

# TRIAL BY JURY

A NOVEL AND ORIGINAL

## Dramatic Cantata

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

			S.	D.
Vocal Score	... ..	net	3	0
Do. (Bound)...		„	5	0
Pianoforte Solo ... ..		„	2	6
Libretto	... ..	„	0	6

*Chappell & Co. Ltd.*

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*First produced at the New Royalty Theatre, under the management of MADAME SELINA DOLARO,  
Thursday, 25th March, 1875.*

*Revised at the Savoy Theatre, under the management of MR. D'OYLY CARTE, Oct. 11th, 1884; and again at  
the Savoy Theatre, under the same management, Sept. 22nd, 1898.*

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## CHARACTERS.

	<i>New Royalty, March 25th, 1875.</i>	<i>Savoy, Oct. 11th, 1884.</i>	<i>Savoy, Sept. 22nd, 1898.</i>
The Learned Judge ...	MR. F. SULLIVAN ...	MR. BARRINGTON ...	MR. H. A. LYTTON.
The Plaintiff ...	MISS NELLY BROMLEY ...	MISS DYSART ...	MISS ISABEL JAY.
The Defendant ...	MR. W. FISHER ...	MR. DURWARD LELY ...	MR. CORY JAMES
Counsel for the Plaintiff...	MR. HOLLINGSWORTH ...	MR. ERIC LEWIS ...	MR. JONES HEWSON.
Usher ...	MR. KELLEHER ...	MR. LUGG ...	MR. WALTER PASSMORE.
Foreman of the Jury ...	MR. CAMPBELL ...	MR. KENNETT ...	MR. L. RUSSELL.
Associate ...	— ...	MR. WILBRAHAM...	MR. C. CHILDERSTONE.
First Bridesmaid...	— ...	MISS SYBIL GREY ...	MISS MILDRED BAKER

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Modern dresses, without any extravagance or caricature. The Defendant is dressed in bridal dress. The Plaintiff as a bride. The Bridesmaids as bridesmaids.

The Judge, Counsel, Jury, and Usher, &c., should be as like their prototypes at Westminster as possible.

*Time of performance, three-quarters of an hour.*

# TRIAL BY JURY.

**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, and Jurymen discovered.

CHORUS.

Hark, the hour of ten is sounding ;  
Hearts with anxious fears are bounding,  
Hall of Justice crowds surrounding,  
Breathing hope and fear—  
For to-day in this arena,  
Summoned by a stern subpoena,  
Edwin, sued by Angelina,  
Shortly will appear.

Enter USHER.

SOLO—USHER.

Now, Jurymen, hear my advice—  
All kinds of vulgar prejudice  
I pray you set aside :  
With stern judicial frame of mind,  
From bias free of every kind,  
This trial must be tried !

CHORUS.

From bias free of every kind,  
This trial must be tried.

(During Chorus, USHER sings fortissimo, " Silence in Court ! ")

USHER.

Oh, listen to the plaintiff's case :  
Observe the features of her face—  
The broken-hearted bride.  
Condole with her distress of mind :  
From bias free of every kind,  
This trial must be tried !

CHORUS.

From bias free, &c.

USHER.

And when amid the plaintiff's shrieks,  
The ruffianly defendant speaks—  
Upon the other side ;  
What *he* may say you needn't mind—  
From bias free of every kind,  
This trial must be tried !

CHORUS.

From bias free, &c.

Enter DEFENDANT L.

RECIT.—DEFENDANT.

Is this the Court of the Exchequer ?

ALL.

It is !

DEFENDANT (*aside*).

Be firm my moral pecker,  
Your evil star's in the ascendant !

ALL.

Who are you ?

DEFENDANT.

I'm the Defendant !

Chorus of JURYMEN (*shaking their fists*).

Monster, dread our damages.

We're the jury,  
Dread our fury !

DEFENDANT.

Hear me, hear me, if you please,  
These are very strange proceedings—  
For permit me to remark  
On the merits of my pleadings,  
You're at present in the dark.

(DEFENDANT beckons to JURYMEN—they leave the box and gather round him as they sing the following) :—

That's a very true remark—  
On the merits of your pleadings,  
We're entirely in the dark !  
Ha ! ha !—ha ! ha !

SONG—DEFENDANT.

When first my old, old love I knew,  
My bosom welled with joy ;  
My riches at her feet I threw—  
I was a love-sick boy !  
No terms seemed too extravagant  
Upon her to employ—  
I used to mope, and sigh, and pant,  
Just like a love-sick boy !  
Tink-a-Tank—Tink-a-Tank.

But joy incessant palls the sense ;  
And love unchanged will cloy,  
And she became a bore intense  
Unto her love-sick boy !  
With fitful glimmer burnt my flame,  
And I grew cold and coy,  
At last, one morning, I became  
Another's love-sick boy.

Tink-a-Tank—Tink-a-Tank.

Chorus of JURYMEN (*advancing stealthily*).

Oh, I was like that when a lad !  
A shocking young scamp of a rover,  
I behaved like a regular cad ;  
But that sort of thing is all over.  
I'm now a respectable chap  
And shine with a virtue resplendent,  
And, therefore, I haven't a scrap  
Of sympathy with the defendant !  
He shall treat us with awe,  
If there isn't a flaw,  
Singing so merrily—Trial-la-law !  
Trial-la-law—Trial-la-law !  
Singing so merrily—Trial-la-law !

(They enter the jury-box.)

RECIT.—USHER (*on Bench*).

Silence in Court, and all attention lend.  
Behold your Judge ! In due submission bend !

Enter JUDGE on bench.

CHORUS.

All hail great Judge !  
To your bright rays,  
We never grudge  
Ecstatic praise.  
All hail !  
May each decree  
As statute rank,  
And never be  
Reversed in Banc,  
All hail

RECIT.—JUDGE.

For these kind words accept my thanks, I pray  
A Breach of Promise we've to try to-day.  
But firstly, if the time you'll not begrudge,  
I'll tell you how I came to be a Judge.

ALL.

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

## SONG—JUDGE.

When I, good friends, was called to the bar,  
I'd an appetite fresh and hearty,  
But I was, as many young barristers are,  
An impecunious party.  
I'd a swallow-tail coat of a beautiful blue—  
A brief which I bought of a booby—  
▲ a couple of shirts and a collar or two,  
And a ring that looked like a ruby!

CHORUS.

A couple of shirts, &amp;c.

JUDGE.

In Westminster Hall I danced a dance,  
Like a semi-despondent fury;  
For I thought I should never hit on a chance  
Of addressing a British Jury—  
But I soon got tired of third class journeys,  
And dinners of bread and water;  
So I fell in love with a rich attorney's  
Elderly, ugly daughter.

CHORUS.

So he fell in love, &amp;c.

JUDGE.

The rich attorney, he jumped with joy,  
And replied to my fond professions:  
"You shall reap the reward of your pluck, my boy,  
At the Bailey and Middlesex Sessions.  
You'll soon get used to her looks," said he,  
"And a very nice girl you'll find her!  
She may very well pass for forty-three  
In the dusk, with a light behind her!"

CHORUS.

She may very well, &amp;c.

JUDGE.

The rich attorney was good as his word:  
The briefs came trooping gaily,  
And every day my voice was heard  
At the Sessions or Ancient Bailey.  
All thieves who could my fees afford  
Relied on my orations,  
And many a burglar I've restored  
To his friends and his relations.

CHORUS.

And many a burglar, &amp;c.

JUDGE.

At length I became as rich as the Gurneys—  
An incubus then I thought her,  
So I threw over that rich attorney's  
Elderly, ugly daughter.  
The rich attorney my character high  
Tried vainly to disparage—  
and now, if you please, I'm ready to try  
This Breach of Promise of Marriage!

CHORUS.

And now if you please, &amp;c.

JUDGE.

For now I'm a Judge!

ALL.

And a good Judge too

JUDGE.

Yes, now I'm a Judge!

ALL.

And a good Judge too!

JUDGE.

Though all my law is fudge,  
Yet I'll never, never budge,  
But I'll live and die a Judge

ALL.

And a good Judge too!

JUDGE (*pianissimo*).

It was managed by a job—

ALL.

And a good job too!

JUDGE.

It was managed by a job!

ALL.

And a good job too!

JUDGE.

It is patent to the mob,  
That my being made a nob  
Was effected by a job.

ALL.

And a good job too!

*Enter COUNSEL for PLAINTIFF. He takes his place in front row of  
Counsel's seats.*

RECIT.—COUNSEL.

Swear thou the Jury!

USHER.

Kneel, Jurymen, oh, kneel!

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

USHER.

Oh, will you swear by yonder skies,  
Whatever question may arise,  
'Twixt rich and poor—twixt low and high,  
That you will well and truly try.

JURY (*raising their hands, which alone are visible*).

To all of this we make reply,  
By the dull slate of yonder sky:  
That we will well and truly try.

*(All rise with the last note.)*

RECIT.—USHER.

This blind devotion is indeed a crusher—  
Pardon the tear-drop of the simple Usher!

*(He weeps.)*

RECIT.—COUNSEL.

Where is the plaintiff?

RECIT.—USHER.

Oh Angelina! Angelina!! Come thou into Court!

*Enter the BRIDESMAIDS.*

*Chorus of BRIDESMAIDS.*

Comes the broken flower—  
Comes the cheated maid—  
Though the tempest lower,  
Rain and cloud will fade!  
Take, oh maid, these posies:  
Though thy beauty rare  
Shame the blushing roses—  
They are passing fair!

Wear the flowers till they fade;

Happy be thy life, oh maid!

*(The JUDGE, having taken a great fancy to 1st BRIDESMAID, sends  
her a note by USHER, which she reads, kisses rapturously, and places  
in her bosom.)*

*Enter PLAINTIFF.*

SOLO—PLAINTIFF.

O'er the season vernal,  
Time may cast a shade;  
Sunshine, if eternal,  
Makes the roses fade:  
Time may do his duty;  
Let the thief alone—  
Winter hath a beauty,  
That is all his own.

Fairest days are sun and shade:

I am no unhappy maid!

(The JUDGE having by this time transferred his admiration to PLAINTIFF, directs the Usher to take the note from 1st BRIDESMAID and hand it to PLAINTIFF, who reads it, kisses it rapturously, and places it in her bosom.)

Chorus of BRIDESMAIDS.  
Comes the broken flower, &c.

JUDGE.  
Oh never, never, never, since I joined the human race,  
Saw I so exquisitely fair a face.

THE JURY (*shaking their forefingers at him*).  
Ah, sly dog! Ah, sly dog!

JUDGE (*to JURY*).  
How say you is she not designed for capture?

FOREMAN (*after consulting with the JURY*).  
We've but one word, my lord, and that is—Rapture

PLAINTIFF (*curtseying*).  
Your kindness, gentlemen, quite overpowers!

THE JURY.  
We love you fondly, and would make you ours!  
THE BRIDESMAIDS (*shaking their forefingers at JURY*).

Ah, sly dogs! Ah, sly dogs!  
RECIT.—COUNSEL for PLAINTIFF.  
May it please you, my lud!  
Gentlemen of the jury!

ARIA.  
With a sense of deep emotion,  
I approach this painful case;  
For I never had a notion  
That a man could be so base,  
Or deceive a girl confiding,  
Vows, etcetera, deriding.

ALL.  
He deceived a girl confiding,  
Vows, etcetera, deriding.  
(PLAINTIFF falls sobbing on COUNSEL's breast and remains there.)

COUNSEL.  
See my interesting client,  
Victim of a heartless wile!  
See the traitor all defiant  
Wear a supercilious smile!  
Sweetly smiled my client on him,  
Coily woo'd and gently won him.

ALL.  
Sweetly smiled, &c.  
COUNSEL.  
Swiftly fled each honeyed hour  
Spent with this unmanly male!  
Camberwell became a bower,  
Peckham an Arcadian Vale,  
Breathing concentrated otto!—  
An existence à la Watteau.

ALL.  
Bless us, concentrated otto! &c.  
COUNSEL.  
Picture, then, my client naming,  
And insisting on the day:  
Picture him excuses framing—  
Going from her far away;  
Doubly criminal to do so,  
For the maid had bought her trousseau!

ALL.  
Doubly criminal, &c.  
COUNSEL (*to PLAINTIFF, who weeps*).  
Cheer up, my pretty—oh cheer up!

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

(COUNSEL leads PLAINTIFF fondly into Witness-box, he takes a tender leave of her, and resumes his place in Court.)

(PLAINTIFF reels as if about to faint.)

JUDGE.  
That she is reeling  
Is plain to me!

FOREMAN.  
If faint your feeling  
Recline on me!

(She falls sobbing on to the FOREMAN's breast.)

PLAINTIFF (*feebly*).  
I shall recover  
If left alone.

ALL (*shaking their fists at DEFENDANT*).  
Oh perjured monster,  
Atone! atone!

FOREMAN.  
Just like a father  
I wish to be.

(Kissing her.)

JUDGE (*approaching her*).  
Or, if you'd rather,  
Recline on me!

(She jumps on to Bench, sits down by the JUDGE, and falls sobbing on his breast.)

COUNSEL.  
Oh! fetch some water  
From far Cologne!

ALL.  
For this sad slaughter  
Atone! atone!

JURY (*shaking fists at DEFENDANT*).  
Monster, monster, dread our fury,  
There's the Judge, and we're the Jury!

SONG—DEFENDANT.  
Oh, gentlemen, listen, I pray,  
Though I own that my heart has been ranging,  
Of nature the laws I obey,  
For nature is constantly changing.  
The moon in her phases is found,  
The time and the wind and the weather,  
The months in succession come round,  
And you don't find two Mondays together.  
Consider the moral I pray,  
Nor bring a young fellow to sorrow,  
Who loves this young lady to-day,  
And loves that young lady to-morrow.

BRIDESMAIDS (*rushing forward, and kneeling to JURY*).

Consider the moral, &c.  
You cannot eat breakfast all day,  
Nor is it the act of a sinner,  
When breakfast is taken away,  
To turn your attention to dinner;  
And it's not in the range of belief,  
That you could hold him as a glutton,  
Who, when he is tired of beef,  
Determines to tackle the mutton.

But this I am ready to say,  
If it will appease their sorrow,  
I'll marry this lady to-day,  
And I'll marry the other to-morrow!

BRIDESMAIDS (*rushing forward as before*).  
But this he is ready to say, &c.

RECIT.—JUDGE.

That seems a reasonable proposition,  
To which, I think, your client may agree.

COUNSEL.

But, I submit, my lord, with all submission,  
To marry two at once is Burglaree!

(Referring to law book.)

In the reign of James the Second,  
It was generally reckoned  
As a very serious crime  
To marry two wives at one time.

(Hands book up to JUDGE, who reads it.)

ALL.

Oh, man of learning!

Quartette.

JUDGE.

A nice dilemma we have here,  
That calls for all our wit:

COUNSEL.

And at this stage, it don't appear  
That we can settle it.

DEFENDANT (in Witness box).

If I to wed the girl am loth  
A breach 'twill surely be—

PLAINTIFF (R.C.).

And if I goes and marries both,  
It counts as Burglaree!

ALL.

A nice dilemma, &c.

DUET—PLAINTIFF and DEFENDANT.

PLAINTIFF (embracing him rapturously).

I love him—I love him—with fervour unceasing,  
I worship and madly adore;  
My blind adoration is always increasing,  
My loss I shall ever deplore.  
Oh, see what a blessing, what love and caressing  
I've lost, and remember it, pray,  
When you I'm addressing, are busy assessing  
The damages Edwin must pay!

DEFENDANT (repelling her furiously).

I smoke like a furnace—I'm always in liquor,  
A ruffian—a bully—a sot;  
I'm sure I should thrash her, perhaps I should kick her,  
I am such a very bad lot!  
I'm not prepossessing, as you may be guessing,  
She couldn't endure me a day;  
Recall my professing, when you are assessing  
The damages Edwin must pay!

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

JURY.

We would be fairly acting,  
But this is most distracting!

RECIT.—JUDGE.

The question, gentlemen—is one of liquor;  
You ask for guidance—this is my reply:  
He says, when tipsy, he would thrash and kick her.  
Let's make him tipsy, gentlemen, and try!

COUNSEL.

With all respect  
I do object!

ALL.

With all respect  
We do object!

DEFENDANT

I don't object!

ALL.

We do object!

JUDGE (tossing his books and papers about).

All the legal furies seize you!  
No proposal seems to please you,  
I can't stop up here all day,  
I must shortly go away.  
Barristers, and you, attorneys,  
Set out on your homeward journeys;  
Gentle, simple-minded usher,  
Get you, if you like, to Russher;  
Put your briefs upon the shelf,  
I will marry her myself!

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

FINALE.

PLAINTIFF.

Oh, joy unbounded,  
With wealth surrounded,  
The knell is sounded  
Of grief and woe.

COUNSEL.

With love devoted  
On you he's doated,  
To castle moated  
Away they go.

DEFENDANT.

I wonder whether  
They'll live together  
In marriage tether  
In manner true?

USHER.

It seems to me, sir,  
Of such as she, sir,  
A judge is he, sir,  
And a good judge too.

CHORUS.

It seems to me, sir, &c.

GRAND TRANSFORMATION SCENE

JUDGE.

Oh, yes, I am a Judge.

ALL.

And a good Judge too!

JUDGE.

Oh, yes, I am a Judge.

ALL.

And a good Judge too!

JUDGE.

Though homeward as you trudge  
You declare my law is fudge,  
Yet of beauty I'm a judge.

ALL.

And a good Judge too!

CURTAIN

# TRIAL BY JURY.

## DRAMATIC CANTATA IN ONE ACT.

No. 1.

SOLO AND CHORUS.

WRITTEN BY W. S. GILBERT.

COMPOSED BY ARTHUR SULLIVAN

ALLEGRO  
VIVACE.

*ff* *p*

*ff* *p*

*p* *cres.* (Curtain rises.) *f*

*f* Hark! the hour of ten is sounding, Hearts with anx - ious fears re - bound - ing, Hall of Jus - tice

crowds sur - round - ing, Breath - ing hope and fear. For to - day in this a - re - na, Sum - moned by a

TRIAL BY JURY!

stern sub - pce - na. Ed - win sued by An - ge - li - na Short - ly will ap - pear. For to -  
Unis. For to day in this a -

- - day in this a - re - na, Sum - moned by a stern sub - pce - na, Ed - win sued by An - ge - li - na will ap -  
- - re - na, Sum - moned by a stern sub - pce - na, Ed - win sued by An - ge - li - na Short - ly will ap - .

pear, Ed - win sued by An - ge - li - na Short - ly will ap - pear. Hark! the hour of ten is sound - ing,  
pear,

Hearts with anx - ious fears re - bound - ing, Hall of Jus - tice crowds sur - round - ing, Breathing hope and fear.



TRIAL BY JURY.

For to-day in this a-re-na, Sum-moned by a stern sub-po-e-na, Ed-vinced by

An-ge-li-na Short-ly will ap-pear. Hark! the hour of ten is sound-ing, Hearts with anx-ious fears re-

bound-ing, Hall of Jus-tice crowds sur-round-ing, Breathing hope and fear. . . . .

*Moderato.*  
*p.*

TRIAL BY JURY

SOLO.—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. Si - lence in court! . . . Si - lence!

Unis.  
From bi - as free of ev' - ry kind This tri - al must be tried;

Chorus.

O lis - ten to the plain - tiff's case, Ob - serve the fea - tures of her face, The bro - ken heart - ed bride. Con -

*p*

*rall.* *a tempo.*  
- dole with her dis - tress of mind; From bi - as free of ev' - ry kind This tri - al must be

*colla voce.* *a tempo.*

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

*f* 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 - fend - ant speaks Up - on the o - ther side, What

TRIAL BY JURY.

*rall.* *a tempo.*

he may say you need - n't mind, 'rom bi - as free of ev' - ry kind This tri - al

*f.* *rall.* *a tempo.*

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

*f* Unis.

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

*f*

Si - lence in court!

must be tried.

*ff*

Ped.

No. 1A.

DEFENDANT.

RECIT.

Is this the Court of the Ex-chequer? Befirm, be firm, my

CHORUS

It is!  
It is!

ALLEGRO VIVACE

peck-er! My *a tempo.* Your e - vil star's in the as - cen - dant! I'm the de - fend - ant.

Who are you?

Who are you?

Mon - ster, dread their dam - a - ges, They're the Ju - ry, Dread their fu - ry!

Mon - ster, dread our dam - a - ges, We're the Ju - ry, Dread our fu - ry!

TRIAL BY JURY

DEFENDANT.

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

- mit me to re - mark, on the me - rit of my plead - ings You're at pre - sent in the

dark.  
(*Satirically.*) That's a ve - ry true re - mark, on the me - rit of his plead - ings we're at pre - sent in the

dark. Ha! Ha! Ho! Ho! Ha! Ha! Ho! Ho!

(*Defendant tunes his guitar.*)

No. 2.

SONG AND CHORUS.

DEPENDANT.

1. When first my old, old love I knew, My  
2. joy in-ces - sant palls the sense, And

CHORUS.

ALLEGRETTO.

bo - som well'd with joy, My rich - es at her feet I threw, I was a love - sick boy. No  
love, un - chang'd, will cloy; And she be - came a bore in - tense Un - to her love - sick boy. With

terms seem'd too ex - tra - va - gant Up - on her to em - ploy, . . . I used to mope, and  
fit - ful glim - mer burnt my flame, And I grew cold and coy; . . . At last one morn - ing

sigh, and pant, Just like a love - sick boy! . . . Tink a tank, tink a tank, tink a  
I be - came A - no - ther's love - sick boy! . . . Tink a tank, tink a tank, tink a

*rall.* *a tempo.*

*colla voce.* *p*

TRIAL BY JURY

tank, Tink a tank, tink a tank, tink a tank, I used to mope, and

Tink a tank, Tink a tank, Tink, tink a tank, Sink a

*p* *cres.* *cres.* *cres.*

sigh, and pant, Just like a love - sick boy.

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

*f* *colla voce.* *f* *f* *f* *f*

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

1st verse. 2nd verse.

But

*p* *ff*



TRIAL BY JURY.

CHORUS OF JURYMEN (*aside.*)

*p*

O I was like that when a lad, A shocking young scamp of a ro-ver, I be-

*L'istesso tempo.*

- hav'd like a re-gu-lar cad, But that sort of thing is all o-ver. I'm now a res-pect-a-ble

*sf*

chap, And shine with a vir-tue re-splen-dent; And there-fore I hav-n't a rap Of sym-pa-thy

with the de-fend-ant. He shall treat us with awe, If there is-n't a flaw,

*Allegretto.*

*p*

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

## TRIAL BY JURY.

USHER, DEFENDANT, AND FOREMAN, WITH SOPRANO.

Trial la law, Trial la law, Singing so mer-ri-ly Tri-ai la law, Trial la law,

*f*

Trial la law, Trial la law, Trial la law, la, la, law!

*ff sf sf*

*Moderato. SOLO.—USHER.*

*Sva.....* Si-lence in court!

*f*

Si-lence in court, and all at-ten-tion lend! Be-hold your Judge in due sub-mis-sion

*sf*

No. 3.

*Andante*  
*MARSTOSO.*

bend!

With Chorus.  
CORO.

All hail, great Judge! . . . To your bright rays We

ne - ver grudge . . . Ec - stat - ic praise, All hail! all hail! all hail! all hail! all hail! May

each de - cree . . . As sta - tute rank, And ne - ver be Re - versed in banc. All hail! all

All hail!

hail! all hail! all hail!

SOLO.—JUDGE.

For these kind words ac - cept my

*sf* *dim.* *p* *p*

TRIAL BY JURY.

thanks I pray, A breach of promise we've to try to-day; But just-ly, if the time you'll

not be-grudge, I'll tell you how I came . . . to be . . . a Judge.

*rall.* . . .

CORO. *a tempo.* He'll tell us how he  
He'll tell us

I'll tell you how, I'll tell you how,

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

He'll tell us how, He'll tell us

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

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

*p*

He'll tell us how he came to be a Judge. Let me speak, Let me speak, Let me

how he came to be a Judge. Let him speak, Let him speak,

tell us how he be-came a Judge.

*fp* *p*

speaking, Let me speak, Let me speak.

*dim.* *pp* *dim.* *pp*

Yes, let him speak! Hush! Hush! he speaks, Hush! Hush! he speaks! Hush!

*pp* *dim.* *pp*

*dim.* *pp*

*f* USHER.

Si - lence in court! Si - lence in court!

Hush! *f* Unis. He'll tell us how, tell us Judge. *rall.*

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

*f* *rall.*

## No. 4.

## THE JUDGE'S SONG.

*Allegro vivace.*

PIANO.

The piano introduction consists of three staves. The top staff is a treble clef with a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked *Allegro vivace*.

JUDGE.

When I, good friends, was

The first line of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are "When I, good friends, was". The piano part includes a piano (*p*) dynamic marking.

call'd to the bar, I'd an appe - tite fresh and hear - ty, But I was as many young

The second line of the song continues the vocal line and piano accompaniment. The lyrics are "call'd to the bar, I'd an appe - tite fresh and hear - ty, But I was as many young".

bar - risters are— An im - pe - cu - nious par - ty. I'd a swallow - tail coat of a

The third line of the song concludes the vocal line and piano accompaniment. The lyrics are "bar - risters are— An im - pe - cu - nious par - ty. I'd a swallow - tail coat of a".

beauti - ful blue, A brief which I bought of a boo - - by, A couple of shirts and a

*f* CHORUS.

collar or two, And a ring that looked like a ru - - - by. He'd a couple of shirts and a

collar or two, And a ring that look'd like a ru - by.

2. In Westminster Hall I danced a dance,  
 Like a semi-despondent fury;  
 For I thought I never should hit on a chance  
 Of addressing a British jury.  
 But I soon got tired of third class journeys,  
 And dinners of bread and water;  
 So I fell in love with a rich attorney's  
 Elderly, ugly daughter.  
*Chorus*—So he fell in love, &c.

3. The rich attorney he jumped with joy,  
 And replied to my fond professions:  
 "You shall reap the reward of your pluck, my boy,  
 At the Bailey and Middlesex Sessions.  
 You'll soon get used to her looks," said he,  
 "And a very nice girl you'll find her!  
 She may very well pass for forty-three  
 In the dusk, with a light behind her!"  
*Chorus*—She has often been taken for forty three

4. The rich attorney was good as his word,  
 The briefs came trooping gaily,  
 And every day my voice was heard  
 At the Sessions or Ancient Bailey.  
 All thieves, who could my fees afford,  
 Relied on my orations,  
 And many a burglar I've restored  
 To his friends and his relations.  
*Chorus*—And many a burglar he's restored, &c.

## TRIAL BY JURY.

## 5TH VERSE.

At length I be - came as rich as the Gurneys, An incu - bus then I thought her, So

I threw over that rich at - tor - ney's El - der - ly, ug - ly daugh - ter. The rich at - tor - ney my

char - acter high Tried vain - ly to dis - par - age; And now, if you please, I'm rea - dy to try This

## CHORUS.

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



**JUDGE.**

For now I'm a Judge! Yes, now I'm a Judge! Though  
*2nd time.* managed by a job! It was managed by a job! It is

Mar-riage. And a good Judge, too! And a good Judge, too!  
*2nd time.* And a good job, too! And a good job, too!

Mar-riage. And a good Judge, too! And a good Judge, too!  
*2nd time.* And a good job, too! And a good job, too!

*rall.* *Slower.*

all my law be fudge, Yet I'll ne-ver, ne-ver budge, But I'll live and die a Judge.  
 pa-tent to the mob That my be-ing made a nob Was ef-fect-ed by a job.

And a good Judge,  
 And a good job,  
 And a good Judge,  
 And a good job,

*rall.* *Slower.* *ff*

*1st time.* *2nd time.*

*pp* It was  
 too! too!  
 too! too!

*ff* *8va.* *f*

TRIAL BY JURY

No. 5.

*Enter Counsel for Plaintiff. RECIT. USHER. Andante.*

COUNSEL. Swear thou the ju - ry. Kneel, ju - ry men, oh kneel!

PIANO.

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 you will well and tru - - - ly

*f tr*

*p* CHORUS OF JURYMEN.

try? 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

*p* DEFENDANT. *Andante.*

COUNSEL.  
They will well and tru - ly try!

JUDGE.

*p* USHER.  
we will well and tu - ly try! we'll try!

No. 3.

CHORUS OF BRIDESMAIDS.

COUNSEL

RECIT.

Where is the plaintiff? Let her now be

ALLEGRO GRAZIOSO.

*p*

Detailed description: This block contains the first system of the score. It features a vocal line for the Counselor in a recitative style and a piano accompaniment. The piano part is marked 'ALLEGRO GRAZIOSO' and begins with a piano (*p*) dynamic. The key signature has two flats and the time signature is 2/4.

USHER.

brought. Oh An - ge - li - na! Come thou in - to court! An - ge - li -

Detailed description: This block contains the second system of the score. It features a vocal line for the Usher and a piano accompaniment. The vocal line includes the lyrics 'brought. Oh An - ge - li - na! Come thou in - to court! An - ge - li -'. The piano accompaniment continues with the same tempo and key signature.

(Echo behind the scenes.) (Echo.) (Enter Bridesmaids.)

- na! An - ge - li - na!

*p* *cres.* *molto.*

Detailed description: This block contains the third system of the score. It features a vocal line for the bridesmaids and a piano accompaniment. The vocal line includes the lyrics '- na! An - ge - li - na!'. The piano accompaniment includes dynamic markings for piano (*p*), crescendo (*cres.*), and molto. The tempo and key signature remain consistent.

*dim.*

Detailed description: This block contains the fourth system of the score, which is entirely instrumental piano accompaniment. It features a dynamic marking of *dim.* (diminuendo). The tempo and key signature are consistent with the previous systems.

**CHORUS.—THE BRIDESMAIDS.**

Comes the bro - ken flow - er, Comes the cheated maid ; Though the tempest low - er, Rain and cloud will

fade. Take, O maid, these po - sies, Tho' thy beau - ty rare Shame the blushing ro - ses,

*cres.*

They are pass - ing fair, They . . are pass - ing fair. Wear the flow - ers

*dim.* *dim.* *p*

till they fade, Hap - py, hap - py be thy life, O maid ! Wear . . . the

*cres.* *cres.*

flow - - ers till they fade, Happy be thy life, O maid, Happy be thy

life, O maid! Hap - py, hap - py be thy life, O maid! (Enter Plaintiff.)

SOLO.—PLAINTIFF.

O'er the sea - son ver - nal Time may cast a shade; Sun - shine, if e - ter - nal,

Makes the ro - ses 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 days are sun and shade, I am no un - hap - py

*p*

CHORUS with PLAINTIFF.

*Plam.* Fair - est days are sun and shade, I am no unhap - py maid,  
 maid, *Chos.* Wear the flow - ers till they fade, Happy be thy life, O maid,

*cres.*

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

*f* *p*

*cres.* *molto.* *f*

No. 7.

JUDGE.

Oh, ne-ver, ne-ver, ne-ver, Since I joined the hu-man race, Saw I so

JURY. *p*

JUDGE.

ex - qui-site-ly fair a face. Ah sly dog! Ah sly dog! How say you, is she not da

FOREMAN OF THE JURY.

PLAINIFF.

- signed for cap-ture? We've but one word, my lord, and that . . . is rap-ture. Your

JURY. *p*

BRIDESMAIDS.

kind - ness, gen-tle-men, quite ov-er - powers. We love you fond-ly, and would make you ours. Ah,



TRIAL BY JURY.

JURY. *p* *rall.*

sly dogs! Ah, sly dogs! We love you fond-ly and would make you, would make you ours!

*roll.* *rall.*

*Ped.*

JURY. *f*

Mon - ster! mon - ster! dread our fu - ry! There's the

PRESTO  
F JRIOSO.

Judge and we're the ju - ry, Come, sub - stan - tial dam-a - ges!

USHER.

Si - lence in court!

JURY.

sub - stan - ial dam - a - ges! dam - a - ges! dam - - -

No. 8.

RECIT. *allegro.*

COUNSEL. *Moderato.*

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

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

no-tion That a man could be so base, Or de-ceive a girl con-fid-ing, Vows, *sf* et-

CHORUS. Unis.

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

COUNSEL.

.. rid-ing. See my in-ter-est-ing cli-ent, Vic-tim

*p*

of a heart - less wile, See the trait - or, all de - fi - ant, Wear a su - per - ci - lious

*dolce.* smile, Sweet - ly smil'd my cli - ent on him, Coy - ly woo'd and gent - ly won him. *CHORUS. Unis.* Sweet - ly smil'd his cli - ent

*sf*

on him, Coy - ly woo'd and gent - ly won him.

*sf* *p*

*COUNSEL. (With increased energy.)* *cres.*

Swift - ly fled each hon - eyed hour, Spent with this un - man - ly male, Cam - ber - well be - came a bow'r,

*p* *cres.*

*dolce.* *CHORUS. Unis.*

Peckham, an Ar - cad - ian vale, Breath - ing con - cen - tra - ted ot - to, An ex - is - tence a la Walteau. Bless us

*f* *p* *sf* *f*

COUNSEL. (*5. rit. adly.*)

con - cen - tra - ted ot - to, An ex - is - tence a la Wat - lean. Pic - ture then my cli - ent nam - ing

And in - sist - ing on the day, Pic - ture him ex - cu - ses fram - ing, Go - ing from her far a -

way, Doub - ly cri - mi - nal to do so, For the maid had bought her *trous-seau!* *f* Doub - ly cri - mi - nal to

COUNSEL.

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

CHORUS.

do so, For the maid had bought her *trous-seau!*

JURY. *p*

Cheer up! cheer up! we

PLAINTIFF.

Ah me! ah me.  
or cheer up cheer up!

COUNSEL.

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!

Ah me! ah me! . . . . .

Cheer up, cheer up! . . . . .

Cheer up, cheer up! . . . . .

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

No 9.

JUDGE.

That she is reel - ing is plain to me.

ALLEGRO AGITATO.

*p*

FOREMAN.

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

PLAINTIFF

I shall re - co - ver if left a -

CHORUS.

FOREMAN.

- lone. *f* O per - jured lov - er, a - tone, a - tone. Just

*ff* *dim.*

JUDGE.

COUNSEL.

like a fa - ther I wish to be, Or, if you'd ra - ther, re - cline on me. -O

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'like a fa - ther I wish to be, Or, if you'd ra - ther, re - cline on me. -O'. The piano accompaniment starts with a piano (*p*) dynamic and consists of a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

fetch some wa - ter from far Cologne,

*f* CHORUS. *ff*

For this sad slaugh - ter a - tone! a - tone! Mon - ster!

The second system continues the vocal line with the lyrics 'fetch some wa - ter from far Cologne,'. It then transitions into a chorus section marked with a forte (*f*) dynamic. The chorus lyrics are 'For this sad slaugh - ter a - tone! a - tone! Mon - ster!'. The piano accompaniment features a more rhythmic and driving pattern, with a forte (*f*) dynamic in the right hand and a strong bass line in the left hand.

dread our fu - ry! There's the Judge, and here's the Ju - ry! Mon - ster, Mon - ster! dread our fu - ry.

The third system continues the chorus with the lyrics 'dread our fu - ry! There's the Judge, and here's the Ju - ry! Mon - ster, Mon - ster! dread our fu - ry.'. The piano accompaniment becomes even more intense, with a very forte (*sf*) dynamic and a complex, rhythmic texture in both hands.

## No. 10.

## SONG—DEFENDANT.

ALLEGRETTO  
NON TROPPO  
VIVACE

1. O gen-tle-men, lis-ten I  
2. can-not eat breakfast all

pray, Tho' I own that my heart has been rang-ing, Of na-ture the laws I o -  
dav. Nor is it the act of a sin-ner, When break-fast is ta - ken a -

- bey. For na-ture is con - stant - ly chang-ing : The moon in her pha - ses is  
- way To turn his at - ten - - tion to din - ner ; And it's not in the range of be -

found, The time, and the wind, and the wea-ther, The months in suc - ces - sion come  
- lief, To lock up - on him as a glut - ton, Who, when he is tir - ed of



*rall.* *a tempo.*

round, And you dont find two Mon - days to - ge - ther. Ah! . . . con - si - der the mo - ral, I  
 beef, De - ter - mines to tac - kle the mut - ton. Ah! . . . but this I am will - ing to

*cres.* *p*

*cres.*

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

*cres.*

CHORUS—BRIDESMAIDS.

la - dy to - mor - row! Con - si - der the mor - al, we pray, Nor bring a young fel - low to  
 o - ther to - mor - row! But this he is will - ing to say, If it will ap - pease her

*f*

*first time.* **SOLO.**

sor - row, Who loves this young la - dy to - day, And loves that young la - dy to - mor - row! You  
 sor - row, He'll mar - ry this la - dy to - day, And he'll mar - ry the o - ther to - mor - row!

*last time.*

- mor - row!

*f*

No. 11.

**JUDGE.**  
That seems a rea-son-able

*All Zoro*  
**MODERATO.**  
*p*

pro - po - si - tion, to which I think your cli - ent may a - gree! . . .

**COUNSEL.**  
But I sub - mit, m'lud, with all sub - mis - sion, To mar - ry

two at once . . . is bur - gla - ree.

*ff*

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

*mf*

ra - ther se - rious crime To mar - ry two wives at a time.

**CHORUS.**

O man of

*f*

learn - ing:

**JURY AND USHER.**

O man of learn . . . ing!

*dim.* *p* *pp*

No. 12.

SESTETT AND CHORUS.

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

ANDANTE SOSTENUTO. *p*  
3 3 3

Detailed description: This block contains the musical score for the Judge's solo. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The tempo is marked 'Andante Sostenuto'. The key signature has two flats (B-flat and E-flat). The score includes three triplet markings over the piano accompaniment.

COUNSEL. *a tempo.*  
And at this stage it dont ap - pear That we can set - - - - - tie

WIL. . . . .

Detailed description: This block contains the musical score for the Counsel's part. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The tempo is marked 'a tempo'. The key signature has two flats. The piano accompaniment includes triplet markings.

**DEFENDANT.**  
If I to wed the girl am loth, A breach 'twill sure - ly

COUNSEL  
it,

PIANO. *ff*  
*p* 3

Detailed description: This block contains the musical score for the Defendant and Piano parts. The Defendant's part is a vocal line in treble clef with lyrics. The Piano part is in grand staff, starting with a forte (ff) dynamic and later moving to piano (p). It features triplet markings.

PLAINTIFF.  
And if he goes and mar - ries both . It counts . . as tur - - - gla

**DEFENDANT.**  
be,

Detailed description: This block contains the musical score for the Plaintiff and Defendant parts. Both are vocal lines in treble clef with lyrics. The Plaintiff's part includes a fermata over the word 'gla'. The piano accompaniment is in grand staff and includes triplet markings.

**PLAINTIFF**  
- rec. A nice di - lemma we have here, . . . A nice di - lem - ma we have here, A nice di - lem - - - ma we have

**DEFENDANT**  
A nice di - lemma we have here, A nice dilemma we have here.

**COUNSEL**  
A nice di - lemma we have here, A nice dilemma we have here, we have

**JUDGE**  
A nice di - lemma we have here, A nice dilemma we have here, we have

**CHIEF**  
A nice dilem - - - ma, a nice di - lem - ma, a nice dilemma we have here, - a have

**FOREMAN**  
A nice dilem - - - ma, a nice di - lem - - ma, a nice dilemma we have here, we have

**PIANO.**  
*f p p colla voce. p*

here, A nice di - lem - - ma

If I . . . to wed the girl feel loth, . . . A

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

**CHORUS.**  
**SOPRANO, 1st & 2nd.**  
A nice di - lem - ma we have here, A nice di - lem - ma we have here, A nice di - lem - ma we have here,

**TENOR.**  
A nice di - lem - ma we have here, A nice di - lem - ma we have here, A nice di - lem - ma we have here,

**BASS.**  
A nice di - - lem - - ma we have here, A nice di - - -

TRIAL BY JURY.

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

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

TRIAL BY JURY.

1st time. 2nd time.

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

*cres.*  
 wit, That calls for all our wit.  
 wit, That calls for all our wit.  
 wit, That calls for all our wit.  
 wit, That calls for all our wit.  
 wit, That calls for all our wit.  
 wit, That calls for all, Si - lence in court, si - lence in court!  
 for all our wit, That calls for all our wit.  
 for all our wit, our wit.  
 for all our wit, our wit.  
 for all our wit, our wit.

No 13.

DUET AND CHORUS.

PLAINTIFF.

I love him, I love him, with fer - vour un - ceas - ing, I

*Violin with voce.*

*f sf sf p*

VIVACE

wor - ship and mad - ly a - dore; My blind a - do - ra - tion is e - ver in - creas - ing, My

loss I shall e - ver de - plore. Oh see what a bless - ing, what love and caress - ing, I've

lost, and re - mem - ber it, pray, When you, I'm ad - dress - ing, are bu - sy as - sess - ing The



TRIAL BY JURY.

DEFENDANT.

dam - a - ges Ed - win must pay, must . . . pay. I

*sf* *cres.* *sf* *p*

smoke like a fur - nace, I'm al - ways in li - quor, 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 ve - ry bad lot. I'm

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

PLAINTIFF.

- call my profess - ing when you are as - sess - ing 'The dam - a - ges Ed - win must pay. Yes, he . . . must . . .

*f sf*

TRIAL BY JURY.

PLAINTIFF.  
 pay, I

DEFENDANT.  
 I'm sure . . . I should thrash her, per - haps . . . I should kick her,

SOPRANO.  
 She

TENORS.  
 We would be fair - ly act - - ing, yet this is most dis - tract - - ing!

JURY—BASSES.  
 We would be fair - ly act - - - - ing, yet this is most dis - tract - - ing!

*stringendo al fine*

love . . . him, I love him with fer - . . . - vour in - creas - ing, I love him, I

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

loves . . . him, she loves him, she mad - - - - ly a - dores! She loves him, she

If, when in li - quor, he would kick her, That is an a - bate - ment, If, when in

If, when in li - quor, he would kick her, That is an a - bate - ment, If, when in

*ces.*

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

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

loves him and mad - ly a - dore! She loves him, she loves him and mad - ly a - dore! . . . . .

li - quor, when in li - quor, That is, that is an a - bate - - ment. . . . .

JUDGE.

The ques - tion, gen - tle - men, is one of li - quor, You ask for guid - ance—

ANDANTE

*p*

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

TRIAL BY JURY

Vivace, tempo 1mo.

PLAINTIFF.

DEFENDANT.

I do ob - ject. I dont ob - ject.

COUNSEL.

try. With all res - pect, I do ob - ject,

With all res - pect, I do ob -

*p*

PLAINTIFF.

I do ob - ject,

With all respect, I do ob - ject, I do ob - ject, I do ob - ject!

DEFENDANT.

I dont ob - ject, with all res - pect, I dont ob - ject, I dont ob - ject, I dont ob - ject!

COUNSEL AND USHER.

- ject,

With all res - pect, we do ob - ject, we do ob - ject, we do ob - ject!

CORO.

With all respect, we do ob - ject, we do ob - ject, we do ob - ject!

*f*

*ff*

JUDGE.

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

I must short - ly get a - way. Bar - ris - ters, and you at - 'or - neys, Get you on your homeward jour - neys ;

RECT.

Gen - tle sim - ple - mind - ed ush - er, Get you, if you like, to Rus - sia! Put your briefs up on the

shelf, I will mar - ry her my - self.

Ah!

No. 14.

PLAINTIFF. COUNSEL

O joy un-bound-ed, With wealth sur-round-ed, The knell is sound-ed Of grief and woe. With.

ALLEGRO MODERATO.

DEFENDANT.

love de-vo-ted, On you he's doat-ed, To cas-tle moat-ed A-way they go. I won-der whether They'll

USHER.

live to-ge-ther, In mar-riage to-ther, In man-ner true? It seems to me, Sir, Of such as she, Sir, A

PLAINTIFF AND DEFENDANT. *f*

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

COUNSEL. *f*

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

USHER. *f*

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

UNIC. CORO. *f*

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

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

**PLAINTIFF**  
knell is sound - ed Of grief and woe. And a

**DEPENDANT**  
knell is sound - ed Of grief and woe. It seems to me, Sir, Of such as she, Sir, A judge is he, Sir, And a

**COUNSEL**  
knell is sound - ed Of grief and woe. It seems to me, Sir, Of such as she, Sir, A judge is he, Sir, And a

**USHER**  
knell is sound - ed Of grief and woe. It seems to me, Sir, Of such as she, Sir, A judge is he, Sir, And a

**JUDGE**

**SOPRANO**  
knell is sound - ed Of grief and woe. It seems to me, Of such as she, A judge is he, And a

**TENOR**  
knell is sound - ed Of grief and woe. It seems to me, Sir, Of such as she, Sir, A judge is he, Sir, And a

**BASS**  
knell is sound - ed Of grief and woe. It seems to me, Of such as she, A judge is he, And a

**PIANO**

*1st time. f* good judge, too! Oh, good judge, too! *2nd time. f* And a good judge, too! *Doppio movimento. f* And a good judge, too!

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

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

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

Yes, I am a judge! Yes. I am a judge! Though

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

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

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

*mf* *f* *mf* *f*

TRIAL BY JURY.

And a good judge, too!

And a good judge, too!

And a good judge, too!

And a good judge, too!

And a good judge, too!

home-ward as you trudge, You de - clare my law is fulge, Yet of beau - ty I'm a judge! Tho' de -

And a good judge, too!

And a good judge, too!

And a good judge, too!

*mf* *ff*

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

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

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

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

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

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

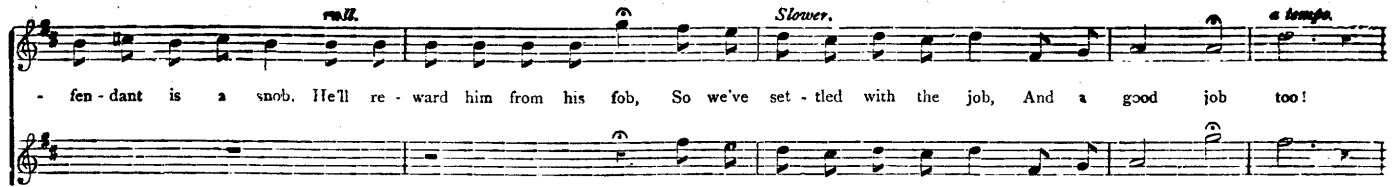
And a great snob, too! And a great snob, too! Tho' de -

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

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



*rall.* *Slower.* *a tempo.*



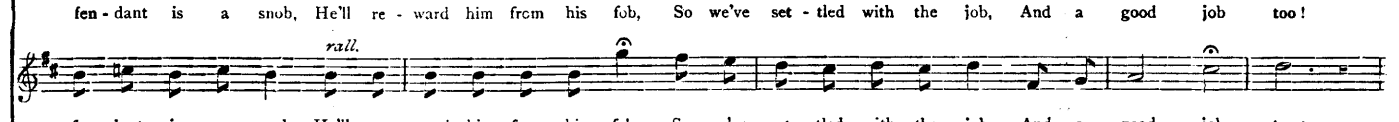
- fen - dant is a snob, He'll re - ward him from his fob, So we've set - tled with the job, And a good job too!

*rall.*



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

*rall.*



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

*rall.*



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

*rall.*



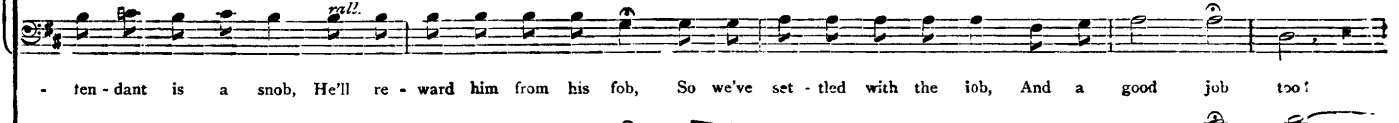
- fen - dant is a snob, I'll re - ward him from my fob, So we've set - tled with the job, And a good job too!

*rall.* *a tempo.*



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

*rall.*



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

*f* *rall.* *slower.* *a tempo.*



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

*f*



*f* **FINA.**



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"	"When you speak to me"
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"	"Because"
"	"Afterwards, Love"
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