

AN ORIGINAL ENGLISH COMIC OPERA

IN TWO ACTS.

Written by

SYDNEY GRUNDY.

Composed by

EDWARD SOLOMON.

THE

Vicar of Bray

VOCAL SCORE (complete)	...	Net, 5/-
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PIANO "	" 2/6
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THE VICAR OF BRAY. OVERTURE.

EDWARD SOLOMON.

Andante moderato.

PIANO.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The second system starts with piano (*p*) and ends with a decrescendo (*dim.*). The third system features a piano (*p*) dynamic with a crescendo (*cresc.*) and a decrescendo (*dim.*) leading to piano (*p*). The fourth system also begins with piano (*p*) and includes a crescendo (*cresc.*) and a decrescendo (*dim.*) leading to piano (*p*). The score concludes with a double bar line and a key signature change to G minor (two sharps).

Allegretto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. 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 lines. A mezzo-forte (*mf*) dynamic marking appears in the second measure of the system.

The second system continues the musical piece. It maintains the same key signature and time signature. The upper staff continues with its melodic line, and the lower staff provides accompaniment. The dynamics and articulation are consistent with the first system.

The third system of the score shows a change in articulation. The upper staff has a more rhythmic, chordal texture. The lower staff features a bass line with some rests. A staccato (*stacc.*) marking is present in the second measure, and a crescendo (*cresc.*) marking is in the fourth measure.

The fourth system continues the piece. The upper staff has a melodic line with some rests, and the lower staff provides a steady accompaniment. The dynamics and articulation are consistent with the previous systems.

The fifth system of the score features a more complex texture. The upper staff has a melodic line with some rests, and the lower staff has a dense accompaniment of chords. A crescendo (*cresc.*) marking is present in the second measure.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring a dynamic marking of *f accel.* (forte, accelerating) in the right hand.

Fourth system of musical notation, showing further development of the melodic and harmonic themes.

Fifth system of musical notation, concluding the piece with a dynamic marking of *silent.* in the right hand. The system ends with a double bar line and a repeat sign.

Allegretto.

IV

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef is characterized by eighth-note patterns and rests, while the bass clef provides a steady accompaniment of eighth notes.

piu lento

rit.

The second system continues the piece with a *rit.* (ritardando) marking. The tempo is further indicated by the *piu lento* instruction. The treble clef features a more melodic line with some slurs, while the bass clef continues with a rhythmic accompaniment. The system concludes with a double bar line.

Andante.

ff

f

The third system is marked *Andante.* and begins with a fortissimo (*ff*) dynamic. The treble clef has a melody with wide intervals and slurs, while the bass clef features a more active, eighth-note accompaniment. A forte (*f*) dynamic marking appears in the second measure of the system.

The fourth system continues the *Andante* tempo. The treble clef melody is more complex with many beamed notes and slurs. The bass clef accompaniment is dense, with many beamed notes and slurs, creating a rich harmonic texture.

The fifth system concludes the piece. The treble clef features a final melodic phrase with slurs. The bass clef accompaniment is also dense and features many beamed notes and slurs, ending with a final chord.

V

rall. *con forza* *trem.*

This system contains the first two staves of music. The upper staff features a melodic line with several slurs and accents. The lower staff has a more rhythmic accompaniment. The tempo markings *rall.*, *con forza*, and *trem.* are placed between the staves.

Con spirito.

fz *mf*

This system contains the third and fourth staves. The tempo marking *Con spirito.* is at the beginning. The dynamic markings *fz* and *mf* are placed above the staves.

f

This system contains the fifth and sixth staves. The dynamic marking *f* is placed above the staves.

rall. *con forza*

This system contains the seventh and eighth staves. The tempo markings *rall.* and *con forza* are placed above the staves.

tempo

This system contains the ninth and tenth staves. The tempo marking *tempo* is placed above the staves.

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 music consists of two staves, treble and bass clef, with various chords and melodic lines.

Second system of musical notation, continuing the "Grandioso." tempo. It features two staves with complex harmonic structures and melodic passages.

Lento.

Third system of musical notation. The tempo changes to "Lento." and the dynamic is "p". The music is slower and more expressive, with a "f grandioso" dynamic marking appearing towards the end of the system.

Fourth system of musical notation. The dynamic is marked "marcato". The music features a series of accented chords and melodic lines, with a "V" marking above the notes.

Fifth system of musical notation. The dynamic is marked "ff". The music concludes with a series of powerful chords and melodic fragments.

No 1. Chorus of School Children.

(Hurray! Hurray!)

BOYS & GIRLS.

Allegretto scherzando.

PIANO.

mf

The first system of the piano accompaniment is written for a grand piano. It features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bass clef part consists of a steady eighth-note accompaniment. The treble clef part begins with a series of chords and then moves into a more melodic line with eighth notes. A dynamic marking of *mf* is placed in the second measure.

The second system continues the piano accompaniment. The treble clef part features a more active melodic line with eighth notes and some chords. The bass clef part continues with a steady eighth-note accompaniment.

The third system of the piano accompaniment shows the treble clef part with a mix of chords and eighth-note patterns. The bass clef part remains a steady eighth-note accompaniment.

CHILDREN.

Hur -

mf

The vocal line for the children's chorus is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a rest for four measures, followed by the lyrics "Hur -". The melody consists of eighth notes and quarter notes. A dynamic marking of *mf* is placed in the fifth measure.

- 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,

BOYS.

how do you do?

We

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

GIRLS.

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

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

cresc.

p

At skip_ping rope

We're

an_nu_al ho_li_day's one of the rules.

Peg_top We're

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!.....

f

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

f

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!

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

dim. *rit.* *Lento.*

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

Not married yet.

Andante moderato

Enter Chorus of Lady Teachers, singing.

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the vocal melody. 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 preachers 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 preachers Have we

(they sigh)

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

rit.

colla voce

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

piu lento

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.

accell.

Tan - ta - li - sing tribe! 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 - - crite.

rall. Enter Winifred. *p con grazia*

cresc. *dim.* *p*

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 passd 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*

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*

N^o 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 -

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

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

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

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

JOHN.

S
 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.

sol..... 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

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

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

f *rall.*

f *rall.*

f *rall.*

f *rall.*

cresc. *f*

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

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

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

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

No 5. As good as he ought to be.

Song (SANDFORD)
with Chorus of Students.

Andante moderato.

prelucido

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.

BASSES.

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

is are As good as he
 are As good as you

pp

ppiu 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.

CHILDREN. *f*

Hur -

c

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

c

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

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

rall.

The second system continues the vocal line and piano accompaniment. The vocal line has a slower tempo indicated by the *rall.* marking. The piano accompaniment features a more active bass line with eighth notes.

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

a tempo

p WINIFRED. CHILD. *f*

The third system introduces a new section. The vocal line starts with a *a tempo* marking. The piano accompaniment has a dynamic marking of *p*. The system is divided into two parts: WINIFRED and CHILD. The key signature changes to two flats (Bb, Eb).

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

TEACHERS.

The fourth system is for TEACHERS. The vocal line has a dynamic marking of *mf*. The piano accompaniment features a steady bass line with chords in the right hand.

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

TEACHERS.
WINIFRED with 1st SOPRANO.

TENORS.

SANDFORD with 1st TENOR.

BASSES.

is to - day So this is a May meet - ing.

So this is a May meet - ing.

So this is a May meet - ing.

Andante.

CHILDREN.

TEACHERS.

STUDENTS.

Andante.

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*

meet-ing! My

We stu-dents whõre un-der his rule.....

STUDENTS.

We stu-dents whõre un-der his rule.....

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

cresc.

CHILDREN.

V

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

WINIFRED.

p Lento.

All hail to the Vi - car of

SANDFORD.

p Lento.

All hail to the Vi - car of

VICAR.

p Lento.

All hail to the Vi - car of

C

- mo - tion! All hail to the Vi - car of

TEACHERS.

p Lento.

All hail to the Vi - car of

STUDENTS.

p Lento.

All hail to the Vi - car of

p Lento.

All hail to the Vi - car of

Maestoso.

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

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

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

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

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

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

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

Maestoso.

f *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 crescendo hairpin.

252339

N^o 7. Song.THE REVEREND M^r BARLOW (VICAR)

Allegretto.

VOICE.

PIANO.

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

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. *p a tempo*

TENORS. *p* Ve_ry ill was the Rev_er_end

BASSES. *p*

rit. *p 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

Mis_ter Bar - low.....

Mis_ter Bar - low.....

3. To -

4. Now

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
p

STUDENTS. In -
 An
p

rit. *pa tempo*

TEACHERS.

STUDENTS.

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.

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.

STUDENTS.

low.

Piu lento.

low.

p

pp

No. 8. Chorus.

Bow, Students, bow!

CHILDREN, TEACHERS & STUDENTS.

Bold.

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

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

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

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

cresc. *p* *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!.....

f *mf*

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!..... *p* Whilst

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

p *f* *p stacc.*

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!

f

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

T *ff* > 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.* bob! To Mis - ter Bed - ford, Mis - ter Bed - ford, Mis - ter Bed - ford Rowe!

T *cres - cen - do f rall.* To Mis - ter Bed - ford, Mis - ter Bed - ford, Mis - ter Bed - ford Rowe!

cres - cen - do f rall. To Mis - ter Bed - ford, Mis - ter Bed - ford, Mis - ter Bed - ford Rowe!

cres - cen - do f rall. To Mis - ter Bed - ford, Mis - ter Bed - ford, Mis - ter Bed - ford Rowe!

cres - cen - do f rall.

Segue

No 8^a Song.

(I'm as sharp as a ferret.)

BEDFORD ROWE.

Allegretto.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

Second system of piano introduction, continuing the melodic and accompanimental patterns from the first system.

ROWE.

Vocal line and piano accompaniment for the first verse. The vocal line is in treble clef with lyrics: "I'm as sharp as a fer-ret; From dad I in-her-it a le-gal and log-i-cal". The piano accompaniment is in bass clef with a piano (*p*) dynamic. The music is in 6/8 time and three sharps.

Vocal line and piano accompaniment for the second verse. The vocal line is in treble clef with lyrics: "mind;..... I'm as cle-ver and come-ly As Lum-ley and Lum-ley and". The piano accompaniment is in bass clef. The music continues in 6/8 time and three sharps.

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*
STUDENTS.
accel. *mf*
You have no need to call On Freke

C
T
B

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

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

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

ff

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

accel

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

C & T
He's a Lockwood at larks, And at

T
He's a Lockwood at larks, And at

B
He's a Lock - wood at larks, And at

mf

f_s

C & T
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!

f_s

ff

R
ROWE.
But when one fine morn_ing the

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 - bert's young maid of fif - teen!..... *mf accel.*

In his *mf*

In his *mf*

In his

accel. mf

T&C

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

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

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

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

accel.

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

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

mf
No, the

mf
No, the

mf
No, the

ff

f accel.
As the oc - to - ge - na - ri - an

rit. *f accel.*
ba - by un - born Is not such a green - horn As the oc - to - ge - na - ri - an

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

f accel.
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.

Musical staff for CHILDREN, treble clef, 3/4 time, key of B-flat major. Lyrics: Good morn-ing, dear Vi - car, good morn - - - ing. We

TEACHERS.

Musical staff for TEACHERS, treble clef, 3/4 time, key of B-flat major. Lyrics: Good morn-ing, dear Vi - car, good morn - - - ing. We

TENOR.

STUDENTS.

Musical staff for TENOR and STUDENTS, treble clef, 3/4 time, key of B-flat major. Lyrics: Good morn-ing, dear Vi - car, good morn - - - ing.

BASS.

Musical staff for BASS, bass clef, 3/4 time, key of B-flat major. Lyrics: Good morn-ing, dear Vi - car, good morn - - - ing.

Piano accompaniment for the first section, grand staff, 3/4 time, key of B-flat major. Dynamics: *p*, *f*.

VICAR.

Musical staff for VICAR, bass clef, 3/4 time, key of B-flat major.

Good morn-ing, my breth'ren, good

Musical staff for vocal accompaniment, treble clef, 3/4 time, key of B-flat major.

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

Musical staff for vocal accompaniment, treble clef, 3/4 time, key of B-flat major.

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

Musical staff for vocal accompaniment, treble clef, 3/4 time, key of B-flat major.

Musical staff for vocal accompaniment, bass clef, 3/4 time, key of B-flat major.

Piano accompaniment for the second section, grand staff, 3/4 time, key of B-flat major. Dynamics: *cresc.*

V
morn - - - ing.

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

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

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

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

p dolce

pp
dim e *rit.*

N^o 9. Entrance of Mr^s Merton.

Allegretto. M^r^s MERTON. (*without.*)

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

PIANO. *mf* *p*

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

hor - se's back, Who car - ries a bu - gle horn?.....

rit. *a tempo*

rit. *mf*

dim. *rit.* *p*

Enter M^r^s M.

The musical score is written in G major and 6/8 time. It features a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff. The score is divided into four systems. The first system shows the vocal line starting with 'Has a - ny - one seen the' and the piano accompaniment. The second system continues the vocal line with 'Pytch - ley pack? Has a - ny - one met the Quorn?..... Or a hand - some youth on a'. The third system continues with 'hor - se's back, Who car - ries a bu - gle horn?.....'. The fourth system shows the vocal line ending and the piano accompaniment with the instruction 'Enter M^r^s M.'. Dynamics include *mf*, *p*, *rit.*, *a tempo*, and *dim.*

N^o 10. Trio.

(Now if you'll excuse me.)

M^{rs} MERTON, VICAR & ROWE.

Allegro. ROWE.

VOICE.

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

PIANO.

Scherz.

p

M^{rs} 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.

R

M *rit.*
My dear Mis - ter Rowe, I im -

V
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

accel.

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

M *accel.* For good - ness sake, don't be, For

V *accel.* There is - nt the slight - est, There

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*

Andante 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?.....

No. 11. Duet.

(The shy Widow.)

MRS MERTON & VICAR.

Allegretto.

VOICE.

VICAR.

PIANO.

mf Scherz.

My dear Mis - tress Mer - ton, pray

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

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

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

rit.

MRS M.

rit.

VICAR.

mf a tempo

M

rit.

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

colla voce.

mf a tempo

Mrs M.

V

El-ean-or Ann! You

mf

Scherz.

p

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-

VICAR.

M

rit.

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

MRS M.

V

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

VICAR.

M

ritard. *mf a tempo*

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

ritard. *mf a tempo*

VICAR.

V

shoe. Ma -

mf Scherz. *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

con epress.

point! Oh, come to the arms that are wait - ing for you! Oh, you

MIS M.

VICAR.

M

rit. *mf a tempo*

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

colla voce. *mf a tempo*

V

thing you can do. (They dance off.)

mf scherz.

No 12. Duet.

(Tell me true, Love.)

WINIFRED & SANDFORD.

Andante moderato.

PIANO.

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes, while the left hand provides a harmonic accompaniment of eighth notes. Dynamics include *mf*, *cres.*, *fz*, and *p*.

SANDFORD.

p con espress.

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

The vocal line for Sandford begins with the lyrics 'Tell me, and oh tell me true, love, Will thy heart be'. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *p*.

s.

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

The vocal line continues with 'e - ver mine? Tell me, will those eyes of blue, love,'. The piano accompaniment features some chordal textures. Dynamics include *p*.

S

E - ver on my path - - way shine?

The vocal line concludes with 'E - ver on my path - - way shine?'. The piano accompaniment provides a final harmonic support. Dynamics include *p*.

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

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

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

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

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

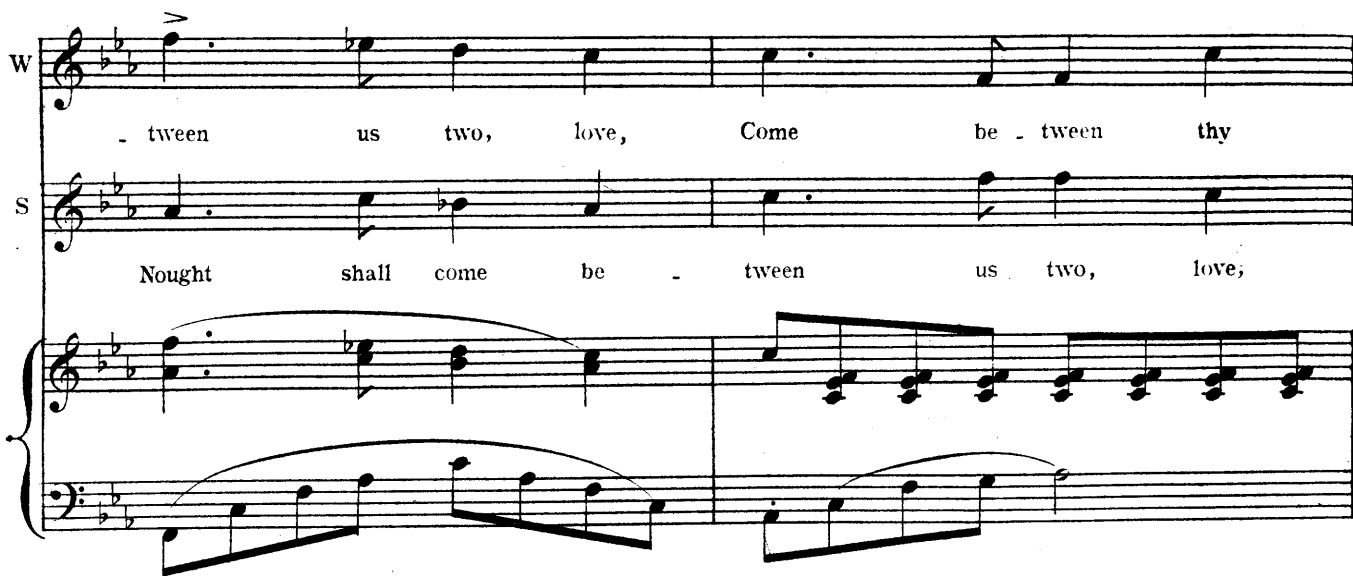
true, love, With thy blue eyes fix'd on mine,

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!..... *f*

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 accented notes. The bass clef part provides a steady accompaniment. The system concludes with a piano (*p*) dynamic marking.

Enter Huntsmen.

The second system of music continues the piano accompaniment. It is marked *f con spirito*. The treble clef part features a more active melodic line with many accented notes. The bass clef part continues with a steady accompaniment.

The third system of music continues the piano accompaniment. The treble clef part has a rhythmic pattern of eighth notes with accents. The bass clef part continues with a steady accompaniment.

The fourth system of music concludes the piano accompaniment. The treble clef part features a rhythmic pattern of eighth notes with accents. The bass clef part continues with a steady 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!

Solo (TOMMY MERTON)

Allegretto.

MERTON.

(Enter Merton.)

mf *mf* *p stacc.*

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

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 earls..... And

if you won't think we un - ru - ly are, We'll 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 we're 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 horn's 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.

f

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

mf

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 we! 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

f *a tempo* *f* *f* *f*

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

3 3 3 3 3 3

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 ex - hi - bit Un - der the mo - dern ac -

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The music is in a minor key and features a steady rhythmic accompaniment.

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

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features more complex chordal textures and melodic lines in both hands.

pleat

mf

This system contains the third and fourth staves of music. The vocal line ends with a long note followed by a dotted line. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and continues with intricate harmonic support.

f

This system contains the final two staves of music on the page. The piano accompaniment features a dynamic marking of *f* (forte) and concludes with a strong, sustained chord.

Dedicated to the Misses Maggie & Kate Saville Clarke.

Nº 15. Dance.

NELLY BLY.

(Enter Nelly Bly.)

Moderato.

PIANO.

The first system of musical notation is for the piano introduction. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The first measure starts with a forte dynamic (*fz*) and a fermata over the first two notes. The second measure continues with a similar pattern. The third measure has a forte dynamic (*f*) and is marked 'marcato'. The fourth measure continues with a similar pattern. The system ends with a double bar line.

DANCE.

p con forza.

The second system of musical notation is for the first system of the dance section. It consists of two staves, treble and bass clef. The key signature has two flats. The dynamic is marked 'p con forza'. The first measure starts with a piano dynamic (*p*) and a fermata over the first two notes. The second measure continues with a similar pattern. The third measure has a similar pattern. The fourth measure continues with a similar pattern. The system ends with a double bar line.

The third system of musical notation is for the second system of the dance section. It consists of two staves, treble and bass clef. The key signature has two flats. The first measure starts with a piano dynamic (*p*) and a fermata over the first two notes. The second measure continues with a similar pattern. The third measure has a similar pattern. The fourth measure continues with a similar pattern. The system ends with a double bar line.

The fourth system of musical notation is for the third system of the dance section. It consists of two staves, treble and bass clef. The key signature has two flats. The first measure starts with a piano dynamic (*p*) and a fermata over the first two notes. The second measure continues with a similar pattern. The third measure has a similar pattern. The fourth measure continues with a similar pattern. The system ends with a double bar line.

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 a melodic line with slurs and accents. The lower staff is in bass clef and provides harmonic support with chords and moving lines. A piano (*p*) dynamic marking is placed above the second measure of the upper staff.

The second system continues the musical piece. It features similar notation to the first system. A crescendo (*cresc.*) dynamic marking is placed above the fourth measure of the upper staff, indicating a gradual increase in volume.

The third system of music begins with a mezzo-forte (*mf*) dynamic marking above the first measure of the upper staff. The notation includes slurs and accents, with a triplet of eighth notes in the upper staff in the fourth measure.

The fourth system continues the melodic and harmonic development. It features slurs and accents in the upper staff, and a consistent harmonic accompaniment in the lower staff.

The fifth system is marked *Allargando.* above the first measure of the upper staff. It begins with a fortissimo (*ff*) dynamic marking above the second measure. The notation includes slurs and accents, and ends with a triplet of eighth notes in the upper staff.

Segue.

No 15^a Ensemble.

(Oh! shocking sight.)

Marcato.

TEACHERS.

STUDENTS.

PIANO.

Oh! shock.ing sight to

Oh! shock.ing sight to

Oh! shock.ing sight to

Lento.

meet a pi_ous eye! Speak, some_one, speak! this scan_dal jus_ti - fy!.....

meet a pi_ous eye! Speak, some_one, speak! this scan_dal jus_ti - fy!.....

meet a pi_ous eye! Speak, some_one, speak! this scan_dal jus_ti - fy!.....

Lento.

N^o 16. Finale.

SANDFORD.

Marcato.

f 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 - cées!

VICAR.

p 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! *marcato* I'm Low at pre - sent, no one *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.

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

Mrs. MERTON.

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

SANDFORD.

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

MERTON.

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

ROWE.

VICAR.

p cresc.

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

CHILDREN.

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

TEACHERS & BALLET.

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

STUDENTS & HUNTSMEN.

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

Allegretto.

The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. A dynamic marking of 'f' is present. The bass clef staff provides a steady accompaniment with eighth notes. The tempo is marked 'Allegretto'.

CHILDREN.

mf

BALLET.

f

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

Hur -

STUDENTS & HUNTSMEN.

Hur -

Hur -

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including slurs and dynamics.

più lento
SANDFORD.

tempo
CHILDREN.

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

S
- ray! for Nel - ly Bly.

H
- ray! for Nel - ly Bly.

più lento

tempo

p

Piano accompaniment for the second system, featuring a treble and bass clef with various musical notations including slurs and dynamics.

WINIFRED & NELLY BLY.

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

MIS 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.

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

VICAR.

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

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 & HUNTSMEN.

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.

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

Vivace.
VICAR.

f

Hence - forth, I pro - claim a ven -

f *p stacc:*

V

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

V

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

V

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

V

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 &
 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

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!

T & 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

MRS
M
He'll just give 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
He'll just give us a sam - ple

&
H
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 features a vocal line for Rowe and a piano accompaniment. The vocal line consists of a series of eighth and sixteenth notes, with some notes marked with an accent (>). The piano accompaniment is in a 4/4 time signature and features a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system of music features a vocal line for the 'R' part and a piano accompaniment. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

M^{RS} MERTON.

- am - ple

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

p stacc.

The third system of music features three parts: Mrs Merton, the Vicar, and the piano accompaniment. Mrs Merton's part is a single note on a whole rest, followed by a half note 'To' marked with a piano (*p*) dynamic. The Vicar's part is a vocal line starting with a piano (*p*) dynamic, consisting of eighth and sixteenth notes. The piano accompaniment continues with eighth-note patterns, with the first measure marked with a piano (*p*) dynamic and staccato (*stacc.*) articulation.

WINIFRED & NELLY BLY.

Musical notation for Winifred & Nelly Bly, including a treble clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

MRS MERTON.

Musical notation for Mrs Merton, including a treble clef, key signature of three flats, and a dynamic marking of *f*.

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

SANDFORD.

Musical notation for Sandford, including a treble clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

MERTON.

Musical notation for Merton, including a treble clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

ROWE.

Musical notation for Rowe, including a treble clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

VICAR.

Musical notation for Vicar, including a bass clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

CHILDREN.

Musical notation for Children, including a treble clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

TEACHERS & BALLETT.

Musical notation for Teachers & Ballett, including a treble clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

STUDENTS & HUNTSMEN.

Musical notation for Students & Huntsmen, including a treble clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

Musical notation for the final vocal part, including a bass clef, key signature of three flats, and a dynamic marking of *f*.

To ar - gue the mat - ter to

Piano accompaniment for the final section, including treble and bass clefs, key signature of three flats, and a dynamic marking of *f*.

Andante moderato.

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

Mrs
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.

f
marcato

SANDFORD.

con energia

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

fz tremoloso

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

p rit.

con espress. WINIFRED.

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

p

CHILDREN & TEACHERS.

pp

do not leave her

STUDENTS & HUNSMEN.

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*

Detailed description: This system contains the first three measures of the musical score. It features five vocal staves (W, S, C & T, S &, H) and a grand staff for piano accompaniment. The vocal parts have lyrics: 'speak to me Hen - ry Say why need you go' (W), 'Tis du - ty calls me' (S), 'so Say why need you go' (C & T), 'so Say why need you go' (S &), and 'so Say why need you go' (H). The piano part provides harmonic support with chords and moving lines in both hands.

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

Detailed description: This system contains the next three measures of the musical score. The vocal parts have lyrics: 'If du - ty calls you' (W), 'hence, I must not stay.' (S), 'He must o - bey' (C & T), 'He must o - bey' (S), and 'He must o - bey' (H). The piano part continues with accompaniment, including a *rall.* marking in the final measure. The lyrics 'if du - ty' are shared between the C & T and S parts.

Grandioso.
WINIFRED.

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

NELLY.

ff He-ro-ic girl.....

M^{rs} MERTON.

ff He-ro-ic girl.....

SANDFORD.

ff He-ro-ic girl.....

MERTON.

ff He-ro-ic girl.....

ROWE.

ff He-ro-ic girl..... This (to Vicar)

VICAR.

ff He-ro-ic girl.....

CHILDREN.

calls

ff He-ro-ic girl.....

TEACHERS & BALLET.

ff He-ro-ic girl.....

STUDENTS & HUNTSMEN.

calls

ff He-ro-ic girl.....

calls

ff He-ro-ic girl.....

Grandioso.

VICAR.

R

is your own con-tri-ving! This is your own con-tri-ving! I can't make out at

p

Maestoso. SANDFORD. Andante con espressione.

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

f *p*

SANDFORD.

STUDENTS.

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

p Fare - well, Hen - ry!

CHILDREN.

SAND.

appass.

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

p *trem.* *con forza.*

WINIFRED. *f* Agitato.

Musical staff for Winifred with notes and rests.

NELLY. Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Nelly with notes and rests.

MRS M. Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Mrs M. with notes and rests.

SAND. Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Sand with notes and rests.

say MERTON. Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Merton with notes and rests.

ROWE. Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Rowe with notes and rests.

VICAR. Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Vicar with notes and rests.

CHILDREN. *f* Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Children with notes and rests.

TEACHERS & BALLET. Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Teachers & Ballet with notes and rests.

HUNTSMEN. Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for Huntsmen with notes and rests.

Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for the second vocal part with notes and rests.

Fare - well! fare - well! fare - well! fare - well! fare -

Musical staff for the second vocal part with notes and rests.

f Agitato.

Musical staff for the piano accompaniment with notes and rests.

STUDENTS.

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.

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.

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

accel. a tempo
a tempo accel.

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

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

M^S
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)

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

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

Piano accompaniment

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) none of (them, they) (We) none of (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.

The musical score consists of ten vocal staves (W, N, Mrs M, M, R, V, C, T & R, S &, H) and a piano accompaniment at the bottom. Each vocal staff contains a line of lyrics. The piano part features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked '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
&
H
none of (us them) can mar - ry, can mar - ry!.....

Agitato.

Curtain.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The treble clef line includes slurs, accidentals (flats and sharps), and a dynamic marking of *ff* (fortissimo) in the third measure. The bass clef line features a steady eighth-note accompaniment.

Second system of musical notation, continuing the grand staff from the first system. It maintains the same melodic and accompanimental structure, with various slurs and accidentals throughout.

Third system of musical notation, marked *marcato* in the treble clef. The treble clef line features a more rhythmic, accented eighth-note pattern. The bass clef line continues with a steady accompaniment. Dynamic markings of *v* (pizzicato) are present in the bass line.

Lento.

Fourth system of musical notation, marked *Lento.* (Lento). The tempo is slower, and the music is characterized by sustained chords and a more dramatic feel. Dynamic markings of *ff* and *fz* (forzando) are used. The system concludes 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

Andante moderato.

fz *p*

Curtain.

mf

Segue.

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

p 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

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 -

Andante moderato. **TEACHERS.** *p*

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

- dore a - gain?.....

T *tempo* *f*

Hunts - men have re - stored it. Oh,

STUDENTS. *appass.* *rall.*

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

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

tempo *f*

rall.

Exit Teachers.

T
no, you can't af - ford it!

Andante moderato. *p*

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

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

VICAR.

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

rit.

p *colla voce*

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 *f* (forte). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The key signature has two sharps (F# and C#).

VICAR.

Musical score for the Vicar's part, including vocal line and piano accompaniment. The vocal line begins with the lyrics: "A mai - den who marries, her steps may re - trace —". The piano accompaniment is marked *p* (piano). The key signature remains G major.

Musical score for the Students' part, including vocal line and piano accompaniment. The vocal line begins with the lyrics: "She may now kick her heels up all Pa - ce the Jack - son case!". The piano accompaniment is marked *f* (forte). The key signature remains G major.

Piano accompaniment for the Students' part, continuing from the previous system. It is marked *f* (forte) and *p* (piano) in different measures. The key signature remains G major.

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

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

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

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

f >

N. B. the Jack-son case!

f >

N. B. the Jack-son case!

p

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

f >

Pa - ce the Jack-son case!

f >

Pa - ce the Jack-son case!

p

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

f >

E. G. the Jack-son case

f >

E. G. the Jack-son case

p

p

The Jackson decision is ex-cel-lent law.

f >

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

Good law, the Jack - son case!

Good law, the Jack - son case!

f >

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

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

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

V

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

Ei - ther the Jack - son case.—

Ei - ther the Jack - son case,—

Detailed description: This system contains the first two systems of music. The vocal line (V) begins with a rest, followed by the lyrics 'Or what has been al - ways the law of the land—'. The piano accompaniment (p) features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) and accents (>) over the notes.

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.

Detailed description: This system contains the third and fourth systems of music. The vocal line (V) continues with the lyrics 'A pre - valent er - ror, That wed - lock's a ter - ror, Is'. The piano accompaniment (p) continues with the same rhythmic pattern, with a dynamic marking of *f* and accents (>). The fourth system includes the lyrics 'I. e the Jack - son case.' and a dynamic marking of *mf* (mezzo-forte).

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!

Detailed description: This system contains the fifth and sixth systems of music. The vocal line (V) continues with the lyrics 'slapped in the face A pre - valent er - ror, That wed - lock's a ter - ror, Is'. The piano accompaniment (p) continues with the same rhythmic pattern, with a dynamic marking of *f* and accents (>). The sixth system includes the lyrics 'By the Jack - son case!' and a dynamic marking of *f*.

V *f₃* slapped in the face *ff* Slapped in the face by the

f₃ slapped, Is slapped in the face, Is *ff* slapped in the face by the

f₃ slapped, Is slapped in the face Is *ff* 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 in C major, 4/4 time. 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 piece begins with a mezzo-forte (*mf*) dynamic and concludes with a decrescendo (*dim.*) over the final two measures.

M^{rs} M.

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

The vocal line for Mrs. Merton is written on a single staff in C major, 4/4 time. The lyrics are: "Dear - est Vi - car tell me why Have you grown so cold and shy?". The piano accompaniment is shown on two staves below, starting with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

VICAR.

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

The vocal line for the Vicar is written on a single staff in C major, 4/4 time. The lyrics are: "Why have you so al - ter'd, why? Cause I'm High, ma'am, cause I'm High!". The piano accompaniment is shown on two staves below, continuing from the previous section. The music includes a variety of chordal textures and melodic fragments.

V

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

The vocal line for the Vicar continues on a single staff in C major, 4/4 time. The lyrics are: "Mar - ried we can ne - ver be; You must not make love to me.". The piano accompaniment is shown on two staves below, providing harmonic support for the vocal line. The piece concludes with a final chord in the piano part.

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,

Mrs M. a tempo.

a tempo.

VICAR. Mrs 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! No!

VICAR.

Ma - dam, I re - gret to say

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 - nial News! I have nei - ther

M

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

rit - - - - - ard.

VICAR.

a tempo

Mrs M.

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

Scherzo. *a tempo*

VICAR.

M

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

Mrs M.

Do not leave me so No, No, No, No, No, No, No, No, No,
VICAR.
Go, Go Go, Go, Go, Go, Go,

p

p

Detailed description: This system contains the first two systems of music. The top staff is for Mrs M. with lyrics 'Do not leave me so No, No, No, No, No, No, No, No, No,' and 'VICAR.' The bottom staff is for the piano accompaniment. Dynamics include *p* (piano) and accents.

M

V

No, No.....
Go, Go, Go, Go, Go.....

rall.

fz

rall.

fz

mf a tempo

Detailed description: This system contains the third and fourth systems of music. The top staff is for M with lyrics 'No, No.....' and the bottom staff is for V with lyrics 'Go, Go, Go, Go, Go.....'. Dynamics include *rall.* (rallentando), *fz* (forzando), and *mf a tempo* (mezzo-forte at tempo).

cresc.

tr

Detailed description: This system contains the fifth system of music, which is the piano accompaniment for the final part of the piece. It features a *cresc.* (crescendo) marking and a trill (*tr*) in the right hand.

No. 21. Song.

(You ask me why.)

MRS MERTON. (TOMMY & CHORUS of HUNTSMEN.)

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

VOICE.

PIANO.

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

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

appass.

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! TOMMY. She is a wi - dow of

T
 fif - ty, Sir. —

CHORUS.
 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.

M^{rs} 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

dolce. *p*

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

piu lento. *p*

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

rit. e dim. *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
p

M if peo - ple chat - ter Well what does it mat - ter? Well, what does it mat - ter it
 TOMMY. Well, what does it mat - ter it
 TENORS. Well, what does it mat - ter it
 BASSES. 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.

p 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

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

p expression

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

dim. rit. p cantabile

rit. p dolce scherz.

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

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

W
 mel..... 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 mel.....

S theel.....

f maestoso

f SAND. WIN. *agitato*

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

p accel.

W *accel.*

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

accel.

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

f

W dream!.....

S dream!.....

(Enter Sandford.)

ff accel.

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! *a tempo* I call'd up - on her

f con forza *f a tempo*

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 Ps 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 talk'd 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.
 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

TOM.

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

WIN. SAND.

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

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.

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

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

lips a - lone.....

lips a - lone.....

back my own.....

No 24^a Entrance of Nelly Bly.

Allegretto.

PIANO.

p scherz.

mf

ff

No 24^b Entrance of Corps de Ballet.

Tempo di Polka.

PIANO.

mf

1.

2.

tr

f

8.....

Nº 25. Pas de Cinq.

Introduction.

Moderato.

PIANO.

f

ff

p Con grazia.

3

⊕ to Coda

mf

3

3

3

3

3

3

cresc. *rit.*

p a tempo

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' above the notes) and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece with similar melodic and harmonic patterns in both staves.

The third system features a fermata in the bass line, where the notes are held over a bar line. The melodic line in the treble clef continues with triplet figures.

The fourth system continues the piece with consistent melodic and harmonic development.

ff

The fifth system concludes the piece with a fortissimo (*ff*) dynamic marking. The music ends with a final chord in the bass line.

Trio.

The first system of music for the Trio section. It consists of two staves, treble and bass clef. The music is in a minor key and 3/4 time. 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. A dynamic marking of *p* (piano) is present in the first measure.

The second system of music for the Trio section, continuing the melodic and harmonic development from the first system.

The third system of music for the Trio section, showing further melodic and harmonic progression.

The fourth system of music for the Trio section. It features triplet markings (*3*) in the right hand. The system concludes with a double bar line, a fermata, and the dynamic marking *ff* *D. C.* (fortissimo Da Capo).

Coda.

The Coda section of the piece. It consists of two staves. The music is characterized by a driving, rhythmic accompaniment in the left hand and a melodic line in the right hand. Dynamic markings include *accell.* (accelerando), *cresc.* (crescendo), and *ff* (fortissimo). The section ends with a double bar line and a fermata.

No 25a Exit of Vicar & Corps de Ballet.

The musical score is written for piano in a single system with five systems of music. It features a treble and bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo and mood are indicated as *pp con grazia*. The score includes several triplet markings (3) and dynamic markings such as *dim.* (diminuendo). The piece concludes with a double bar line.

pp con grazia

dim.

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-dary is cu-ri-ous-ly cu-ri-ous Here

M I am o-ver joy'd; .When I should feel an-noy'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

ROWE. *mf* Your

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

M

rall. e cresc.

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

ROWE. *p a tempo*

Your

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

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. *p a tempo*

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

mf

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

M

rall. cresc.

whom am I to go If not to Mis - ter Rowe.

p ROWE. *rit.*

rall. cresc. 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*

- li - ci - tor.

p *accel.* *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. *ff* We saw! A kiss!

ff We saw! A kiss! A kiss!

HUNTSMEN. *ff* A kiss!

ff A kiss! A kiss!

Vivace. *ff*

TEACHERS.

With o - ther girls they dai - ly

BALLET.

We're

The first system of the musical score features a vocal line for the Teachers and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "With o - ther girls they dai - ly". The piano accompaniment starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section.

The second system continues the vocal lines and piano accompaniment. The vocal line for the Teachers includes the lyrics "We will no lon - ger suf - fer this" with a forte (*f*) dynamic. The vocal line for the Ballet includes the lyrics "no more girls than you are miss." and "We're".

The piano accompaniment for the second system, showing the right and left hand parts with various musical notations and dynamics.

The vocal line for the third system includes the lyrics "la - dies of the bal - let We're la - dies of the bal - let." with a forte (*f*) dynamic.

The third system includes a vocal line for the Teachers with the lyrics "We" and a piano accompaniment. A vertical bracket labeled "HUNTSMEN." spans across the piano accompaniment and the vocal line.

The piano accompaniment for the third system, showing the right and left hand parts with various musical notations and dynamics.

TEACHERS.

B We will no longer
 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.
 They much pre - fer the bal - let.
 They much pre - fer the bal - let.
 They much pre - fer the bal - let.
ff *p piu lento*

(To Teachers.)

S Oh give us back our peace of mind Well mar-ry you, if

Oh give us back our peace of mind Well mar-ry you if

TEACHERS.

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

you'll be kind. High well 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, do!.....
 plore!..... Do, la - - dies, do!.....

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

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* *fz* *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 O - 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. *rit.*

girls are we Luc - ky lit - tle girls

BOYS. *rit.*

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

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

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

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

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

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

rall.

cresc.

rall.

Allegretto.

G & B
strew the way! Ring out.

T
strew the way! Ring out.

B
strew the way! Ring out.

wed - ding - - - day! Ring out.

wed - ding - - - day! Ring out.

Allegretto.

Procession (Ensemble.)

p

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

p

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

p

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

p

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

p

BASS. 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.)

f *ff* *ff* *8^{va}*

No 29. Finale.

Allegretto.

VOICE. MRS MERTON.

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

M

VICAR. MRS MERTON. *coaxingly. rit.*

me, My dear - est Ma - til - da that's per - fect - ly true Oh come to the

p colla voce.

M

VICAR. *a tempo*

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.

MIS 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.



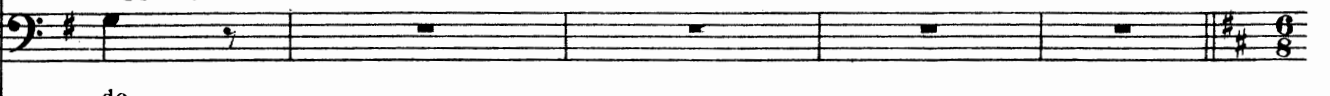
I think that's a - bout the best thing you can do.

ROWE.



I think that's a - bout the best thing you can do.

VICAR.



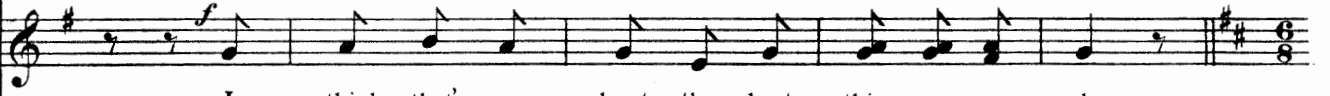
do.

CHILDREN.



I think that's a - bout the best thing you can do.

TEACHERS & CORPS de BALLET.

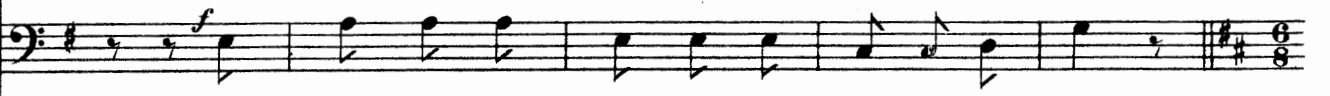


I think that's a - bout the best thing you can do.

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.

Musical staff for CHILDREN. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The staff contains a melodic line with a forte (f) dynamic marking.

TEACHERS & BALLET.

Musical staff for TEACHERS & BALLET. Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with a forte (f) dynamic marking.

STUDENTS & HUNTSMEN

Musical staff for STUDENTS & HUNTSMEN. Treble clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with a forte (f) dynamic marking.

Allegretto.

Piano accompaniment for the first system. Treble and bass clefs, key signature of two sharps, 6/8 time signature. The music features a rhythmic accompaniment with chords and moving lines.

Hur - ray! hur - ray! hur -

Hur - ray! hur - ray! hur -

Hur - ray! hur - ray! hur -

Hur - ray! hur - ray! hur -

- 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.

p

And now on this mer - ry May morn -

p MES M.

And now on this mer - ry May morn -

SANDFORD. *p*

And now on this mer - ry May morn -

MERTON. *p*

And now on this mer - ry May morn -

ROWE. *p*

And now on this mer - ry May morn -

VICAR. *p*

And now on this mer - ry May morn -

CHILDREN.

Bray.

TEACHERS & BALLET.

Bray.

STUDENTS & HUNSMEN. Bray.

Andante moderato.

p

- ing.

- ing.

- ing.

- ing.

- ing.

- ing.

f U - ni - ting our voi - ces, we pray..... *cresc.* Long

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.....

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.

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f *ff*

Bray All hail to the Vi - car, all hail to the Vi - car, all hail to the

f Maestoso.

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

Vi-car of Bray! of Bray!

ff *Marcato.* *fz* *Fine.*

Detailed description: This page contains a musical score for the piece 'Vicar of Bray'. It features ten vocal staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics 'Vi-car of Bray! of Bray!' are repeated on each staff. The first nine staves are accompanied by a piano part with a bass clef and the same key signature. The piano part consists of a steady eighth-note accompaniment. The tenth staff is a grand staff (treble and bass clefs) for the piano, showing a more complex accompaniment with chords and melodic lines. The score includes dynamic markings such as *ff* (fortissimo) and *fz* (forzando), and performance instructions like *Marcato.* and *Fine.*