rall. *con forza.*

p *rall.*

ff a tempo

This system contains the first two staves of music. The upper staff is in treble clef and features a melodic line with several long, sweeping slurs. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and eighth notes. The dynamic marking 'ff a tempo' is placed in the first measure.

Andante moderato.

fz p

This system contains the next two staves. The tempo is marked 'Andante moderato.' The upper staff continues the melodic line with slurs. The lower staff has a more active accompaniment. Dynamic markings 'fz' and 'p' are present in the first and second measures respectively.

Curtain.

This system contains the third and fourth staves. The tempo remains 'Andante moderato.' The upper staff has a more complex melodic line with many slurs. The lower staff accompaniment is also more intricate. The word 'Curtain.' is written above the first measure.

mf

This system contains the fifth and sixth staves. The upper staff continues with its melodic line. The lower staff accompaniment features some chords with slurs. The dynamic marking 'mf' is placed in the fifth measure.

Segue.

This system contains the seventh and eighth staves, which conclude the piece. The upper staff has a final melodic flourish. The lower staff accompaniment ends with a few chords. The word 'Segue.' is written at the bottom right of the system.

No. 17. Chorus of Lady Teachers.

(List to the Bells.)

Andante moderato.

1st SOPRANO. *mf*

Lis - ten to the mer - ry mu - sic of the

2nd SOPRANO. *mf*

Lis - ten to the mer - ry mu - sic of the

PIANO. *mf*

bells, Wed - ding bells, wed - ding bells, sweet is the

bells, Wed - ding bells, wed - ding bells, sweet is the

rit. *a tempo.*

tale it tells! Now it coy - ly carols - now it soars and swells,

tale it tells! Now it coy - ly carols - now it soars and swells,

rit. *a tempo.*

Sing - ing their mad - ri - gal, list to the bells!

Sing - ing their mad - ri - gal, list to the bells!

Chi - ming, chi - ming! Ring - ing out

chee - ri - ly, "Sigh not so wea - ri - ly, Tho' sor - row smite you a -

- gain and a - gain, "..... Ca - rol - ling mer - ri - ly, tel - ling us ve - ri - ly

ritard. *a tempo.*

rit. *a tempo.*

rit. *a tempo*

Life has its plea - sure as well as its pain! Lis - ten to the

mer - ry mu - sic of the bells, Wed - ding bells, wed - ding bells! Chi - ming,

f. rall.

List to the bells! Chi - ming, list to the bells!.....

f. rall. *a tempo*

dim. *p*

No 17a

Approach of Students.

PIANO: *pp*

No 18. Concerted Piece.

What is Life?

STUDENTS, TEACHERS & VICAR.

Andante moderato.

TENOR.

BASS.

STUDENTS.

p

What is life? a dreary desert; hap - less hope - less

What is life? a dreary desert; hap - less hope - less

p religioso

p

pil - grims we, Doom'd for - ev - er and for ev - er to ce - li - ba - cy!.....

pil - grims we, Doom'd for ev - er and for ev - er to ce - li - ba - cy!.....

Moderato.

Cru - el maids, we stand be - fore you, Bro - ken heart - ed, brui - sed men;

Cru - el maids, we stand be - fore you, Bro - ken heart - ed, brui - sed men;

p

tr

appass. *rit.*

Know - ing well how we a - dore you Will you not a -

Know - ing well how we a - dore you Will you not a -

The first system of the score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "Know - ing well how we a - dore you Will you not a -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It includes a trill (tr) and a ritardando (rit.) marking.

Andante moderato. TEACHERS. *p*

- dore a - gain?..... You robbed us of our peace of mind, The

- dore a - gain?.....

The second system of the score is marked "Andante moderato." and "TEACHERS." with a piano (p) dynamic. The vocal line continues with the lyrics "- dore a - gain?..... You robbed us of our peace of mind, The". The piano accompaniment features a complex texture with many chords and moving lines in both hands.

T

Hunts - men have re - stored it. Oh,

appass. *rall.*

Well mar - ry you, if you'll be kind,

Well mar - ry you, if you'll be kind,

tempo

STUDENTS.

The third system of the score is divided into two parts: "T" (Teachers) and "STUDENTS.". The Teachers' part has the lyrics "Hunts - men have re - stored it. Oh,". The Students' part has the lyrics "Well mar - ry you, if you'll be kind,". The piano accompaniment includes markings for *appass.*, *rall.*, and *tempo*, along with a forte (f) dynamic.

Exit Teachers.

T

no, you can't af - ford it!

p

dim.

Andante moderato. *p*

STUDENTS.

Sin - gle ev - er, mar - ried never, pit - eous is our fate!....

p

VICAR.

Life is a Gre - gor - ian measure long and de - so - late!.....

p

colla voce

rit.

No. 19. Song.

The Jackson Case.

VICAR & CHORUS OF STUDENTS (T. B.)

Bold.

Piano introduction in G major, 2/4 time. The music is marked **Bold.** and *f*. It features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and a half note G4. The bass clef accompaniment consists of a steady eighth-note pattern: G2-A2-B2-C3-D3-E3-F#3-G3.

VICAR.

Vicar's vocal line and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "A mai - den who marries, her steps may re - trace_". The piano accompaniment is marked *p*. The vocal line starts with a quarter rest, followed by quarter notes G4-A4-B4, quarter notes C5-B4, and a half note G4. The piano accompaniment continues the eighth-note pattern from the introduction.

Students' vocal line and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "She may now kick her heels up all Pa - ce the Jack - son case!". The piano accompaniment is marked *f*. The vocal line starts with a quarter rest, followed by quarter notes G4-A4-B4, quarter notes C5-B4, and a half note G4. The piano accompaniment continues the eighth-note pattern.

Piano accompaniment for the second part of the song. It is marked *f* and *p*. The music continues the eighth-note pattern in the bass clef and features chords in the treble clef. The key signature remains G major (two sharps).

V
o - ver the place A husband's no lon - ger a
Vi - de the Jack - son case!
Vi - de the Jack - son case!

V
right to his wife - But still he is bound to sup -
E. G. the Jack - son case!
E. G. the Jack - son case!

V
- port her for life The
Good, good old Jack - son case!
Good, good old Jack - son case!

V
old su-per-sti-tion, That wives have a mission, Is slapped in the face—
By the
By the

mf *f* *fz*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "old su-per-sti-tion, That wives have a mission, Is slapped in the face—". The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. Dynamics include *mf* and *fz*. The system concludes with the vocal line ending on a fermata and the piano accompaniment ending with a final chord.

V
The old su-per-sti-tion, That wives have a mission,
Jack-son case! Is slapped in the face by the
Jack-son case! Is slapped in the face by the

f *fz* *fz*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "The old su-per-sti-tion, That wives have a mission, Jack-son case! Is slapped in the face by the". The piano accompaniment features a more active right hand with chords and moving lines, while the left hand provides a steady bass line. Dynamics include *f* and *fz*. The system ends with a fermata on the vocal line.

V
But
Jack-son case!
Jack-son case!

p

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line begins with the word "But" and then repeats "Jack-son case!". The piano accompaniment continues with a similar texture to the previous system, featuring chords in the right hand and a bass line in the left hand. Dynamics include *p*. The system concludes with a final chord in the piano accompaniment.

V
mark you a bridegroom has just the same grace— A

N. B. the Jack-son case!

N. B. the Jack-son case!

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "mark you a bridegroom has just the same grace—" followed by a fermata and the letter "A". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. The left-hand part has a similar rhythmic pattern. The system concludes with a dynamic marking of *f* and a fermata over the final notes.

V
hus-band may al - so kick o - ver the trace— A

Pa - ce the Jack-son case!

Pa - ce the Jack-son case!

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "hus-band may al - so kick o - ver the trace—" followed by a fermata and the letter "A". The piano accompaniment continues with the same rhythmic pattern as the first system. The system concludes with a dynamic marking of *f* and a fermata over the final notes.

V
man and a wo-man are married for life— But a

E. G. the Jack-son case

E. G. the Jack-son case

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics "man and a wo-man are married for life—" followed by a fermata and the words "But a". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a dynamic marking of *f* and a fermata over the final notes.

mf

hus-band's not bound to go home with his wife! *ff* > The

Good, good old Jack-son case *ff* >

Good, good old Jack-son case

p *ff*

pp >

fe-male o-pinion, That man is a minion Is slapped in the face The

By the Jack-son case *f* >

By the Jack-son case

mf *f*

f >

fe-male o-pinion, That man is a minion,

Is slapped in the face by the Jack-son case! *f* >

Is . slapped in the face by the Jack-son case! *f* >

f *f*

p

The Jackson decision is ex.cellent law.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a rest for four measures, followed by the lyrics "The Jackson decision is ex.cellent law." The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the beginning and end of the system.

And if a - ny bo - dy's in - clined to say "pshaw!

Good law, the Jack - son case!

Good law, the Jack - son case!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) and includes the lyrics "And if a - ny bo - dy's in - clined to say 'pshaw!" and "Good law, the Jack - son case!". The piano accompaniment features a more active rhythmic pattern with a dynamic marking of *f* at the beginning and *p* at the end of the system.

The rea - son is sim - ply they dont un - der - stand

"Pooh! Pooh! the Jack - son case!"

"Pooh! Pooh! the Jack - son case!"

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* and includes the lyrics "The rea - son is sim - ply they dont un - der - stand" and "Pooh! Pooh! the Jack - son case!". The piano accompaniment features a rhythmic pattern with a dynamic marking of *f* at the beginning and *p* at the end of the system.

V Or what has been al - ways the law of the land—

Ei - ther the Jack - son case.—

Ei - ther the Jack - son case,—

f *p*

V A pre - valent er - ror, That wed - lock's a ter - ror, Is

I. e. the Jack - son case.

I. e. the Jack - son case.

f *mf*

V slapped in the face A pre - valent er - ror, That wed - lock's a ter - ror, Is

By the Jack - son case!

By the Jack - son case!

f *fz*

V

slapped in the face *ff* Slapped in the face by the

slapped, Is slapped in the face, Is slapped in the face by the

slapped, Is slapped in the face Is slapped in the face by the

V

Jack-son case!

Jack-son case!

Jack-son case!

1. *ff*

2.

No. 20. Duet.

The Wily Widower.

VICAR & M^{rs} MERTON.

Moderato con grazia.

PIANO.

mf *dim.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato con grazia'.

M^{rs} M.

Dear - est Vi - car tell me why Have you grown so cold and shy?

p

Mrs. Merton's vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Dear - est Vi - car tell me why Have you grown so cold and shy?". The piano part features a steady accompaniment with some grace notes.

VICAR.

M Why have you so al - ter'd, why? Cause I'm High, ma'am, cause I'm High!

The Vicar's vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Why have you so al - ter'd, why? Cause I'm High, ma'am, cause I'm High!". The piano part continues with a similar accompaniment style.

V

Mar - ried we can ne - ver be; You must not make love to me.

The Vicar's vocal line is in the bass clef, and the piano accompaniment is in the treble clef. The lyrics are: "Mar - ried we can ne - ver be; You must not make love to me.". The piano part features a more active accompaniment with eighth notes.

V

Such a course, you sure - ly see, Out - - ra - ges pro -

rit.

colla voce.

V

- pri - e - ty. Oh, Oh, Oh, Oh, Oh, Oh, Oh,

M^f M., a tempo.

a tempo.

VICAR. *M^f M.*

Dont e - ja - cu - late so, so! Will you not turn

M

low, low, low? Oh!

VICAR.

No, I tell you No, No, No.

M
Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!

V
No! No! No! No! No! No! No!

mf

VICAR.

Ma - dam, I re - gret to say

dim. *p*

Mrs M.

That I can no lon - ger stay. Wil - liam, do not go a - way.

VICAR.

Mo - der - ate your ar - dour, pray, If you have con - nu - bial views,

Mrs M.

V
 Try the Ma - - tri - - mo - ntial News! I have nei - ther

Musical score for Mrs M. first system, featuring a vocal line and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#).

M
 time to lose, Time to pick, nor time to choose.

rit. *ard.*

Musical score for Mrs M. second system, featuring a vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#). Performance markings include *rit.* and *ard.*

VICAR.

a tempo

Mrs M.

No, I tell you, ma - dam, no! Oh, Oh, Oh, Oh, Oh,

Scherzo. *a tempo*

Musical score for Vicar and Mrs M. third system, featuring a vocal line and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#). Performance markings include *a tempo* and *Scherzo*.

VICAR.

M
 Oh, Oh, Oh, Oh, I must real - ly go, go, go.

Musical score for Vicar and Mrs M. fourth system, featuring a vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#).

Mrs M. *p*

Do not leave me so No, No, No, No, No, No, No, No,

VICAR.

Go, Go Go, Go, Go, Go,

M *fz*

No, No.....

V *rall.* *fz*

Go, Go, Go, Go, Go.....

rall. *fz* *mf a tempo*

cresc. *tr*

134
 No. 21. Song.
 (You ask me why.)

Mrs MERTON. (TOMMY & CHORUS of HUNTSMEN.)

VOICE. *Andante moderato.* Mrs M. *p dolce.*

PIANO. *p*

1. You
 2. What

M

ask me why I sob and sigh; The rea-son's plain, and so am I—Worse
 can I do But pipe my eye? For I am too Ro-bust to die— You

M

appass.

luck! I try in vain to find a swain; For
 see! In such a pass, What can I say Ex-

M

wi-dowed men Won't wed a-gain— No pluck! No
 -cept, "a-las! A-lack-a-day! Ah me! Ah,

Moderato.

M
 pluck! me? I am a wi - dow at thir - ty - three - And

M
 that's what's the mat - ter, the mat - ter with me! She is a wi - dow of

TOMMY.

T
 fif - ty, Sir. —

TENORS.
 And that's what's the mat - ter, the mat - ter. with her.

BASSES.
 And that's what's the mat - ter, the mat - ter with her.

CHORUS.

Mrs M.

mf accel.

Shall I des pair and rent a

mf accel. *cresc.*

flat,..... And che - rish there..... an or - phan cat? Not I!..... At

f *dolce.*

piu lento.

some fair youth Who hath not yet Cut wis - dom's tooth, My

p

rit. e dim.

cap I'll set! I'll try! I'll try!

rit. e dim.

Moderato.

M *p* >

Who'd be a wi - dow at thir - ty - three? And if peo - ple chat - ter, What

p

M TOMMY. MRS M.

mat - ter to me For ev - 'ry Ma - dam, there's sure a Sir, And

M if peo - ple chat - ter Well what does it mat - ter? Well, what does it mat - ter it

TENORS. Well, what does it mat - ter it

BASSES. Well, what does it mat - ter it

Well, what does it mat - ter it

M
mat - ter to me?

T
mat - ter to her?

mat - ter to her?

Exit Dance.

ff *p*

ff *p* *ff* *p*

f *ff*

No 22. Duet.

Come back to me.

WINIFRED & SANDFORD.

Agitato. WINIFRED.

Full well I know for

W ev - er more My love is lost to me, to me; And

W yet my heart is on the shore, My eyes are on the

W sea;..... And still a grief I can - not crush Burns

mf *p* *rit.* *rit.* *a tempo*

W in me like a flame;..... And yet a voice I

The first system of the musical score consists of a vocal line (W) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "in me like a flame;..... And yet a voice I". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

W can - - not hush Keeps call - ing on his name!..... Keeps

expression

The second system continues the musical score. The vocal line (W) has the lyrics "can - - not hush Keeps call - ing on his name!..... Keeps". Above the vocal line, the instruction "*expression*" is written. The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated chords.

W call - ing on his name!..... For ev - - er cry - - ing

dim. *rit.* *p cantabile*

The third system of the score features the vocal line (W) with lyrics "call - ing on his name!..... For ev - - er cry - - ing". Above the vocal line, the instructions "*dim.*", "*rit.*", and "*p cantabile*" are present. The piano accompaniment includes the instruction "*p dolce scherz.*" in the bass line.

W out in vain A - cross the sigh - ing sea,..... Oh,

The fourth system concludes the page with the vocal line (W) and lyrics "out in vain A - cross the sigh - ing sea,..... Oh,". The piano accompaniment continues with its characteristic accompaniment style.

W
my lost love come back a - gain, Come back a - gain to



W
me!..... Oh, my lost love, come back a - gain, Oh,



W
my lost love, come back, a - gain, come 'back a -

piu lento



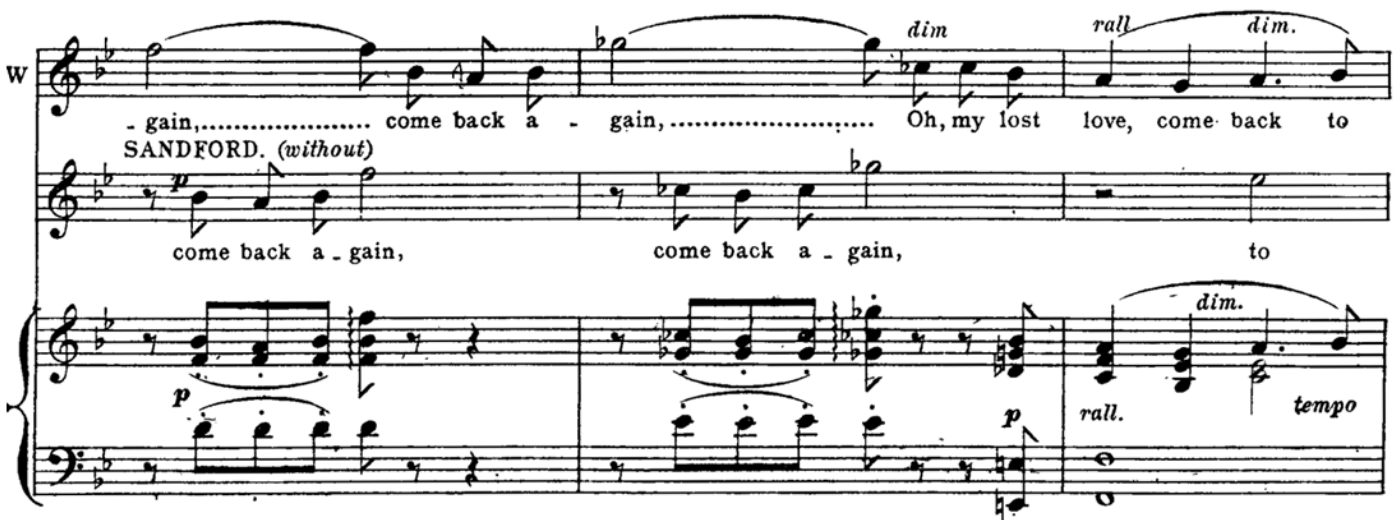
W
- gain,..... come back a - gain,..... Oh, my lost love, come back to

SANDFORD. (without)

come back a - gain, come back a - gain, to

dim *rall* *dim.*

p *p* *rall.* *tempo*



W
me!.....

S
thee!.....

f *maestoso*

f SAND. WIN.
agitato

No, not in vain!..... No, not in vain!.....

p *accel.*

W
..... Oh, wondrous pow'r of pray'r! I seem to hear his voice a - gain.

accel.

SAND. (without.) WIN.
f con energia *piu lento*

Where is my dar - ling - where?... Ah, me! how re - al fancies

colla voce *p*

W seem!..... It is no dream! it is no

S SAND. (without.) *con energia cresc.* He has come back a-gain to thee..... It is no

W dream!.....

S dream!..... (Enter Sandford.)

W *f con forza* It is re - al - i - ty!..... *a tempo* I call'd up - on

S *f* It is re - al - i - ty! *f a tempo* I call'd up - on her

W up - on his name, and lo! A - cross the sigh - ing sea.....

S name, and lo! A - cross the sigh - ing sea..... My

cres.

W My own lost love of long a - go! Thou hast come back to

S own lost love of long a - - go! I have come back to

W me. My own lost love of long a - go! My

S thee. My own lost love..... of

W
own lost love of long a - go Thou hast come back..... Thou hast come

S
long a - - - go I have come back

con forza

W
back Thou hast come back a - gain to me.....

S
I have come back I have come back a - gain to thee.....

ff rall.

ff

ff rall.

ff maestoso

No. 23. Duet.

(Propriety, Prisms and Prunes.)

Giocoso.

SANDFORD & WINIFRED.

PIANO.

SANDFORD.

1. For the fu - ture, say I, Lind - ley Mur - ray, good - bye! I shall
 WINIFRED. 2. You may go to your club Take a hand at a rub - And you'll
 SAND:

WINIFRED.

not mind my P's or my Q's!..... I shall
 think all the bet - ter of me;..... For a

not cross my T's, and to loop all my E's I po -
 wife al - ways snubs that ex - - am - ple to hubs, Who

SAND:
 - lite - ly but firm - ly re - fuse..... Dis - re - gard - ing the tense I shall
 al ways comes home to his teal..... To the play we will go and see
 WIN:

WIN:
 talk com - mon sense! We ne - ver have talkd it be -
 ev - e - ry show - You will take me to con - certs and

SAND:
 - fore!..... Now that once I have seen what a prig I have been, I
 balls?..... And some - times you and I - In a ve - ry black tie - Will
 SAND:

WIN: SAND:

wont be a prig a - ny more! No, dont! I
 vi - sit the mu - si - cal halls! We will! We

WIN: SAND:

wont! No, dont! I wont. be a prig a - ny
 will! We will! We'll vi - sit the mu - si - cal

BOTH.

WIN: SAND:

more!..... Like a mute I wont look! I wont
 halls..... We'll have sup - per at Scott's And of

WIN:

WIN: SAND:

talk like a book! I'll play you the live - li - est tunes!..... For the
 fun we'll have lots! Tho' mar - ried, we'll al - ways be spoons!..... For the

SAND: WIN:

fu - ture, say I, Lind - ley Mur - ray, good - bye! Pro - pri - e - ty, pris - ms and
 fu - ture, say I, Lind - ley Mur - ray, good - bye! Pro - pri - e - ty, pris - ms and

f BOTH. 1. 2. 3.

prunes!..... Pro - pri - e - ty, pris - ms and prunes!.....
 prunes!..... Pro - pri - e - ty, pris - ms and prunes!.....

No. 24. Trio.

SANDFORD, MERTON & WINIFRED.

Allegro. SANDFORD.

VOICE. Just one word be - fore you go,

PIANO. *f* *p*

S Just one more ca - ress!....., Now we are en - gaged you know, What's one more or

S less?..... Oh, you rude be - ha - ver! Not while I am here.

WIN. SAND. Kis - sing goes by fa - vour— Don't you in - ter - fere.

p

TOM.

Sand_ford hav_ing had his share, Give me one as well.

SAND. TOM.

This is more than I can bear. Kiss and ne_ver tell.

SAND. TOM (to Win.)

Here, I say, young sha_ver! Give me back my own,

WIN.

Kis_sing goes by fa_vour. Leave my lips a_lone.

WINIFRED.

Leave my lips a - lone

Leave my lips a - lone

Kis_sing goes by

SANDFORD.

TOM.

Leave her lips a - lone, a - lone

Kis_sing goes by

Kis_sing goes by

fa - vour

Give me back my own

Kis_sing goes by

W
S
T

fa_vour Leave my lips a - lone Leave leave my lips a - lone Leave my
fa_vour Leave her lips a - lone Leave leave her lips a - lone Leave her
fa_vour Give me back my own Give give me back my own Give me

accel.

W
S
T

lips a - lone.....
lips a - lone.....
back my own.....

accel. *ff*

No 24a Entrance of Nelly Bly.

Allegretto.

PIANO.

p scherz.

mf *ff*

No 24b Entrance of Corps de Ballet.

Tempo di Polka.

PIANO.

mf

1.

2.

f

Nº 25. Pas de Cinq.

Introduction.
Moderato.

PIANO.

f

ff

p *Con grazia.*

to Coda

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' over a group of notes) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment. A diamond symbol (◊) is placed between the staves, followed by the text 'to Coda'.

mf

The second system continues the piece with two staves. The upper staff features a more active melodic line with frequent triplet markings. The lower staff continues with a steady accompaniment. A mezzo-forte (*mf*) dynamic marking is present at the beginning of the system.

The third system shows two staves with intricate rhythmic patterns. The upper staff has multiple triplet markings and slurs, indicating a complex melodic passage. The lower staff has a more rhythmic accompaniment with some chordal textures.

The fourth system continues the musical development with two staves. The upper staff maintains the triplet-based melodic line, while the lower staff provides a consistent accompaniment.

cresc. *rit.*

The fifth system concludes the piece with two staves. The upper staff features a melodic line with a final triplet. The lower staff has a harmonic accompaniment. The system includes dynamic markings for *cresc.* (crescendo) and *rit.* (ritardando).

First system of musical notation. The treble clef staff contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and accents. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The tempo marking *p a tempo* is written in the left margin.

Second system of musical notation. The treble clef staff continues the melodic line with triplet markings and accents. The bass clef staff continues the accompaniment with chords and moving lines.

Third system of musical notation. The treble clef staff continues the melodic line with triplet markings and accents. The bass clef staff continues the accompaniment with chords and moving lines.

Fourth system of musical notation. The treble clef staff continues the melodic line with triplet markings and accents. The bass clef staff continues the accompaniment with chords and moving lines.

Fifth system of musical notation. The treble clef staff continues the melodic line with triplet markings and accents. The bass clef staff continues the accompaniment with chords and moving lines. The dynamic marking *ff* is written in the right margin.

Trio.

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the Trio section. The melodic line in the upper staff becomes more active with sixteenth-note patterns. The bass line continues to support the melody with steady accompaniment.

The third system of the Trio section shows further development of the melodic and harmonic themes. The upper staff continues with intricate sixteenth-note passages, and the lower staff maintains a consistent accompaniment.

The fourth system concludes the Trio section. It features triplets in the upper staff and a final cadence. The dynamic increases to fortissimo (*ff*) and includes the instruction *D. C.* (Da Capo). The system ends with a double bar line and repeat signs.

Coda.

The Coda section consists of two staves. It begins with the instruction *accell.* (accelerando) and *cresc.* (crescendo). The music is marked fortissimo (*ff*). The upper staff features a rapid sixteenth-note pattern, and the lower staff provides a rhythmic accompaniment. The section concludes with a final cadence and a double bar line.

No 25a Exit of Vicar & Corps de Ballet.

The musical score consists of five systems, each with a piano (p) staff on the left and a violin (v) staff on the right. The key signature is one flat (B-flat) and the time signature is common time (C). The first system begins with the instruction *pp con grazia*. The piano part features a melodic line with triplets and slurs, while the violin part provides harmonic support with chords and moving lines. The second system continues the melodic development in the piano part. The third system shows a more active piano part with frequent triplets. The fourth system maintains the melodic flow. The fifth system concludes with a *dim.* (diminuendo) instruction and ends with a double bar line.

N^o 26. Concerted Piece.

(The Confidential Family Solicitor.)

MERTON, ROWE & HUNTSMEN.

Allegro moderato. MERTON.

VOICE. I am not so much vex'd As

PIANO. *mf* *p*

M puzzled and per-plex'd; My quan-da-ry is cu-ri-ous-ly cu-ri-ous Here

M I am o-ver joy'd; When I should feel an-oy'd— In fact I should feel fran-ti-cal-ly

M fu-ri-ous In this di-lem-ma, who Can counsel me but you? In

M

no one is my con-fi-dence im - pli-ci-ter, To whom am I to go?

TENORS. *f*

BASSES. *f*

To

To

f

M

mf

Your

ROWE. *piu lento.*

Your Con-fi-den-tial fa-mi-ly So-li-ci-tor

rall. *mf*

Mis-ter Bed-ford Rowe! Your

Mis-ter Bed-ford Rowe!

p stacc. *mf*

rall.

M

com-ing Mis-ter Rowe Is ve-ry à-pro-pos In no one is our con-fi-dence im-

com-ing Mis-ter Rowe Is ve-ry à-pro-pos In no one is our con-fi-dence im-

p

Your com-ing Mis-ter Rowe Is ve-ry à-pro-pos In no one is our

rall. e cresc.

M

-pli-ci-ter To whom am I to go, If not to Mis-ter Rowe. ROWE. Your

p a tempo

rall. e cresc.

-pli-ci-ter To whom is he to go, If not to Mis-ter Rowe.

con-fi-dence im-pli-ci-ter, To whom is he to go, If not to Mis-ter Rowe.

rall. e cresc. a tempo

MERTON.

R
 con - fi - den - tial fa - mi - ly So - li - ci - tor Un - doubt - ed - ly his charge Is

p

ROWE.

M
 ve - ry much too large A par - si - mo - ny pal - try and pe - nu - ri - ous In

R
 le - gal matters is The worst of po - li - cies As in - ju - di - cious as it is in -

MERTON. ROWE.

R
 - ju - ri - ous, You mean take your ad - vice And ne - ver mind the price, My

ritard. MERTON. *rall. f*

R. mean_ing Sir, could not be well ex - pli - ci - ter, You mean I ought to go To

colla voce.

M. ROWE. *a tempo p*

Mis - ter Bed - ford Rowe Your con - fi - den - tial fa - mi - ly So -

MERTON. *mf*

Oh ne_ ver mind the price But act on your ad_vice In

R. - li - ci - tor

mf

Oh ne_ ver mind the price But act on his ad_vice In

Oh ne_ ver mind the price But act on his ad_

M

no one is my con - fi - dence im - pli - ci - ter To
no one is our con - fi - dence im - pli - ci - ter To
- vice In no one is our con - fi - dence im - pli - ci - ter To

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a bass line with lyrics. The bottom two staves are piano accompaniment.

M

whom am I to go If not to Mis - ter Rowe. *p* ROWE. *rit.*
Your con - fi - den - tial fa - mi - ly So -
whom are you to go If not to Mis - ter Rowe.
whom are you to go If not to Mis - ter Rowe.

rall. cresc. *p* *colla voce*

The second system consists of four staves. The top staff is a vocal line with lyrics and performance markings. The second staff is another vocal line with lyrics. The third staff is a bass line with lyrics. The bottom two staves are piano accompaniment with performance markings.

- li - ci - tor.

p accel. *ff*

The third system consists of two staves, both piano accompaniment. The top staff has a dynamic marking of *p accel.* and the bottom staff has a dynamic marking of *ff*.

No. 27. Chorus of Corps de Ballet.

Tempo di Mazurka.

PIANO.

We no lon - ger gy -

- rate; Mea - sures much more se - date Bet - ter

suit the es - tate Of the un - for - tu - nate: Our di -

- ver - sion in de - ser - tion Is a slide and a

hop; Ag - gra - va - ting is ro - ta - ting, So we

stop, and we flop.

No 28. Concerted Piece.

See! See! We saw!

TEACHERS, STUDENTS, HUNTSMEN & BALLET.

Marcato. *f* AGATHA. JOHN. TEACHS.

See! See! We

ff

Vivace. *ff*

T saw! A kiss!

BALLET. *ff* A kiss!

STUDENTS. We saw! A kiss!

We saw! A kiss! A kiss!

HUNTSMEN. *ff* A kiss!

A kiss! A kiss!

Vivace. *ff*

TEACHERS.

mf With o - ther girls they dal - ly

BALLET.

We're

T *f* We will no lon - ger suf - fer this

B no more girls than you are miss. *f* We're

B la - dies of the bal - let We're la - dies of the bal - let. *f*

We

We

TEACHERS.

B We will no lon - ger

H much pre - fer the bal - let

much pre - fer the bal - let

T *ff* suf - fer this, They much pre - fer the bal - let.

B *ff* They much pre - fer the bal - let.

S *ff* They much pre - fer the bal - let.

H *ff* They much pre - fer the bal - let.

ff They much pre - fer the bal - let.

p piu lento

(To Teachers.)

S. Oh give us back our peace of mind We'll mar-ry you, if
 Oh give us back our peace of mind We'll mar-ry you if

TEACHERS.

S. you'll be kind. But you are High, If we com-ply High we'll be no
 you'll be kind. High we'll be no

S. more!..... We will be low! Oh, la - dies oh! Hear us, we im -
 more!..... We will be low! Oh, la - dies oh! Hear us, we im -

BALLET.

For it is

S
 plore!..... Do, la - dies, dol!.....
 plore!..... Do, la - dies, dol!.....

f con spirito

B
 too Good a chance to miss, to miss!

H
 Too good a chance to
 Too good a chance to

TEACHERS.

B
 Rise, stu - dents rise, Our heart re - plies

H
 miss. Rise, students rise,..... Their heart re -
 miss, Rise, students, rise, Their heart re

f

T
Yes, be - lov - ed, yes, be - lov - ed yes!

B
Yes, be - lov - ed, yes!

S
Yes, be - lov - ed, yes! yes! yes!

H
- plies Yes, be - lov - ed, yes! yes! yes!

- plies Yes, be - lov - ed, yes! yes! yes!

con forza *rall.* *ff* *mf rall.*

Allegro moderato.

No 28^a CHORUS OF CHILDREN.

(Lucky little boys & girls.)

mf (Enter Children.)

dim.

CHILDREN.

Luc - ky lit - tle boys and girls of Bray! We have got a - no - ther

p

ho - - li - - day! Mer - ri - ly we skip and

mer - ri - ly we hop Q - ran - ges and nuts and gin - ger pop!

Bread and jam for! break - fast, mar - mar - lade for tea!

Luc - ky lit - tle boys and girls are wel Luc - ky lit - tle boys and

girls of Bray! Teach - er, she is go - ing to be

wed to - day! Tom - my Mer - ton's pro - mised us a

slice of cake! Tom - my is a brick, and no mis - take!

rit.

When the cake is ea - ten, won't we have a spree? Luc - ky lit - tle boys and

rit.

GIRLS. BOYS. *rit.*

girls are we Luc - ky lit - tle girls Luc - ky lit - tle boys

ard. *a tempo* *colla voce*

Together.
a tempo

Luc - ky lit - tle boys and girls are we!

a tempo *mf*

bold.
f

3

No 28^b Wedding Chorus.

Lady fair.

(Enter Vicar and Winifred)

ff f marcato

fz

GIRLS *mf* Ah!.....

BOYS. La - dy fair. We come to meet thee, up - on this thy

T *mf* Ah!.....

B *mf* La - dy fair We come to meet thee, up - on this thy

mf La - - dy fair We come to

mf La - - dy fair We come to

G & B
 wed_ding day! La - dy fair, We come to greet thee, And with flow_ers
rall.

T

 La - dy fair, We come to greet thee, And with flow_ers
rall.

B
 wed_ding day! La - dy fair, We come to greet thee, And with flow_ers
rall.

meet thee, Up - - on this up - on this thy.....
rall.

tend thee, Up - - on this up - on this thy

cresc. *rall.*

Allegretto.

G & B
f strew the way! Ring out.

T
f strew the way! Ring out.

B
f strew the way! Ring out..

wed - ding - - - day! Ring out.

wed - ding - - - day! Ring out.

Allegretto.

Procession (Ensemble.)

TEACHERS. *p*
 Ring out, bells, chee - ri - ly! ring out, un - wea - ri - ly! Ring out your

BALLET. *p*
 Ring out, bells, chee - ri - ly! ring out, un - wea - ri - ly! Ring out your

CHILDREN. *p*
 Ring out, bells, chee - ri - ly! ring out, un - wea - ri - ly! Ring out your

TENOR. *p*
 Ring out, bells, chee - ri - ly! ring out, un - wea - ri - ly! Ring out your

BASS. *p*
 Ring out, bells, chee - ri - ly! ring out, un - wea - ri - ly! Ring,

STUDENTS.

ju - bi - lant mes - sage a - gain!..... Ca - rol bells me - ri - ly!

ju - bi - lant mes - sage a - gain!..... Ca - rol bells me - ri - ly!

ju - bi - lant mes - sage a - gain!..... Ca - rol bells me - ri - ly!

ju - bi - lant mes - sage a - gain!..... Ca - rol bells me - ri - ly!

out a - gain and a - gain!..... Ca - rol bells me - ri - ly!

rit.
tell - ing us ve - ri - ly Life has its plea - sure as well as its

rit.
tell - ing us ve - ri - ly Life has its plea - sure as well as its

rit.
tell - ing us ve - ri - ly Life has its plea - sure as well as its

rit.
tell - ing us ve - ri - ly Life has its plea - sure as well as its

rit.
tell - ing us ve - ri - ly Life has its plea - sure as well as its

T
pain! Ring out, ring out, ring out!.....

B
pain! Ring out, ring out, ring out!.....

C
pain! Ring out, ring out, ring out!.....

.....
pain! Ring out, ring out, ring out!.....

.....
pain! Ring out, ring out, ring out!.....

cres - - - cen - - - do

Agitato. (Enter Sandford.)

ff *ff*

8...

No 29. Finale.

Allegretto. M^{rs} MERTON.

VOICE. Oh, Wil - liam, sweet

PIANO. *mf scherz. p*

M Wil - liam since Low you will be There's no-thing to hin - der you mar - ry - ing.

VICAR. M^{rs} MERTON. coaxingly. rit.

M me, My dear - est Ma - til - da that's per - fect - ly true Oh come to the

p colla voce

VICAR. *a tempo*

M arms that are wait - ing for you, Well I think that's a - 'bout the best thing I can

a tempo

WINIFRED & NELLY.



I think that's a - bout the best thing you can do.

MRS MERTON.



I think that's a - bout the best thing I can do.

SANDFORD.



I think that's a - bout the best thing you can do.

MERTON.



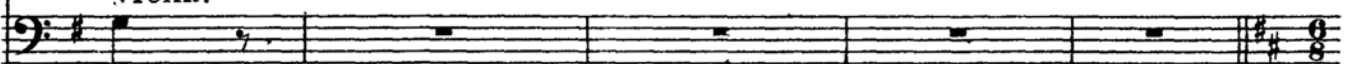
I think that's a - bout the best thing you can do.

ROWE.



I think that's a - bout the best thing you can do.

VICAR.



do.

CHILDREN.



I think that's a - bout the best thing you can do.

TEACHERS & CORPS de BALLET.



I think that's a - bout the best thing you can do.

STUDENTS & HUNTSMEN.



I think that's a - bout the best thing you can do.



I think that's a - bout the best thing you can do.



Allegretto. CHILDREN.

TEACHERS & BALLET.

STUDENTS
&
HUNTSMEN

Hur - ray! hur - ray! hur -

Hur - ray! hur - ray! hur -

Hur - ray! hur - ray! hur -

Hur - ray! hur - ray! hur -

Allegretto.

- ray!..... He al - ways makes it pay..... With

- ray!..... He al - ways makes it pay..... With

- ray!..... He al - ways makes it pay..... With

- ray!..... He al - ways makes it pay..... With

heart and voice let all re - joice, He's Vi - - car

heart and voice let all re - joice, He's Vi - - car

heart and voice let all re - joice, He's Vi - - car

heart and voice let all re - joice, He's Vi - - car

still of Bray! He's Vi - car Vi - car still of

still of Bray! He's Vi - car Vi - car still of

still of Bray! He's Vi - car Vi - car still of

still of Bray! He's Vi - car Vi - car still of

Andante moderato. WINIFRED & NELLY.

First musical staff for Winifred & Nelly, featuring a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

And now on this mer - ry May morn - -

p M^{rs} M.

Second musical staff for Mrs M, identical in notation to the first staff.

And now on this mer - ry May morn - -

SANDFORD. *p*

Third musical staff for Sandford, identical in notation to the first staff.

And now on this mer - ry May morn - -

MERTON. *p*

Fourth musical staff for Merton, identical in notation to the first staff.

And now on this mer - ry May morn - -

ROWE. *p*

Fifth musical staff for Rowe, identical in notation to the first staff.

And now on this mer - ry May morn - -

VICAR. *p*

Sixth musical staff for Vicar, identical in notation to the first staff.

And now on this mer - ry May morn - -

CHILDREN.

Seventh musical staff for Children, identical in notation to the first staff.

Bray.

TEACHERS & BALLET.

Eighth musical staff for Teachers & Ballet, identical in notation to the first staff.

Bray.

Ninth musical staff for Students & Huntsmen, identical in notation to the first staff.

STUDENTS & HUNTSMEN. Bray.

Tenth musical staff for Students & Huntsmen, identical in notation to the first staff.

Andante moderato.

Piano accompaniment for the piece, featuring a grand staff with treble and bass clefs, key signature of two sharps, and a 3/4 time signature. The music includes dynamic markings such as *p* and *f*.

- ing.

- ing.

- ing.

- ing.

- ing.

- ing.

f U - ni - ting our voi - ces, we pray..... Long *cresc.*

f U - ni - ting our voi - ces, we pray..... *cresc.*

f U - ni - ting our voi - ces, we pray..... *cresc.*

f U - ni - ting our voi - ces, we pray.....

U - ni - ting our voi - ces, we pray.....

p *lento.*

All hail to the Vi-car of

p *lento.*

All hail to the Vi-car of

p *lento.*

All hail to the Vi-car of

p *lento.*

All hail to the Vi-car of

p *lento.*

All hail to the Vi-car of

p *lento.*

All hail to the Vi-car of

p *lento.*

live he, his of - fice a dorn - - ing! All hail to the Vi-car of

p *lento.*

All hail to the Vi-car of

p *lento.*

All hail to the Vi-car of

p *lento.*

All hail to the Vi-car of

lento.

*Maestoso.**Grandioso.*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *Maestoso.*

The musical score consists of ten vocal staves and a piano accompaniment. Each vocal staff contains the lyrics "Vi-car of Bray! of Bray!" and is marked with a forte dynamic (*ff*). The piano accompaniment begins with a forte dynamic (*ff*) and includes a section marked "Marcato." The score concludes with a *fz* dynamic and the word "Fine." The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).