

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.

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

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!

Moderato à la Valse.

I know not why I love him so; It

p

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

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

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*

ALINE.

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

ALINE. *p*

ALEX. 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

Sva.

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

Sva.

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

Piano accompaniment for the first system, including grand staff and individual parts. Dynamics include *p*.

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,

Piano accompaniment for the second system, including grand staff and individual parts. Dynamics include *ff* and *p*.

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*

pp *cres.* *f*

pp *cres.* *f*

pp *cres.* *f*

p *cres.* *f* *ff*

Sva. *Sva.*

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

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

I re-joice that it's de-cid-ed, 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.



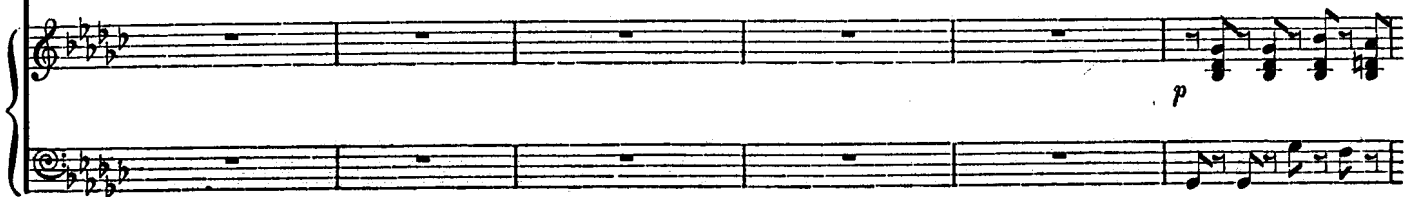
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.



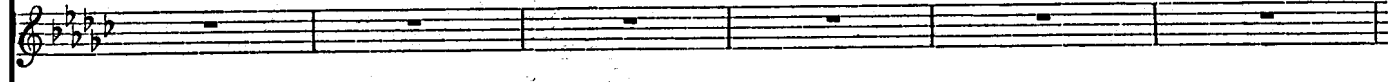
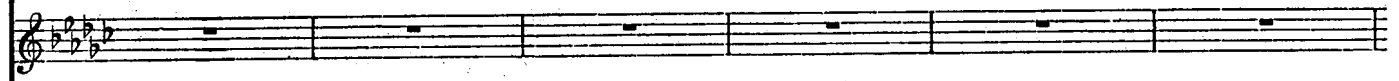
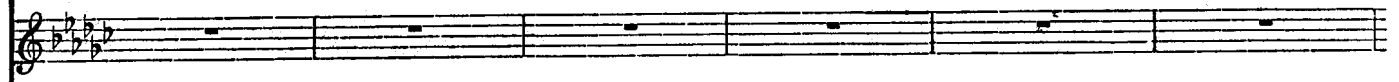
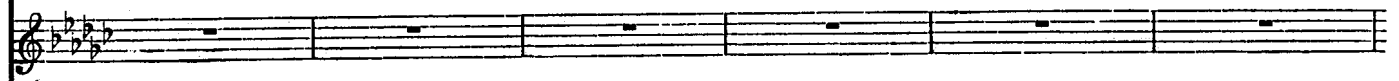
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.

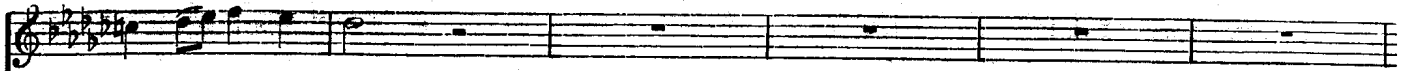


lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.

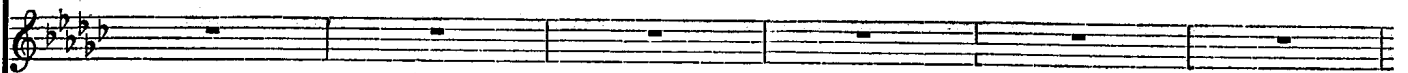
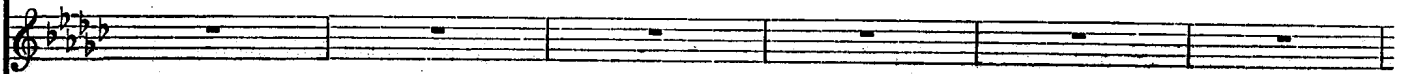
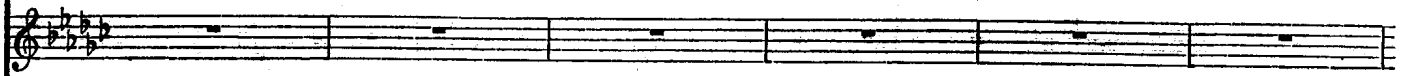


gid - dy thoughtless maid - en, Full of gra - ces, airs and jeers, But a so - ber wi - dow, La - den with the





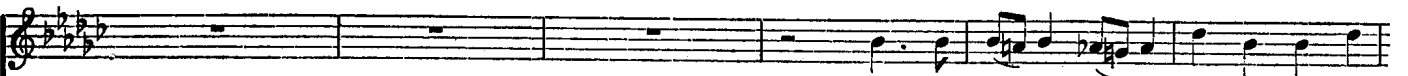
weight of fif - ty years.



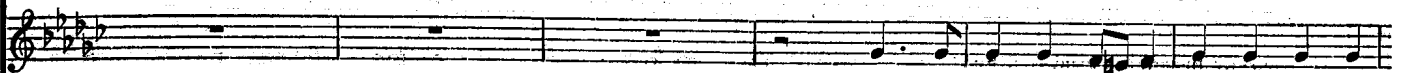
SIR MARMADUKE.



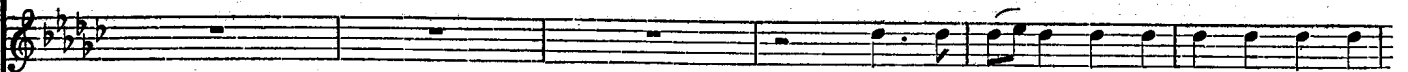
No high - born, ex - act - ing beau - ty, Bla - zing like a jew - elled sun, But a



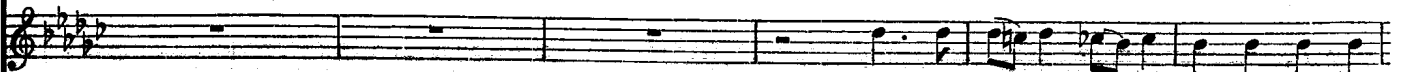
She will tend him, nurse him, mend him, Air his



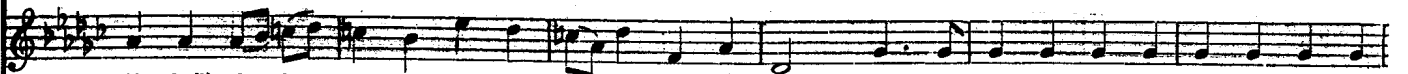
She will tend him, nurse him, mend him, Air his



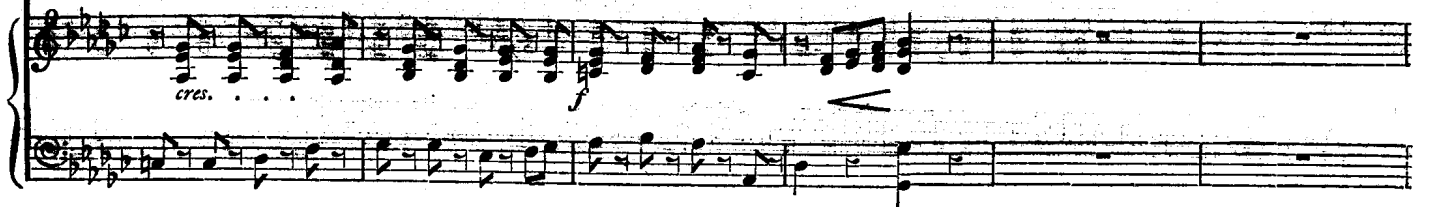
She will tend him, nurse him, mend him, Air his



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.

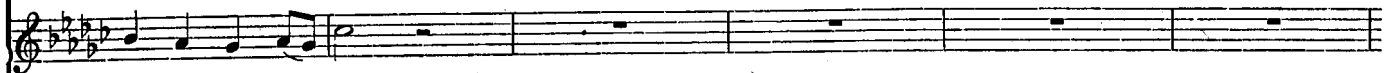
lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years. I'm no

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

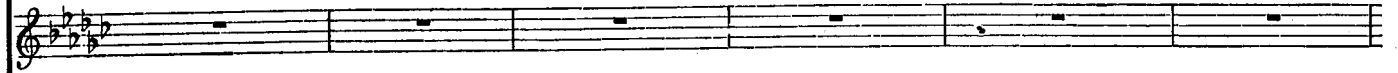
lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

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 -



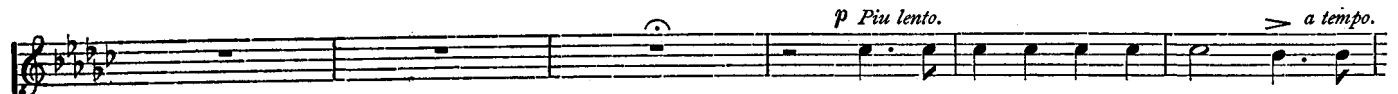
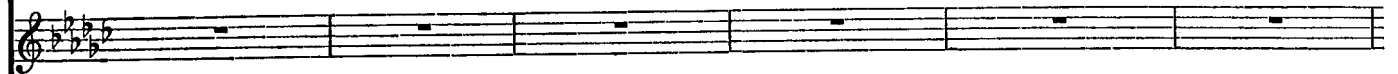
- known for miles a - round.



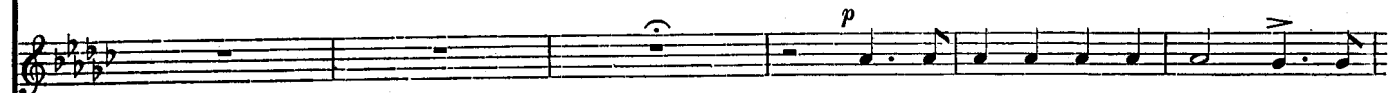
DR. DALY.



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



No one left to mar - ry him. She will



No one left to mar - ry him. She will



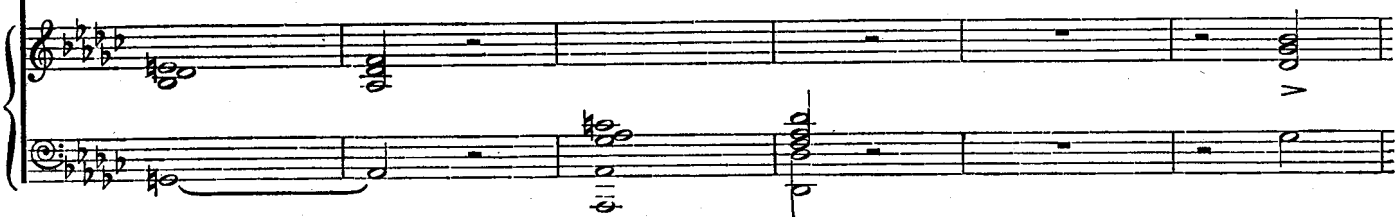
No one left to mar - ry him. She will



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



No one left to mar - ry him. She will



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 block contains the vocal and piano accompaniment for the first system. It features five vocal staves and a grand staff for piano. The lyrics are: "Such a wife to soothe his years.". The piano part includes a *pp* marking.

dim. e calando.

This block contains the piano accompaniment for the second system, consisting of a grand staff. It includes the performance instruction *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, havethrough life. Hate me! I al - ways eat peas with a knife!

The first system of music consists of four staves. The top staff is the vocal line, with lyrics 'Love me! I'll drop them too! . . .'. The second staff is another vocal line with lyrics 'Hate me! I drop my H's, havethrough life.' and 'Hate me! I al - ways eat peas with a knife!'. The third and fourth staves are the piano accompaniment, with dynamics markings *f*, *pp*, and *f*.

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 consists of four staves. The top staff is the vocal line, with lyrics 'Love me! I'll eat like you! . . .' and 'Love me! I'll meet you there! . . .'. The second staff is another vocal line with lyrics 'Hate me! I of-ten roll down One Tree Hill.'. The third and fourth staves are the piano accompaniment, with dynamics markings *pp*, *f*, and *p*.

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 consists of four staves. The top staff is the vocal line, with lyrics 'Love me! that joy I'll share!' and 'Love me! my prejudices I'll for e - ver drop!'. The second staff is another vocal line with lyrics 'Hate me! I some-times go to Rosh - er - ville!'. The third and fourth staves are the piano accompaniment, with dynamics markings *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 consists of four staves. The top staff is the vocal line, with lyrics 'Love me! I'll come and help you in the shop!'. The second staff is another vocal line with lyrics 'Hate me! that's not e - nough!' and 'Hate me! the life is rough! .'. The third and fourth staves are the piano accompaniment, with dynamics markings *f*, *p*, and *f*.

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! . . .

Allegro.

Hate me! They'll suit you not!
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.

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

dim. *p* *Andante. p*

(dreamily) *p*

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.)

f

tr.

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!

Attaca 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!

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

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

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-ceipt; Oh

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

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

DR. D.
My dear young friend, 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

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

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,

ALEX. *f* gone! I spurn thee! To thy new lov - er turn thee! Thy per - fi - dy *slower. ad lib.*

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

ALINE.
lat - - ter re - coil from him so . . .

CONS.
lat - - ter re - coil from him so? . . .

LADY S. & MRS. P.
lat - - ter re - coil from him so . . .

ALEX.
lat - - ter re - coil from me so . . .

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

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

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

No. 22.

RECITATIVE—Alexis.

RECIT. ALEXIS.
Pre - pare for sad sur - pri - ses! My love A - line des -

PIANO.

- 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! . . .

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are marked with a forte 'f' dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature has two sharps (F# and C#).

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

pp

Detailed description: This system contains one vocal staff and two piano staves. The vocal part is marked with a piano 'p' dynamic. The piano accompaniment is marked with a pianissimo 'pp' dynamic and consists of sustained chords in both hands. The key signature remains two sharps.

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

Detailed description: This system contains one vocal staff and two piano staves. The tempo is marked 'Piu lento'. The vocal part is marked with a piano 'p' dynamic. The piano accompaniment is marked with a piano 'p' dynamic and features a slow, sustained accompaniment with long note values. The key signature remains two sharps.

(Gong sounds.) *Piu vivace.*

or where!

TUTTI. RECIT.

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.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic and includes a fermata over a chord.

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!

Piano accompaniment for the second system. The key signature is D major and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic.



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



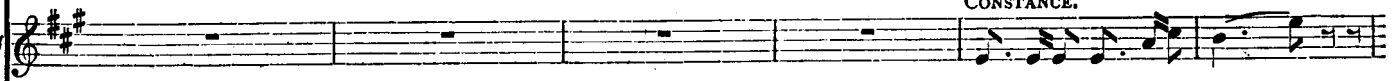
Now for the mus-tard and cress, Now for the straw - ber - ry jam !



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

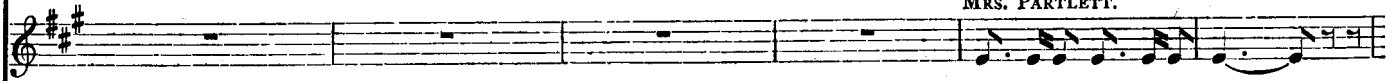


Now for the mus-tard and cress, Now for the straw - ber - ry jam !



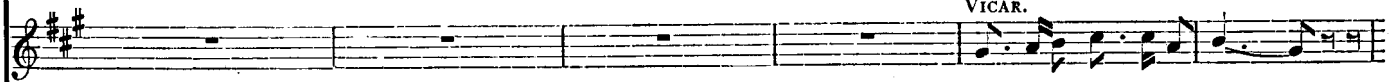
CONSTANCE.

Now for the tea of our host! . .



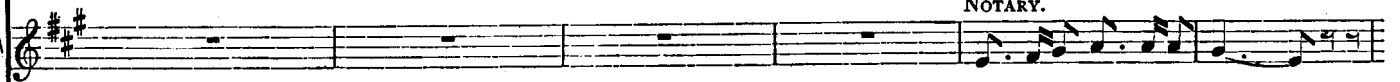
MRS. PARTLETT.

Now for the tea of our host! . .



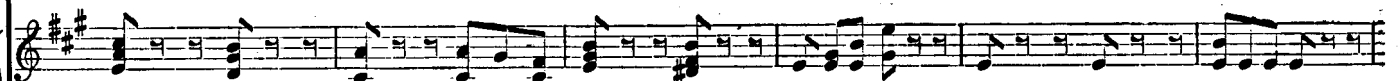
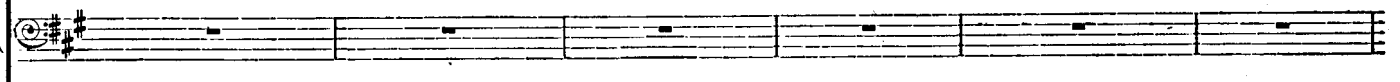
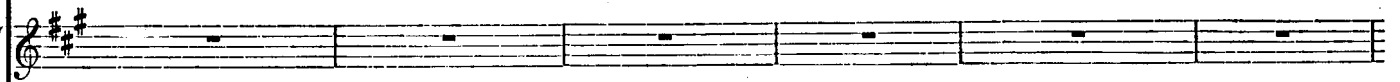
VICAR.

Now for the tea of our host! . .



NOTARY.

Now for the tea of our host! . .



AL.

LADY S.

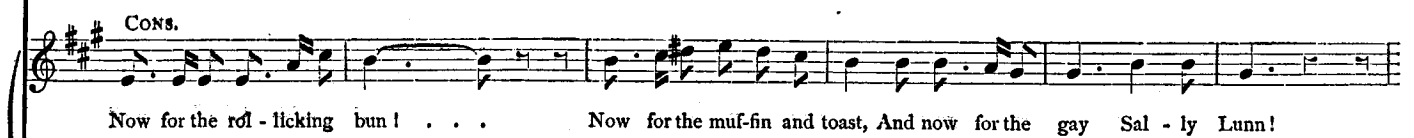
ALEX.

SIR M.



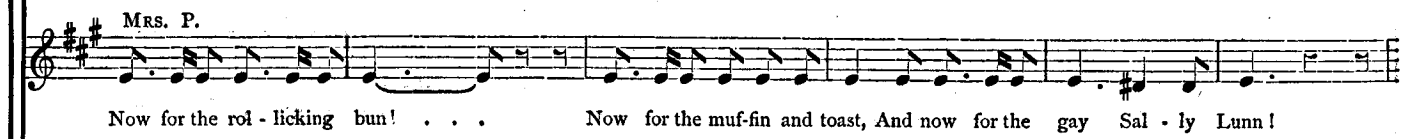
CONS.

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



MRS. P.

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



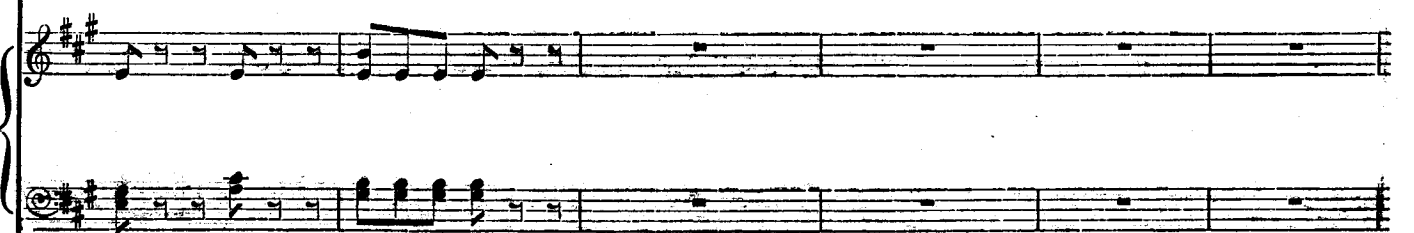
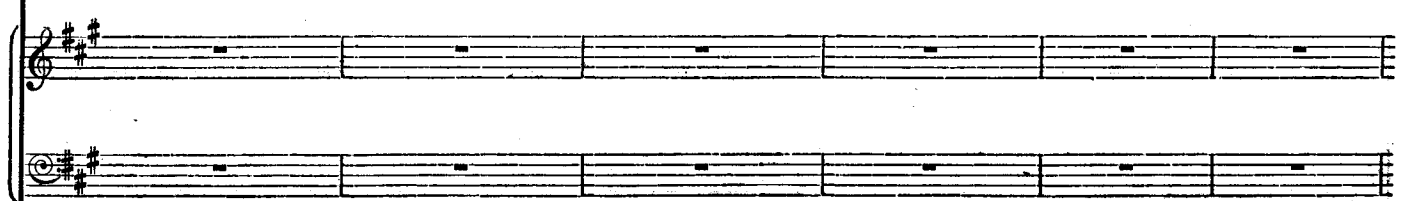
DR. D.

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



NOTARY.

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

p

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.

f

The ham, The eggs and the ham And the

LADY S.

f

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

ALEX.

f

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

SIR M.

f

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

CONS.

f

The ham, The eggs and the ham And the

MRS P.

f

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

DR. D.

f

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

NOTARY.

f

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

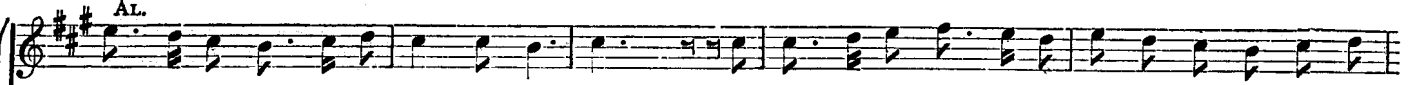
The ham, The eggs and the ham And the

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

f

Piano accompaniment for the song, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a 2/4 time signature. It includes a variety of chords and melodic lines, with a forte (*f*) dynamic marking.

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.



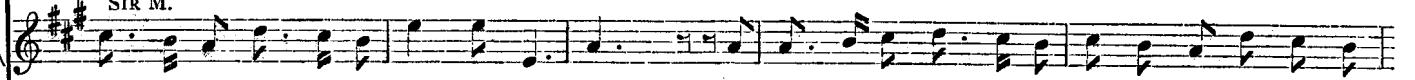
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

ALEX.



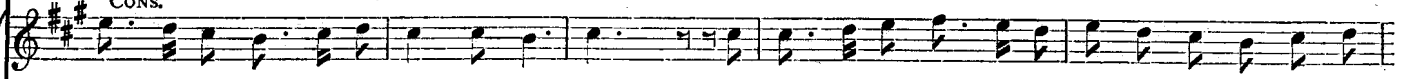
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

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.



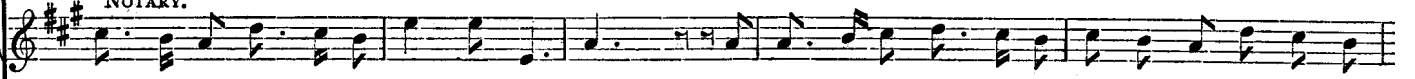
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

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

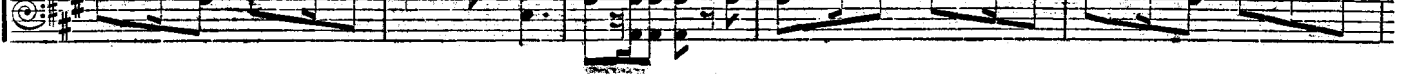
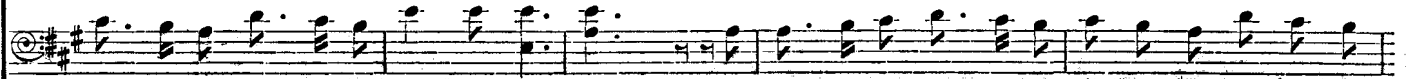
NOTARY.



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



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



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 musical score is written for a choral ensemble with multiple vocal parts and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in two systems. The first system includes parts for AL. (Alto), LADY S. (Soprano), ALEX. (Alto), and SIR M. (Tenor). The second system includes parts for CONS. (Contra), MRS. P. (Soprano), DR. D. (Alto), and NOTARY. (Tenor). The lyrics for all parts are: "jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . . .". The piano accompaniment is written in two systems at the bottom of the page. The first system includes a grand staff with treble and bass clefs, and the second system continues the piano part. The score concludes with the instruction "(The end.)" and a final chord.

(The end.)