

Trial by Jury

W. S. Gilbert

Arthur Sullivan

Scene: *A Court of Justice. The Bench faces the audience, and extends along the back of the Court. The Judge's desk C., with canopy overhead. Jury-box R., Counsel's seats L. Barristers, Attorneys, Jurymen, and Public discovered.*

No. 1. "Hark, the hour of ten is sounding"

Opening Chorus and Solo

Ensemble and Usher

Allegro vivace

Piano

The first system of the piano accompaniment is written for a grand piano. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music begins with a forte (*ff*) dynamic. The right hand plays a series of eighth-note chords, while the left hand provides a rhythmic accompaniment of eighth notes.

The second system continues the piano accompaniment. It starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note chords, and the left hand has a bass line with some sustained chords.

The third system of the piano accompaniment returns to a forte (*ff*) dynamic. The right hand continues with eighth-note chords, and the left hand has a rhythmic accompaniment.

The fourth system of the piano accompaniment begins with a piano (*p*) dynamic. The right hand has a melodic line with eighth-note chords, and the left hand has a bass line with some sustained chords.

(Curtain)

First system of piano introduction. Treble clef: *p* *cresc.* Bass clef: *p*. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of piano introduction. Treble clef: *f* Bass clef: *f*. The music continues with the same accompaniment and melody, reaching a fortissimo dynamic.

Chorus
SOPRANO and ALTO

Hark, the hour of ten is sound - ing; Hearts with anx - ious

TENOR and BASS

First line of the chorus. Soprano and Alto parts are in the treble clef, Tenor and Bass parts are in the bass clef. The piano accompaniment is in the bottom two staves.

Piano accompaniment for the first line of the chorus. Treble clef: *f* Bass clef: *f*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

fears are bound - ing, Hall of Jus - tice crowds sur - round - ing,

Second line of the chorus. Soprano and Alto parts are in the treble clef, Tenor and Bass parts are in the bass clef. The piano accompaniment is in the bottom two staves.

Piano accompaniment for the second line of the chorus. Treble clef: *f* Bass clef: *f*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble, including a triplet of eighth notes in the treble.

Breath-ing hope and fear- For to-day in this a - re - na,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Breath-ing hope and fear- For to-day in this a - re - na,". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords. A dynamic marking of *f* (forte) is present in the piano part.

Sum - moned by a stern sub - pœ - na, Ed - win, sued by

The second system continues the musical score. The vocal line lyrics are "Sum - moned by a stern sub - pœ - na, Ed - win, sued by". The piano accompaniment maintains the same rhythmic and harmonic style as the first system.

An - ge - li - na, Short - ly will ap - pear. For to -

Unison

For to - day in this a -

The third system concludes the musical score. The vocal line lyrics are "An - ge - li - na, Short - ly will ap - pear. For to -". A "Unison" instruction is placed above the vocal line. The piano accompaniment continues with the same style. The lyrics "For to - day in this a -" are positioned below the piano part.

day in this a - re - na, Sum - moned by a stern sub -
 re - na, Sum - moned by a stern sub - poe - na, Ed - win,

poe - na, Ed - win, sued by An - ge - li - na, will ap -
 sued by An - ge - li - na, Short - ly will ap -

Alternative parts

pear, Ed - win, sued by An - ge - li - na, Short - ly will - ap - pear.

pear, Ed - win, sued by An - ge - li - na, Short - ly will - ap - pear.

pear,

Hark, the hour of ten is sound - ing; Hearts with anx - ious

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "Hark, the hour of ten is sound - ing; Hearts with anx - ious". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with some melodic flourishes.

fears are bound - ing, Hall of Jus - tice crowds sur - round - ing,

The second system continues the musical score. The vocal line has the lyrics "fears are bound - ing, Hall of Jus - tice crowds sur - round - ing,". The piano accompaniment includes a section with a seven-measure rest in the bass line, indicated by a '7' below the staff.

Breath - ing hope and fear - For to - day in this a - re - na,

The third system concludes the musical score on this page. The vocal line has the lyrics "Breath - ing hope and fear - For to - day in this a - re - na,". The piano accompaniment continues with similar textures and includes another section with a seven-measure rest in the bass line, indicated by a '7' below the staff.

Sum - moned by a stern sub - poe - na, Ed - win, sued by

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "Sum - moned by a stern sub - poe - na, Ed - win, sued by" written below. The bottom two staves are for the piano accompaniment, featuring chords and melodic lines in both hands.

An - ge - li - na, Short - ly will ap - pear. Hark, the

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "An - ge - li - na, Short - ly will ap - pear. Hark, the" written below. The bottom two staves are for the piano accompaniment, featuring chords and melodic lines in both hands.

hour of ten is sound - ing; Hearts with anx - ious fears are

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "hour of ten is sound - ing; Hearts with anx - ious fears are" written below. The bottom two staves are for the piano accompaniment, featuring chords and melodic lines in both hands. The piano part includes fingerings such as 3, 1, 2, 1, 3, 2, 2.

bound - ing, Hall of Jus - tice crowds sur - round - ing, Breath - ing

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment includes a melodic line with triplets and fingerings (1, 3, 2, 3, 1, 2, 3, 1) and a bass line with chords.

hope and fear.

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for "fear." with a fermata. The piano accompaniment features a complex melodic line with a fermata and a bass line with a double bar line and a "rit." marking.

(Enter Usher)

The third system shows the piano accompaniment continuing. The vocal line is silent, with a stage direction "(Enter Usher)" written above the staff. The piano accompaniment includes a melodic line with a triplet and a bass line with a triplet.

*Tenor may double Bass here.

Moderato

Usher

Now, Ju - ry - men, hear my ad - vice—

All kinds of vul - gar pre - ju - dice I pray you set a -

side, I pray you set a - side: With stern ju - di - cial frame of

mind, From bi - as free of ev - 'ry kind, This tri - al must be

tried! *f* ³ Si-lence in Court! — Si-lence! Oh,

Chorus
Unison
From bi-as free of ev-'ry kind, This tri-al must be tried!

lis-ten to the plain-tiff's case: Ob-serve the fea-tures of her face— The


bro-ken-heart-ed bride. Con-dole with her dis-tress of mind:

rall.

colla voce

From bi-as free of ev-'ry kind, This tri-al must be

a tempo



 tried! Si - lence in Court! — Si - lence! And

Chorus
Unison

f From bi - as free of ev - 'ry kind, This tri - al must be tried!

f

f *p*

when, a - mid the plain - tiff's shrieks, The ruf - fian - ly de - fen - dant speaks - Up-

on the oth - er side; What *he* may say you need - n't mind-

rall.

f *rall.*

a tempo

From bi - as free of ev - 'ry kind, This tri - al must be

a tempo

tried! Si - lence in Court! _____

Chorus
Unison

f

From bi - as free of ev - 'ry kind, This tri - al

f

Si - lence in Court!

must be tried!

ff

ff

Ped. ✱

No. 1a. "Is this the Court of the Exchequer"

Solo and Chorus
Defendant and Ensemble

Allegro vivace Defendant
(Enter Defendant, L.) *Recit.*

The musical score is written in G major (one sharp) and common time (C). It features a vocal line for the Defendant and piano accompaniment. The tempo is marked 'Allegro vivace'. The score is divided into three systems. The first system shows the Defendant's entrance with the lyrics 'Is'. The second system contains the lyrics 'this the Court of the Ex-cheq-uer? Be firm, be firm, my It is!'. The piano accompaniment includes dynamic markings 'f' and 'p'. The third system contains the lyrics 'peck-er, Your e-vil stars in the as-cen-dant! Who are'. The piano accompaniment continues with a 'f' dynamic marking.

Is
this the Court of the Ex-cheq-uer? Be firm, be firm, my
It is!
peck-er, Your e-vil stars in the as-cen-dant! Who are

f *p* *f*

G

I'm the De - fen - dant!

Lawyers and Public

you?

Jury men Mon - ster, dread their
(shaking their fists) *f*

Mon - ster, dread their

dam - ag - es. They're the Ju - ry, Dread their fu - ry!

dam - ag - es. They're the Ju - ry, Dread their fu - ry!

Defendant

Hear me, hear me, if you please, These are ver - y strange pro - ceed - ings - For, per -

(Defendant beckons to Jurymen. They leave the box and gather round him as they sing the

mit me to re - mark, On the mer - its of my plead - ings, You're at

following)

pres - ent in the dark. Chorus *(satirically)*
That's a ver - y true re - mark - On the

mer - its of his plead - ings We're at pres - ent in the dark. Ha! ha! ho!

ho! ha! ha! ho! ho!

(Defendant tunes his guitar.)

No. 2. "When first my old, old love I knew"

15

Solos and Chorus
Defendant, Usher, and Ensemble

Allegretto

f *pesante* *p*

The piano introduction is in 6/8 time, D major, and consists of two staves. The right hand features a melody with eighth-note patterns and rests, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from *f* to *p*.

Defendant

1. When first my old, old love I knew; My bo - somwelled with
joy in - ces - sant palls the sense; And love un - changed will

The first system shows the vocal line for the Defendant and the piano accompaniment. The lyrics are: "1. When first my old, old love I knew; My bo - somwelled with joy in - ces - sant palls the sense; And love un - changed will".

joy; My rich - es at her feet I threw - I was a love - sick
cloy; And she be - came a bore in - tense Un - to her love - sick

The second system continues the vocal line and piano accompaniment. The lyrics are: "joy; My rich - es at her feet I threw - I was a love - sick cloy; And she be - came a bore in - tense Un - to her love - sick".

boy! No terms seemed too - ex - trav - a - gant Up - on her to - em -
boy! With fit - ful glim - mer burnt my flame, And I grew cold - and

The third system concludes the vocal line and piano accompaniment. The lyrics are: "boy! No terms seemed too - ex - trav - a - gant Up - on her to - em - boy! With fit - ful glim - mer burnt my flame, And I grew cold - and".

rall.

ploy- — I used to mope, and sigh, and pant, Just like a love - sick
 coy; — At last, one morn - ing, I be - came An - oth - er's love - sick

collu voce

a tempo

boy! — Tink - a - tank, tink - a - tank, tink - a - tank, Tink - a -
 boy. — Tink - a - tank, tink - a - tank, tink - a - tank, Tink - a -

Chorus *p*

Tink - a - tank,
p

a tempo p

cresc.

tank, tink - a - tank, tink - a - tank, I used _ to mope, and
 At last, _ one morn - ing,

cresc.

Tink - a - tank, Tink, tink - a - tank, tink - a -

cresc.

cresc.

(2nd verse only)

sigh, and pant, Just like a love-sick boy!
I be - came An-oth-er's love-sick boy.

tank, tink-a-tank, Tink, tink, tink, Tink-a-tank.

rall. *a tempo*

sf *f* *rall.* *sf* *a tempo* *ff*

1. 2.

2. But

p *ff*

Allegretto tempo Chorus of Jurymen (*aside, advancing stealthily*)

Oh, I was like that when a lad! A

p

shock-ing young scamp of a ro-v-er, I be-hav-ed like a reg-u-lar

sf

cad; But that sort of thing is all o-ver. I'm

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole note 'cad;' followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

now a re-spect - a-ble chap And shine with a vir-tue re-

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note 'now' followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern.

splen-dent; And, there - fore, I have-n't a scrap Of sym-pa- thy

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note 'splen-dent;' followed by eighth notes. The piano accompaniment continues with the same rhythmic pattern.

with the De - fen-dant! He shall

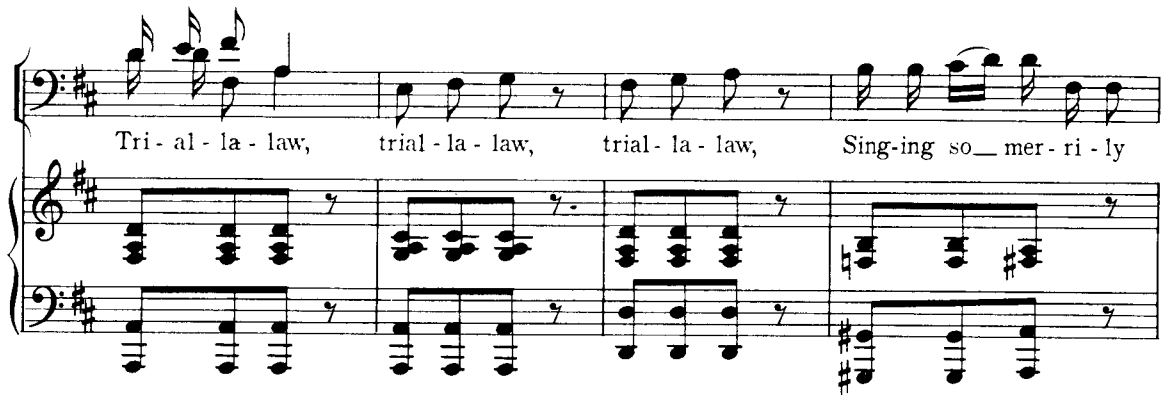
The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note 'with' followed by eighth notes. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Allegretto

treat us with awe, If there is - n't a flaw, Sing-ing so mer-ri - ly-



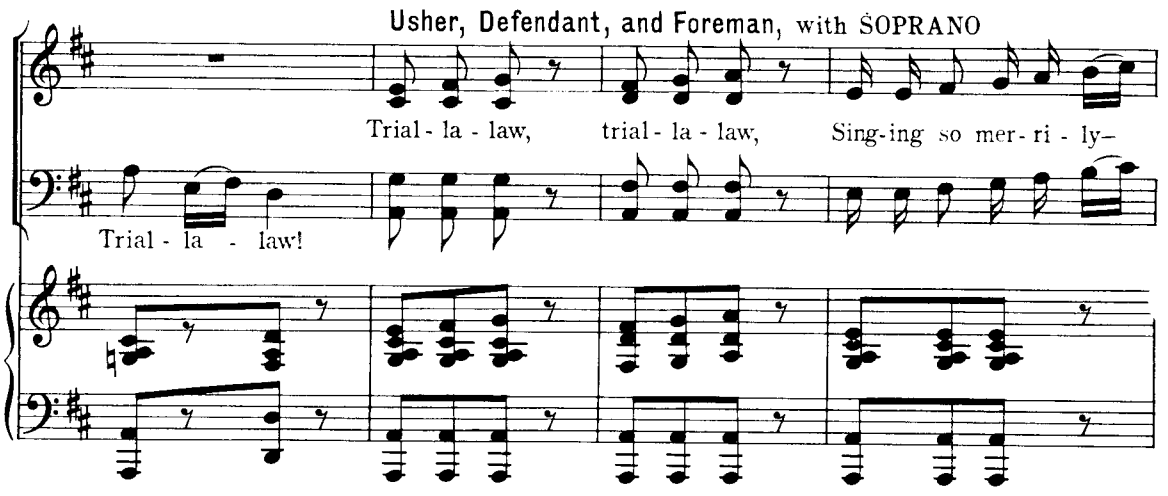
Tri - al - la - law, trial - la - law, trial - la - law, Sing-ing so mer-ri - ly



Usher, Defendant, and Foreman, with SOPRANO

Trial - la - law, trial - la - law, Sing-ing so mer-ri - ly-

Trial - la - law!



Tri - al - la - law, trial - la - law, trial - la - law, Sing-ing so mer-ri - ly-



(They enter the jury-box.)

Trial - la - law!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The piano accompaniment starts with a half note G2, followed by a quarter rest, then a half note A2, and a quarter rest. The piano part includes dynamic markings of *ff* and *sf*.

This system continues the piano accompaniment from the first system. It features a complex texture with many sixteenth notes in the right hand and block chords in the left hand. Dynamic markings of *sf* are present. The system concludes with a fermata over the final notes.

Moderato
Usher (on bench)

Si - lence in Court! Si - lence in Court! And all at - ten - tion

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Moderato*. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is mostly silent, with a few chords in the left hand. Dynamic markings of *sf* are present.

lend. Be - hold your Judge! In due sub - mis - sion

This system continues the vocal and piano accompaniment from the second system. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a simple harmonic accompaniment in the left hand. Dynamic markings of *sf* are present.

No. 3. "All hail, great Judge!"

21

Chorus and Solos
Ensemble, Judge, and Usher

Andante maestoso *(Enter Judge on bench)* Chorus *f*

bend! All

hail, great Judge! To your bright rays, We nev - er grudge

Ec - stat - ic praise. All hail! all hail! all hail! all hail! May

all hail!

The musical score is written in G major and common time. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Andante maestoso'. The score includes dynamic markings such as 'bend!', 'f', and 'sf'. The lyrics are: 'hail, great Judge! To your bright rays, We nev - er grudge Ec - stat - ic praise. All hail! all hail! all hail! all hail! May all hail!'.

each de - cree _____ As stat-ute rank, And nev - er be _____

— Re-versed in Banc. All hail! all hail! all hail! all
all hail!

hail!

f *dim.* *p*

Judge

For these kind words ac-cept my thanks, I pray; A Breach of Prom-ise we've to

try — to - day. But first - ly, if the time you'll not — be-grudge, I'll

tell you how I came — to be — a Judge.

rall. *a tempo*

Chorus

a tempo

He'll tell us how he

He'll tell us

rall. *f* *a tempo*

He'll tell us how he came to be a
 He'll tell us how _____ he came to be a
 came _____ to be a Judge, to be _____ a
 how he came _____ to be _____ a

I'll tell you how, I'll tell you how,
 Judge, He'll tell us how,
 Judge, He'll tell us how, he'll tell us
 Judge, He'll tell us how, he'll
 Judge, He'll tell us how, he'll

Let me
he'll tell us how he came to be a Judge!
how he came _____ to _____ be a Judge!
tell us how he came to be a Judge!
tell us how he be - came a Judge!

f

fp

Speak, Let me speak, Let me speak,
Let him speak, Let him speak, Yes, let him
dim.
dim.
dim.

Let me speak, Let me speak!

pp *dim.* *pp*

... speak! Hush! Hush! he speaks, Hush! Hush! he speaks! Hush!

pp *dim.* *pp*

pp *dim.* *pp*

Usher

ff *rall.*

Si - lence in Court! Si - lence in Court!

ff *rall.*

Hush! He'll tell us how, tell us how.

ff *Unison* *rall.*

He'll tell us how he came to be a Judge!

ff *rall.*

No. 4. "When I, good friends, was called to the bar" 27

Solo and Chorus
Judge and Ensemble

Allegro vivace

Piano introduction in G major, 2/4 time. The right hand starts with a melody of quarter notes, and the left hand provides a bass line of quarter notes. Dynamics include piano (*p*) and fortissimo (*ff*).

Judge

Musical notation for the Judge's solo part, including a vocal line and piano accompaniment. The piano part features a steady bass line with chords.

1. When I, good friends, was
2. In West-min-ster Hall I

First vocal line with piano accompaniment. The lyrics are: "called to the bar, I'd an ap-pe-tite fresh and heart - y; But danced a dance, Like a sem-i - de - spon - dent - fu - ry; For I".

Second vocal line with piano accompaniment. The lyrics are: "I was, as man-y young bar - ris-ters are, An - im - pe - cu - nious thought I nev - er should hit on a chance Of ad - dress - ing a Brit - ish -".

par - ty I'd a swal-low-tail coat of a beau-ti-ful blue- A
 Ju - ry- But I soon got tired of third - class jour - neys, And

brief which I bought of a boo - by- A coup - le of shirts and a
 din - ners of bread and wa - ter; So I fell in love with a

Chorus

col-lar or two, And a ring that looked like a ru - by! He'd a coup - le of shirts and a
 rich at - tor - ney's Eld - er - ly, ug - ly daugh - ter. So he fell in love with a

col-lar or two, And a ring that looked like a ru - by!
 rich at - tor - ney's Eld - er - ly, ug - ly daugh - ter.

Judge

3. The rich at-tor-ney, he jumped with joy, And re-plied to my fond pro-
 4. The rich at-tor-ney was good as his word: The briefs came troop-ing

fess - ions: "You shall reap the re-ward of your pluck, my boy, At the
 gai - ly, And ev - ry day my voice was heard At the

Bai - ley and Mid - dle - sex Ses - sions. You'll soon get used to her
 Ses - sions of An - cient — Bai - ley. All — thieves who could my —

looks," said he, "And a ver - y nice girl — you'll find her! She may
 fees af - ford Re - lied on my — o - ra - tions, And

ver - y well pass for for - ty - three In the dusk, with a light be -
 man - y a bur - glar I've re - stored To his friends and his re -

Chorus

hind her!" She may ver - y well pass for for - ty - three In the
la - tions. And man - y a bur - glar he's re - stored To his

dusk, with a light be - hind her."
friends and his re - la-tions.

Judge

5. At length I be-came as rich as the Gur-neys—An in-cu-bus then I —

thought her, So, I threw o-ver that rich at - tor - ney's Eld - er - ly, ug - ly —

daugh-ter. The rich at - tor - ney my_ char - ac - ter high Tried vain - ly to — dis -

a tempo

par - age - And now, if you please, I'm read-y to try This Breach of Prom-ise of

a tempo

Chorus

Mar - riage! And now, if you please, he's read-y to try This Breach of Prom-ise of

f

Judge

For now I'm a Judge! Yes, now I'm a Judge!
man-aged by a job - It was man-aged by a job!

Mar-riage! And a good Judge, too! And a
And a good job, too! And a

rall. and pause 2nd time

Though all my law be fudge, Yet I'll nev - er, nev - er budge, But I'll
 It is pat - ent to the mob, That my be - ing made a nob Was ef -

good Judge, too!
 good job, too!

rall. and pause 2nd time

1. *pp* 2.

live and die a Judge!
 fect - ed by a job. And a

It was
 good job, too!

And a good Judge, too!
 And a

good job, too!

1. 2. *ff*

(Enter Counsel for Plaintiff. He takes his place in front row of Counsels' seats.)

sf

No. 5. "Swear thou the Jury!"

Recitative, Solo, and Chorus

Counsel, Usher, Defandant, Judge, and Jury

Counsel Usher

Swear thou the Ju - ry! Kneel, Ju - ry-men, oh, kneel!

Andante *(All the Jury kneel in the Jury-box, and so are hidden from audience.)*

Usher

Oh, will you swear_ by yon - der skies, What-

ev - er ques - tion may a-rise, 'Twixt rich and poor-'twixt low and high, That



(Jurymen raise their hands, which alone are visible.)

Jury

f tr you will well — and tru - ly try. *p* To

all of this — we make re-ply, To all of this — we make re-ply,

By the dull slate of yon - der sky: That we will well — and

Defendant

Andante (All rise with the last note.)

p They will well and tru - ly try!

Counsel

Judge *p*

Usher

f tr tru - ly try, *pp* we'll try!

No. 6. "Where is the Plaintiff?"

Recitative, Chorus, and Solo

Counsel, Usher, Bridesmaids, and Plaintiff

Allegro grazioso

Piano introduction in 2/4 time, marked *Allegro grazioso* and *p*. The music features a treble clef with a melodic line and a bass clef with a harmonic accompaniment of chords.

Counsel *Recit.* Usher

Where is the Plain-tiff? Let her now be brought. Oh, An-ge-

Vocal recitative for Counsel and Usher. The Counselor's part is marked *Recit.* and includes the lyrics: "Where is the Plain-tiff? Let her now be brought." The Usher's part includes the lyrics: "Oh, An-ge-". The piano accompaniment consists of simple chords in the bass clef.

(Echo, behind the scene)

li-na! Come thou in-to Court! An-ge-li-na! An-ge-li-na!

Vocal solo for the Plaintiff, marked *(Echo, behind the scene)*. The lyrics are: "li-na! Come thou in-to Court! An-ge-li-na! An-ge-li-na!". The piano accompaniment features chords in the bass clef.

Enter Bridesmaids

Piano introduction for the Bridesmaids, marked *Enter Bridesmaids*. The music features a treble clef with a melodic line and a bass clef with a harmonic accompaniment of chords.

cresc. molto
f

Chorus (Bridesmaids)

Comes the bro - ken flow - er -

dim.

Comes the cheat-ed maid - Though the tem-pest low - er, Rain and cloud will

fade! Take, O maid, these po - sies: Tho' thy beau - ty rare

cresc.

f. Shame the blush-ing ros - es— They are pass-ing fair, They — are pass-ing

dim. *dim.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f.*) dynamic and includes two instances of *dim.* (diminuendo). The piano accompaniment starts with a forte (*f.*) dynamic and includes a *dim.* dynamic towards the end of the system.

fair! Wear — the flow - ers till they

p

The second system continues the musical score. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also begins with a piano (*p*) dynamic.

fade; Hap - py, hap - py be thy life, O maid!

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes.

(The Judge, having taken a great fancy to the First Bridesmaid, sends her a note by the Usher, which she reads, kisses rapturously, and places in her bosom.)

cresc. Wear — the flow - ers till they —

cresc.

The fourth system concludes the page. The vocal line begins with a *cresc.* (crescendo) dynamic. The piano accompaniment also features a *cresc.* dynamic and a more active, rhythmic accompaniment.

fade; Hap - py be thy life, O maid!

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 'fade;' instruction. The lyrics are 'Hap - py be thy life, O maid!'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Hap - py be thy life, O maid! Hap - py, — hap - py be thy

ff *rall.*

The second system continues the vocal line and piano accompaniment. The lyrics are 'Hap - py be thy life, O maid! Hap - py, — hap - py be thy'. The piano accompaniment includes dynamic markings of *ff* and *rall.* (rallentando).

life, — O maid!

(Enter Plaintiff)

p *cresc. molto* *f*

The third system shows the vocal line ending with 'life, — O maid!'. The piano accompaniment features a dynamic marking of *p* (piano) and a *cresc. molto* (crescendo molto) leading to a *f* (forte) dynamic. A stage direction '(Enter Plaintiff)' is placed above the piano part.

dim.

The fourth system consists of piano accompaniment in the lower two staves. It features a *dim.* (diminuendo) dynamic marking. The piano part includes a variety of rhythmic patterns and chordal textures.

Plaintiff

O'er the sea-son ver-nal, Time may cast a shade;

Sun-shine, if e-ter-nal, Makes the ros-es fade:

Time may do his du-ty; Let the thief a-lone-

Win-ter hath a beau-ty That is all his own, That

— is all his — own. Fair — est

dim. *p*

days are sun and — shade: I am no — un —

(The Judge, having by this time transferred his admiration to the Plaintiff, directs the Usher to take the note from the First Bridesmaid and hand it to the Plaintiff, who reads it, kisses it rapturously, and places it in her bosom.)

hap - py maid! Chorus (Bridesmaids) Wear — the

cresc.

flow - ers till they — fade;

Hap - py be thy life, O maid! Hap - py be thy

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "Hap - py be thy life, O maid! Hap - py be thy". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The key signature has two flats (B-flat major), and the time signature is 4/4.

Plaintiff
I am no un - hap - py maid, un -
life, O maid! Hap - py, — hap - py be thy

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "I am no un - hap - py maid, un - life, O maid! Hap - py, — hap - py be thy". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand. The key signature remains B-flat major and the time signature is 4/4.

hap - py maid!
life, — O maid!

The third system of music shows the vocal line and piano accompaniment. The vocal line has lyrics: "hap - py maid! life, — O maid!". The piano accompaniment includes dynamic markings of *p* (piano), *cresc. molto* (crescendo molto), and *f* (forte). The key signature remains B-flat major and the time signature is 4/4.

The fourth system of music consists of piano accompaniment. It features a complex rhythmic pattern in the right hand with many sixteenth and thirty-second notes, and a bass line in the left hand. The key signature remains B-flat major and the time signature is 4/4.

No. 7. "Oh, never, never, never"

Solos and Chorus

Judge, Foreman, Plaintiff, Usher, Jury, and Bridesmaids

L'istesso tempo

Judge

Oh, nev-er, nev-er, nev-er, since I joined the hu-man

Jury (*shaking their fore-*

race, Saw I so ex-qui-site-ly fair a face. Ah, sly dog! Ah,

fingers at him) Judge (to Jury)

sly dog! How say you, is she not de-signed— for cap-ture?

Foreman (after consulting with the Jury)

Plaintiff (curtseying)

We've but one word, my lord, and that — is— Rap-ture! Your kind- ness,

Jury
gen- tle-men, quite o- ver- pow- ers! We love — you fond- ly,

Bridesmaids (shaking their fore- fingers at Jury) Jury
and would make you ours! Ah, sly dogs! Ah, sly dogs! We love you

fond- ly, and would make you, would make you ours!

Presto furioso

Jury (*shaking their fists at the Defendant*)

Mon-ster! Mon-ster! dread our fu - ry!

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has four flats (B-flat major or D-flat minor), and the time signature is 3/4. The vocal line begins with a forte (f) dynamic and contains the lyrics "Mon-ster! Mon-ster! dread our fu - ry!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a fortissimo (ff) dynamic marking.

There's the Judge and we're the Ju - ry. Come, sub -

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "There's the Judge and we're the Ju - ry. Come, sub -". The piano accompaniment continues with similar rhythmic patterns, including a change in the right-hand melody to a more active eighth-note pattern towards the end of the system.

stan - tial dam-ag-es! sub - stan - tial dam-ag-es!

The third system features the vocal line with the lyrics "stan - tial dam-ag-es! sub - stan - tial dam-ag-es!". The piano accompaniment includes complex rhythmic figures with triplets and four-note groups, as indicated by the numbers 3 and 4 above the notes.

Usher
Si lence in Court!

dam-ag-es! danr -

The fourth system introduces a new character, the Usher, with the vocal line in the treble clef. The lyrics are "Usher Si lence in Court!". The piano accompaniment continues with rhythmic patterns, and the vocal line for the previous character (the Jury) is shown as "dam-ag-es! danr -".

No. 8. "May it please you"

45

Recitative and Chorus

Counsel, Plaintiff, Usher, and Ensemble

Moderato

Recit. Counsel

May it please you, my lud! Gen-tle-men of the ju-ry!

a tempo

With a sense of deep e - mo-tion, I ap - proach this pain - ful

case; For I nev - er had a no - tion That a man could be so

base, Or de - ceive a girl con - fid - ing, Vows, et - ce - te - ra, de -

f Chorus, Unison
rid-ing. He de-ceived a girl con - fid - ing, Vows, et - ce - te - ra, de-

Counsel
rid - ing. See my in - ter - est - ing

cli - ent, Vic - tim of a heart - less wile! See the trai - tor, all de -

dolce
fi - ant, Wear a su - per - cil - ious smile! Sweet - ly smiled my cli - ent

Chorus. Unison

on him, Coy - ly wooed and gen - tly won him. Sweet - ly smiled his cli - ent

on him, Coy - ly wooed and gen - tly won him.

Counsel (*with increased energy*) *cresc.*

Swift - ly fled each hon - eyed hour Spent with this un - man - ly male!

Cam - ber - well be - came a bow'r, Peck - ham an Ar - ca - dian Vale, Breath - ing

Chorus
Unison

con-cen-trat-ed ot-to-An ex-is-tence à la Wat-teau! Breath-ing

con-cen-trat-ed ot-to-An ex-is-tence à la Wat-teau!

Counsel (*excitedly*)

Pic-ture, then, my cli-ent nam-ing, And in-sist-ing on the day:

Pic-ture him ex-cus-es fram-ing, Go-ing from her far a -

way; Doub - ly crim - i - nal to do so, For the maid - had - bought her

(Plaintiff falls sobbing on Counsel's breast.)

trous-seau!

Chorus *f*

Doub - ly crim - i - nal to do so, For the maid had bought her

Counsel

Cheer up, my pret - ty - oh, cheer up!

trous-seau!

Jury *p*

Cheer up! cheer up! we

Plaintiff (*Counsel leads Plaintiff fondly into witness-box; he takes a tender leave of*

Ah me! ah me!

Cheer up! cheer up!

Cheer up, my pret-ty, oh, cheer up!

Cheer up, cheer up, cheer up!

love you! Cheer up, cheer up, we love you!

f *dim.* *p*

her, and resumes his place in Court. Plaintiff reels as if about to faint.)

Ah me! ah me!

Cheer up, cheer up!

Cheer up, cheer up!

Cheer up, cheer up, we love you! cheer up!

p *pp* *pp* *rall.*

Red.

No. 9. "That she is reeling is plain to me!"

Solos and Chorus

Judge, Foreman, Plaintiff, Counsel, and Ensemble

Allegro agitato

Judge

That she is reel-ing Is plain to

f *p*

3 2 3 1 5 3 5 4 1 2

2 4 3

Foreman

me! If faint you're feel-ing, Re-

f *p* *sempre stacc.*

1 1 2 5 3 4 1 3

Plaintiff
(feebly)

(She falls sobbing on the Foreman's breast.)

cline on me! I

ff *f* *p*

4 1 3 1 3 4 2 1 2 1 3 2 1

shall re - cov - er If left a - lone.

Chorus (*shaking fists at Defendant*)

O per - jured lov - er, A -

f

ff

Foreman

Just like a fa - ther I wish to

tone! a - tone!

dim.

(*kissing her*) **Judge** (*approaching her*) (*She jumps on to Bench, sits down by Judge, and falls sobbing on his breast*) **Counsel**

be. Or, if you'd rath - er, Re - cline on me! Oh!

fetch some wa - ter From far Co-logne!

Chorus
For this sad slaugh - ter A-

(Jurymen shake their fists at the Defendant.)
tone! a - tone! Mon-ster! dread our fu - ry! There's the Judge, and

here's } the Ju - ry! Mon-ster! Mon-ster, dread our fu - ry!

No. 10. "Oh, gentlemen, listen, I pray"

Solo and Chorus
Defendant and Bridesmaids

Allegretto non troppo vivace

Piano introduction in G major, 6/8 time. The right hand features a melodic line with grace notes, and the left hand provides a steady accompaniment of eighth notes. The dynamic is marked *ff*.

Defendant

Musical notation for the Defendant's first line. The vocal line begins with a rest followed by the lyrics. The piano accompaniment is marked *p*.

Oh, gen-tle-men, lis-ten, I pray, Tho' I own that my
can-not eat break-fast all day,— Nor is it the

Musical notation for the Defendant's second line. The vocal line continues with the lyrics. The piano accompaniment continues with a steady eighth-note pattern.

heart has been rang-ing, Of na-ture the laws I o-
act of a sin-ner, When break-fast is tak-en a-

Musical notation for the Defendant's third line. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

bey, For na-ture is con-stant-ly chang-ing: The
way, To turn his at-ten-tion to din-ner; And it's

moon in her phas - es is found, The time and the wind and the
not in the range of be - lief To look up - on him as a

weath - er, The months in suc - ces - sion come round, And you don't find two
glut - ton Who, when he is tired - of beef, - De - ter - mines to

cresc.

Mon - days to - geth - er. Ah! — Con - sid - er the mor - al, I
tac - kle the mut - ton. Ah! — But this I am will - ing to

rall. *a tempo*

p

pray, Nor bring a young fel - low to sor - row, Who loves this young la - dy to -
say, If it will ap - pease her sor - row, I'll mar - ry this la - dy to -

cresc.

cresc.

Chorus (Bridesmaids) (*rushing forward and kneeling to Jury*)

day, And loves that young la - dy to - mor - row! Con - sid - er the mor - al, we
 day, And I'll mar - ry the oth - er to - mor - row! But this he is will - ing to

pray, Nor bring a young fel - low to sor - row, Who loves this young la - dy to -
 say, If it will ap - pease her sor - row, He'll mar - ry this la - dy to -

1. Defendant 2.
 day, And loves that young la - dy to - mor - row! You
 day, And he'll mar - ry the oth - er to - mor - row!

No. 11. "That seems a reasonable proposition"

57

Solos, Recitative, and Chorus
Judge, Counsel, Jury, Usher, and Ensemble

Allegro moderato

The musical score is set in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs). The vocal lines are in a single treble clef. The tempo is marked 'Allegro moderato'. The lyrics are: 'That seems a rea-s'na-ble prop - o - si-tion, To which, I think, your cli - ent may a - gree. — But, I sub-mit, m'lud, with all sub-mis - sion, To mar - ry'. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The vocal parts are labeled 'Judge', 'Counsel', and 'Chorus'.

Judge
That
seems a rea-s'na-ble prop - o - si-tion, To which, I think, your
Counsel
cli - ent may a - gree. — But,
I sub-mit, m'lud, with all sub-mis - sion, To mar - ry

(Referring to law-book)

two at once is Bur - gla-ree!

In the reign of James the Sec-ond, It was gen-er-al-ly reck-oned As a

rath-er se-rious crime To mar-ry two wives at a time. Oh, man of

(hands book up to Judge, who reads it) Chorus

learn-ing!

p Jury and Usher

Oh, man of learn - ing!

No. 12. "A nice dilemma"

Sextet and Chorus

Full Ensemble

Andante sostenuto

Judge

p
A nice di - lem - ma we have here, That calls for

The first system of the score for the Judge's part. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Andante sostenuto'. The lyrics are 'A nice di - lem - ma we have here, That calls for'. The piano accompaniment features a bass line with a triplet of eighth notes in the first measure and another triplet in the third measure. The piano part is marked with a piano dynamic (*p*).

rall.
all our wit, for all our wit:

p a tempo
Counsel
And at this stage, - it don't ap-

The second system of the score. It continues the Judge's part and introduces the Counsel's part. The Judge's part continues with the lyrics 'all our wit, for all our wit:'. The tempo is marked 'rall.' (rallentando). The Counsel's part begins with a treble clef and the lyrics 'And at this stage, - it don't ap-'. The piano accompaniment continues with triplets in the bass line. The Counsel's part is marked with a piano dynamic (*p*) and 'a tempo'.

Defendant
If I to

pear That we can set - - - - - tle it.

The third system of the score. It introduces the Defendant's part. The Defendant's part begins with a treble clef and the lyrics 'If I to'. The piano accompaniment continues with triplets in the bass line. The Defendant's part is marked with a piano dynamic (*p*).

wed the girl am loth _____ A

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics 'wed the girl am loth _____ A'. The piano accompaniment consists of a right-hand part with triplet chords and eighth notes, and a left-hand part with a simple bass line. A dynamic marking of *p* is present.

Plaintiff

And if he

breach _____ 'twill sure - ly be-

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line with the lyrics 'And if he' and 'breach _____ 'twill sure - ly be-'. A section labeled 'Plaintiff' is indicated above the staff. The piano accompaniment continues with similar rhythmic patterns, including triplet chords.

goes and mar - ries both, _____ It

Detailed description: This system contains the fifth and sixth staves. The top staff is a vocal line with lyrics 'goes and mar - ries both, _____ It'. The piano accompaniment continues with the same style, featuring triplet chords in the right hand and a steady bass line in the left hand.

Plaintiff

counts — as Bur - gla - ree! A nice di - lem - ma we have

Defendant

A nice di - lem - ma we have

Counsel

A nice di - lem - ma we have

Judge

A nice di - lem - ma we have

Usher

A nice di - lem - ma, a nice di - lem -

Foreman

A nice di - lem - ma, a nice di - lem -

Chorus

SOPRANO

ALTO

TENOR

BASS

rall. *a tempo*
here, A nice di - lem - ma we have here, A nice di-
here, A nice di - lem - ma we have here,
here, A nice di - lem - ma we have here,
here, A nice di - lem - ma we have here,
ma, a nice di - lem - ma we have here,
ma, a nice di - lem - ma we have here,

colle voci *p a tempo*

lem - - - ma we have here,

If

we have here, A

we have here, A

we have here, A

we have here, A

A nice di-lem - ma we have here,

A nice di-lem - ma we have here,

A nice di

A nice di - lem - ma

I _____ to wed the girl am loth, _____ A

nice di - - - lem - - ma we have

nice di - - - lem - - ma we have

nice di - - - lem - - ma we have

nice di - - - lem - - ma we have

A nice di-lem - ma we have here, A nice di-lem - ma we have here,

A nice di-lem - ma we have here, A nice di-lem - ma we have here,

lem - ma we have here, A nice di -

we have — here, That calls for all —

nice — di-lem - ma we have here, That calls for all —

here, That calls — for all, that calls for

here, That calls — for all, that calls for

here, That calls — for all, that calls for

here, That calls — for all, that calls for

A nice di-lem - ma we have here, A nice di-lem - ma we have here, That calls for

A nice di-lem - ma we have here, A nice di-lem - ma we have here, That calls for

lem - ma we have here, A nice di-lem - ma we have here, That calls for

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ff

our wit, for all our wit, That calls _____ for all, for

ff

our wit, for all our wit, That calls _____ for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

ff

all our wit, for all our wit, That calls, that calls for all, that

all our wit, That calls for all our wit.

calls for all our wit. If

calls for all our wit. A

calls for all our wit. A

calls for all our wit. A

calls for all our wit. A

calls for all our wit, A nice di-lem-ma we have here,

calls for all our wit, A nice di -

ff *dim.* *p*

ff. *dim.* *p*

ff *dim.* *p*

dim. *p*

dim. *p*

b_p. *dim.* *p*

dim. *p*

dim. *p*

dim. *p*

ff *dim.* *p*

2.
p

wit, for all our wit,

wit, for all our wit,

wit, for all our wit,

wit, for all our wit,

wit, for all our wit,

wit, That calls for all, for all our

wit, That calls for all, for all our

wit, That calls for all, for all our

2.
p

cresc. *ff*
 That calls for all our wit.

cresc. *ff*
 That calls for all our wit.

cresc. *ff*
 That calls for all our wit.

cresc. *ff*
 That calls for all our wit.

cresc. *ff* *3* *3*
 That calls for all— Si-lence in Court! Si-lence in Court!

cresc. *ff*
 wit, That calls for all our wit.

ff
 wit, our wit.

ff
 wit, our wit.

ff
 wit, our wit.

ff
 Piano accompaniment with *ff* dynamic marking.

No. 13. "I love him"

Duet, Chorus, and Solos
Full Ensemble

Vivace

Plaintiff

I

Vln. with voice

(embracing Defendant rapturously)

love him, I love him with fer - vour un-ceas - ing. I wor - ship and mad - ly a -

dore; My blind ad - o - ra - tion is ev - er in-creas - ing, My

loss I shall ev - er de-lore. Oh, - see what a bless - ing, what

love and ca-ress - ing I've lost, and re-mem - ber it, pray, When

you I'm ad-dress - ing, are bus - y as-sess - ing The dam - ag-es Ed - win must

cresc.

pay, yes, he must pay! I

sf *p*

Defendant

(repelling her furiously)

smoke like a fur - nace, I'm al - ways in liq - uor, A ruf - fian, a bul - ly, a

sot; I'm sure I should thrash her, per - haps I should kick her, I

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of rhythmic patterns in both hands, primarily using eighth and quarter notes.

am such a ver - y bad - lot! I'm - not pre - pos - sess - ing, as

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains its rhythmic accompaniment, with some chordal textures in the right hand.

you may be guess - ing, She could - n't en - dure me a day; Re -

The third system shows the vocal line with a slight change in melody. The piano accompaniment includes a flat sign (Bb) in the right hand, indicating a change in the harmonic structure.

call my pro - fess - ing, when you are as - sess - ing The dam - ag - es Ed - win must

The fourth system concludes the page's musical notation. The vocal line ends with a series of notes. The piano accompaniment continues with its characteristic rhythmic accompaniment.

(She clings to him passionately; after a struggle, he throws her off into arms of Counsel.)

Plaintiff

Yes he must pay,

Defendant

pay! I'm

Chorus
TENOR

BASS (Jury)

We would be fair - ly

string.

sure I should thrash her, per - haps I should

We would be fair - ly act - ing, But this is most dis -

act - - - ing, But this is most dis -

string.

f

I love him, I love him with
kick her, I smoke like a furnace, I'm

SOPRANO
She loves him, she loves him, she

TENOR
tract - ing! If, when in liq - uor, he would kick her,

BASS
tract - ing! If, when in liq - uor, he would kick her,

Handwritten 'R' above the piano part.

fer - - - your in - creas - ing, I love him, I wor - ship and mad - ly a -
al - ways in liq - uor, A ruf - fian, a bul - ly, a ruf - fian, a bul - ly, a
mad - - - ly a - dores! She loves him, she loves him and mad - ly a -

That is an a - bate - ment, If, when in liq - uor, he would

That is an a - bate - ment, If, when in liq - uor, he would

cresc.

dore, I love him, I wor-ship and mad-ly a-dore! _____

sot, A ruf-fian, a ruf-fian, a bul-ly, a sot! _____

does! She loves him, she loves him and mad-ly a-dores! _____

kick her, That is, that is an a-bate-ment. _____

kick her, That is, that is an a-bate-ment. _____

Andante Judge

The ques-tion, gen-tle-men, is one of liq-uor; You

ask for gui-dance— this is my re-ply: He says, when tip-sy,

he would thrash and kick her, Let's make him tip - sy, gen - tle - men, and

Vivace, Tempo I^o

try! I do ob-
Counsel

With all re - spect, I do ob - ject!

Vivace, Tempo I^o

p

ject! I do ob-ject!

Defendant

I don't ob - ject! I don't ob-

With all re - spect, I do ob - ject!

With all re-spect, I do ob-ject, I do ob-ject, I do ob-ject!

ject! With all re-spect, I don't ob-ject, I don't ob-ject, I don't ob-ject!

Counsel and Usher

With all re-spect, we do ob-ject, we do ob-ject, we do ob-ject!

Chorus

With all re-spect, we do ob-ject, we do ob-ject, we do ob-ject!

Alternative parts

With all re-spect, we do ob-ject, we do ob-ject, we do ob-ject!

Unison

Judge (*tossing his books and papers about*)

All the le-gal fu-ries seize you! No pro-po-sal seems to please you,

pp

I can't sit up here all day, I must short-ly get a-way.

Bar - ris - ters, and you, at - tor - neys, Set out on your home - ward jour - neys;

Gen - tle, sim - ple - mind - ed Ush - er, Get you, if you like, to

Recit.

Rus - her; Put your briefs up - on the shelf, I will mar - ry her my -

(He comes down from Bench to floor of Court. He embraces Angelina.)

self!

ff

Ah!

ff

No. 14. "Oh, joy unbounded"

79

Finale Full Ensemble

Allegro moderato

Plaintiff

Oh, joy un-bound-ed, With wealth sur-round-ed, The

The Plaintiff part consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. Dynamics include *f* (forte) and *p* (piano).

Counsel

knell is sound-ed Of grief and-woe. With love de-vot-ed On

The Counsel part consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature.

Defendant

you-he's doat-ed, To cas-tle moat-ed A-way they go. I

The Defendant part consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature.

won-der wheth-er They'll live to-geth-er In mar-riage teth-er In

This block contains the final part of the musical score, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature.

Usher

man - ner true? It seems to me, Sir, Of such as— she, Sir, A

This block contains the first line of the musical score. It features a vocal line for Usher and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: "man - ner true? It seems to me, Sir, Of such as— she, Sir, A".

Plaintiff

Oh,

Defendant

Oh,

Counsel

Oh,

Usher

judge is he, Sir, And a good judge, too! Oh,

Judge

Chorus

SOPRANO

Oh,

ALTO

TENOR

Oh,

BASS

Oh,

This block contains the piano accompaniment for the second system of the score, corresponding to the vocal parts above. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 7/8. The accompaniment consists of chords and moving lines in both hands.

f
joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

f
joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

f
joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

f
joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

— — — — —

f
joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

f
joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

joy un - bound - ed, With wealth sur - round - ed, The knell is sound - ed Of

ff

grief and woe.

grief and woe. It seems to me, Sir, Of such as she, Sir, A

grief and woe. It seems to me, Sir, Of such as she, Sir, A

grief and woe. It seems to me, Sir, Of such as she, Sir, A

grief and woe. It seems to me, Of such as she, A

grief and woe. It seems to me, Sir, Of such as she, Sir, A

grief and woe. It seems to me, Of such as she, A

The piano accompaniment consists of two staves (treble and bass clef) in G major, providing harmonic support for the vocal lines. The music is marked with a piano (*p*) dynamic.

f 1. *f* 2.

And a good judge, too! Oh, good judge, too!

f *f*

judge is he, Sir, And a good judge, too! Oh, good judge, too!

f *f*

judge is he, Sir, And a good judge, too! Oh, good judge, too!

f *f*

judge is he, Sir, And a good judge, too! Oh, good judge, too!

Yes,

f *f*

judge is he, And a good judge, too! Oh, good judge, too!

f *f*

judge is he, Sir, And a good judge, too! Oh, good judge, too!

f *f*

judge is he, And a good judge, too! Oh, good judge, too!

1. 2.

Doppio movimento

f
And a good Judge, too! And a
And a good Judge, too! And a
And a good Judge, too! And a
And a good Judge, too! And a

I am a Judge! Yes, I am a Judge!

f
And a good Judge, too! And a
And a good Judge, too! And a
And a good Judge, too! And a

Doppio movimento

mf *ff* *mf* *ff*

good Judge, too!

good Judge, too!

good Judge, too!

good Judge, too!

Though home-ward as you trudge You de- clare my law is fudge, Yet of

good Judge, too!

good Judge, too!

good Judge, too!

mf

And a good judge, too! And a
And a good judge, too!
And a good judge, too! And a
And a good judge, too! And a
beau-ty I'm a judge! Tho' de-fen-dant is a snob,
And a good judge, too! And a
And a good judge, too! And a
And a good judge, too! And a

ff *mf* *ff*

great snob, too! And a great snob, too! Tho' de -

No, no, no! No, no, no!

great snob, too! And a great snob, too! Tho' de -

great snob, too! And a great snob, too! Tho' de -

Tho' de - fen-dant is a snob, Tho' de -

great snob, too! And a great snob, too! Tho' de -

great snob, too! And a great snob, too! Tho' de -

great snob, too! And a great snob, too! Tho' de -

mf *ff*

N

rall. fen-dant is a snob, He'll re-ward him from his fob, *slower* So we've set-tled with the job, And a

So we've set-tled with the job, And a

rall. fen-dant is a snob, He'll re-ward him from his fob, *slower* So we've set-tled with the job, And a

rall. fen-dant is a snob, He'll re-ward him from his fob, *slower* So we've set-tled with the job, And a

rall. fen-dant is a snob, I'll re-ward him from my fob, *slower* So we've set-tled with the job, And a

rall. fen-dant is a snob, He'll re-ward him from his fob, *slower* So we've set-tled with the job, And a

rall. fen-dant is a snob, He'll re-ward him from his fob, *slower* So we've set-tled with the job, And a

rall. fen-dant is a snob, He'll re-ward him from his fob, *slower* So we've set-tled with the job, And a

ff *rall.* *slower*

* Alternative parts

So we've set-tled with the job,

a tempo
good job, too!

a tempo
good job, too!

a tempo
good job, too!

a tempo
good job, too!

a tempo
good job, too!

a tempo
good job, too!

a tempo
good job, too!

a tempo
good job, too!

a tempo
good job, too!

a tempo
good job, too!

a tempo

ff

(Curtain)

Fine

N