

KALMUS ORCHESTRA LIBRARY

Sir Arthur  
**SULLIVAN**

**TRIAL BY JURY**

AN OPERA IN ONE ACT

Words by W.S. GILBERT

Edited by JOHN BAUSER



# “Trial by Jury”

## Dramatic Cantata in One Act ...

W. S. Gilbert

Arthur Sullivan

### No 1. Solo and Chorus

Allegro vivace

1 flutes *ff*

2 piccolo *ff*

oboe *ff*

clarinets 1 *in A* *ff*

2 *ff*

bassoon *ff*

horns in F *p*

cornets 1 *in A* *p*

2 *p*

trombones 1

2

drums *solo ff*  
*bass drm.*

Chorus

1 violins *ff*

2 *ff*

violas *ff*

'celli *ff*

basses *ff*

1 *solo* *f* *p* [*r*]

2

o

cl *p* [*r*]

bn *f* [*r*]

hn

d *solo* *f*

1 *ff*

2 *ff*

va *ff*

c *ff*

b *ff*



1 *solo* *f* *p* [*r*]

2

o

cl *p* [*r*]

bn *p* [*r*]

hn *p* [*r*]

d

1 *p*

2 *p*

va *p*

c *p*

b *p*



Musical score for woodwinds, brass, and strings, measures 1-4. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin 1, Violin 2, Viola, Cello, and Bass. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). A Piccolo (picc.) part is also present.

Musical score for woodwinds, brass, strings, and choir, measures 5-8. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbals (cym.), Bass Drum (b. drm.), and Choir (Ch.). Dynamics include *[ff]* (fortissimo), *[mf]* (mezzo-forte), and *f* (forte). The choir part includes the lyrics: "Hark, the hour of ten is sounding Hearts with anxious".

fl & picc.

f  
o  
cl  
bn

hn  
ct  
t  
d

Ch  
fears re - bound - ing, Hall of jus - tice crowds sur - round - ing, Breathing hope and

1  
vi  
2

va  
c  
b

f  
o  
cl  
bn

hn  
ct  
t  
d

Ch  
fear, For to day in this a - re - na, Sum - moned by

1  
vi  
2

va  
c  
b

*sf* *sf*

**B**

f  
 o  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

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

[mf]



f  
 o  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

pear. For to - day in this a - re - na, Summoned  
 For to - day in this a - re - na, Summoned by a stern sub-

8

Musical score for the first system, measures 1-4. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (ct), Trombone (t), Drum (d), Chorus (Ch), Violin 1 (1), Violin 2 (2), Viola (va), and Cello/Double Bass (c/b). The lyrics for the Chorus part are: "by a stern sub - poe - na, Ed - win, sued by An - ge - li - na will ap - poe - na, Ed - win, sued by An - ge - li - na, short - ly will ap -".



Musical score for the second system, measures 5-8. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (ct), Trombone (t), Drum (d), Chorus (Ch), Violin 1 (1), Violin 2 (2), Viola (va), and Cello/Double Bass (c/b). The lyrics for the Chorus part are: "pear, Ed - win, sued by An - ge - li - na Short - ly will ap -". The flute part is marked "fl. & picc".

**C**

Musical score for the first system. The instrumentation includes flutes (f), oboes (o), clarinets (cl), bassoons (bn), horns (hn), trumpets (ct), trombones (t), drums (d), and choir (Ch). The flute and oboe parts feature a 7-note scale and a 7-note descending scale. The clarinet and bassoon parts have an *a2* fingering. The horn parts play chords. The trumpet and trombone parts have a rhythmic pattern. The drum part is a simple bass drum accompaniment. The choir part has the lyrics: "pear. Hark, the hour of ten is sound-ing, Hearts with an-xious".



Musical score for the second system. The instrumentation is the same as the first system. The flute and oboe parts continue with the 7-note scale and descending scale. The clarinet and bassoon parts continue with the *a2* fingering. The horn parts continue with chords. The trumpet and trombone parts continue with the rhythmic pattern. The drum part continues with the simple bass drum accompaniment. The choir part has the lyrics: "fears re-bound-ing, Hall of Jus-tice crowds sur-round-ing, Breath-ing hope and".



Ch  
fear. For to-day in this a-re-na, Sup-posed by a

vi 1  
vi 2  
va  
c  
b

This system contains the first four measures of the score. It features a vocal line with lyrics, a piano part with a complex rhythmic pattern, and various woodwind and brass parts. The vocal line begins with the word "fear." followed by "For to-day in this a-re-na, Sup-posed by a". The piano part has a prominent eighth-note pattern. The woodwinds and brass provide harmonic support.



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

vi 1  
vi 2  
va  
c  
b

This system contains the next four measures of the score. The vocal line continues with the lyrics "stern sub-poe-na, Ed-win, sued by An-ge-li-na Short-ly will ap-". The instrumental parts continue with similar rhythmic and harmonic patterns. The piano part maintains its eighth-note texture. The woodwinds and brass parts provide consistent accompaniment.

First system of a musical score. It includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (ct), Trombone (t), Drums (d), Chorus (Ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Double Bass (c b). The Chorus part has lyrics: "pear. Hark, the hour of ten is sound - ing, Hearts with an - xious fears re-". A dynamic marking 'a2' is present above the Clarinet staff.



Second system of the musical score, continuing the same instrumentation as the first system. The Chorus part has lyrics: "bounding Hall of Jus - tice crowds sur - round - ing, Breath - ing hope".

D

f  
 o  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

and fear...

Moderato

f  
 o  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

Usher  
Now Ju - ry



bn

U.  
men, hear my ad - vice: All kinds of vul - gar pre - ju

1  
vi [mf] [p] [mf]

2

va

c  
b

bn

U.  
dice I pray you set a - side, I pray you set a - side,

1  
vi [p] [mf]

2

va

c  
b

o

cl

bn

U.  
With stren ju - di - cial fram of mind, From bi - as free of ev' - ry

Ch.

1  
vi sf

2

va sf

c  
b sf

E

o  
cl  
bn  
U  
Ch.  
1  
vi  
2  
va  
c  
b

kind This tri - al must be tried. *f* Si - lence in court!...  
From bi - as free of ev' - ry

Detailed description: This system contains the first four measures of the score. It features vocal staves for Soprano (o), Alto (cl), Bass (bn), and Unaccompanied (U), along with piano accompaniment for Violin 1 (1 vi), Violin 2 (2 vi), Viola (va), Cello (c), and Bass (b). The vocal lines have lyrics: "kind This tri - al must be tried. *f* Si - lence in court!..." and "From bi - as free of ev' - ry". The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings.



o  
cl  
bn  
U  
Ch.  
1  
vi  
2  
va  
c  
b

Si - lence  
kind This tri - al must be tried;

Detailed description: This system contains the next four measures of the score. The vocal staves continue with lyrics: "Si - lence" and "kind This tri - al must be tried;". The piano accompaniment continues with similar musical notations as the first system.

U. *lis - ten to the plain-tiff's case, Ob - serve the fea - tures of her face, The*

Ch.

VI 1 *p*

VI 2 *p*

va *p*

c *p*

b *p*

U. *bro - ken heart - ed bride. Con - dole with her dis - tress of mind,*

VI 1

VI 2

va

c

b

Rall.

bn *a tempo* *p*

U. *From bi - as free of ev' - ry kind This tri - al must be*

Ch.

VI 1

VI 2

va

c

b

f  
 o  
 d  
 bn  
 U  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

tried.                      Si-lence in court!...                      Si - lence!

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

f  
 o  
 cl  
 bn  
 U  
 Ch.  
 1  
 vi  
 2  
 va  
 c  
 b

And when a - mid the plain-tiff's shrieks The ruf - fian - ly de -

tried.

f  
o  
cl  
bn  
U.  
Ch.  
1  
vi  
2  
va  
c  
b

fen - dant speaks Up - on the o - ther side, What he may say you

Rall. [a tempo]

f  
o  
cl  
bn  
U.  
Ch.  
1  
vi  
2  
va  
c  
b

need' nt mind, From bi - as free of ev' - ry kind this tri - al

f  
 o  
 cl  
 bn  
 U.  
 must be tried. *f* Si - lence in court!...  
 Ch.  
 From bi - as free of ev' - ry kind This tri - al  
 1  
 vi  
 2  
 va  
 c  
 b



f  
 o  
 cl  
 bn  
 U.  
 Si - lence in court!  
 Ch.  
 must be tried.  
 1  
 vi  
 2  
 va  
 c  
 b



# No 1a.

Allegro vivace

1 f

2 *picc.* *ff*

o *ff*

cl *ff*

bn *ff*

Defendant *ff* Recitative

U. *Is this the Court of the Ex -*

Ch.

1 *ff*

2 *ff*

va *ff*

c *ff*

b *ff*

D. *chequer? If this is the Ex-cheq-uer! Your e - vil stars in the*

Ch. *It is!*

1 *f* *p[fp]*

2 *f* *p[fp]*

va *f* *p[fp]*

c *f* *p[fp]*

b *f* *p[fp]*

a tempo

D *scen- dant!* *I'm the de- fen- dant.*

Ch. *Who are you?*

1

VI 2

va

c

b



G

1 *f ff*

2 *ff*

o *ff*

cl *ff*

bn *ff*

hn *ff*

D *f*

Ch. *Hear me, Mon - ster, dread their dam - a - ges, They're the Ju - ry, Dread their fu - ry!*

1 *f ff*

VI 2 *ff*

va *ff*

c *ff*

b *ff*



D. *hear me, if you please, These are ve- ry strange proceedings, For, per- mit me to re - mark, on the*

Ch.

1 *sf*

2 *sf*

va *sf*

c *sf*

b *sf*

*pizz.*

1 *f*

2 *f*

o *f*

cl *f*

bn *f*

hn

D. *me- rit of my pleadings, You're at pre- sent in the dark.*

Ch. *That's a ve- ry true re- mark, on the*

1 *f* *arco*

2 *f* *arco*

va *f* *arco*

c *f* *arco*

b *f* *arco*

fl. & picc.

f 1

f 2

o

cl

bn

hn

D.

Ch. *me - rits of his pleadings we're at pre - sent in the dark, Hal Hal Hol Hol Hal Hal Hol*

vi 1

vi 2

va

c b

fl.

o

cl

bn

hn

Ch. *Hol*

vi 1 *pizz.*

vi 2 *pizz.*

va *pizz.*

c b

# No 2. Song and Chorus

Allegretto

fl 1 *fl. & picc.*

fl 2

o

cl

bn

hn

ct

t

d *cym.*  
*b. drm.*

*Defendant*

1. When  
2.

vi 1 *arco*

vi 2 *arco*

va *arco*

c

b

fl

o

cl

bn

hn

ct

t

d

D.

first my old, old love I knew, My bo - som well'd with joy. My rich - es at her  
joy in-ces - sant palls the sense And love, un-chang'd will cloy; And she be-came a

vi 1

vi 2

va

c

b

fl *fit. only*  
 o  
 d *p*  
 bn

D  
 feet I threw, I was a love-sick boy, No terms seem'd too ex-tra-va-gant Up-  
 bore in-tense Un-to her love-sick boy, With fit-ful glim-mer burnt my flame, And

1  
 vi  
 2  
 va  
 c  
 b



Rall.

fl  
 o  
 cl  
 bn

D  
 on her to em-ploy, I used to mope, and sigh and pant, Just like a love-sick  
 I grew cold and cloy; At last one morn- ing I be-came A- no- ther's love-sick

1  
 vi  
 2  
 va  
 c  
 b

[a tempo] H  
rit. only

fl *p*

o *p*

cl *p*

bn *p*

hn *p*

ct *p*

d *trgl.*

D *p*

Ch. *boy!* Tink a tank, tink a tank, tink a tank, *p* Tink a tank, tink a tank, tink a

Ch. Tink a tank,

1

vi 2

va

c b

fl 2x

o *[sf]*

cl *[sf]*

bn *[sf]*

hn *[sf]*

ct *[sf]*

d

D

tank, I used to mope, and sigh, and pant, Just like a love - sick

Ch. 2x  
Tink a tank. Tink, tink a tank, tink a tank tink a tank Tink, tink,

vi 1 *[sf]*

vi 2 *[sf]*

va *[sf]*

c b *[sf]*



I

1.

fl *ff*

o *ff*

cl *ff* *a2*

bn *ff*

hn *ff*

ct *ff*

t *ff*

d *cym.*  
*b. drm.*

D *boy.* *But*

Ch. *tink, tink a tank.*

1 *ff*

2 *ff*

va *ff*

c *ff*

b *ff*

*p*

*p*

*p*

*p*

l'istesso tempo

2.

fl

o

cl

bn

hn

ct

t

d

Ch. *Choir of Jurors*

1 *p* *[f]*

2 *p* *[f]*

va *p* *[f]*

c *p* *[f]*

b *p* *[f]*

*O I was like that when a lad,*

*A*

[sfz]

*p*

cl

Ch.  
shocking young scamp of a ro-ver, I be-hav'd like a re-gu-lar cad, But

1  
vi

2

va

c

b

*p*

cl

bn

Ch.  
that sort of thing is all o-ver. I'm now a re-spect-a-ble chap, And

1  
vi

2

va

c

b

cl

bn

Ch.  
shine with a vir-tue re-splendent; And there-fore I have-n't a rap Of sym-pa-thy

1  
vi

2

va

c

b

**K** Allegretto

cl

bn

hn

ct

d

Musical notation for woodwinds and drums. Clarinet (cl) and Bassoon (bn) have melodic lines. Horns (hn) and Cor Anglais (ct) play chords. Drums (d) play a simple rhythmic pattern. Dynamics include *p*.

Ch.

with the de - fen- dant. He shall treat us with awe, if there

1

vi

2

va

c

b

Musical notation for strings and vocal soloist. Violins (vi) and violas (va) play chords. Celli (c) and basses (b) play chords. Vocal soloist (Ch.) has lyrics. Dynamics include *p*.



cl

bn

hn

ct

d

Ch.

isn't a flaw, Singing so mer-ri- ly tri- al la law, Trial la law,

1

vi

2

va

c

b

Musical notation for woodwinds, strings, and vocal soloist. Clarinet (cl) and Bassoon (bn) have melodic lines. Horns (hn) and Cor Anglais (ct) play chords. Drums (d) play a simple rhythmic pattern. Violins (vi) and violas (va) play chords. Celli (c) and basses (b) play chords. Vocal soloist (Ch.) has lyrics. Dynamics include *p*.



fl. & picc.

This system of the musical score includes staves for flute & piccolo (fl.), oboe (ob.), clarinet (cl.), bassoon (bn), horn (hn), trumpet (ct), trombone (t), double bass (db), and vocalists (Ch.). The vocal line contains the lyrics: "Trial la law, Singing so mer-ri-ly Trial la law. Trial la law." The dynamic marking *mf* (mezzo-forte) is indicated for the instrumental and vocal parts.



This system of the musical score continues the instrumental and vocal parts. The vocal line contains the lyrics: "Trial la law, Singing so mer-ri-ly Trial la law, Trial la law." The dynamic marking *f* (forte) is indicated for the instrumental and vocal parts.

Musical score for the first system, featuring vocal and instrumental parts. The vocal line (Ch.) includes the lyrics: "Trial la law, Trial la law, trial la law, la, la law!". The instrumental parts include flutes (fl), oboes (ob), clarinets (cl), bassoons (bn), horns (hn), trumpets (ct), trombones (t), drums (d), violins (vi 1, 2), violas (va), and cellos/basses (c, b). Dynamics include *ff* and *[sf]*.

Musical score for the second system, primarily instrumental. The vocal line (Ch.) is silent. The instrumental parts include flutes (fl), oboes (ob), clarinets (cl), bassoons (bn), horns (hn), trumpets (ct), trombones (t), drums (d), violins (vi 1, 2), violas (va), and cellos/basses (c, b). Dynamics include *[sf]*.

☐ Moderato

fl  
o  
cl  
bn  
hn  
ct  
t  
d  
Usher  
Ch.  
1  
vi  
2  
va  
c  
b

Si-lence in court, Si-lence in court, and all at - ten - tion

*sf* [*mf*]



U.  
1  
vi  
2  
va  
c  
b

lend! Be - hold your Judge in due sub-mis - sion

[*mf*] [*p*]

# No 3. Chorus and Solo

Andante maestoso

The score is arranged in systems. The first system includes:
 

- Flutes (f 1, 2): *rit & picc*, *f*, *f* only
- Oboes (o)
- Clarinets (cl)
- Bassoons (bn)
- Horns (hn)
- Drum (d): *timp*
- Trumpets (U)
- Chorus (Ch): *bend!*, *f*, *All hail, great Judge!*
- Violins (vi 1, 2): *[sf]*, *f*, *f*
- Violas (va)
- Cellos (c)
- Bass (b): *[sf]*, *f*

The second system includes:
 

- Flutes (f)
- Oboes (o)
- Clarinets (cl)
- Bassoons (bn)
- Horns (hn)
- Drum (d)
- Chorus (Ch): *To your bright rays We ne - ver grudge, Ec-stat- ic praise, all hail! all hail! all*
- Violins (vi 1, 2)
- Violas (va)
- Cellos (c)
- Bass (b)

f  
 o  
 cl  
 bn  
 hn  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

hail! all hail! all hail! May each de- cree As sta- tute rank, And

f  
 o  
 cl  
 bn  
 hn  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

ne- ver be - Reversed in banc. All hail! all hail! all hail! all hail! hail!

all hail!



First system of the musical score. It includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), and a vocal line. The vocal line has the lyrics: "Judge For these kind words accept my thanks I pray, A". Below the vocal line are staves for Violin 1 (v1), Violin 2 (v2), Viola (va), Cello (c), and Bass (b). The score contains various musical notations such as notes, rests, and dynamic markings like *p*.

Second system of the musical score, separated from the first by a double bar line. It includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), and a vocal line. The vocal line has the lyrics: "breach of promise we've to try to - day; But first-ly, if the time you'll not begrudge, I'll". Below the vocal line are staves for Violin 1 (v1), Violin 2 (v2), Viola (va), Cello (c), and Bass (b). The score contains various musical notations such as notes, rests, and dynamic markings like *p*.

Rall. N [a tempo]

f  
 o  
 cl  
 bn  
 hn  
 J  
 tell you how I came to be a Judge.  
 Ch  
 He'll tell us how he  
 He'll tell us  
 He'll tell us how he came to be a  
 He'll tell us how he came  
 1  
 vi  
 2  
 va  
 c  
 b

f  
 o  
 cl  
 bn  
 hn  
 J  
 I'll tell you how  
 I'll tell you how,  
 Ch  
 came to be a Judge. He'll tell us how,  
 how he came to be a Judge. He'll tell us  
 Judge, to be a Judge. He'll tell us how, He'll  
 to be a Judge.  
 1  
 vi  
 2  
 va  
 c  
 b  
 sfp

First system of a musical score. It includes vocal parts (Soprano, Alto, Tenor, Bass, Chorus) and instrumental parts (Violin 1 & 2, Viola, Cello, Bass). The vocal parts have lyrics: "He'll tell us how he came to be a Judge. Let him speak, Let him speak, Let me speak, Let me speak, Let me speak." The instrumental parts feature dynamic markings such as *f*, *p*, and *a2*.



Second system of the musical score. It continues the vocal and instrumental parts. The vocal parts have lyrics: "speak, Let me speak, Let me speak, Yes, let him speak, Hush! Hush! he speaks, Hush! Hush! he speaks, Hush!" The instrumental parts feature dynamic markings such as *pp*.



[Rall.]

ff & picc  
ff  
ff a2  
ff  
ff  
tr  
tr  
tr  
Usher Si - lence in court! Si - lence in court!  
Ch Hush! He'll tell us how, tell us Judge...  
He'll tell us how he came to be a Judge...

# NO 4. The Judge's Song

Allegro vivace

ff & picc  
f  
f  
f  
f  
f  
f  
f  
f  
pizz.  
p  
pizz.  
p  
pizz.  
p  
arco  
arco  
arco  
arco  
B.D. f

- Judge
1. When I, good friends, was call'd to the bar, I'd
  2. Westminster Hall I danc'd a dance, Like a
  3. rich at - tor - ney he jumped with joy, And re -
  4. rich at - tor - ney was good as his word, The
  5. length I be - came as rich as the Gurneys, An

J. an ap - pe - tite fresh and hear - ty, But I was as many young barris - ters are, An  
 sem - ides - pond - dent fu - ry; For I thought I never should hit on a chance Of ad -  
 plied to my fond pro - fes - sions: "You shall reap the reward of your pluck, my boy At the  
 briefs came troop - ing gai - ly, And ev' - ry day my voice was heard at the  
 incu - bus then I thought her, so I threw over that rich at - tor - ney's

im - pe - cu - nious par - ty. I'd a swal - low tailcoat of a beauti - ful blue, A  
 dres - sing a Bri - tish ju - ry. But I soon got tired of third class jour - neys, And  
 Bai - ley and mid - dle - sex Ses - sions. You'll soon get used to her looks," said he, "And a  
 Ses - sions or An - cient Bai - ley. All thieves who could my fees af - ford re -  
 El - derly, ug - ly daugh - ter. The rich at - torney my character high Tried



[Rall]\* [a tempo]\*

brief which I bought of a boo - by, A couple of shirts and a collar or two, And a  
 dinners of bread and wa - ter, So I fell in love with a rich at - tor - ney's  
 very nice girl you'll find her! She may very well pass for for - ty three In the  
 lied on my o - ra - tions, And many a bur - gler I've restored to his  
 vain - ly to dis - par - age, And now, if you please, he's ready to try This

\*fifth verse only

ring that looked like a ru - by. He'd a couple of shirts and a collar or two, And a  
 El - der - ly, ug - ly daugh - ter. So he fell in love with a rich at - tor - ney's  
 dusk with the light be - hind her!" She has of - ten been ta - ken for for - ty three, In the  
 friends and his re - la - tions. And ma - ny a bur - glar he's re - stored To his  
 Breach of pro - mise of Mar - riage. And now, if you please, he's ready to try This

ring that looked like a ru - by.  
 El - der - ly ug - ly daugh - ter.  
 dusk with a light be - hind her.  
 friends and his re - la - tions.  
 Breach of Promise of

- 2. In
- 3. The
- 4. The
- 5. At

5.

f O  
 d  
 bn  
 hn  
 ct  
 t  
 d  
 J  
 Ch.  
 1  
 v  
 2  
 va  
 c  
 b

For now I'm a Judge, marriage. And a good Judge too! Yes, now I'm a Judge, And a



f O  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 J  
 Ch  
 1  
 v  
 2  
 va  
 c  
 b

Tho' all my law be fudge, Yet I'll ne-ver, ne-ver budge, But I'll



f O  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 J  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

*live and die a Judge. It was man-aged by a job.*  
*And a good Judge, tool And a*

*f pp p*



f O  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 J  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

*It was man-aged by a job. It is*  
*good job tool And a good job, tool*

*p*

\*optional cut from ⊕ to ⊕.



[Rall.]

[slower]

f  
o  
cl  
bn  
hn  
ct  
t  
d  
J  
Ch  
1  
vi  
2  
va  
c  
b

patent to the mob, That my being made a nob, Was ef- fected by a job.

And a

[a tempo]

f  
o  
cl  
bn  
hn  
ct  
t  
d  
J  
Ch  
1  
vi  
2  
va  
c  
b

good job too!

# No 5. Recit.

Counsel

Swear thou the ju - ry. Usher

Kneel, ju - ry - men, oh kneel!

1  
vi  
2  
va  
c  
b

## Andante

C  
U

1  
vi  
2  
va  
c  
b

C

U

Oh will you swear by yon - der skies, What - ev - er ques - tion

1  
vi  
2  
va  
c  
b

f  
o  
cl  
bn

C

U  
1  
2  
va  
c  
b

may a- rise, 'Twixt rich and poor, 'twixt high and low, That you will well and



P



f  
o  
cl  
bn  
C

U

tr  
tru - - ly try?

Chorus of Jurymen

To all of this we make re- ply, To

vi  
1  
2  
va  
c  
b

f  
 O  
 cl  
 bn  
 Ch  
 all of this we make re- ply: By the dull slate of yon- der sky, That  
 1  
 vi  
 2  
 va  
 c  
 b

change to *pp*

Andante

f  
 O  
 cl  
 bn  
 Defendant *p*  
 Counsel They will well and tru- ly try.  
 Judge They will well and tru- ly try.  
 Usher  
 Ch  
 we will well and tru - ly try! we'll try!  
 1  
 vi  
 2  
 va  
 c  
 b

tr. *p* *pp*

# No 6. Chorus of Bridesmaids

Allergo giocoso

1

f

o

cl

bn

pp

Counsel

Where is the

1

2

va

c

b

pizz.

p

pizz

p

pizz

p

pizz

p

p

C.

plaintiff? Let her now be brought.

Usher

Oh An - ge - li - na!

arco

arco [f]

arco

arco [f]

arco

arco [f]

[f]

Chorus of Bridesmaids

U.

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

1

2

va

c

b

Q ftt.1 Bva

Musical score for measures 48-51. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Drum (d), Chorus (Ch), and Violin (vi). The Flute part is marked *p* *picc. (loco)*. The Bassoon part is marked *p*. The Horn part is marked *p*. The Violin parts are marked *p*. The Drum part is marked *p* *trgl.*. The Viola part is marked *p* *pizz* and *arco*. The Cello part is marked *p*. The score is in 4/4 time and features complex rhythmic patterns and dynamics.

Musical score for measures 52-55. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Drum (d), Chorus (Ch), and Violin (vi). The Flute part is marked *[f]*. The Oboe part is marked *[f]*. The Clarinet part is marked *[f]* and *a2*. The Bassoon part is marked *[f]*. The Horn part is marked *[f]*. The Drum part is marked *[f]*. The Violin parts are marked *[f]*. The Viola part is marked *[f]*. The Cello part is marked *[f]*. The score is in 4/4 time and features complex rhythmic patterns and dynamics.



1.  
 f  
 o  
 cl  
 bn  
 hn  
 d  
 Ch  
 Comes the bro - ken flow - er, Comes the cheat - ed maid,  
 1  
 vi  
 2  
 va  
 c  
 b



f  
 o  
 cl  
 bn  
 hn  
 d  
 Ch  
 Tho' the tempest low - er, Rain and cloud will fade. Take, O maid, these  
 1  
 vi  
 2  
 va  
 c  
 b

[cresc...]  
 [cresc...]  
 [cresc...]  
 [cresc...]  
 [cresc...]

po - sies, Tho' thy beau - ty rare Shame the blush - ing ro - ses.

This system contains the first five measures of the score. It features a vocal line with lyrics, a piano accompaniment with violin and viola parts, and a woodwind section including flute, oboe, clarinet, bassoon, and horn. The piano part includes a cello and double bass line. Dynamics include *f* and *mf*. The woodwinds have melodic lines, while the strings provide harmonic support.



They are pas - sing fair, They are pass - ing fair.

This system contains the next five measures of the score. The vocal line continues with the lyrics. The piano accompaniment and woodwind parts continue their respective parts. Dynamics include *f* and *mf*. The woodwinds have melodic lines, while the strings provide harmonic support.

R

1. *p*

fl

ob

cl

bn

hn

d

Ch

Near the flow - ers till they fade,

vi 1

vi 2

va

c b

*p*

==

==

fl

ob

cl

bn

hn

d

Ch

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

vi 1

vi 2

va

c b

f *picc. & v. cresc...*  
 o *cresc...*  
 cl *cresc...*  
 bn *p cresc...*  
 hn *cresc...*  
 d  
 Ch  
 1 *Near the flow - ers till they fade,*  
 2 *p cresc...*  
 va *cresc...*  
 c  
 b



f  
 o  
 cl  
 bn  
 hn  
 d  
 Ch  
 1 *Hap - py be thy life, O maid, Hap - py be thy life, O maid!*  
 2  
 va  
 c  
 b

[Rall.]

[S] [a tempo]

53

First system of musical notation, measures 1-4. The score includes parts for Piccolo (pic. 8vb), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Drum (d), Chorus (Ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cymbal (c b). The lyrics for the Chorus part are: "ha - py, hap - py be thy life o maid!". The first measure is marked with a forte (f) dynamic and a Piccolo (pic. 8vb) instruction. The tempo changes from [Rall.] to [S] [a tempo] at the start of the fourth measure. Dynamics include p (piano) and f (forte).



Second system of musical notation, measures 5-8. The score includes parts for Piccolo (pic. 8vb), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Drum (d), Chorus (Ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cymbal (c b). The lyrics for the Chorus part are: "ha - py, hap - py be thy life o maid!". The first measure of this system is marked with a forte (f) dynamic and a Piccolo (pic. 8vb) instruction. The tempo remains [S] [a tempo]. Dynamics include f (forte) and a2 (second octave).

Musical score for measures 1-4 of the first system. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (tr), and Chorus (Ch). The Chorus part includes the lyrics "O'er the sea-son ver - nal,". The score also includes staves for Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Double Bass (c b). Dynamics include *f* and *p*. A first ending bracket is present over measures 3 and 4.

Musical score for measures 5-8 of the second system. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (tr), and Chorus (Ch). The Chorus part includes the lyrics "Time may cast a shade; Sun - shine, if e - ter - nal, Makes the ro-ses". The score also includes staves for Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Double Bass (c b). Dynamics include *f* and *p*. A first ending bracket is present over measures 7 and 8.



Score for the first system, measures 1-4. The vocal line (Soprano) begins with a rest, followed by the lyrics: "Time may do his du - ty, Let the thief a - lone!". The instrumental parts include Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Drum (d), Percussion (P), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Bass (c b). The percussion part includes the instruction "fade.".



Score for the second system, measures 5-8. The vocal line (Soprano) begins with the lyrics: "Win - ter hath a beau - ty That is all his own, That". The instrumental parts continue with Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Drum (d), Percussion (P), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), and Cello/Bass (c b).

T

is all his own, . . . Fair - est



days are sun and shade, I am

f  
 O  
 cl  
 bn  
 hn  
 d  
 P  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

& picc.(Bb)  
 cresc...  
 cresc.  
 cresc...  
 no un - hap - py maid. Fair - est  
 Wear the  
 cresc...  
 cresc...  
 cresc...

f  
 O  
 cl  
 bn  
 hn  
 d  
 P  
 Ch  
 1  
 vi  
 2  
 va  
 c  
 b

days are sun and shade, I am no un -  
 flow - ers Till they fade, Hap - py be thy

flute, oboe, clarinet, bassoon, horn, drum, P. Ch, vi 1, vi 2, va, c b

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

Rall. a tempo

flute, oboe, clarinet, bassoon, horn, drum, P. Ch, vi 1, vi 2, va, c b

hap - py maid, un - hap - py maid.  
 hap - py be thy life, O, maid.

1. *f*

picc (8vb)

*f* *a2*

# NO 7.

*L'istesso tempo*

Judge

Oh, never, never, never, since I joined the hu - man

J. race, Saw I so exquisite-ly fair a face. Jury Ah,

1  
vi  
2  
va  
c  
b

J. How say you, is she not de-signed for  
Ch. sly dog! Ah, sly dog!

1  
vi  
2  
va  
c  
b

cl  
bn  
hn

J. capture!  
Foreman of Jury  
Ch. We've but one word, my lord, and that is

1  
vi  
2  
va  
c  
b



1. *f* *p* *a2*

*f* *p*

Plaintiff  
Your kind - ness, gen - tle-men, quite ov - er - pow - ers.

*p*  
We

*f* *p* *#7*

*p*  
Chorus of Bridesmaids  
Ah, sly dogs! Ah,

love you fond-ly, and would make you ours.

f  
 o  
 cl *a2*  
 bn *p*  
 hn  
 Ch. *jury*  
 sly dogs! We love you fond - ly, and would make you, would make you  
 1  
 2  
 va  
 c  
 b

rall. Presto furioso  
 1.  
 f  
 o  
 cl  
 bn  
 hn  
 ct  
 t  
 d *bd. & cym.*  
 Ch. *ff*  
 ours. Non - ster! Non - ster!  
 1  
 2  
 va  
 c  
 b

First system of a musical score. It includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (ct), Trombone (t), Drums (d), Chorus (Ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The Chorus part has the lyrics: "dread our fu - ry! There's the Judge, and we're the ju - ry,". The score is in a key with one sharp (F#) and a 2/4 time signature.

Second system of a musical score, starting with a double bar line and a repeat sign. It includes staves for Flute 1 (f 1), Flute 2 (f 2), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (ct), Trombone (t), Drums (d), Chorus (Ch), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The Chorus part has the lyrics: "Come, sub - stan - tial dam - a - ges! Sub - stan - tial dam - a - ges!". The Flute 1 part is marked "8va" and "picc". The score continues in the same key and time signature.

8va

1

f

2

o

cl

bn

hn

ct

t

d

Usher

Si - lence in court!

dam-a-ges! dam - -

1

vi

2

va

c

b

# No 8.



Moderato

a tempo

Counsel

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

1

vi

2

va

c

b

C.

sense of deep e - mo - tion I ap- proach this pain - ful case, For I

1

vi

2

va

c

b

f  
 o  
 cl  
 bn  
 hn  
 C.  
 ne - ver had a no - tion That a man could be so base, Or de-  
 1  
 2  
 va  
 c  
 b

f  
 o  
 d  
 bn  
 hn  
 C.  
 ceive a girl con - fid - ing, Vows, et - ce - te - ra, de - rid - ing.  
 Chorus (unison)  
 He de -  
 1  
 2  
 va  
 c  
 b

W

f  
 o  
 cl  
 bn  
 hn  
 Ch.  
 1  
 vi  
 2  
 va  
 c  
 b

ceiv'd a girl con - fid - ing, Vows, et - ce - te - ra, de - rid - ing.

f  
 o  
 cl  
 bn  
 hn  
 Ch.  
 Counsel  
 See my in - terest - ing cli - ent, Vic - tim of a heart - less  
 1  
 vi  
 2  
 va  
 c  
 b

Counsel  
 See my in - terest - ing cli - ent, Vic - tim of a heart - less



C. wile, See the trai - tor, all de - fi - ant, Wear a su - per - ci - lious

1

2

va

c

b

cl

bn

hn

C. smile, Sweet - ly smil'd my cli - ent on him, Coy - ly woo'd and gent - ly

1

2

va

c

b

f

o

d

bn

hn

C. won him. Sweet - ly smil'd his cli - ent on him, Coy - ly woo'd and gent - ly

Chorus

1

2

va

c

b



un poco agitato

f  
 o  
 d  
 bn  
 hn  
 Ch.  
 1  
 vi  
 2  
 va  
 c  
 b

[p]  
 [p]  
 [p]  
 [p]  
 [p]  
 [p]  
 [p]  
 [p]  
 [p]  
 [p]  
 [p]  
 [p]

Counsel  
 Swiftly fled each honeyed hour  
 won him.



f  
 o  
 cl  
 bn  
 hn  
 C.  
 1  
 vi  
 2  
 va  
 c  
 b

[f]  
 [f]  
 [f]  
 [f]  
 [f]  
 [f]  
 [f]  
 [f]  
 [f]  
 [f]

Spent with this unmanly male, Camber - well be-came a bow'r, Peck- ham, an Ar- ca- dian

f  
 o  
 cl  
 bn  
 hn  
 C.  
 1  
 2  
 va  
 c  
 b

1. *p*  
 vale, Breath - ing con - cen - tra - ted ot - to, An ex - is - tence a la

*p*  
*p*  
*p*  
*p*

f  
 o  
 cl  
 bn  
 hn  
 C.  
 1  
 2  
 va  
 c  
 b

a2  
 f  
 f  
 f  
 f  
 f  
 f  
 f  
 f  
 f  
 f

Wat - teau.  
 Chorus Bless us con - cen - tra - ted ot - to, An ex - is - tence a la

Y

f  
 o  
 cl  
 bn  
 hn  
 Counsel  
 Ch. Picture then my cli-ent nam-ing, And in-sis-ting on the day,  
 1  
 cl  
 2  
 va  
 c  
 b

f  
 o  
 cl  
 bn  
 hn  
 C. Picture him ex-cu-ses fram-ing, Going from her far a-way, Doub-ly  
 1  
 vi  
 2  
 va  
 c  
 b

f  
 o  
 cl  
 bn  
 hn  
 C  
 cri- mi- nal to do so, For the maid had bought her trous-seau!  
 Chorus Doub- ly  
 1  
 vi  
 2  
 va  
 c  
 b

f  
 o  
 d  
 bn  
 hn  
 Counsel  
 Cheer up, my  
 Ch.  
 cri- mi- nal to do so, For the maid had bought her trous- seau!  
 1  
 vi  
 2  
 va  
 c  
 b

1. *p*  
*a2* *p*  
*a2* *p*  
Plaintiff *p*  
Ah  
pretty Oh, cheer up! Cheer up, my Usher  
Jury Cheer Cheer  
Cheer up! cheer up! we love you! Cheer



me! ah me!  
pretty, oh cheer up  
up, cheer up, cheer up  
Cheer up cheer up, we love you!



[Rall.]

flute (f), oboe (o), clarinet (cl), bassoon (bn), horn (hn), Piano (P), Contralto (C), Soprano (U), Tenor (J), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), Bass (b)

Lyrics:  
 P: Ah mel ah mel  
 C: Cheer up, cheer up!  
 U: Cheer up, cheer up!  
 J: Cheer up, cheer up, we love you, cheer up!

# No 9.

Allegro agitato

Lyrics:  
 bn: Judge  
 That she is reel-ing is plain to

me.  
Foreman  
If faint you're feel-ing, O

vi 1  
vi 2  
va  
c  
b

This system contains measures 1 through 4. The vocal parts (f, o, cl, J) are mostly silent. The brass parts (bn, J) have some activity. The piano accompaniment (vi 1, vi 2, va, c, b) is active. The lyrics "me.", "Foreman", and "If faint you're feel-ing, O" are written under the vocal staves.

lean on me.  
Plaintiff

vi 1  
vi 2  
va  
c  
b

This system contains measures 5 through 8. The vocal parts (f, o, cl, J) are mostly silent. The brass parts (bn, J) have some activity. The piano accompaniment (vi 1, vi 2, va, c, b) is active. The lyrics "lean on me." and "Plaintiff" are written under the vocal staves.

A

f  
 o  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 P.  
 shall re- cov- er if left a- lone. Chorus O per- jured lov-er, a-  
 1  
 vi  
 2  
 va  
 c  
 b

Musical score for the first system. It includes staves for flute (f), oboe (o), clarinet (cl), bassoon (bn), horn (hn), trumpet (ct), trombone (t), drum (d), piano (P.), violin 1 (1), violin 2 (2), viola (va), and cello/bass (c, b). The vocal line (P.) has lyrics: "shall re- cov- er if left a- lone. Chorus O per- jured lov-er, a-". Dynamic markings include *ff*, *a2*, *f*, *ff*, *b.d.*, and *cym.*. A box labeled 'A' is above the first measure.

f  
 o  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 Ch.  
 tone a- tone. Foreman Just like a fa- ther I  
 1  
 vi  
 2  
 va  
 c  
 b

Musical score for the second system. It includes staves for flute (f), oboe (o), clarinet (cl), bassoon (bn), horn (hn), trumpet (ct), trombone (t), drum (d), Chorus (Ch.), violin 1 (1), violin 2 (2), viola (va), and cello/bass (c, b). The Chorus line has lyrics: "tone a- tone. Foreman Just like a fa- ther I". Dynamic markings include *p*.

f

O

cl

hn

F

wish to be,

Judge

Or, if you'd rather, re-cline on

1

vi

2

va

c

b

f

O

cl

hn

ct

t

J

me,

Counsel

O fetch some wa- ter from far Cologne Chorus For this sad slaughter a-

1

vi

2

va

c

b

**B**

f  
 o  
 d  
 bn  
 hn  
 ct  
 t  
 d  
 Ch.  
 1  
 vi  
 2  
 va  
 c  
 b

*tone, a-tone! Mon-ster! Dread our fu-ry! There's the Judge and*

f  
 o  
 cl  
 bn  
 hn  
 ct  
 t  
 d  
 Ch.  
 1  
 vi  
 2  
 va  
 c  
 b

*here's the ju-ry! Mon-ster! Non-ster! dread our fu-ry!*

*fit. picc. sf sf*

# No 10. Song - Defendant

Allegretto non troppo vivace

Musical score for the instrumental introduction of 'Song - Defendant'. The score is in G major and 3/8 time. It features a woodwind section (flute, oboe, clarinet, bassoon, horn, trumpet, trombone) and a string section (violin 1 & 2, viola, cello, bass). The woodwinds and strings play a rhythmic pattern of eighth notes. The flute and oboe parts are marked with *ff* (fortissimo) and *rit. & picc.* (ritardando and piccolissimo). The string parts are marked with *ff* and *p* (piano). The score includes a first ending marked 'Defendant 1. 0' and a second ending marked '2. 1'. The piece concludes with a double bar line.



Vocal line with lyrics for 'Song - Defendant'. The lyrics are: "gen- tle- men lis- ten I pray, Tho' I own that my heart has been can- not eat breakfast all day; Nor is it the act of a". The vocal line is in G major and 3/8 time, with a melody that follows the rhythm of the instrumental introduction.

Musical score for the instrumental accompaniment of the vocal line. It features a woodwind section (violin 1 & 2, viola, cello, bass) and a string section (violin 1 & 2, viola, cello, bass). The woodwinds and strings play a rhythmic pattern of eighth notes. The string parts are marked with *ff* and *p* (piano). The score includes a first ending marked '1' and a second ending marked '2'. The piece concludes with a double bar line.



D. *rang-ing, Of na-ture the laws I o- bey, For na- ture is*  
*sin-ner, When breakfast is tak-en a- way, To turn his a*

vi 1  
 2  
 va  
 c b

cl  
 bn

D. *con- stant- ly chang- ing; The moon in her pha- ses is*  
*ten- tion to din- ner; And it's not in the range of be-*

vi 1  
 2  
 va  
 c b

cl  
 bn

D. *found, the time, and the wind, and the wea- ther, The*  
*lief, To look up- on him as a glut- ton, Who*

vi 1  
 2  
 va  
 c b

D. months in suc- ces- sion come round, And you don't find two Mon- days to  
 when he is tir- ed of beef, De- ter- mines to tac- kle the

1  
vi  
2  
va  
c  
b

[Rall] C

hn

D. ge- ther. Ah! con- si- der the mor- al, I  
 mut- ton. Ah! but this I am wil- ling to

1  
vi  
2  
va  
c  
b

hn

D. pray, Not bring a young fel- low to sor- row, Who  
 say, If it will ap- pease her sor- row, I'll

1  
vi  
2  
va  
c  
b

hn

D. loves this young la- dy to- day, And loves that young la- dy to- mar- ry this la- dy to- day, And I'll mar- ry the o- ther to-

1

vi 2

va

c

b



f

o

cl

bn

hn

D. mor- row!  
mor- row!

Chorus of Bridesmaids

Con- si- der the mor- al, we pray, Nor  
But this he is wil- ling to say, If

1

vi 2

va

c

b

f  
o  
cl  
bn

hn

Ch.

bring a young fel-low to sor-row, Who loves this young la-dy to-  
it will ap-pease her sor-row, He'll mar-ry this la-dy to-

1  
vi

2  
vi

va

c  
b



f  
o  
cl  
bn

hn

Ch.

day, And loves that young la-dy to-mor-row.  
day And he'll mar-ry the o-ther to-

Defendant  
You

1  
vi

2  
vi

va

c  
b

2.

f

o

cl

bn

hn

ct

t

Ch.

mor-row!

1

VI

2

va

c

b

*ff*

# Nº 11.

Allegro moderato

1.

f

Judge

That seems a reasonable

1

VI

2

va

c

b

*p*

First system of musical notation, measures 1-4. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Trumpet (J), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The lyrics for the Trumpet part are: "pro- po- si- tion, to which I think your cli- ent may a-".



Second system of musical notation, measures 5-8. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Trumpet (J), Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). The lyrics for the Trumpet part are: "greet Counsel But I sub- mit, m'lud with".



f  
 o  
 cl  
 bn  
 d  
 C. *all sub-mis-sion, To mar-ry two at once is*  
 1  
 VI  
 2  
 va  
 c  
 b



f  
 o  
 cl  
 bn *solo*  
 d  
 C. *bur-gla-ree. In the reign of James the*  
 1  
 VI  
 2  
 va  
 c  
 b

*ff & picc.* D  
*ff*  
*ff*  
*mf*  
*ff*  
*ff*  
*ff*  
*ff*  
*mf*  
*mf*  
*mf*  
*mf*  
*ff*  
*mf*

Musical score for the first system, measures 1-4. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Cello (c), and Bass (b). The vocal line (C) contains the lyrics: "Sec-ond, It was gen-er-al-ly reckoned, As a rath-er ser-ious". The string section (vi, va, c, b) consists of two violins (1, 2), viola (va), cello (c), and bass (b). The woodwinds (f, o, cl, bn) are mostly silent in this system.

Musical score for the second system, measures 5-8. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Cello (c), and Bass (b). The vocal line (C) contains the lyrics: "crime to mar-ry two wives at a time. Chorus O man of". The string section (vi, va, c, b) continues with two violins (1, 2), viola (va), cello (c), and bass (b). The woodwinds (f, o, cl, bn) have more activity in this system, with dynamic markings like *f* and *p*.

f  
o  
cl  
bn  
Ch.

learn-ing!

Jury & Usher

O man of learn- ing,

1  
vi  
2  
va  
c  
b

pizz.  
p  
pizz.  
p  
pizz.  
p  
pizz.  
p

# N° 12. Sestett

Andante sostenuto

Judge

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

1  
vi  
2  
va  
c  
b

arco 3  
p  
arco 3  
p  
arco 3  
p  
arco 3  
p  
arco 3  
p

[Rall.] [a tempo]

f  
o  
cl  
bn

Counsel  
And at this stage it don't ap-pear That we can  
wit -

1  
vi  
2  
va  
c  
b

E

f  
o  
cl  
bn

Defendant  
If I to wed the girl am loth, A  
set- tle it.

1  
vi  
2  
va  
c  
b

1  
f  
2  
o  
cl  
bn  
hn  
ct  
t

Plaintiff  
D  
C  
J

And if he goes and mar-ries both, It  
breach 'twill sure - ly be,

Ch.

1  
vi  
2  
va  
c  
b

1  
f

2

O

cl

bn

hn

ct

t

d

P  
counts as bur- gla- ree. A nice di- lem- ma we have

D  
A nice di- lem- ma we have

C  
A nice di- lem- ma we have

J  
A nice di- lem- ma we have

Usher *f*  
Foreman *f*  
A nice di- lem- ma, a nice di- lem-

Ch.

1  
vi

2

va

c

b



[F] [Rall.] [a tempo]

1 f

2

o

cl

bn

hn

ct

t

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

D. here, A nice dilemma we have here,

C. here, A nice dilemma we have here,

J. here, A nice dilemma we have here,

U. here, A nice dilemma we have here,

F. here, A nice dilemma we have here,

Ch.

1

2

va

c

b

This page of musical notation (page 92) features a variety of instruments and vocal parts. The top section includes woodwinds (flutes 1 & 2, oboe, clarinet, bassoon) and brass (horn, trumpet, trombone). Below these are the vocal parts for Soprano (S.), Alto (A.), Contralto (Ch.), Tenor (T.), Bass (B.), and a Chorus (Ch.). The score is written in a key signature of one flat and includes dynamic markings such as *p* (piano) and *f* (forte). The lyrics for the vocal parts are: "A nice dilem- ma we have here, A nice dilem- ma we have here, A nice dilem- ma we have here". The instrumental parts feature intricate rhythmic patterns, including numerous triplets and sixteenth-note runs.

1 f  
2  
O  
cl  
bn  
hn  
ct  
t  
d  
P.  
D.  
C.  
J.  
U.  
F.  
Ch.  
1  
2  
va  
c  
b

we have here that calls for all our wit, for  
nice di-lem- ma we have here that calls for all our wit, for  
here, That calls for all, that calls for all our wit, for  
here, That calls for all, that calls for all our wit, for  
here, That calls for all, that calls for all our wit, for  
A nice dilem- ma we have here A nice di-lemma we have here, That calls for all our wit, for  
A nice dilem- ma we have here A nice di-lemma we have here, That calls for all our wit, for  
lem- ma we have here A nice di-lemma we have here, That calls for all our wit, for

1  
f  
2  
O  
cl  
bn  
hn  
ct  
t  
d  
P.  
D.  
C.  
J.  
U.  
F.  
Ch.  
1  
vi  
2  
va  
c  
b

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

1. G 2.

1. G 2.

**f**

1  
2  
O  
cl  
bn  
hn  
ct  
t  
d  
P  
D  
C  
J  
U  
F  
Ch.  
vi  
2  
va  
c  
b

wit. wit. For all our wit,  
 wit. If wit. For all our wit,  
 wit. A wit. For all our wit,  
 wit. A wit. For all our wit,  
 wit. A wit. *p* For all our wit,  
 wit. A wit. That calls for all, for all our  
 wit, A nice dilem- ma we have here, wit. That calls for all, for all our  
 wit, A nice dilem- ma we have here, wit. That calls for all, for all our  
 wit, A nice dilem- ma we have here, wit. That calls for all, for all our

**f**

*p*

*p*

*p*

*p*



This page of a musical score includes the following parts and lyrics:

- Vocal Parts:** Soprano (S), Alto (A), Tenor (T), Bass (B), and Chorus (Ch.).
- Instrumental Parts:** Flute 1 (f1), Flute 2 (f2), Oboe (o), Clarinet (cl), Bassoon (bn), Horn (hn), Trumpet (ct), Trombone (t), Drums (d), Percussion (P), and Bassoon (B).
- Lyrics:**
  - Soprano: That calls for all our wit.
  - Alto: That calls for all our wit.
  - Tenor: That calls for all our wit.
  - Bass: That calls for all our wit.
  - Chorus: wit, our wit.
  - Flute 2: Si-lence in court! si-lence in court!
- Performance Markings:**
  - Chorus: *ff*
  - Flute 2: *ff*
  - Various instruments: *f*, *ff*, *ff*



# Nº 13. Duet

Vivace

First system of the musical score. It includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The Flute part begins with a melodic line marked *f*. The Bassoon part has a melodic line marked *f*. The Violin 1 and 2 parts have melodic lines marked *f*. The Viola, Cello, and Bass parts provide harmonic support. The vocal part (Plaintiff) enters with the lyrics "I love him, I love him, with". The tempo is marked *Vivace*.

Second system of the musical score. It includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Plaintiff (P), Violin 1 (vi 1), Violin 2 (vi 2), Viola (va), Cello (c), and Bass (b). The Plaintiff part continues with the lyrics "fer- vor un- ceas- ing, I wor- ship and mad- ly a- dore, My". The instrumental parts continue their respective parts. The tempo is marked *Vivace*.

cl  
bn  
P *p* blind a- dor- a- tion is e- ver in- creas- ing, My loss I shall e- ven de -  
1  
vi  
2  
va  
c  
b

cl  
bn  
P *p* plore. Oh, see what a bless- ing, what love and car- ess- ing, I've  
1  
vi  
2  
va  
c  
b

cl  
bn  
P *p* lost, and re- mem- ber it, pray, When you, I'm ad- dress- ing, are  
1  
vi  
2  
va  
c  
b

f  
 O  
 cl  
 bn  
 P.  
 bu- sy as- sess- ing The dam- a- ges Ed- win must pay, must - - -  
 1  
 vi  
 2  
 va  
 c  
 b

f  
 O  
 cl  
 bn  
 P.  
 pay.  
 Defdant  
 I smoke like a fur- nace, I'm al- ways in liq- uor, A  
 1  
 vi  
 2  
 va  
 c  
 b

First system of musical notation, measures 1-3. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Piano (P), and Double Bass (D). The vocal line (D) has lyrics: "ruff- ian, a bul - ly, a sot; I'm sure I should thrash her, per-". The piano accompaniment includes staves for Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). Dynamics include *f* and *p*.



Second system of musical notation, measures 4-6. The score includes staves for Flute (f), Oboe (o), Clarinet (cl), Bassoon (bn), Piano (P), and Double Bass (D). The vocal line (D) has lyrics: "haps I should kick her, I am such a ve- ry bad lot. I'm". The piano accompaniment includes staves for Violin 1 (1), Violin 2 (2), Viola (va), Cello (c), and Bass (b). Dynamics include *f* and *p*.

f  
 o  
 d  
 bn  
 P.  
 D.  
 1  
 Vi  
 2  
 va  
 c  
 b

not pre-poss- ing, as you may be guess- ing, She could- n't en- dure me a



f  
 o  
 cl  
 bn  
 P.  
 D.  
 1  
 Vi  
 2  
 va  
 c  
 b

day, Re- call my pro-fess- ing when you are ass- ess- ing the

J

1 f

2

O p

Cl

Bn

hn

ct

t

d

P

D. Yes, he must pay,

s dam-a-ges Ed-win must pay. I'm

a

Ch.

t

b f

We would be fair-ly

1 f

2 f

va f

c f

b f



1  
f  
2  
o  
cl  
bn  
hn  
ct  
t  
d  
P  
D  
Ch  
1  
vi  
2  
va  
c  
b

sure I should thrash her, per- haps I should

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

Detailed description: This is a page of a musical score, page 103. It features a vocal soloist and a full orchestra. The vocal line is in the center, with lyrics: "sure I should thrash her, per- haps I should" and "We would be fair- ly act- ing, yet this is most dis- act- ing, yet this is most dis-". The orchestra includes strings (1st and 2nd violins, violas, cellos, and basses), woodwinds (flutes, oboes, clarinets, bassoons, and horns), and percussion (trumpets, trombones, and drums). The score is written in a key with one sharp (F#) and a common time signature. The vocal line has some triplets and slurs. The string parts have some dynamics like 'f' and 'p'. The woodwinds and brass parts have various rhythmic patterns and slurs.

1  
f  
2  
o  
cl  
bn  
hn  
ct  
t  
d  
P.  
D.  
Ch  
1  
vi  
2  
va  
c  
b

I love him, I love him with  
kick her, I smoke like a furnace, I'm  
She loves him, she loves him she  
tract- ing! If, when in liq- uor he would kick her,

1  
f  
2  
o  
cl  
bn  
hn  
ct  
t  
d

P.  
D.  
Ch

fer- vour 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, when in

1  
vi  
2  
va  
c  
b

1  
f  
2  
o  
cl  
bn  
hn  
ct  
t  
d

Musical score for woodwinds and strings. The woodwind section includes Flute 1 (f), Flute 2 (f), Oboe (ff), Clarinet (ff), Bassoon (ff), Horn (ff), Trumpet (ff), and Trombone (ff). The string section includes Double Bass (d). The score is in 2/4 time and features a key signature of one sharp (F#).

P  
D  
Ch  
ff

dore, I love him, I wor- ship and mad- ly a - dore.  
sot, A ruf- fian, a ruf- fian a bul- ly a sot.  
dore! She loves him, she loves him and mad- ly a- dore.  
liq- uor, That is, that is an a- bate- ment.

Vocal score for Soprano (P), Alto (D), and Chorus (Ch). The lyrics are: "dore, I love him, I wor- ship and mad- ly a - dore. sot, A ruf- fian, a ruf- fian a bul- ly a sot. dore! She loves him, she loves him and mad- ly a- dore. liq- uor, That is, that is an a- bate- ment." The score includes dynamic markings such as *ff*.

1  
vi  
2  
va  
c  
b  
ff

Musical score for violins, violas, and cellos. The violin section includes Violin 1 (1) and Violin 2 (2). The viola section includes Viola (va). The cello section includes Cello (c) and Double Bass (b). The score is in 2/4 time and features a key signature of one sharp (F#).



Andante

d *p*

Judge

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

1 *p*

2 *p*

va *p*

c *p*

b *p*

J ask for guidance - This is my re - ply: He says, when tip - sy,

1

2

va

c

b

f

O

cl

bn

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

1

2

va

c

b

Vivace (tempo primo)

First system of musical notation. It includes staves for Flute (f), Oboe (O), Clarinet (cl), Bassoon (bn), Piano (P), Double Bass (D), Counsel (Counsel), and J. The vocal parts have lyrics: "With all re- spect, we do ob- ject." and "I don't ob-". The instrumental parts include Violin 1 (1), Violin 2 (2), Viola (va), and Cello/Double Bass (c/b). Dynamics include *p* and *P*.

Second system of musical notation. It includes staves for Flute (f), Oboe (O), Clarinet (cl), Bassoon (bn), Piano (P), Double Bass (D), Counsel & Usher (Counsel & Usher), Horn (hn), Chorus (Ch), Violin 1 (1), Violin 2 (2), Viola (va), and Cello/Double Bass (c/b). The vocal parts have lyrics: "we do ob- ject, With all re- spect we do ob- ject." and "I don't ob- ject, with all respect I don't ob-". The instrumental parts include Horn (hn), Chorus (Ch), Violin 1 (1), Violin 2 (2), Viola (va), and Cello/Double Bass (c/b). Dynamics include *p*, *f*, and *mf*.



M a2

f  
o  
cl  
bn  
hn  
ct  
t

P  
D  
C  
U  
J  
Ch

ject, we do ob- ject, we do ob- ject!  
ject, I don't ob- ject, I don't ob- ject!  
ject, we do ob- ject, we do ob- ject!  
ject, we do ob- ject, we do ob- ject!  
ject, we do ob- ject, we do ob- ject!

1  
vi  
2  
va  
c  
b

f  
o  
cl  
bn

J

All the le-gal fu-ries seize you, No pro-po-sal seems to please you, I can't sit up here all day,

1  
vi  
2  
va  
c  
b

pp  
pp  
pp  
pp

f  
o  
cl  
bn

I must short-ly get a - way. Bar-risters, and you at-tor-neys, Get you on your home-ward journeys

J

1  
vi

2

va

c

b



f  
o  
cl  
bn

J

Gen- tle, sim- ple mind- ed u- sher, Get you, if you like, to

Ch

1  
vi

2

va

c

b

J. *Rus-sia!* Put your briefs upon the shelf, I will mar-ry her my-

Ch

1  
vi

2

va

c

b

f

o

cl

bn

hn

ct

t

J. *self!*

Ch *Ah!*

1  
vi

2

va

c

b



f  
 o  
 cl  
 bn  
 Defendant  
 I won- der whether, They'll live to- gether, In  
 C  
 cas- tle moat- ed A- way they go  
 1  
 vi  
 2  
 va  
 c  
 b

f  
 o  
 cl  
 bn  
 D  
 mar-riage teth-er in man- ner true?  
 C  
 Usher  
 It seems to me, Sir, Of such as she, Sir, A  
 1  
 vi  
 2  
 va  
 c  
 b

1  
f

2

o

cl

bn

hn

ct

t

d

temp.

f

P.

D.

C.

U.

Judge is he, Sir, And a good judge, too.

f

O joy un- bound- ed, With

O joy un- bound- ed, With

Ch.

f

O joy un- bound- ed, With

O joy un- bound- ed, With

1

vi

2

va

c

b

f



1  
f

2

o

cl

bn

hn

ct

t

d

R.  
wealth sur- round- ed, The knell is sound- ed of grief and woe. p

D.  
wealth sur- round- ed, The knell is sound ed of grief and woe. It

C.  
wealth sur- round- ed, The knell is sound ed of grief and woe.

U.  
wealth sur- round- ed, The knell is sound- ed of grief and woe. It

Ch.  
wealth sur- round- ed, The knell is sound- ed of grief and woe. It

1  
vi

2

va

c

b





1. 2.

Doppio movimento

1 f

2

o

cl

bn

hn

ct

t

d

ff

bd. & cym.

ff

P. *f*

D. *f*

C. *f*

U. *f*

Ch. *f*

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

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

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

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

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

Judge

Yes, I am a judge!

1

2

va

c

f

ff

ff

f



1  
f

2

O

cl

bn

hn

ct

t

d

R.

D.

C.

U.

J.

homeward as you trudge, you de- clare my law is fudge, Yet of beauty I'm a judge! f

Ch.

And a

And a

And a

1

vi

2

va

c

b

p

f

1  
f

2

O

cl

bn

hn

ct

t

d

R  
good judge, too! And a great snob, too!

D  
No, no, no!

C  
good judge, too! And a great snob, too!

U  
good judge, too! And a great snob, too!

J  
Tho' de-fendant is a snob, Tho' de-

Ch.  
good judge, too! And a great snob, too!

1  
vi

2  
mf f

va  
mf f

c  
f mf f

b



1 f  
2 f  
o f  
cl f  
bn f  
hn f  
ct f  
t f  
d f

P. *f*  
D. *f*  
C. *f*  
U. *f*  
J. *f*  
Ch. *f*

And a great snob, too! Tho' de- fendant is a snob, He'll re-  
No, no, no!  
And a great snob, too! Tho' de- fendant is a snob, He'll re-  
fendant is a snob! Tho' de- fendant is a snob, He'll re-  
And a great snob, too! Tho' de- fendant is a snob, He'll re-  
And a great snob, too! Tho' de- fendant is a snob, He'll re-

1 *f*  
2 *mf* *f*  
va *mf* *f*  
c *mf*  
b *f*

[slower]

1  
f  
2  
o  
cl  
bn  
hn  
ct  
t  
d

P.  
D.  
C.  
U.  
J.  
Ch.

ward him from my fob, So we've set-tled with the job, And a good job

ward him from his fob, So we've set-tled with the job, And a good job

ward him from my fob, So we've set-tled with the job, And a good job

ward him from his fob, So we've set-tled with the job, And a good job

ward him from his fob, So we've set-tled with the job, And a good job

1  
v  
2  
va  
c  
b

[a tempo]

This musical score page contains measures 1 through 4 of a piece. The tempo is marked as [a tempo]. The score is arranged in two systems. The first system includes staves for Flute 1 (f), Flute 2 (2), Oboe (o), Clarinet in A (cl), Bassoon (bn), Horn (hn), Trumpet (ct), Trombone (t), and Double Bass (d). The second system includes staves for Percussion (P), Drums (D), Cymbals (C), and a group of strings (U, J, Ch.). The third system includes staves for Violin 1 (1), Violin 2 (2), Viola (va), and Cello (c). The score features various dynamics, including *f* (forte), *ff* (fortissimo), and *ff* (fortissimo) with accents. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The percussion parts are marked "tool".

Musical score for the first system, measures 1-5. The score includes parts for Flute 1 and 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin 1 and 2, Viola, Cello, and Bass. The music is in 4/4 time with a key signature of two sharps (F# and C#). The first five measures show a melodic line in the woodwinds and strings, with a dynamic marking of *f* (forte) at the beginning.

Musical score for the second system, measures 6-10. The score continues with the same instruments as the first system. Measures 6-9 feature a dense texture with many sixteenth notes in the woodwinds and strings. Measure 10 is a final chord. The score ends with a double bar line and repeat signs on both sides. Dynamic markings include *f* and *p* (piano).

Fine