

ACT II.

No. 15. CHORUS—"Happy are we in our loving frivolity."

Allegro vivace ma non troppo.

PIANO.

f

p

sf

p

CHORUS.

Hap-py are we in our lov-ing fri-vo-li-ty, Hap-py and jol-ly as peo-ple of qua-li-ty;

p

Love is the source of all joy to hu-ma-ni-ty, Mo-ney, po-si-tion and rank are a va-ni-ty;

Year af-ter year we've been wait-ing and tar-ry-ing,

With-out e-ver think-ing of lov-ing or mar-ry-ing.

Tho' we've been hither - to deaf, dumb, and blind to it,

It's pleasant enough when you've made up your mind to it.

Hap-py are we in our lov-ing fri-vo-li-ty, Hap-py and jol-ly as peo-ple of qua-li-ty;

Tho' we've been hi-ther-to deaf, dumb, and blind to it, Pleasant enough when you've made up your mind to it.

Plea-sant e-nough, ve-ry, say we. Pleasant enough, say we.

No. 16. ENSEMBLE—Constance, Notary, Aline, Alexis, and Chorus.

Moderato à la Valse.

PIANO.

The musical score consists of four systems. The first system is a piano introduction with a treble clef staff and a grand staff (treble and bass clefs). The tempo is 'Moderato à la Valse' and the dynamics are 'p'. The second system begins with a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are: 'Dear friends, take pi - ty on my lot, My'. The third system continues the vocal line and piano accompaniment with lyrics: 'cup is not of nec - - tar! I long have loved— as who would not?— Our'. The fourth system concludes the vocal line and piano accompaniment with lyrics: 'kind and rev - 'rend rec - - tor. Long years a - go my love be - gan, So'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Dear friends, take pi - ty on my lot, My

cup is not of nec - - tar! I long have loved— as who would not?— Our

kind and rev - 'rend rec - - tor. Long years a - go my love be - gan, So

sweet - - ly, yet so sad - - ly, But when I saw this plain old man, A -

- - way my old af - fec - tion ran - I found I lov'd him mad - - - ly!

I lov'd him mad - - - - ly!

Presto.

Oh! You ve - ry, ve - ry plain old man, I love, I love you mad - ly! You ve - ry plain old

NOTARY.

man, I love you mad - - - - ly! I am a ve - ry deaf old man, And hear you ve - ry

bad - ly.

CHORUS.

You ve - ry plain - old man, she loves you mad - ly!

The chorus section consists of a vocal line and piano accompaniment. The vocal line starts with the lyrics 'bad - ly.' followed by the 'CHORUS.' which begins with 'You ve - ry plain - old man, she loves you mad - ly!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. There are dynamic markings 'f' and 'p' throughout the section.

This block shows the piano accompaniment for the chorus section, continuing the rhythmic pattern of eighth and sixteenth notes. It concludes with a double bar line and a 3/4 time signature.

Moderato à la Valse.

I know not why I love him so; It

p

The 'Moderato à la Valse' section begins with a vocal line and piano accompaniment. The vocal line contains the lyrics 'I know not why I love him so; It'. The piano accompaniment features a waltz-like rhythm with chords. There is a dynamic marking 'p' at the beginning of the piano part.

is en - chant - ment, sure - ly! He's dry and snuf - fy, deaf and slow, Ill.

This block shows the continuation of the 'Moderato à la Valse' section, with the vocal line and piano accompaniment. The vocal line contains the lyrics 'is en - chant - ment, sure - ly! He's dry and snuf - fy, deaf and slow, Ill.'. The piano accompaniment continues with the waltz-like rhythm.

tem - pered, weak, and poor - ly! He's ug - ly, and ab - surd - ly dress'd, And

six - ty se - ven near - ly, He's ev - 'ry thing that I . . . de - test, But

if the truth must be con - fess'd, I love him ve - ry dear ly!

I love him dear ly!

Presto.

Oh! You're ev' - ry - thing that I de - test, But still I love you dear - ly! You're all that I de - test, I love you

p e stacc.

NOTARY.

dear - - - ly! . . . I caught that line, but for the rest I did not hear it clear - ly!

f You

pp

f

ve - ry plain old man, She loves you mad . . . ly!

ve - ry plain old man, She loves you mad . . . ly!

Andante-non troppo.

ALEXIS.

Oh joy! oh joy! The charm works well, And all are now u - ni - -

mf *p*

A LINE.

Allegretto quasi lento.

ted. The blind young boy Obeys the spell, Their troth they all have pligh - - ted.

colla voce. *p*

CONS.

Oh, bit - ter joy! No words can tell How my poor heart is bligh - ted! They'll soon employ a mar-riage bell To

say that we're u - ni - ted. I do con-fess, An anx - ious care My hum - bled spi - rit vex - es, And

none will bless Ex - am - ple rare Of their be - loved A - lex - is, Of their A - lex - - -

CONS. *p*

is. ALINE. *p* Oh, bit - ter joy! No words can tell How my poor heart is bligh - ted! They'll

ALEX. *p* Oh joy! oh joy! The charm works well, And all are now u - ni - ted! The

NOTARY. *p* Oh joy! oh joy! The charm works well, And all are now u - ni - ted! The

Oh joy! oh joy! No words can tell My state of mind de - light - ed! They'll

p Oh joy! oh joy! No words can tell Our state of mind de - light - ed! For

p

Sua.

soon em - ploy A mar - riage bell, To say that we're u - ni - ted.

blind young boy O - beys the spell, Their troth they all have pligh - ted. True hap - pi - ness reigns

blind young boy O - beys the spell, Their troth they all have pligh - ted. True hap - pi - ness reigns

soon em - ploy A mar - riage bell, To say that we're u - ni - ted. True hap - pi - ness reigns

girl and boy A mar - riage bell, will say that we're u - ni - ted. True hap - pi - ness reigns

Sua.

CONS.

And none will bless Ex - am - ple rare Of

ALINE.

ev - 'ry-where, And dwells with both the sex - es,

All will bless The thought - ful care Of

ALEX.

ev - 'ry-where, And dwells with both the sex - es,

All will bless The thought - ful care Of

NOTARY.

ev - 'ry-where, And dwells with both the sex - es,

All will bless Ex - am - ple rare Of

ev - 'ry-where, And dwells with both the sex - es,

All will bless Ex - am - ple rare Of

their be - lov'd A - lex - is.

And

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

CONS

1st Volta. 2nd Volta.

none will bless Ex - am - ple rare Of their be - lov'd A - lex - is, I - lex - is.

ALINE.

All will bless the thought - ful care Of their be - lov'd A - lex - is, - lex - is.

ALEX.

All will bless the thought - ful rare Of their be - lov'd A - lex - is, - lex - is.

NOTARY.

All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

p Oh joy! oh joy! Oh joy! oh joy!

3va.....

CONS. *pp*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

ALINE. *pp*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

ALEXIS. *pp*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

NOTARY. *pp*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

pp *cres.* *f*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

p *cres.* *f* *f*

No. 17. QUINTETT—Aline, Mrs. Partlett, Alexis, Dr. Daly, Sir Marmaduke.

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

I re-joyce that it's de-ci-ded, Hap-py now will be my life For my

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

fa-ther is pro-vid-ed With a kind and ten-der wife; She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

SOLO.



lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years. No young



lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.



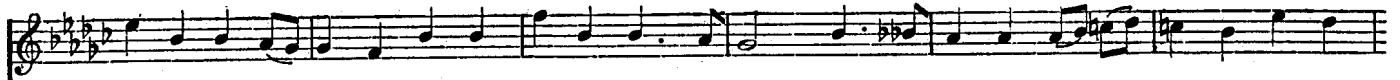
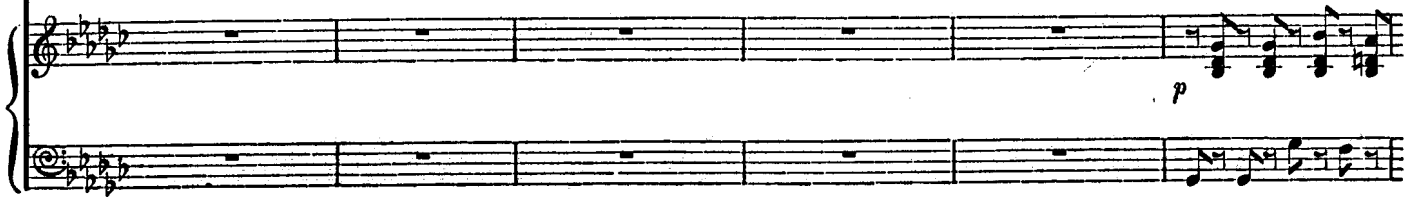
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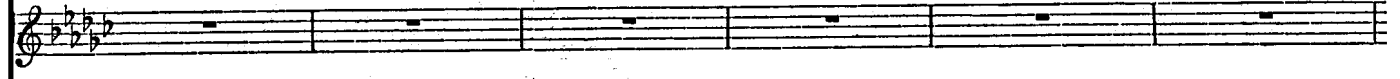
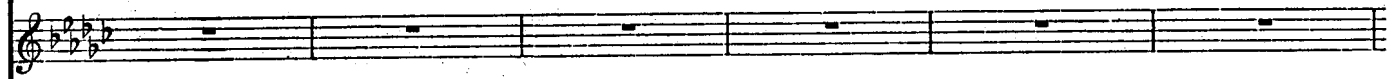
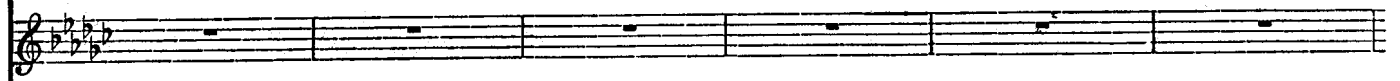
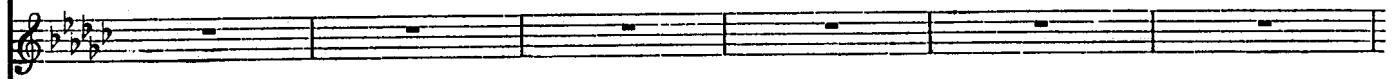
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.



lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.



gid - dy thoughtless maid - en, Full of gra - ces, airs and jeers, But a so - ber wi - dow, La - den with the



weight of fif - ty years.

SIR MARMADUKE.

No high - born, ex - act - ing beau - ty, Bla - zing like a jew - elled sun, But a

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

wife who'll do her du - ty As that du - ty should be done. She will tend him, nurse him, mend him, Air his

lin - en, dry his tears, Bless the thought-ful Fates that send him Such a wife to soothe his years

MRS. P.

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years. I'm no

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

sau - cy minx and giddy, Hus - sies such as them a - bound, But a clean and ti - dy widdy, Well be -

known for miles a - round.

DR. DALY.

All the vil-lage now have ma - ted, And are hap - py as can be; I to

p sost.

p Piu lento. *a tempo.*

No one left to mar - ry him. She will
 No one left to mar - ry him. She will
 No one left to mar - ry him. She will

rall.

live a - lone am fa - ted, No one left to mar - ry me.

She will

Piu lento. *a tempo.*

No one left to mar - ry him. She will

V

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thoughtful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thoughtful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

wife to soothe his years, Such a wife to soothe his years,

wife to soothe his years, Such a wife to soothe his years,

wife to soothe his years, Bless the thought - ful Fates that send him Such a wife to soothe his years,

wife to soothe his years, Bless the thought - ful Fates that send him Such a wife to soothe his years, *marcato.*

wife to soothe his years, Such a wife to soothe his years, Such a

Such a wife to soothe his years.

Such a wife to soothe his years.

Such a wife to soothe his years.

. Such a wife to soothe his years.

wife, Such a wife to soothe his years.

pp

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice, with a fifth staff for a vocal solo. The piano accompaniment is in the right and left hands. Dynamics include *p* and *pp*. The lyrics are: "Such a wife to soothe his years.", "Such a wife to soothe his years.", "Such a wife to soothe his years.", ". Such a wife to soothe his years.", and "wife, Such a wife to soothe his years.".

dim. e calando.

This system contains five vocal staves that are empty, and a piano accompaniment. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking is *dim. e calando.*

No. 18. RECIT. and DUET—Lady Sangazure and Mr. Wells.

MR. WELLS.

Oh, I have wrought much e - vil with my spells! And ill I can't un - do!

ANDANTE
NON TROPPO
LENTO.

p

This is too bad of you, J. W. Wells, What wrong have they done you? And see, an - o - ther love-lorn la - dy comes; A -

LADY SANGAZURE.

A -

las! poor stricken dame! A gen - tle pen-sive-ness her life benumbs, And mine a - lone the blame.

RECIT.

las! ah, me! And well - a - day! I sigh for love, And well I may! For I am ve - ry old and grey. But

stay! What is this fai - ry form I see be - fore me?

MR. WELLS.
Oh, hor - ri - ble! she's go - ing to a - dore me! This last ca -

LADY S.
Why do you gaze at me with vi - sage low'ring? For pi - ty's sake re - coil not

tas - tro - phe is o - ver - powering!

thus from me.

a tempo moderato.

MR. WELLS.
My la - dy, leave me! This can ne - ver be!

Andante.

Tenderly.

Love me! I'll drop them too! . . .

Hate me! I drop my H's, have through life. Hate me! I al - ways eat peas with a knife!

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings of *f* and *pp*.

Love me! I'll eat like you! . . . Love me! I'll meet you there! . . .

Hate me! I of-ten roll down One Tree Hill.

The second system of music continues the vocal and piano parts. The piano accompaniment features dynamic markings of *pp* and *f*.

Love me! that joy I'll share! Love me! my prejudices I'll for e - ver drop!

Hate me! I some-times go to Rosh - er - ville!

The third system of music shows the vocal line and piano accompaniment. The piano part includes dynamic markings of *f* and *pp*.

Love me! I'll come and help you in the shop!

Hate me! that's not e - nough! Hate me! the life is rough! . . .

The fourth system of music concludes the page with the final vocal and piano parts. The piano accompaniment includes dynamic markings of *f* and *p*.

LADY S. Love me! my grammar I will all forswear!

MR. W. Love me! I'll stick sunflowers in my hair!

Hate me! ab-jure my lot!

Hate me! They'll suit you not!

Allegro.

At what I'm going to say be not en-gaged! I

En-gaged! en-gaged!

may not love you, for I am en-gaged! En-gaged! To a

Andante.

Dolce.

maid-en fair, With bright brown hair And a sweet and sim-ple smile, Who waits for me By the sound-ing sea, On a

She has bright brown hair!

(Aside.)
South Pa - ci - fic isle. A lie! No maid - en waits me there!

f *dim.* *p*

By the sound - ing sea The sound - ing sea!

lie! No maid - en smiles on me! The sound - ing sea!

p *dim.* *p* *pp*

Allegro Agitato.

Oh a - go - ny, rage, de - spair! The maid - en has bright brown hair, And

mine is as white as snow! False man, it will be your fault If I go to my fa - mi - ly vault, And

bu - ry my life - long woe!

Oh a-go-ny, rage, despair! Oh where will this end? oh where? I should

mf

ve - ry much like to know! It will cer-tain-ly be my fault If she goes to her fa-mi-ly vault, To

False man, it will be your fault if I go to my fa-mi-ly vault, And

bu - ry her life long woe! . . . 'Twill cer-tain-ly be my fault If she

bu - ry my life - long woe! The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly

goes to her fa - mi - ly vault! The vault, the fa - - mi - ly

dim. al fine.

vault, The vault, the vault, the fa - - mi - ly

vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, the fa - mi - ly

dim.

vault, The vault, the vault, Yes, the

vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, Yes, the

pp

fa - mi - ly vault! . .

fa - mi - ly vault! . .

ff

No. 19.

RECITATIVE and AIR—Aline.

ALINE.

A - lex - is! Doubt me not, my loved one! See Thine uttered will is sovereign law to me! All

MODERATO. *f*

dim. *p* *Andante, p*

fear, all thought of ill I cast a - way! It is my dar - ling's will, and I o - bey!

(dreamily) *pp*

The fear - ful deed is done, My love is near! I go to meet my own In

pp

trem - bling fear! If o'er us aught of ill should cast a shade, It was my darling's will, and

pp *pp*

I o - bey'd! . . . and I o - bey'd!

pp *p* *pp*

No. 20.

SONG—(Dr. Daly)—“Engaged to So-and-so.”

ANDANTE.

(Flageolet.)

tr.

f

Oh, my voice is sad and low, And with ti - mid step I go— For with

tr.

p

load of love o'er - la - den I en - quire of ev - 'ry maid - en, "Will you wed me, lit - tle la - dy, Will you

cres.

p

p

share my cot - tage sha - dy?" Lit - tle la - dy an - swers "No! No! No!"

Andante moderato.

"Thank you for your kind - ly prof - fer—Good your heart, and full your cof - fer; Yet, I must de - cline your of - fer—

p

I'm en - gag'd to So - and - so!" So - and - so! So - and - so!

(Flageolet.) *tr.*

So - and - so! So - and - so!

(Flageolet.) *tr.* (Flageolet.) *tr.*

She's en - gag'd to So - and - so!

What a rogue young hearts to pil-lage! What a work-er on Iove's til-lage! Ev-'ry maid-en in the vil-lage

p

Is en-gag'd to So - and-so! So - and-so! So - and-so!

(Flageolet.) *tr*

So - and-so! So - and-so! (Flageolet.) *tr*

All en-gag'd to So - and-so!

Alta ca il Trio.

No. 21. ENSEMBLE—Aline, Alexis, Dr. Daly, and Chorus.

Allegro agitato e vivace.

PIANO.

ALINE.

Oh, joy - ous boon! oh, mad delight! Oh, sun and moon! oh, day and night! Re-joyce, re - joyce . . .

DR. D.

Oh, joy - ous boon! oh, mad delight! Oh, sun and moon! oh, day and night! Re - joyce, . . . re -

. . . with me! Pro - claim our joy, ye birds above—Ye brook - lets mur - mur forth our love, In

- joyce with . . . me! Pro - claim our joy, ye birds above—Ye brook - lets mur - mur forth our love, In

cho - ral ec - sta - cy. Oh, mad de - light! Oh, day and night! Re - joyce with

cho - ral ec - sta - cy. Oh, joy - ous boon! Oh, sun and moon! Re - joyce with

ALINE.
me, Re-joice with me, Re-joice, re-joice with me!

ALEX
A-line, my on-ly love, my

DR. D.
me, Re-joice with me, Re-joice, re-joice with me!

ALINE.
Yes! yes!

ALEX.
hap-piness! The phil-tre— you have tas-ted it? Oh, joy! mine, mine for e-ver and for

RECIT.
A-lex-is, don't do that— you must not!

e-ver! Why?

L'istesso tempo.
las! that lo-vers thus should meet: Oh, pi-ty, pi-ty me! Oh, charge me not with cold de-ceil; Oh

pi - ty, pi - ty me! You bade me drink— with trem - bling awe I drank, and by the po - tion's law, I

lcv'd the ve - ry first I saw! Oh pi - ty, pi - ty me!

DR. D.
My dear youngfriend, con - sol - ed be! We

pi - ty, pi - ty you. In this I'm not an a - gent free, We pi - ty, pi - ty you. Some

most ex - traor - di - na - ry spell, O'er us has cast its ma - gic fell, The con - sequence I need not tell, We

ALEX.
Some most ex - traor - di - na - ry spell, O'er them hath cast its ma - gic fell, False one, be - -

DR. D.
pi - ty, pi - ty you. O'er us hath cast its ma - gic fell,

ALINE.
O'er us hath cast its ma - gic fell,

f ALEX. *slower. ad lib.*

gone! I spurn thee! To thy new lov - er turn thee! Thy per - fi - dy

ALINE, *a tempo.*

I could not help it!

ALEX.

all men shall know. Come one, come all! O - bey my call!

DR. D.

We could not help it! We

colla voce. *f a tempo.*

I could not help it! I could not help it! I could not help it! Oh, a - las! . . .

Come, hi - ther, run! Come, ev - 'ry one, come! . . .

could not help it! We could not help it! A - las! . . .

Segue presto.

cre - scen - do. *ff* *Segue presto.*

Presto.

CHORUS. *ff* Oh, what is the mat-ter, and what is the clat-ter? He's glow-er-ing at her, and

threa-tens a blow! Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

ALINE. *f* Oh, thus does he bat

CONS. *f* Oh, why does he bat

LADY S. & MRS. P. *f* Oh, why does he bat

ALEX. *f* Oh, thus do I bat

DR. D. *f* Oh, why does he bat

SIR M. & NOTARY. *f* Oh, why does he bat

- coil from him so? Oh, what is the mat-ter, and what is the clat-ter? Oh, why does he bat-ter the

ALINE.
-ter, And thus does the

CONS.
-ter, And why does the

LADY S. & MRS. P.
-ter, And why does the

ALEXIS.
-ter, And thus does the

DR. D.
-ter, And why does the

SIR M. & NOTARY.
-ter, And why does the

girl he did flat - ter? And why does the

ALINE.
lat - - - ter re - coil from him so, Thus does the

CONS.
lat - - - ter re - coil from him so? Why does the

LADY S. & MRS. P.
lat - - - ter re - coil from him so? Why does the

ALEXIS.
lat - - - ter re - coil from me so, Thus does the

DR. D.
lat - - - ter re - coil from him so? Why does he

SIR M. & NOTARY.
lat - - - ter re - coil from him so? Why does the

lat - - - ter re - coil from him so? Why does the

ALINE.
CONS.
LADY S. & MRS. P.
ALEX.
DR. D.
SIR M. & NOTARY.

lat - - ter re - coil from him so
lat - - ter re - coil from him so?
lat - - ter re - coil from him so
lat - - ter re - coil from me so
lat - - ter re - coil from him so?
lat - - ter re - coil from him so?

No. 22.

RECITATIVE—Alexis.

RECIT. ALEXIS.

PIANO.

Pre - pare for sad sur - pri - ses! My love A - line des -
- pi - ses! No thought of sor - row shames her! An - o - ther lo - ver claims her! Be
his, false girl, for bet - ter or for worse, But, ere you leave me, may a lov - er's curse—

No. 23.

FINALE.

Allegro.

ALINE & CONSTANCE.

LADY S. & MRS. PARTLETT.

ALEXIS & VICAR.

SIR M. & NOTARY.

MR. WELLS.

CHORUS.

PIANO.

f Allegro.

Or he or I must die ! Which shall it be? re -

VICAR.

SIR M.

Die thou ! yield thou to this decree un - bend

Die thou ! thou art the cause of all of - fend - - - ing.

ply !

mf

Die thou! die thou! die thou! . . .
 - ing. Die thou! die thou! die thou! . . .
 Die thou! die thou! die thou! . . .
 Die thou! die thou! die thou! . . .

MR. WELLS.
 So be it, I sub-mit; my fate is

Die thou! die thou! die thou! . . .

The first system of music features four vocal staves and two piano staves. The vocal parts are marked with a forte (f) dynamic. The piano accompaniment includes a dense texture of chords and moving lines, with a piano (p) dynamic marking in the lower right of the system.

MR. WELLS.
 sealed; To po - pu - lar o - pin - ion thus I yield. Be

The second system continues the vocal and piano parts. The vocal line is marked with a piano (p) dynamic. The piano accompaniment features a prominent bass line and harmonic support, marked with a pianissimo (pp) dynamic.

Piu lento.
 hap - py, all, Leave me to my de - spair; I go, it mat - ters not with whom,

The third system begins with the tempo marking *Piu lento.* The vocal line is marked with a piano (p) dynamic. The piano accompaniment is characterized by long, sustained chords and a slower, more expressive feel.

(Gong sounds.) *Piu vivace.*

or where!

f TUTTI. RECIT. Un - min - gled joy!

Oh! my a - dored one! Ec - sta - tic rap - ture!

Be - lov - ed boy!

RECIT. SIR M. Come to my man - sion, all of

you; At least we'll crown our rap - ture with an - o - ther feast.

Allegretto.

The piano introduction consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The music is in 6/8 time with a key signature of two sharps (F# and C#). The right hand part features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics markings include a forte 'f' and a piano 'p'.

ALINE.

Now to the ban-quet we press, Now for the eggs and the ham!

LADY S.

Now to the ban-quet we press, Now for the eggs and the ham!

ALEXIS.

Now to the ban-quet we press, Now for the eggs and the ham!

SIR M.

Now to the ban-quet we press, Now for the eggs and the ham!

The piano accompaniment for the vocal entries consists of two staves. The right hand part features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics markings include a forte 'f'.

Now for the mus-tard and cress, Now for the straw - ber - ry jam!

Now for the mus-tard and cress, Now for the straw - ber - ry jam!

Now for the mus-tard and cress, Now for the straw - ber - ry jam!

Now for the mus-tard and cress, Now for the straw - ber - ry jam!

CONSTANCE.
Now for the tea of our host! . .

MRS. PARTLETT.
Now for the tea of our host! . .

VICAR.
Now for the tea of our host! . .

NOTARY.
Now for the tea of our host! . .

AL.

LADY S.

ALEX.

SIR M.

CONS.

MRS. P.

DR. D.

NOTARY.

Now for the rol-licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn!

Now for the rol-licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn!

Now for the rol-licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn!

Now for the rol-licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn!

Now for the rol-licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn!

ALINE.

The

LADY S.

The

ALEX.

The

SIR M.

The

CONS.

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

MRS. P.

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

DR. D.

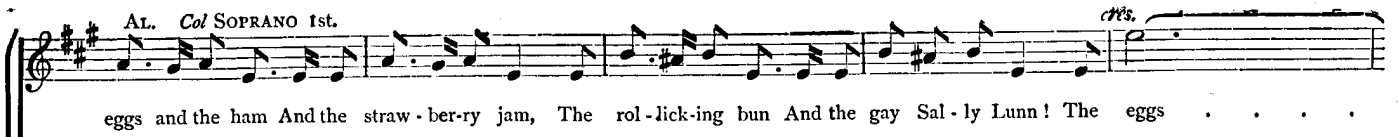
Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

NOTARY.

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

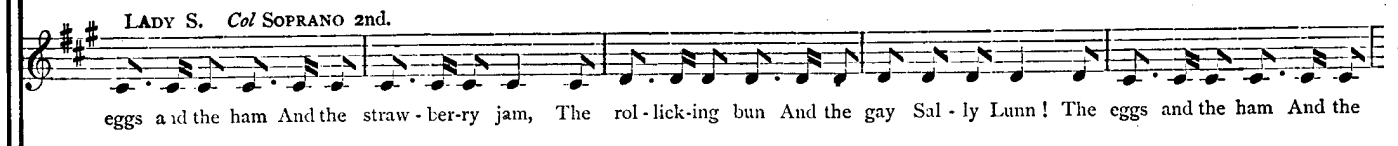
The

AL. Col SOPRANO 1st. *cres.*



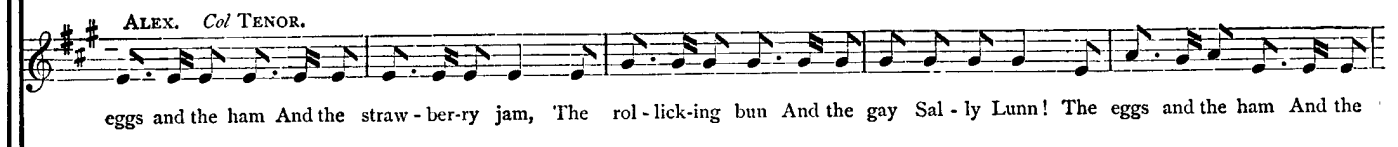
eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs

LADY S. Col SOPRANO 2nd.



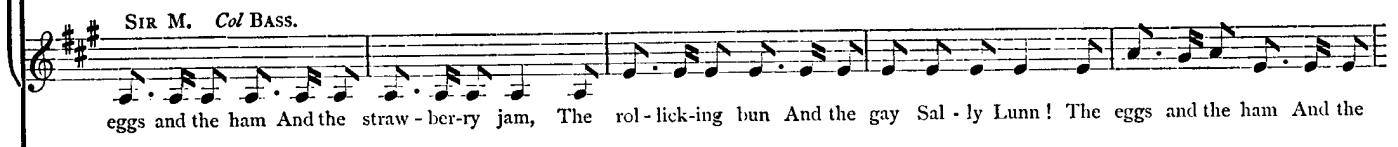
eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

ALEX. Col TENOR.



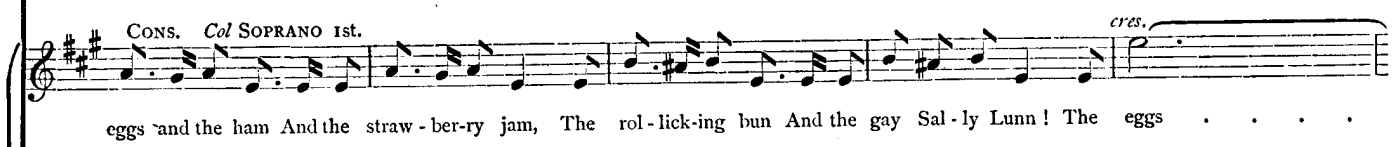
eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

SIR M. Col BASS.



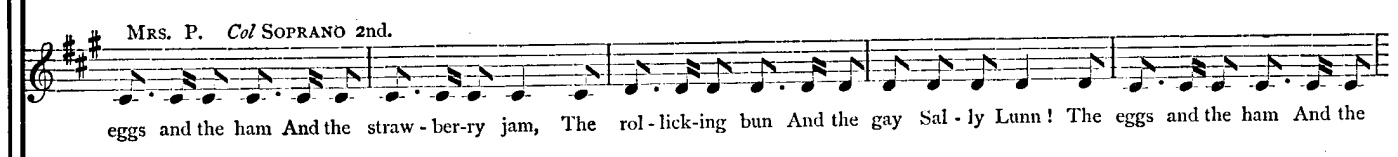
eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

CONS. Col SOPRANO 1st. *cres.*



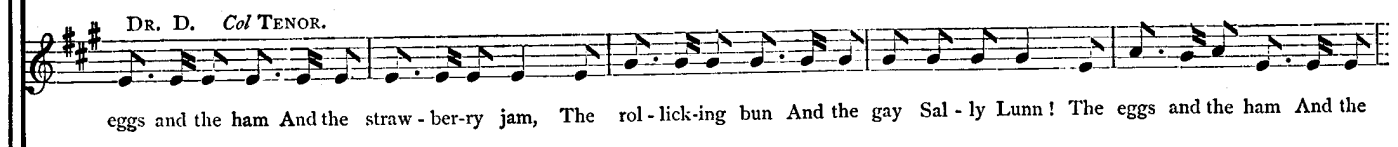
eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs

MRS. P. Col SOPRANO 2nd.



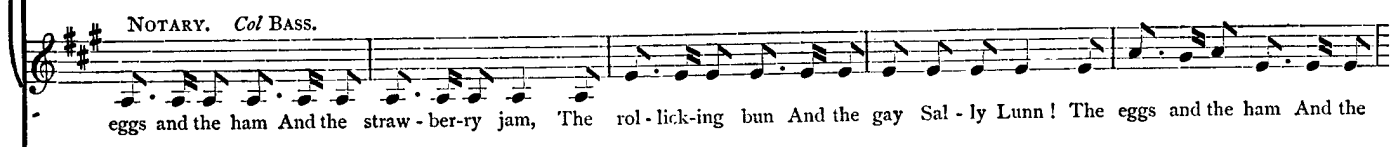
eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

DR. D. Col TENOR.



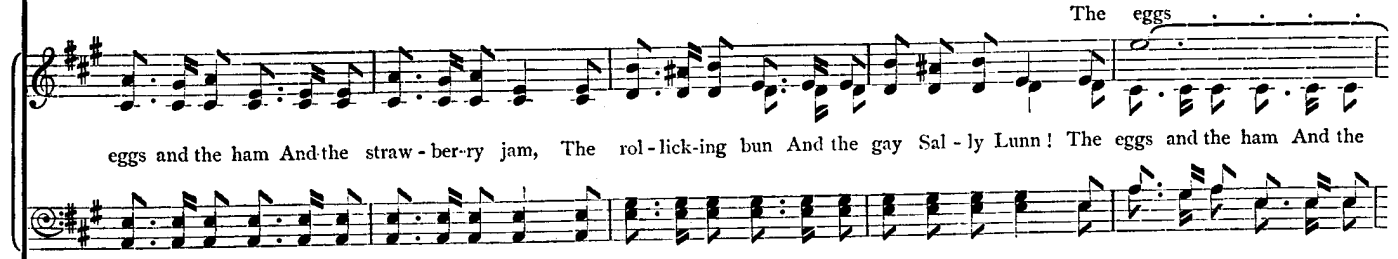
eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

NOTARY. Col BASS.



eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

The eggs



eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

cres.



eggs and the ham And the straw - ber-ry jam, The rol - lick-ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

AL.
The ham, The eggs and the ham And the

LADY S.
straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

ALEX.
straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

SIR M.
straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

CONS.
The ham, The eggs and the ham And the

MRS P.
straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

DR. D.
straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

NOTARY.
straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the
The ham, The eggs and the ham And the

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

AL.
straw - ber - ry jam And the rol - lick - ing bun. The rol - lick - ing bun And the gay Sal - ly Lunn, And the

LADY S.
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

ALEX.
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

SIR M.
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

CONS.
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

MRS. P.
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

DR. D.
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

NOTARY.
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

The musical score is written in G major (one sharp) and 2/4 time. It features a chorus of characters, each with a vocal line and a corresponding piano accompaniment. The lyrics are: "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the". The characters are: AL., LADY S., ALEX., SIR M., CONS., MRS. P., DR. D., and NOTARY. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is arranged in a system of staves, with the vocal lines above the piano accompaniment.

AL.
straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

LADY S.
straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

ALEX.
straw - ber - ry jam, bun, bun, Oh! the straw - ber - ry, straw - ber - ry

SIR M.
straw - ber - ry jam, bun, bun, Oh! the straw - ber - ry, straw - ber - ry

CONS.
straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

MRS. P.
straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

DR. D.
straw - ber - ry jam, bun, bun, Oh! the straw - ber - ry, straw - ber - ry

NOTARY.
straw - ber - ry jam, bun, bun, Oh! the straw - ber - ry, straw - ber - ry

straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

bun, bun, Oh! the straw - ber - ry, straw - ber - ry

The piano accompaniment consists of two staves at the bottom of the page. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 2/4.

AL.
LADY S.
jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

ALEX.
jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

SIR M.
jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

CONS.
MRS. P.
jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

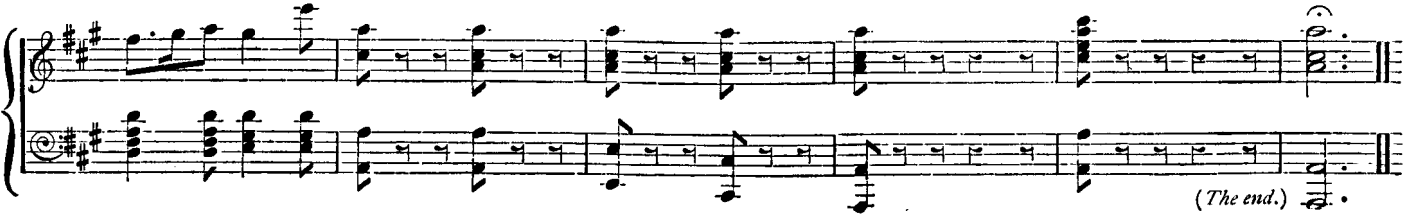
DR. D.
jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

NOTARY.
jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .



(The end.)

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