

# Trial by Jury

W. S. Gilbert

Arthur Sullivan

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

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

Opening Chorus and Solo

Ensemble and Usher

*Allegro vivace*

Piano

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

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

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

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

(Curtain)

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

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

Chorus  
SOPRANO and ALTO

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

TENOR and BASS

First line of the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) are on a single staff. The piano accompaniment is on two staves. The lyrics are: "Hark, the hour of ten is sound - ing; Hearts with anx - ious".

Piano accompaniment for the first line of the chorus. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

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

Second line of the chorus. The vocal parts are on a single staff. The piano accompaniment is on two staves. The lyrics are: "fears are bound - ing, Hall of Jus - tice crowds sur - round - ing,".

Piano accompaniment for the second line of the chorus. The right hand features a melodic line with a grace note and a fermata. The left hand has a steady accompaniment.

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

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#). The vocal line begins with the lyrics "Breath-ing hope and fear-" followed by a rest, then "For to-day in this a - re - na,". The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical score. The vocal line has the lyrics "Sum - moned by a stern sub - pœ - na, Ed - win, sued by". The piano accompaniment continues with similar harmonic and melodic patterns.

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

Unison

For to - day in this a -

The third system concludes the musical score on this page. The vocal line has the lyrics "An - ge - li - na, Short - ly will ap - pear. For to -" followed by a rest, then "Unison" and "For to - day in this a -". The piano accompaniment continues to the end of the system.

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

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

Alternative parts

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

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

pear,

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "Hark, the hour of ten is sound - ing; Hearts with anx - ious". The piano accompaniment is in a bass clef, starting with a forte (f) dynamic. It features a steady bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "fears are bound - ing, Hall of Jus - tice crowds sur - round - ing,". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '7' and a slur.

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

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are "Breath - ing hope and fear - For to - day in this a - re - na,". The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '7' and a slur.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "Sum - moned by a stern sub - poe - na, Ed - win, sued by" written below. The bottom two staves are for the piano accompaniment, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#).

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

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "An - ge - li - na, Short - ly will ap - pear. Hark, the" written below. The bottom two staves are for the piano accompaniment. The key signature remains three sharps.

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

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "hour of ten is sound - ing; Hearts with anx - ious fears are" written below. The bottom two staves are for the piano accompaniment, featuring a treble and bass clef. The key signature remains three sharps. The piano part includes fingerings: 3 1, 2, 1 3, 2, 2.

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The piano part features a melodic line in the right hand with fingerings 1, 3, 2, 3, 1, 2, 3, 1 and a supporting bass line in the left hand.

hope and fear.

The second system continues the vocal and piano parts. The vocal staves have lyrics "hope and fear." with a long note for "fear." The piano accompaniment includes a melodic line with fingerings 5, 2 and a bass line. A fermata is placed over the final notes of the vocal line.

(Enter Usher)

The third system shows the piano accompaniment continuing. The vocal staves are empty, with the instruction "(Enter Usher)" written above them. The piano part features a melodic line with a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes in the left hand.

\*Tenor may double Bass here.

Moderato

Usher

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

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

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

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



tried! *f* <sup>3</sup> Si-lence in Court! — Si-lence! Oh,

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

*f*

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

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

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

IF

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

**Chorus**  
Unison

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

*f* *p*

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

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

*rall.* *f* *rall.*

*a tempo*

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

*a tempo*

tried! Si - lence in Court! \_\_\_\_\_

**Chorus**  
**Unison**

*f*

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

*f*

Si - lence in Court!

must be tried!

*ff*

*ff*

Ped. ✱

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

Solo and Chorus  
Defendant and Ensemble

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

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

*f* *p*

G

I'm the De - fen - dant!

Lawyers and Public

you?

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

Mon - ster, dread their

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

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

Defendant

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

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

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

*following)*

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

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

ho! ha! ha! ho! ho!

*(Defendant tunes his guitar.)*

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

15

Solos and Chorus  
Defendant, Usher, and Ensemble

Allegretto

*f* *pesante* *p*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes. The bass line consists of a steady eighth-note accompaniment. Dynamics range from *f* (forte) to *p* (piano).

Defendant

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. When first my old, old love I knew; My bo - somwelled with joy in - ces - sant palls the sense; And love un - changed will". The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand.

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

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "joy; My rich - es at her feet I threw - I was a love - sick cloy; And she be - came a bore in - tense Un - to her love - sick". The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand.

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

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "boy! No terms seemed too - ex - trav - a - gant Up - on her to - em - boy! With fit - ful glim - mer burnt my flame, And I grew cold - and". The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand.

*rall.*

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

*collu voce*

*a tempo*

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

**Chorus** *p*

Tink - a - tank,  
*p*

*a tempo p*

*cresc.*

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

*cresc.*

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

*cresc.*

*cresc.*



(2nd verse only)

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

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

*rall.* *a tempo*

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

1. 2.

2. But

*p* *ff*

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

Oh, I was like that when a lad! A

*p*

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

*sf*

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

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

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

with the De - fen-dant! He shall

Allegretto

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

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

Usher, Defendant, and Foreman, with SOPRANO  
Trial - la - law, trial - la - law, Sing-ing so mer-ri - ly-

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

*(They enter the jury-box.)*

Trial - la - law!

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

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

Moderato  
Usher *(on bench)*

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

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

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

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

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

21

Chorus and Solos  
Ensemble, Judge, and Usher

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

bend! All

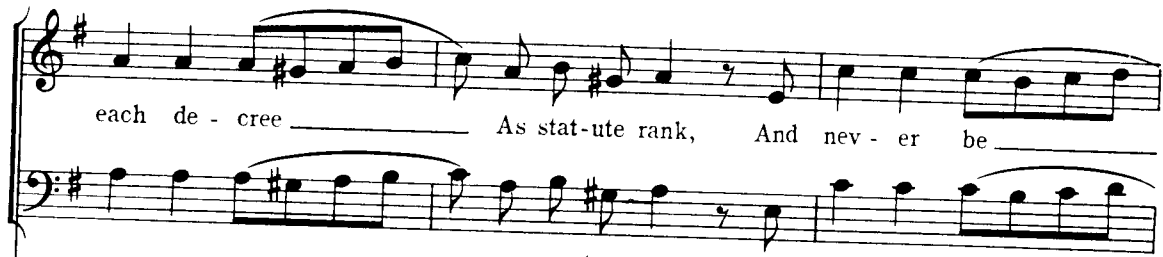
hail, great Judge! To your bright rays, We nev - er grudge

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

all hail!

The musical score is written in G major and common time. It begins with a piano introduction in the left hand, marked 'Andante maestoso' and 'sf'. The vocal lines enter with the lyrics 'hail, great Judge!'. The piano accompaniment consists of chords and moving lines in both hands. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'hail, great Judge! To your bright rays, We nev - er grudge Ec - stat - ic praise. All hail! all hail! all hail! all hail! May all hail!'.

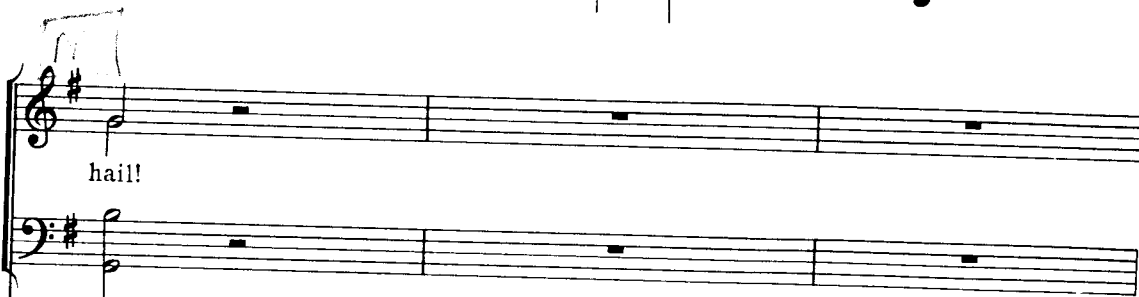
each de - cree \_\_\_\_\_ As stat-ute rank, And nev - er be \_\_\_\_\_



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



hail!



*f* *dim.* *p*



Judge

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

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

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

*rall.* *a tempo*

Chorus

He'll tell us how he

He'll tell us

*a tempo* *f*

*rall.* *f* *a tempo*

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

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



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

*f*

*fp*

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

Let me speak, Let me speak!

*pp* *dim.* *pp*

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

*pp* *dim.* *pp*

*pp* *dim.* *pp*

Usher

*ff* *rall.*

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

*ff* *rall.*

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

*ff* *Unison* *rall.*

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

*ff* *rall.*

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

Solo and Chorus  
Judge and Ensemble

Allegro vivace

Piano introduction in G major, 2/4 time. The right hand starts with a piano (*p*) dynamic, playing a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady bass line of quarter notes: G2, B1, D2, G2, B1, D2, G2. The piece concludes with a fortissimo (*ff*) dynamic, featuring a chord of G4, B4, D5 in the right hand and a bass line of G2, B1, D2, G2.

Judge

Musical notation for the 'Judge' part. The vocal line (treble clef) begins with a repeat sign. The lyrics are: "1. When I, good friends, was 2. In West-min-ster Hall I". The piano accompaniment (treble and bass clefs) provides harmonic support, starting with a piano (*p*) dynamic. The piano part features a steady bass line and chords in the right hand.

Musical notation for the first part of the chorus. The vocal line (treble clef) continues with the lyrics: "called to the bar, I'd an ap-pe-tite fresh and heart-y; But danced a dance, Like a sem-i-de-spon-dent fu-ry; For I". The piano accompaniment (treble and bass clefs) continues with a steady bass line and chords in the right hand.

Musical notation for the second part of the chorus. The vocal line (treble clef) continues with the lyrics: "I was, as man-y young bar-ris-ters are, An im-pe-cu-nious thought I nev-er should hit on a chance Of ad-dress-ing a Brit-ish". The piano accompaniment (treble and bass clefs) continues with a steady bass line and chords in the right hand.

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

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

Chorus

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

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

## Judge

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

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

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

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

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

## Chorus

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

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

## Judge

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

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

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

*a tempo*

par - age - And now, if you please, I'm ready to try This Breach of Promise of

*a tempo*

**Chorus**

Mar - riage! And now, if you please, he's ready to try This Breach of Promise of

*f*

**Judge**

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

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

*rall. and pause 2nd time*

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

good Judge, too!  
 good job, too!

*rall. and pause 2nd time*

1. *pp* 2.

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

It was good job, too!

And a good Judge, too!  
 And a good job, too!

*f*

1. 2.

*ff*

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

*sf*



# No. 5. "Swear thou the Jury!"

33

Recitative, Solo, and Chorus

Counsel, Usher, Defandant, Judge, and Jury

Counsel Usher

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

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

Usher

Oh, will you swear\_ by yon - der skies, What-

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



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

Jury

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

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

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

Defendant

Andante (All rise with the last note.)

Counsel  
Judge

They will well and tru - ly try!

Usher

tru - ly try,

we'll try!

## No. 6. "Where is the Plaintiff?"

Recitative, Chorus, and Solo

Counsel, Usher, Bridesmaids, and Plaintiff

Allegro grazioso

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

Counsel *Recit.* Usher

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

Vocal line for Counsel and Usher. Counsel sings "Where is the Plain-tiff?" and Usher sings "Let her now be brought. Oh, An-ge-". The piano accompaniment is in 2/4 time, with a treble and bass clef.

*(Echo, behind the scene)*

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

Vocal line for the Echo, singing "li-na! Come thou in-to Court! An-ge-li-na! An-ge-li-na!". The piano accompaniment is in 2/4 time, with a treble and bass clef.

*Enter Bridesmaids*

Piano accompaniment for the Bridesmaids, in 2/4 time. The music features a treble clef with a melodic line and a bass clef with a harmonic accompaniment of chords.

*cresc. molto*  
*f*

Chorus (Bridesmaids)

Comes the bro - ken flow - er-

*dim.*

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

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

*cresc.*

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

*dim.* *dim.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f.*) dynamic and includes the lyrics "Shame the blush-ing ros - es— They are pass-ing fair, They — are pass-ing". The piano accompaniment starts with a forte (*f.*) dynamic and includes a 7th chord. The system concludes with a *dim.* (diminuendo) marking.

fair! Wear — the flow - ers till they

*p*

The second system continues the vocal line with the lyrics "fair! Wear — the flow - ers till they". The piano accompaniment features a *p* (piano) dynamic. The system ends with a *p* marking.

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

The third system shows the vocal line with the lyrics "fade; Hap - py, hap - py be thy life, O maid!". The piano accompaniment continues with a steady rhythmic pattern.

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

*cresc.* Wear — the flow - ers till they —

*cresc.*

The fourth system features a vocal line with the lyrics "Wear — the flow - ers till they —" and a piano accompaniment marked with a *cresc.* (crescendo) dynamic. The piano part has a more active, rhythmic accompaniment.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a 'fade;' instruction and the lyrics 'Hap - py be thy life, O maid!'. The piano accompaniment consists of a busy right hand with sixteenth-note patterns and a left hand with block chords.

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

*ff* *rall.*

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

life, — O maid!

(Enter Plaintiff)

*p* *cresc. molto* *f*

The third system shows the vocal line ending with 'life, — O maid!'. Below the vocal line, the instruction '(Enter Plaintiff)' is written. The piano accompaniment features dynamic markings of *p*, *cresc. molto*, and *f*.

*dim.*

The fourth system contains only the piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with block chords. A *dim.* (diminuendo) marking is present in the lower right.

## Plaintiff

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

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

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

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

— is all his — own. Fair — est

*dim.* *p*

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

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

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

*cresc.*

flow - ers till they — fade;



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

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

hap - py maid!  
life, — O maid!

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

## Solos and Chorus

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

*L'istesso tempo*

Judge

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

Jury (*shaking their fore-*

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

*fingers at him) Judge (to Jury)*

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

Foreman (after consulting with the Jury)

Plaintiff (curtseying)

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

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

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

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

Presto furioso

Jury (*shaking their fists at the Defendant*)

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

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

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

Usher  
Si - lence in Court!

dam-ag-es! danr -

# No. 8. "May it please you"

45

## Recitative and Chorus

Counsel, Plaintiff, Usher, and Ensemble

Moderato

*Recit. Counsel*

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

*a tempo*

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

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

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

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

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

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

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

## Chorus. Unison

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

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

**Counsel** (*with increased energy*) *cresc.*  
Swift-ly fled each hon-eyed hour Spent with this un-man - ly male!

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

Chorus  
Unison

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

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

Counsel (*excitedly*)

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

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



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

(Plaintiff falls sobbing on Counsel's breast.)

*trous-seau!*

Chorus *f*

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

Counsel

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

*trous-seau!*

Jury *p*

Cheer up! cheer up! we

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

Ah me! ah me!

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

Usher  
Cheer up, cheer up, cheer up!

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

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

Ah me! ah me!

Cheer up, cheer up!

Cheer up, cheer up!

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

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

## Solos and Chorus

Judge, Foreman, Plaintiff, Counsel, and Ensemble

Allegro agitato

Judge

That she is reel-ing Is plain to

*f* *p*

3 2 3 1 5 3 5 4 1 2

2 4 3

1 2

Detailed description: This block contains the musical score for the Judge's solo. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "That she is reel-ing Is plain to". The piano accompaniment consists of two staves, with various fingering numbers (3, 2, 3, 1, 5, 3, 5, 4, 1, 2) and dynamic markings (*f*, *p*) indicating performance instructions.

Foreman

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

*f* *p* *sempre stacc.*

1 1 2 5 3 4 1 3

Detailed description: This block contains the musical score for the Foreman's solo. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "me! If faint you're feel-ing, Re-". The piano accompaniment consists of two staves, with various fingering numbers (1, 1, 2, 5, 3, 4, 1, 3) and dynamic markings (*f*, *p*, *sempre stacc.*) indicating performance instructions.

Plaintiff  
(feebly)

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

cline on me! I

*ff* *f* *p*

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

Detailed description: This block contains the musical score for the Plaintiff's solo. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "cline on me! I". The piano accompaniment consists of two staves, with various fingering numbers (4, 1, 3, 1, 3, 4, 2, 1, 2, 1, 3, 2, 1) and dynamic markings (*ff*, *f*, *p*) indicating performance instructions. A stage direction "(She falls sobbing on the Foreman's breast.)" is written above the vocal line.

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

**Chorus** (*shaking fists at Defendant*)

O per - jured lov - er, A -

*f*

*ff*

**Foreman**

Just like a fa - ther I wish to

tone! a - tone!

*dim.*

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

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

fetch some wa - ter From far Co-logne!

Chorus  
For this sad slaugh - ter A-

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

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

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

Solo and Chorus  
Defendant and Bridesmaids

Allegretto non troppo vivace

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

Defendant

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

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

Musical notation for the Defendant's second line. The vocal line continues with the lyrics. The piano accompaniment continues.

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

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

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

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

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

*cresc.*

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

*rall.* *a tempo*

*p*

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

*cresc.*

*cresc.*

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

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

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

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



# No. 11. "That seems a reasonable proposition"

57

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

Allegro moderato

The musical score is set in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of four systems of music. The first system is for the Judge, with a vocal line and piano accompaniment. The second system is for the Counsel, also with a vocal line and piano accompaniment. The third system is for the Jury, with a vocal line and piano accompaniment. The piano accompaniment is written for both the right and left hands, featuring a steady eighth-note bass line and a more melodic right-hand line. The lyrics are: "That seems a rea-s'na-ble prop - o - si-tion, To which, I think, your cli - ent may a - gree. — But, I sub-mit, m'lud, with all sub-mis - sion, To mar - ry".

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

(Referring to law-book)

two at once is Bur - gla-ree!

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

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

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

learn-ing!

*p* Jury and Usher

Oh, man of learn - ing!

# No. 12. "A nice dilemma"

59

## Sextet and Chorus

### Full Ensemble

Andante sostenuto

Judge

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

The first system of the score for the Judge's part. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "A nice di - lem - ma we have here, That calls for". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a piano dynamic marking (*p*) and several triplet markings (indicated by a '3' over the notes).

*rall.*  
all our wit, for all our wit:

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

The second system of the score. It features the Judge's vocal line continuing with the lyrics "all our wit, for all our wit:". The piano accompaniment continues with triplet markings. A new vocal line for the Counsel begins with the lyrics "And at this stage, - it don't ap-". The Counsel's part is marked *p a tempo*. The piano accompaniment continues with triplet markings.

Defendant  
If I to

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

The third system of the score. It features the Counsel's vocal line continuing with the lyrics "pear That we can set - - - - - tle it.". The piano accompaniment continues with triplet markings. A new vocal line for the Defendant begins with the lyrics "If I to".

wed the girl am loth \_\_\_\_\_ A

*p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'wed the girl am loth \_\_\_\_\_ A'. The bottom staff is a piano accompaniment featuring triplet chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

Plaintiff

And if he

breach \_\_\_\_\_ 'twill sure - ly be-

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics 'And if he' and 'breach \_\_\_\_\_ 'twill sure - ly be-'. The word 'Plaintiff' is written above the staff. The bottom staff is a piano accompaniment with triplet chords and a bass line. A dynamic marking of *p* is present.

goes and mar - ries both, \_\_\_\_\_ It

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'goes and mar - ries both, \_\_\_\_\_ It'. The bottom staff is a piano accompaniment with triplet chords and a bass line. A dynamic marking of *p* is present.

Plaintiff

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

Defendant

A nice di - lem - ma we have

Counsel

A nice di - lem - ma we have

Judge

A nice di - lem - ma we have

Usher

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

Foreman

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

Chorus

SOPRANO

ALTO

TENOR

BASS

*rall.* *a tempo*

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

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

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

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

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

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

*colle voci* *p a tempo*

lem - - - ma we have here,

If

we have here, A

we have here, A

we have here, A

we have here, A

A nice di-lem - ma we have here,

A nice di-lem - ma we have here,

*p*  
A nice di

A nice di - lem - ma

I \_\_\_\_\_ to wed the girl am loth, \_\_\_\_\_ A

nice di - - - lem - - ma we have

nice di - - - lem - - ma we have

nice di - - - lem - - ma we have

nice di - - - lem - - ma we have

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

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

lem - ma we have here, A nice di -



we have — here, That calls for all —

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

here, That calls — for all, that calls for

here, That calls — for all, that calls for

here, That calls — for all, that calls for

here, That calls — for all, that calls for

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

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

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

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*  
— our wit, for all our wit, That calls \_\_\_\_\_ for all, for

*ff*  
— our wit, for all our wit, That calls \_\_\_\_\_ for all, that

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

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

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

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

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

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

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

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

*ff* *dim.* *p*  
all our wit, That calls for all our wit.

*ff.* *dim.* *p*  
calls for all our wit. If

*ff* *dim.* *p*  
calls for all our wit. A

*dim.* *p*  
calls for all our wit. A

*dim.* *p*  
calls for all our wit. A

*dim.* *p*  
calls for all our wit. A

*dim.* *p*  
calls for all our wit, A nice di-lem-ma we have here,

*dim.* *p*  
calls for all our wit, A nice di-lem-ma we have here,

*dim.* *p*  
calls for all our wit, A nice di -

*ff* *dim.* *p*

2.  
*p*

wit, for all our wit,

wit, for all our wit,

wit, for all our wit,

wit, for all our wit,

wit, for all our wit,

wit, That calls for all, for all our

wit, That calls for all, for all our

wit, That calls for all, for all our

2.  
*p*

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

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

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

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

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

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

*ff*  
 wit, our wit.

*ff*  
 wit, our wit.

*ff*  
 wit, our wit.

*ff*  
 Piano accompaniment with dynamic markings and fermatas.

## No. 13. "I love him"

Duet, Chorus, and Solos  
Full Ensemble

Vivace

Plaintiff

I

Vln. with voice

*(embracing Defendant rapturously)*

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

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

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

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

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

*cresc.*

pay, yes, he must pay! I

*sf* *p*

Defendant

*(repelling her furiously)*

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

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

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

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

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



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

Plaintiff

Yes he must pay,

Defendant

pay! I'm

Chorus  
TENOR

BASS (Jury)

We would be fair - ly

*string.*

sure I should thrash her, per - haps I should

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

act - ing, But this is most dis -

*string.*

*f*

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

SOPRANO  
She loves him, she loves him, she

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

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

Handwritten 'R' above the piano part.

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

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

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

*cresc.*

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

sot, A ruf-fian, a ruf-fian, a bul-ly, a sot! \_\_\_\_\_

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

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

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

*Andante* Judge

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

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

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

Vivace, Tempo I<sup>o</sup>

try! I do ob-  
Counsel

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

Vivace, Tempo I<sup>o</sup>

*p*

ject! I do ob-ject!

Defendant

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

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

*f* With all re-spect, I do ob-ject, I do ob-ject, I do ob-ject! *ff*

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

**Counsel and Usher**

*f* With all re-spect, we do ob-ject, we do ob-ject, we do ob-ject! *ff*

**Chorus**

*f* With all re-spect, we do ob-ject, we do ob-ject, we do ob-ject! *ff*

**Alternative parts**

*f* With all re-spect, we do ob-ject, we do ob-ject, we do ob-ject! *ff*

**Unison**

**Judge** (*tossing his books and papers about*)

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

*pp*

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

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

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

*Recit.*

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

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

self!

*ff*

Ah!

*ff*

# No. 14. "Oh, joy unbounded"

79

## Finale Full Ensemble

Allegro moderato

Plaintiff

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

*f* *p*

This block contains the musical notation for the Plaintiff part. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Oh, joy un-bound-ed, With wealth sur-round-ed, The". The piano part includes dynamic markings *f* and *p*.

Counsel

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

This block contains the musical notation for the Counsel part. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "knell is sound-ed Of grief and-woe. With love de-vot-ed On".

Defendant

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

This block contains the musical notation for the Defendant part. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "you-he's doat-ed, To cas-tle moat-ed A-way they go. I".

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

This block contains the musical notation for the final part of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "won-der wheth-er They'll live to-geth-er In mar-riage teth-er In".

Usher

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

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

Plaintiff

Oh,

A single musical staff for the Plaintiff, showing a rest followed by a half note G4.

Defendant

Oh,

A single musical staff for the Defendant, showing a rest followed by a half note G4.

Counsel

Oh,

A single musical staff for Counsel, showing a rest followed by a half note G4.

Usher

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

This block contains the second line of the musical score for Usher. The lyrics are: "judge is he, Sir, And a good judge, too! Oh,".

Judge

A single musical staff for the Judge, showing a rest.

Chorus  
SOPRANO

Oh,

A single musical staff for the Chorus Soprano, showing a rest followed by a half note G4.

ALTO

Oh,

A single musical staff for the Chorus Alto, showing a rest followed by a half note G4.

TENOR

Oh,

A single musical staff for the Chorus Tenor, showing a rest followed by a half note G4.

BASS

Oh,

A single musical staff for the Chorus Bass, showing a rest followed by a half note G4.

This block contains the piano accompaniment for the second system, including both treble and bass clef staves. The music consists of chords and moving lines in the right and left hands.



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

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

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

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

— — — — —

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

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

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

*ff*

grief and woe.

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

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

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

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

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

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

*p*

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

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

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

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

Yes,

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

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

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

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

Doppio movimento

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

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

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

Doppio movimento

*mf* *ff* *mf* *ff*

good Judge, too!

good Judge, too!

good Judge, too!

good Judge, too!

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

good Judge, too!

good Judge, too!

good Judge, too!

*mf*

And a good judge, too! And a

And a good judge, too!

And a good judge, too! And a

And a good judge, too! And a

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

And a good judge, too! And a

And a good judge, too! And a

And a good judge, too! And a

*ff* *mf* *ff*

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

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

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

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

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

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

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

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

*mf* *ff*

N

*rall.* *slower*

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

*rall.* *slower*

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

*rall.* *slower*

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

*rall.* *slower*

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

*rall.* *slower*

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

*rall.* *slower* \*

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

*rall.* *slower* \*

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

*rall.* *slower*

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

*ff* *rall.* *slower*

\* Alternative parts

So we've set-tled with the job,



*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*  
good job, too!

*a tempo*

*ff*

(Curtain)

*Fine*

N