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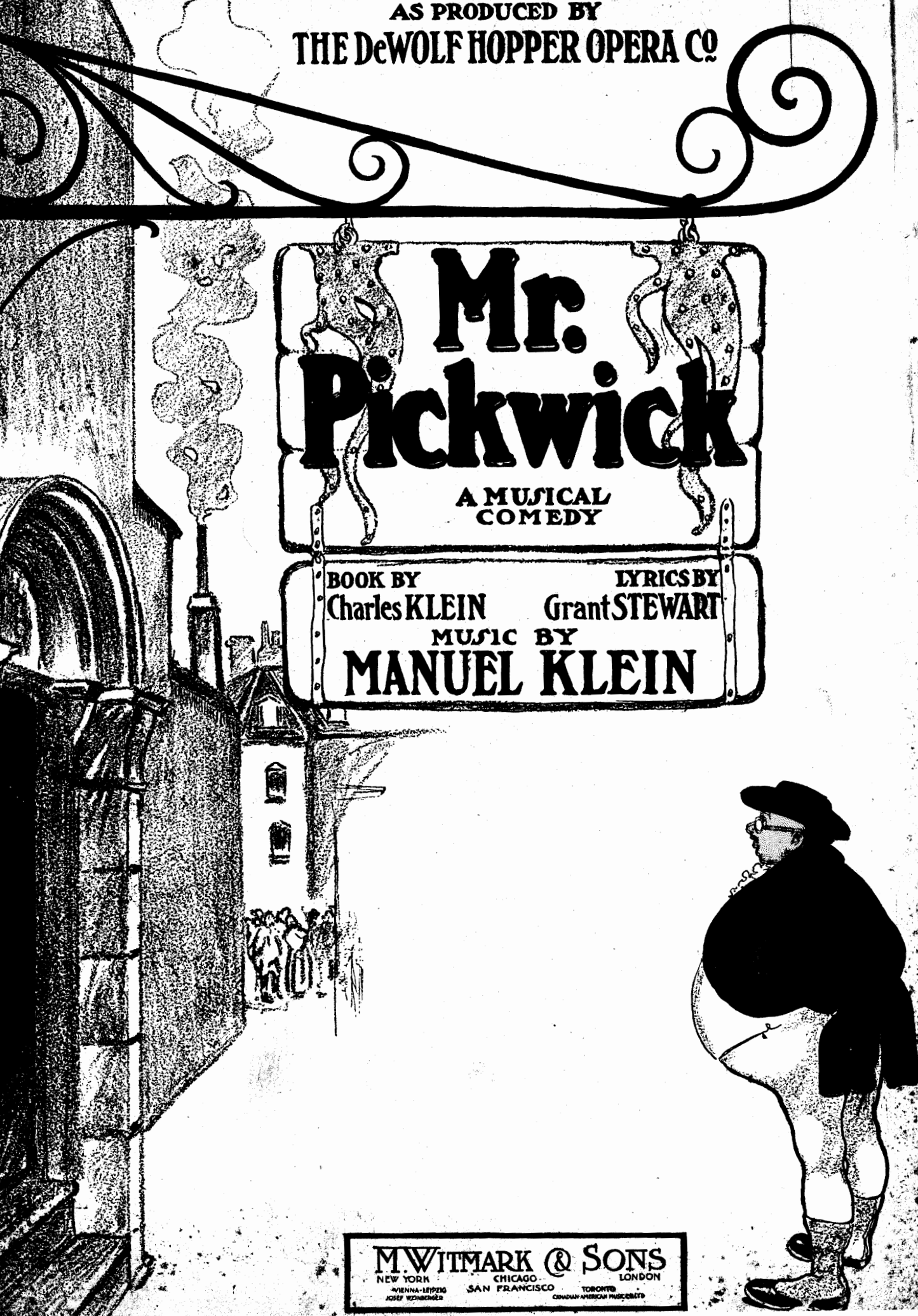
Mr. Pickwick

A MUSICAL
COMEDY

BOOK BY
Charles KLEIN

LYRICS BY
Grant STEWART

MUSIC BY
MANUEL KLEIN



M. WITMARK & SONS

NEW YORK CHICAGO LONDON
VIENNA-LEIPZIG SAN FRANCISCO TORONTO
JOSEF WEINBERGER CANADIAN AMERICAN MUSIC CO.

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MR. PICKWICK

A MUSICAL COMEDY

BOOK BY

CHAS. KLEIN

LYRICS BY

GRANT STEWART

MUSIC BY

MANUEL KLEIN.

VOCAL SCORE, Price \$2.00 Net.
VOCAL GEMS, Price 50¢ ^{6/2} "

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NEW YORK · CHICAGO · SAN FRANCISCO,
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classical
1902
K-111

MR. PICKWICK.

A Musical Comedy In Two Acts.

As produced by

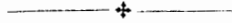
THE DE WOLF HOPPER OPERA COMPANY.

Under the direction of Everett R. Reynolds.

Book by CHARLES KLEIN.

Lyrics by GRANT STEWART.

Music by MANUEL KLEIN.



CAST OF CHARACTERS.

Mr Pickwick	DE WOLF HOPPER.
Sam Weller	DIGBY BELL.
Tony Weller	HENRY NORMAN.
Alfred Jingle	GRANT STEWART.
Winkle	LOUIS PAYNE.
Snodgrass	GEORGE CHAPMAN.
Tupman	AUGUSTUS COLETTE.
Fat Boy	GUY H. BARTLETT.
Col. Bulder	GEORGE ROLLAND.
Dr. Slammer	PHILIP CONNOR.
Mr. Wardle	J. K. ADAMS.
Arabella	LOUISE GUNNING.
Mrs Bardell	LAURA JOYCE BELL.
Polly	MARGUERITE CLARKE.
Miss Wardle	GRACE FISHER.
Miss Tompkins	MARY DAVIS.
Liza	ALICE MAUDE POOLE.
Sally	MARION LEE.
Sue	RUTH HALBERT.

—♦—
SYNOPSIS.

ACT I. — Dingley Dell Arms.
ACT II. — Manor Farm.

Produced under the personal stage direction of George F. Marion.
Orchestra conducted by the Composer.

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MR. PICKWICK.

A Musical Comedy in Two Acts.

Overture.

Music by
MANUEL KLEIN.

Allegro grazioso.

Piano.

f

mf *f* *dim.*

cresc.

Tempo di Valse.

f con spirito.

mf

cresc.

dim. *ff*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a bass line with chords and slurs. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It features a treble and bass clef with various musical notations including slurs and accents.

Third system of musical notation, featuring a treble and bass clef. The treble clef has a long slur over a series of notes. The bass clef has chords and slurs.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef has a long slur. The bass clef has chords and slurs. A dynamic marking of *ff* (fortissimo) is present.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef has a long slur. The bass clef has chords and slurs. The system ends with a double bar line and a key signature change to two flats (Bb and Eb).

Andante moderato.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has chords and slurs. Dynamic markings include *mf*, *rall e dim.*, and *dolce.* The system ends with a double bar line and a key signature change to three flats (Bb, Eb, and Ab).

mp

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* is present.

p

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some rests, and the bass clef has a steady accompaniment. A dynamic marking of *p* is present.

Third system of musical notation, characterized by dense chordal textures in the treble clef and a more active bass line. A dynamic marking of *p* is present.

Fourth system of musical notation, showing a melodic line in the treble clef and a bass line with some rests. A dynamic marking of *p* is present.

Fifth system of musical notation, featuring a treble clef with chords and a bass line with eighth notes. A dynamic marking of *p* is present.

cresc.

Sixth system of musical notation, concluding the page. The treble clef has a melodic line with some rests, and the bass line has a steady accompaniment. A dynamic marking of *cresc.* is present.

Allegro vivo.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music begins with a piano (*p*) dynamic and transitions to mezzo-forte (*mf*) in the second measure. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

The second system continues the piece with a forte (*f*) dynamic. It features a more active and rhythmic texture with frequent sixteenth-note patterns in both hands. The notation includes accents and slurs over the notes.

The third system shows a change in tempo and dynamics. The tempo is marked *Grandioso.* and the dynamic is *f*. The time signature changes to 2/4. The music features a more grand and majestic feel with wider intervals and a slower pace.

Grandioso.

The fourth system continues the *Grandioso* section with a forte (*f*) dynamic. The music is characterized by a slow, powerful movement with a focus on chordal textures and wide intervals.

The fifth system features complex rhythmic patterns and a more intricate texture. The dynamics remain *f*. The notation includes many sixteenth and thirty-second notes, creating a sense of rhythmic complexity.

The sixth system concludes the piece with an *accel.* (accelerando) marking and a fortissimo (*fff*) dynamic. The tempo increases significantly, and the music becomes more intense and dramatic, ending with a powerful chord.

ACT I.

No 1.

Opening Chorus.

Miss Tompkins and Chorus.

Vivo.

Piano. *p* *cresc.*

TEN. *f*
We gath - er at the Ding - ley Arms to tell a - bout the

BASS. *f*

ff

coun - trys charms; And deeds of sport that find re - port Would cer - tain - ly a -

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked 'Vivo.' and 'piano' (p). The piano part consists of two staves with a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The vocal parts enter in the third measure. The Tenor part starts with a forte (f) dynamic and sings the lyrics 'We gath - er at the Ding - ley Arms to tell a - bout the'. The Bass part also starts with a forte (f) dynamic and sings 'coun - trys charms; And deeds of sport that find re - port Would cer - tain - ly a -'. The piano accompaniment continues with a forte (ff) dynamic. The score ends with a final chord in the bass clef.

maze you For here we boast a - bout our skill At hunt - ing or the

This system contains the first four measures of the vocal and piano parts. The vocal line is in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

box - ing mill, And sow the seeds of oth - er deeds To ter - ri - fy and

This system contains the next four measures of the vocal and piano parts. The piano accompaniment continues with similar harmonic support for the vocal line.

daze you.

This system contains the final two measures of the vocal and piano parts for this section. The vocal line ends with a fermata. The piano accompaniment also concludes with a fermata.

Allegretto. ENTRANCE OF SCHOOL GIRLS.

Bell. *mf*

This section begins with a piano introduction. The right hand starts with a melodic line, and the left hand provides a rhythmic accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'mf'.

Allegretto con grazia.

SOP.
At sound of bell with state-ly walk We all ad-journ for

ALTO.

Allegretto con grazia.

mf

fun and talk, And glad are we to 'scape the rule That

piu mosso.

holds us strict-ly there in school. We praise the man, His—

We praise the man,

piu mosso.

name we bless Who first in - vent - ed school re - cess, So
 his name we bless Who first in - vent - ed school re - cess,

do. not be sur - prised if we De -
 So do not be sur - prised if we

MISS TOMPK.

Allegro.

part from strict pro - - pri - - e - ty
 De - part from strict - pro - - pri - e - ty

Young

Allegro.

la - dies, I \sharp am much sur - prised. Young

SOP. & ALTO. Oh! do not be of - fend - ed Miss,

p *cresc.*

The first system of the musical score consists of three staves. The top staff is a vocal line for Soprano and Alto, with lyrics 'la - dies, I \sharp am much sur - prised.' and 'Young' at the end. The second staff is another vocal line with lyrics 'Oh! do not be of - fend - ed Miss,'. The third staff is the piano accompaniment, starting with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The music is in a key with one flat and a 4/4 time signature.

la - dies, I am scan - dal - ized. Since

No scan - dal was in - tend - ed Miss.

mf

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'la - dies, I am scan - dal - ized.' and 'Since' at the end. The second staff is another vocal line with lyrics 'No scan - dal was in - tend - ed Miss.'. The third staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. The music continues in the same key and time signature.

you for - get the les - sons taught in maid - en - ly de - co - rum, I'll

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'you for - get the les - sons taught in maid - en - ly de - co - rum, I'll'. The second and third staves are the piano accompaniment. The music continues in the same key and time signature.

ask you kind - ly on the spot to care - ful - ly run o'er 'em.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'ask you kind - ly on the spot to care - ful - ly run o'er 'em.'. The second and third staves are the piano accompaniment, ending with a triplet of eighth notes. The music continues in the same key and time signature.

Allegro.
SOP. & ALTO.

In our les-sons we are told we should nev - er be too bold, Qui - et

mf *p*

mod - est - y in maids is most di - vert - ing. And there's

f

one who says "be - ware of the li - on in his lair, Of the

mf

man who has a ten - den - cy to flirt - ing." Though we're

f *mf*

up in trig - o - nom - e - try, ge - og - ra - phy ge - om - e - try, All

lan - guag - es, the - ol - o - gies and isms — We can

draw the one e - qua - tion that there's dan - ger in flir - ta - tion, And that

words of love are va - cant cyn - ic - isms.

MISS TOMPK.

Heads up, eyes bright! Don't smile thats right.

SOP.

ALTO.

bear-ing cus - to - ma - ry of the

school. We're con - tra - ry if we va - ry the in -

school, of the school.

struc - tion tu - te - la - ry of Miss Tomp-kin's sem - i - na - ry and its

SOP. & ALTO.

rule.

TEN. (to girls.)

Maid-ens gen-tle and de-mure, we're em-phat-ic-al-ly sure There is

BASS. (to girls.)

Musical score for Soprano, Alto, Tenor, and Bass with piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The tempo is marked *mf*. The lyrics are: "rule. Maid-ens gen-tle and de-mure, we're em-phat-ic-al-ly sure There is".

Though our prin-ci-pal is near And her

some-thing we can add if you'll but try it.

Musical score for Soprano, Alto, Tenor, and Bass with piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The tempo is marked *f* and *mf*. The lyrics are: "Though our prin-ci-pal is near And her some-thing we can add if you'll but try it.".

MISS TOMPK.

(angrily.)

Why young

dis-ci-pline we fear We are tempt-ing-ly per-suad-ed to de-fy it.

Musical score for Miss Tompk with piano accompaniment. The vocal part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The tempo is marked *mf*. The lyrics are: "Why young dis-ci-pline we fear We are tempt-ing-ly per-suad-ed to de-fy it.".

MISS TOMPK.

(to men)

la - dies you for - get , your - selves And you sirs! do not fret your - selves.

TEN.

Your

BASS.

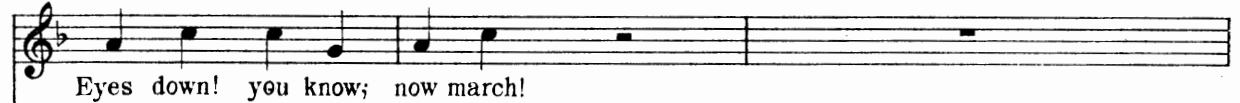
(To girls.)

Do not lis - ten, turn your fa - ces, for your

par - don but our aim was phil - an - throp - ic

walk now take your pla - ces; For young Miss - es in their teens this is no top - ic.

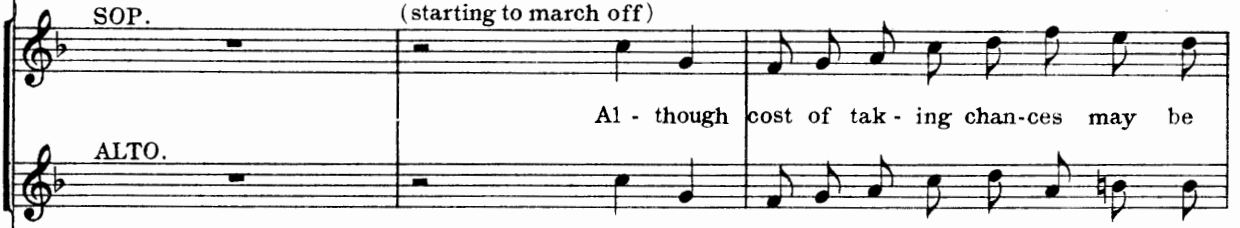
Eyes down! you know; now march!



SOP. (starting to march off)

Al - though cost of tak - ing chan - ces may be

ALTO.

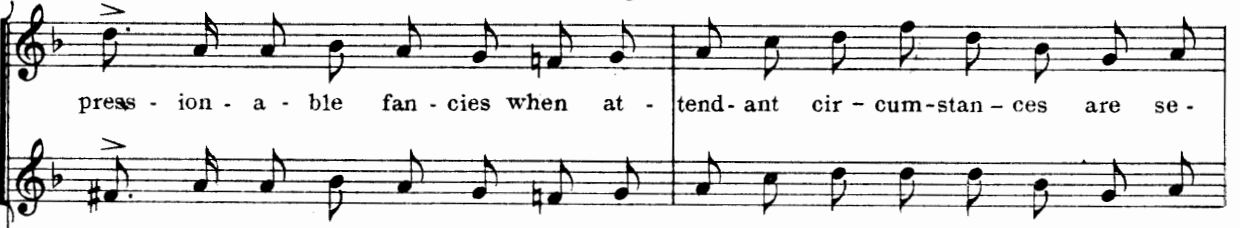


dear, It en - han - ces the ro - man - ces of im -

dear, - may be dear.



press - ion - a - ble fan - cies when at - tend - ant cir - cum - stan - ces are se -



SOP. *ff Grandioso.*

vere The sound - ing bell our —

ALTO. *ff*

TEN. *ff*

BASS. *ff*

Since the cost of tak - ing chan - ces oft en -

ff Grandioso.

fate doth tell, It sounds the — knell of

han - ces the ro - man - ces of im - press - ion - a - ble fan - cies, as a

talk, With heav - y grace each
talk, of talk,
rule, as a rule, You had bet - ter be con - tra - ry, do not

turns her face And takes her place for walk.
be a - fraid to va - ry Your de - mean - or cus - to - ma - ry at the school.

No 2.

Golden Rules.

Jingle.

Allegro.

Piano. *mf*

The piano introduction consists of two staves (treble and bass clef) in the key of D major (two sharps). The tempo is marked 'Allegro' and the dynamics are 'mf'. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

JINGLE.

Spoken - Not sung.

1. Child at school— cop - y book— Way that he should
 2. Wine is in— wit is out— That's what wit is

L.H. mf

The musical accompaniment for the first two lines of the jingle is written for the left hand (L.H.) in the bass clef. It is in the key of D major and has a tempo of 'Allegro'. The dynamics are marked 'mf'. The music consists of a simple, rhythmic melody that follows the spoken lyrics.

go. ——— Lots of bosh be - lieves it all ——— Mother told him so. ———
 for. ——— Man who lets his wit stay in ——— Apt to be a bore. ———

The musical accompaniment for the next two lines of the jingle continues in the same style as the previous section. It is written for the left hand in the bass clef, in the key of D major, with a tempo of 'Allegro' and dynamics of 'mf'. The melody is simple and rhythmic, matching the spoken lyrics.

Roll - ing stones get no moss ——— Nev - er have a bit on them. ———
 Fool - ish rule the one a - bout ——— Chap who goes a bor - row - ing. ———

cantabile.

The musical accompaniment for the final two lines of the jingle is written for the left hand in the bass clef. The tempo is marked 'cantabile' (moderato), which is a change from the previous 'Allegro' tempo. The dynamics are 'mf'. The melody is more melodic and slower than the previous sections.

Good thing too_ full of moss_ Peo-ple try to sit on them_ Love your neighbor_ Take my word_ chap who lends is chap who does the sor-row - ing. Un - ea - sy head that

pp stacc.

tried it once_had to leave the place_____ Tried to love her_ did my best____ wears a crown, Nonsense! fail to see_____ If you have-nt got a head____

Breach of prom-ise case._ Ear-ly bird____ gets the worm____ Ver-y prop-er What good your crown would be._ Home is where the heart is, bosh! Hearts are apt to

mf

rule_ Teach the worm to stay in bed_ Stu-pid lit-tle fool. _____ roam_ Half the hearts I know are in Some oth-er fel-lows home. _____

REFRAIN.

Gold - en rules — taught in schools — Peo - ple keep them — sil - ly fools! —

Gracioso.

Ass - es make 'em — wise men break 'em — Dev - il take 'em — Gold - en rules.

L.H. *L.H.* 3. Ev - e - ry rule — ex - cep - tion to — That is why I

mf

take — Exception to the lot of 'em. — Rules were made to break. —

How doth the little busy bee?— Don't believe a word of it!— What bee makes

cantabile.

some man takes,— Bee don't get a third of it.— Truth lies in a well,— in water

pp stacc.

that's to say where as— Very next rule tells you that "In Vino Veri -

tas?" Stone walls do not a pris-on make— Bah! what tommy rot! —

sfz *mf*

They may not make the prison But they help an awful lot.

The first system of music consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line has a melody that is mostly block chords with some eighth-note movement. The piano accompaniment features a steady bass line of quarter notes in the left hand and chords in the right hand.

REFRAIN.

Gold - en rules_ taught in schools_ Peo - ple keep them_ sil - ly fools!_

Gracioso.

The second system is the beginning of the refrain, marked *Gracioso*. The key signature remains G major. The tempo is indicated as *Gracioso*. The vocal line continues with block chords. The piano accompaniment has a more rhythmic feel with some triplets and slurs.

Ass - es make 'em_ wise men break 'em_ Dev - il take 'em_ Gold - en rules!

The third system continues the refrain. The key signature is G major. The vocal line and piano accompaniment maintain the same style as the previous systems.

Allegro.

f

The fourth system is marked *Allegro* and *f* (forte). The key signature is G major. This system consists of piano accompaniment only, featuring a more active and rhythmic texture with slurs and accents.

Love.

DUET.

Arabella and Polly.

Music by
MANUEL KLEIN.

Allegro molto.

Piano

ff

rit.

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, marked *ff* and *Allegro molto*. The piece concludes with a *rit.* (ritardando) section.

Tempo di Valse.

ARA.

When a maid - en's all a - flut - ter, come and go The

mf con delicatezza.

The first line of the duet is in 3/4 time with a key signature of three sharps. The vocal line is marked *ARA.* and the piano accompaniment is marked *mf con delicatezza*. The lyrics are: "When a maid - en's all a - flut - ter, come and go The".

fre - quent blush - es Half - formed words her soft lips ut - ter;

The second line of the duet continues the melody. The lyrics are: "fre - quent blush - es Half - formed words her soft lips ut - ter;".

All in vain her heart she hush - es Is - it Love? she

con spirito. f *meno mosso.*

The third line of the duet concludes the piece. The lyrics are: "All in vain her heart she hush - es Is - it Love? she". The piano accompaniment is marked *con spirito. f* and *meno mosso*.

hard - ly dares ask — her - self the old, old ques - tion.

meno mosso. *mf*

POLLY.

Half the time it is - nt Love but its on - ly

ARA.

Love has come it must be so, for

POLLY.

in - di - ges - tion.

Love will come.

And Love will go!

rall.

REFRAIN.
ARA.

What is it caus-es the soul to mount? Why its Love! Love! Love! —

POLLY:

f a tempo.

What is it eats up your bank ac-count? Why its Love! Love!

What is it fills your heart with thrills?

Love! — What is it

All com-pre-hen-sive. is
 runs up your week - ly bills? but ver- y ex - pen-sive is

Love! Love! Love! — What is it caus es the soul to
 Love! Love! Love! —

cresc. *f*

mount? Why its Love, yes, 'tis Love, 'tis Love. —
 Why its Love, Love, Love. — What is it eats up your bank ac-

'Tis not Love, no'tis nev - er Love, _____ What is it fills your
- count? Why its Love, Love, Love, _____ What is it

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'Tis not Love, no'tis nev - er Love, _____ What is it fills your - count? Why its Love, Love, Love, _____ What is it

heart with thrills? What is it fills your heart with thrills? All com-pre-
runs up your week - ly bills? What is it runs up your week-ly bills? Tho'com-pre-

This system contains the next two staves of music. The lyrics are: heart with thrills? What is it fills your heart with thrills? All com-pre- runs up your week - ly bills? What is it runs up your week-ly bills? Tho'com-pre-

hen-sive and nev-er ex - pen-sive is Love! Love! Love! _____
hen-sive it's ver - y ex - pen-sive is Love! Love! _____ Love!

This system contains the next two staves of music. The lyrics are: hen-sive and nev-er ex - pen-sive is Love! Love! Love! _____ hen-sive it's ver - y ex - pen-sive is Love! Love! _____ Love!

dim.

This system contains the final two staves of music. The lyrics are: *dim.*

Tempo di Valse.

mf ARA.

When with Love the soul is ach - ing.

POLLY.

That's the time to

Tempo di Valse.

mf con delicatezza.

When a maid - en's heart is break - ing

look. for trou - ble.

Love has

*con spirito.**meno mosso.*

What - is Love? Ah! who shall say?

come and bent it dou - ble.

*con spirito.**meno mosso.*

ARA. *mf*

Though the heart a - gainst it la - bors, Why love holds us in it

sway? *marc.* Love is king! full

POLLY.

On - ly to a - muse the neigh - bors.

ARA.

well we know that Love will come.

POLLY.

And Love will go!

rall.

REFRAIN.

ARA.

What is it makes all the world seem bright? Why its Love! Love! Love!

mf a tempo.

ARA.

POLLY.

What is it keeps us a - wake at night? Why its Love! Love!

cresc.

Com - ing to us with re - sist - less night.

Love! _____ Ut - ter - ly

cresc.

Pow'r all pos - sess - ing is

spoil - ing our ap - pe - tite! But ver - y de - press - ing is

f

Love, Love, Love! _____ What is it makes all the world seem

Love, Love, Love! _____

cresc. *f marc.*

bright? Why it's Love, yes, 'tis Love, 'tis Love! _____

f

Why it's Love, Love, Love! _____ What is it keeps us a-

'Tis not Love, no'tis nev - er Love! _____ Com - ing to

wake at night? Why it's Love! Love! Love! _____ Al -

us with re-sist - less might, Com-ing to us with re-sist - less might.
ways spoil-ing your ap - pe-tite - - ways spoil-ing your ap-petite

This system contains the first two vocal staves and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ff Pow'r all pos-sess-ing and nev-er de-press-ing is Love! _____ Love! _____
ff Pow-er pos-sess-ing but ver-y de-press-ing is Love! _____ Love! _____

This system contains the next two vocal staves and the piano accompaniment. The piano part includes a dynamic marking of *ff* and features a more complex accompaniment with some sixteenth-note patterns.

Love! _____
Love! _____

Presto.

This system contains the final two vocal staves and the piano accompaniment. The piano part begins with a *Presto.* marking and features a very active, rhythmic accompaniment with many sixteenth notes.

No 4.

Gratitude.

TRIO.

Polly, Weller, Sam.

Lyric by
GRANT STEWART.

Allegro vivace.

Piano.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The right hand starts with a forte (*f*) dynamic, playing a series of eighth notes and quarter notes, some beamed together. The left hand provides a harmonic accompaniment with chords and single notes. The dynamics shift to mezzo-forte (*mf*) and then piano (*p*) towards the end of the introduction.

POLLY.

Please tell me what is grat - i - tude and where it can be found. —

SAM.

Ex -

This section contains the vocal lines for Polly and Sam, along with piano accompaniment. Polly's line is on a single staff with lyrics. Sam's line is on a single staff with a rest followed by a few notes. The piano accompaniment is on two staves, continuing the harmonic support with chords and moving lines.

WELL.

You're

per - i - ence makes me con-clude it aint a-bove the ground. —

This section contains the vocal line for Weller and piano accompaniment. Weller's line is on a single staff with lyrics. The piano accompaniment is on two staves, providing harmonic support for the vocal line.

wrong my boy, a cle - er man can find it if he looks. —

POLLY.

I'm

WELL.

Why in the sto - ry

sure I wish you'd tell me where.

WELL.

books. —

POLLY.

That's right — that's right — It

SAM.

poco riten.

is - nt on earth and it is - nt in air.

SAM.

It ain't found in bus'-ness to

a tempo.

The first system of music features a vocal line in the upper staff with lyrics 'is - nt on earth and it is - nt in air.' Below it, a vocal line for 'SAM.' begins with the lyrics 'It ain't found in bus'-ness to'. The piano accompaniment is shown in the lower two staves, starting with the tempo marking 'a tempo.' and featuring a steady bass line and chords in the right hand.

WELL.

It's a thing that you'll none of you meet with in trade. It's

that you can swear.

The second system continues the vocal line with the lyrics 'It's a thing that you'll none of you meet with in trade. It's that you can swear.' The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

nev - er been born, and it's nev - er been made.

SAM.

It's a debt al-ways ow - ing that

The third system shows the vocal line with lyrics 'nev - er been born, and it's nev - er been made.' This is followed by 'SAM.' and the lyrics 'It's a debt al-ways ow - ing that'. The piano accompaniment provides harmonic support throughout the system.

SAM.

nev - er gets paid, It can't live in sun - shine and dies in the shade.

The musical score for Sam's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

POLLY.

Then what is grat - i - tude, what can it be?

The musical score for Polly's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

WELL.

It's a bloom-in' con - un - drum

rit.

REFRAIN.

Where, oh where on earth is grat - i - tude
take it from me.

The musical score for the Refrain consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The word "rit." is written below the piano accompaniment.

mf a tempo.

SAM.

WELL.

No one's found it in this lat - i - tude; Talk - ing of grat - i - tude's

The musical score for Sam's second line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

POLLY.

No - bod - y knows where grat - i - tude goes.

SAM.

on - ly a plat - i - tude When

f TUTTI.

grat - i - tude some one owes. — Where, oh where on earth is 'grat - i - tude?

No one's found it in this lat - i - tude Talk - ing of grat - i - tude's on - ly a plat - i - tude;

No - bod - y knows where grat - i - tude goes, When grat - i - tude some one owes.

Fine.

SAM.

You lend a friend a sov - er - eign and you

p

WELL.

Re - fuse to lend, you've lost your friend; to
find you've lost them both. —

POLLY.

But help a maid - en in dis - tress; she'll
that I'll take my oath. —

grate-ful be I'm sure. _____
 SAM.
 You'll find she'll take a sec-ond help; then

POLLY.
 That's right, _____ that's right. _____
 WELL.
 SAM.
 pass her plate for more.

POLLY.
 But grat-i-tude sure-ly is met with in some.
 WELL.
 As a

poco riten. *a tempo.*

ver - y keen no - tion of fa - vors to come.

SAM.

It's a Will - o' - the - Wisp that keeps

The first system of music consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics: "ver - y keen no - tion of fa - vors to come." The second staff is a vocal line for "SAM." with lyrics: "It's a Will - o' - the - Wisp that keeps". The piano accompaniment is on the bottom two staves, with a treble clef and a bass clef. The piano part features a steady bass line and chords in the right hand.

POLLY.

It's

lead - ing you on, And just when you want it you find that it's gone.

The second system of music consists of three staves. The top staff is a vocal line for "POLLY." with lyrics: "It's". The second staff is a vocal line with lyrics: "lead - ing you on, And just when you want it you find that it's gone." The piano accompaniment is on the bottom two staves, continuing the accompaniment from the first system.

some - thing you read a - bout, talk a - bout too. You ex - pect it in oth - ers and

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "some - thing you read a - bout, talk a - bout too. You ex - pect it in oth - ers and". The piano accompaniment is on the bottom two staves, continuing the accompaniment from the previous systems.

they do in you.

SAM.

It has - nt got bod - y, head,

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "they do in you." followed by a rest. The middle staff is another vocal line in treble clef, starting with the label "SAM." and containing the lyrics "It has - nt got bod - y, head,". The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment, showing chords and melodic lines.

WELL.

It's the ex-tract of noth- ing boiled down to the dregs.

arms, feet or legs.

poco rall. *D.S. al Fine.*

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "It's the ex-tract of noth- ing boiled down to the dregs." followed by a fermata and a section symbol (§). The middle staff is another vocal line in treble clef, containing the lyrics "arms, feet or legs." followed by a section symbol (§). The bottom two staves are a grand staff for piano accompaniment, featuring chords and a melodic line. The tempo marking "*poco rall.*" and the instruction "*D.S. al Fine.*" are placed above the piano part.

DANCE.

f Allegro.

sfz

The third system of music consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one sharp (F#) and a 6/8 time signature. The music is marked "*f* Allegro." and features a rhythmic dance pattern with accents. The instruction "*sfz*" is placed above the final measure of the top staff.

Entrance.

No 5a

Pickwick and Chorus.

“Coach Arrival.”

Allegro moderato.

Horns.

Piano.

p

mp

poco cresc.

molto cresc.

f

Enter chorus.

sempre cresc.

Allegro.
SOP. & ALTO.

What's the la - test news from town, Oh! what has tak - en place in Lon - don late - ly?

TEN.

What's the la - test news from town, Oh! what has tak - en place in Lon - don late - ly?

BASS.



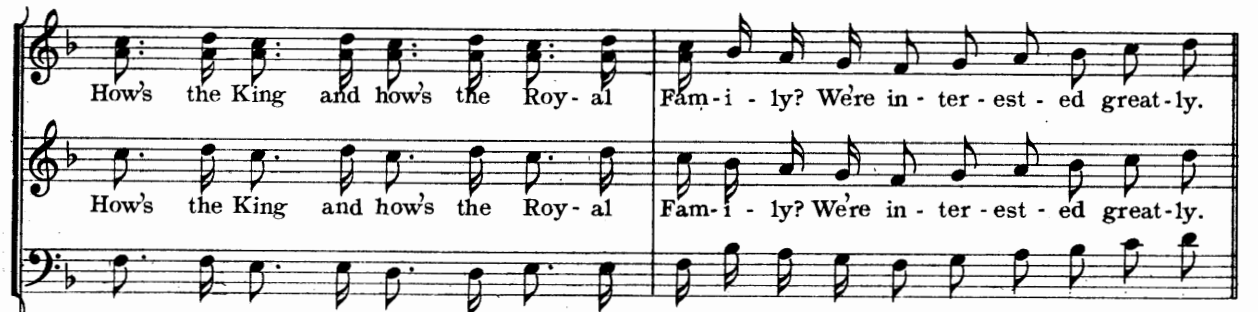
Who is - born and who is dead? We want to - hear the news?

Who is - born and who is dead? We want to - hear the news?



How's the King and how's the Roy - al Fam - i - ly? We're in - ter - est - ed great - ly.

How's the King and how's the Roy - al Fam - i - ly? We're in - ter - est - ed great - ly.



TEN. *mf*

Who's the horse that won the Der-by? What's the bet-ting on the ra-ces? What has

BASS. *mf*

p

Pesante.

SOP. & ALTO.

TEN. *mf*

Par - lia-ment to say a - bout our la - test war with France?

BASS.

grazioso.

SOP. & ALTO.

la - test Par - is fash - ion seen in jew - els silks and la - ces? Have you

brought some nice new mu - sic and the last in - vent - ed dance?

SOP. & ALTO.

What's the la - test news from town? Oh! what has tak - en place in Lon - don late - ly?

TEN.

What's the la - test news from town? Oh! what has tak - en place in Lon - don late - ly?

BASS.

ff

Who is_ born and who is dead? Please tell us_ don't re - fuse.

Who is_ born and who is dead? Please tell us_ don't re - fuse.

What's the new-est style in Pic-ca-dil-ly? We are in-ter-est-ed great-ly.

What's the new-est style in Pic-ca-dil-ly? We are in-ter-est-ed great-ly.

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics underneath. The bottom staff is a piano accompaniment in the bass clef. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The vocal lines feature a mix of eighth and quarter notes, while the piano accompaniment includes chords and a steady eighth-note bass line.

Tell us all you know of town, We want to hear the news.

Tell us all you know of town, We want to hear the news.

The second system of the musical score also consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Tell us all you know of town, We want to hear the news." The piano accompaniment features chords in the right hand and a bass line in the left hand, maintaining the 4/4 time signature and one-flat key signature.

No 5b

The Pickwick Club.

Pickwick, Tupman, Snodgrass, Winkle and Chorus.

PICK. *1. Now a*

Piano. *ff Grandioso.* *dim. mf*

dolce. pp

club to be suc - cess - ful must be start - ed in just right, So as
scare - ly put a lim - it on what we pro - pose to do. The

marc. *dolce. p*

PICK. *mf*

chair-man they e - lect - ed me. And to aid me in my phil - o - soph - ic,
plan that we have formed's im - mense. Of in - ves - ti - ga - ting ev - 'ry-thing and

TUP. & SNOD. *f*

Hear! Hear!

WINK. *f*

mf

p phil - an - throp - ic fight, as com - mit - tee I've se - lect - ed three. *mf* We have
 ev - 'ry - bod - y too, And en - tire - ly at our own ex - pense! We shall

Hear! Hear!

The first system of music features a vocal line in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include piano (*p*) and mezzo-forte (*mf*). The key signature has one flat (B-flat). The tempo is not explicitly marked but appears to be a moderate pace. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines.

PICK.
 prom - ised to al - lev - i - ate each man's un - hap - py lot, And in
 look for an e - lix - ir that will keep us ver - y young We have

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with the word 'PICK.' above it. The piano accompaniment continues with chords and moving lines. Dynamics include piano (*p*) and mezzo-forte (*mf*). The key signature remains one flat (B-flat).

ev - 'ry - bod - y's cause we are u - nit - ed. So that wheth - er you are suf - fer - ing from
 got a scheme for fil - ter - ing the o - cean. And by in - spect - ing ver - y care - ful -

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment continues with chords and moving lines. Dynamics include piano (*p*) and mezzo-forte (*mf*). The key signature remains one flat (B-flat).

cresc.

a - ny wrongs or not, the Pick-wick Club will see that you are right - ed So do not ly a wom - an's tongue, we'll find the se - cret of per - pet - ual mo - tion With - in a

cresc. *f* *mf*

fear. Our path is clear and in the way of du - ty we have nev - er year. We'll make it clear what is the rea - son that old maids have nev - er

TUP. & SNOD.

Hear! Hear! Hear! Hear!

WINK.

tar - ried. A vote of con - fi - dence I'll try all who be - lieve in me say Those a - mar - ried. Shall we find out the rea - son why? all who de - sire me to say Those a -

OMMES.

Aye!

sf *mf*

PICK.

gains the mo-tion? car-ried! So do not fear Our path is
 gains the mo-tion? car-ried! With-in a year We'll make it

SOP.& ALTO.

TEN.

BASS.

CHORUS.

So do not fear Their path is
 With-in a year They'll make it

So do not fear, so do not fear Their path is
 With-in a year, with-in a year They'll make it

ff

clear. And in the way of du - ty we have nev - er
 clear. What is the rea - son why old maids have nev - er

clear. And in the way of du - ty they have nev - er
 clear. What is the rea - son why old maids have nev - er

clear, their path is clear, And in the way of du - ty they have nev - er
 clear, they'll make it clear, What is the rea - son why old maids have nev - er

ff

tar - - ried A vote of con - fi-dence I'll try all who be-lieve in me say Aye!
 mar - - ried Shall we find out the rea-son why? all who de-sire me to say Aye!

tar - - ried A vote of con - fi-dence he'll try all who be-lieve in him say Aye! There are
 mar - - ried Shall they find out the rea-son why? all who de-sire him to say Aye! There are

tar - - ried A vote of con - fi-dence he'll try all who be-lieve in him say Aye! There are
 mar - - ried Shall they find out the rea-son why? all who de-sire him to say Aye! There are

1. 2.

2. You can

none a - gainst the mo - tion so it's car - ried. car - ried.
 none a - gainst the mo - tion so it's

none a - gainst the mo - tion so it's car - ried. car - ried.
 none a - gainst the mo - tion so it's

mf *D.S.* *sfz*


No 6. To Ascertain the Knowledge.

Pickwick, Arabella, Winkle,
Snodgrass, Tupman and Chorus.

Allegro. *mf* PICK

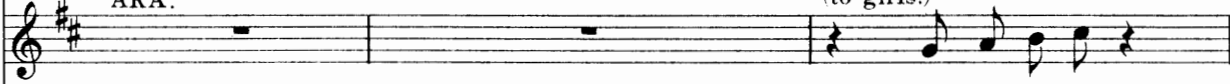
Pick. 

Piano. 



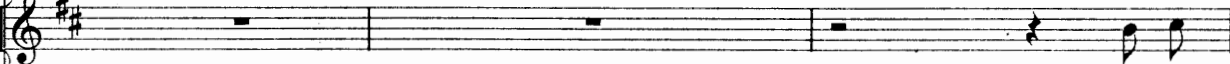
as - cer-tain the know-ledge of the col-lege I'll en - dea-vor.

ARA. (to girls.)



Did you ev - er?

SOP. & ALTO.



No I

marc. 

A bid I'm going to make to gain your
nev - er nev - er did.

pesante.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "A bid I'm going to make to gain your" on the first line and "nev - er nev - er did." on the second line. The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line. The word "pesante." is written above the piano staff.

ed - u - ca - tion rep - u - ta - tion. I

cresc.

cresc.

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with the lyrics "ed - u - ca - tion rep - u - ta - tion. I". The bottom staff continues the piano accompaniment. The word "cresc." appears twice, once above the vocal staff and once above the piano staff.

want to know the where - a - bouts of ev' - ry thing you hear a - bout; my

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with the lyrics "want to know the where - a - bouts of ev' - ry thing you hear a - bout; my". The bottom staff continues the piano accompaniment.

stock of in - for - ma - tion I'm de - sir - ous to en - rich on the when, why, what and the

marc.

stacc.

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with the lyrics "stock of in - for - ma - tion I'm de - sir - ous to en - rich on the when, why, what and the". The bottom staff continues the piano accompaniment. The word "marc." is written above the vocal staff, and "stacc." is written above the piano staff.

PICK.

whith - er and the which!

ARA. SOP. & ALTO.

f *Con spirito.*

His stock of in - for - ma - tion he's de -

TEN.

His stock of in - for - ma - tion he's de -

BASS.

His stock of in - for - ma - tion he's de -

Con spirito.

sir - ous to en - rich on the *when, why, what,* and the *whith - er* and the *which.*

sir - ous to en - rich on the *when, why, what,* and the *whith - er* and the *which.*

sir - ous to en - rich on the *when, why, what,* and the *whith - er* and the *which.*

mf PICK. (to Club.) (to Girls.)

Jot it down De -

TUPMAN. *mf* WINKLE.

I've got it down. I've got it down.

SNODGRASS.

I've got it down.

scribe to me your no - tion of the o - cean!

ARA.

It is wa - ter

TUP. SNOD. & WINK.

Now who taught her?

SOPR. ALTO.

And it's

SOP. & ALTO. Please let me hear a lit - tle more that's
ve - ry ve - ry wet.

Sci - en - tif - ic and spe - cif - ic

ARA.
f *ben marcato.*

It's ag -

cresc.

glo - me - ra - ted part - i - cles of all co - he - sive ar - ti - cles, re -

duced by li - que - fac - tion from an el - e - ment - al state to a whol - ly u - ni -

ARA.
fied pre - ci - pi - tate.

PICK. (breathless.)
She is right!

TUP.
I see it quite.

WINK.
I see it

SNOD.
I see it quite

WINK.
quite.

Dance.
mf *poco accel.*

PICK.
Now gra - vi - ty has

Tempo I.
mf *marc.*

The musical score is arranged in a standard format with vocal staves and piano accompaniment. The vocal parts are: ARA (soprano), PICK (soprano), TUP (soprano), SNOD (bass), and WINK (soprano). The piano accompaniment consists of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are written below the vocal staves, and performance directions are placed above or below the piano accompaniment.

laws of which the cause was found by New - ton, why the fruit on ap - ple

trees was bound to fall. I call up - on you all to tell me

pesante.

how he knew it had to do it.

ARA. SOP. & ALTO.

Its a

cresc.

ques-tion of vi - bra - tion that's pro - duced by os - cill - a - tion; his dis -

cov - e - ry of gra - vi - ty we ought to ce - le - brate for it shows us why our

stacc.

ARA. SOP. & ALTO.

hats won't stay on straight!

PICK.
So it does.

TUP. WINK.
We know it does. We

SNOD.
We know it does.

PICK.
The sur - vi - val of the fit - test you'll ad - mit is now ac -

WINK.
know it does.

PICK.

know-ledged Oh! oh! The fit - test

ARA.

Here at col - lege we can - not ad - mit its so.

are quite sure to out - last us, say the mas - ters.

cresc.

ARA. SOP. & ALTO.
f ben marcato.

It's _____ diff - e - rent you see with us. We _____

think you will a - gree with us, its clothes that make the wo - man and the

way her dress-es sit, so that we pre - fer the sur - vi - val of the *Fit*.
 PICK. (again breathless.)
 What's the

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes a *mf* dynamic marking.

use.
 TUP. (same bus.) WINK.
 They're too ab - struse. They're too ab - struse.
 SNOD.
 They're too ab-struse.
 poco accel.

The second system continues the vocal line with lyrics and piano accompaniment. It includes performance directions like *TUP.*, *WINK.*, *SNOD.*, and *poco accel.*

Dance.

The third system is primarily piano accompaniment in grand staff, starting with a *mf* dynamic marking.

accel. a tempo.

The fourth system continues the piano accompaniment with dynamic markings for *accel.* and *a tempo.*

The fifth system is the final system on the page, showing piano accompaniment in grand staff.

The Lay of the Merry Ha! Ha!

QUARTETTE.

No 8.

Arabella, Polly, Pickwick, Snodgrass.

Allegro. SNOD.

Piano. *f* *mf*

Some

years a - go a lit - tle bird As - cen - sor posed on men.

ARA.

When

a - ny - thing ab - surd oc - curred its laugh - ter sound - ed then.

POLLY.

With

mock - ing mel - o - dy 'twas fraught when rid - i - cule was need - ed

PICK.

The

ech - o of its laugh we've caught, And use it just as he did Ah!

POLLY. (laugh.)

Ha, ha, ha, ha, ha, ha, ha, ha.

laugh.

SNOD. (laugh.)

Ha, ha, ha, ha, ha, ha, ha, ha. Ha,

mf

ARA. (laugh.)

Ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha.

PICK. *meno forte.*

And ev - 'ry pose and pe - cu - li - ar - i - ty Will

meno forte.

PICK.

find its greet - ed with hil - ar - i - ty; Ha, ha, ha, ha,

ARA, POLLY, SOP. & ALTO.

SNOD. & TEN.

BASS.

Ha, ha, ha, ha,

Ha, ha, ha, ha,

ff

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ff

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ff

cresc

f pesante.

POLLY.

That lay is sung to boast-ers Who their won-d'rous deeds re-late.

SNOD.

And

mf

PICK.

I must say

peo-ple who by bor-ing you, Your feel-ings ir-ri-tate.

poco rall. *a tempo.* **ARA.**

When proud young fa - ther's rave a - bout their
 that is great.

poco rall. *a tempo.*

ev - er - last - ing ba - by.

PICK.

This lit - tle song will help you out, By

POLLY. (laugh.)

Ha,

(laugh.)

now you've learned it may be. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

f

ARA. (laugh.)

ha, ha, ha, ha, ha, ha, ha. Ha,

SNOD.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, ha, ha, ha, ha.

PICK. *meno forte.*

When the laughs on us were

meno forte.

PICK.

loud in a - bus - ing it, But in our turn were ver - y fond of us - ing it. And

ARA, POLLY, SOP. & ALTO.

SNOD. & TEN.

BASS.

Ha,

Ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ff

ff

ff

ff pesante.

f

ARA.

The

mf

la - dy with the worn-out voice Who'll stand for hours and chant.

SNOD.

The

POLLY.

Your
 kind - est of us will re - jice when she catch - es cold and can't

This system contains the first four measures of the song. It features a vocal line in G major with lyrics, a piano accompaniment in G major, and a bass line. The piano part includes some grace notes.

sweet-heart's lit - tle bro - thers too who watch you both like weas-els.

PICK
 You

This system contains the next four measures. It includes the vocal line with lyrics, the piano accompaniment, and the bass line. The word 'PICK' is written above the vocal line in the fourth measure.

sing this song I know you do When they get mumps or meas - les Ah!

This system contains the final four measures of the song. It includes the vocal line with lyrics, the piano accompaniment, and the bass line. The lyrics end with 'Ah!'.

POLLY. laugh.

PICK. (laugh.) Ha, ha, ha, ha, ha, ha, ha, ha, SNOD. (laugh.) Ha,

mf

ARA. (laugh.) *meno forte.*

Ha, ha, ha, ha, ha, ha, ha, ha.

PICK.. In a

meno forte.

PICK. case like this with u - na - nim - i - ty men throw a - way their mag - na - nim - i - ty And

ARA, RACH. SOP. & ALTO. Ha,

TUP. & TENORS. Ha,

BASS.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ff

f *ff* *pesante.*

Detailed description: This block contains a musical score for a laughing chorus. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts consist of a series of 'ha' syllables. The piano accompaniment includes a bass line and a grand staff (treble and bass clefs). Dynamics include *ff* (fortissimo) and *f* (forte). The piano part has a section marked *pesante* (heavy).

POLLY.

The par-ve - nu who goes a - broad, whom ev - 'ry - bod - y hates.

SNOD.

Who

mf

Detailed description: This block contains the musical score for the character Polly. It includes a vocal line with lyrics, a piano accompaniment, and a short instrumental flourish. The lyrics are: "The par-ve - nu who goes a - broad, whom ev - 'ry - bod - y hates." followed by "SNOD." and "Who". The piano accompaniment is marked *mf* (mezzo-forte).

PICK.

And brags of

says his fa - ther is a lord, and talks of dukes and mates.

Detailed description: This block contains the musical score for the character Pick. It includes a vocal line with lyrics, a piano accompaniment, and a short instrumental flourish. The lyrics are: "And brags of" followed by "says his fa - ther is a lord, and talks of dukes and mates." The piano accompaniment includes a grand staff.

poco rall. *a tempo.* ARA.

How quick-ly his pre - ten - sions drop when
his es - tates.

poco rall. *a tempo.*

some one says: "How sil - ly!"

PICK.

Your fa - ther keeps a tail - ors shop in

(laugh.)

Bond Street, Pic - a - dil - ly. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

POLLY. (laugh.)

Ha,

f

ha, ha, ha, ha, ha, ha, ha.
SNOD. (laugh)
Ha, ha, ha, ha,

ARA. (laugh.)
Ha, ha, ha, ha, ha, ha, ha, ha.
PICK. *meno forte.*
I've

al-ways giv - en him the pref-er-ence, So call on me when in

PICK.
need of a ref - er - ence!" Ha, ha, ha, ha,

ARA, POLLY, SOP. & ALTO. *f*
Ha, ha, ha, ha,

SNOD. & TEN. *f*
Ha, ha, ha, ha,

BASS.

ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ff

f pesante.

I'll have the law, I'll have my right.

No 8.

OCTETTE.

Mrs. Bardell, Liza, Sally, Sue,
Pickwick, Tupman, Snodgrass and Winkle.

Furioso.

MANUEL KLEIN.

Piano.

The piano introduction is in 2/4 time, marked *Furioso* and *ff*. The right hand features a melody of eighth notes with accents, while the left hand plays a rhythmic accompaniment of triplets of eighth notes.

Mrs. BARD. (rushing to Pickwick.)

In spite of hate I

The first line of the vocal score for Mrs. Bardell begins with a rest, followed by the lyrics "In spite of hate I". The piano accompaniment continues with the triplet accompaniment from the introduction.

bear to you, I'm go - ing to be fair to you, and here and now de -

The second line of the vocal score continues with the lyrics "bear to you, I'm go - ing to be fair to you, and here and now de -". The piano accompaniment remains consistent.

clare to you I mean to have my rights.

The third line of the vocal score concludes with the lyrics "clare to you I mean to have my rights." The piano accompaniment continues.

LIZA, SALL. & SUE. (rushing at Tup. Snod. & Wink.)

We've come down here to

The first line of the vocal score for Liza, Sally, and Sue begins with a rest, followed by the lyrics "We've come down here to". The piano accompaniment continues with the triplet accompaniment.

stop a thing, and as we nev - er drop a thing well make you do the

pro - per thing ac - cord - ing to our lights.

PICK.

Your at - ti - tude so

PICK.

fu - ri - ous to you will prove in - ju - ri - ous, your charge is sim - ply

spu - ri - ous as ve - ry well you know.

TUP. SNOD. & WINK.

You have been ve - ry

cresc.

rude in here. On mat - ters we were brood - ing here when you three came in -

cresc.

ff trud - ing here; you're ve - ry much de - trop. *mf* Mrs. BAR. Oh you nev - er will get rid of

ff *mf* L'istesso tempo.

us — by such ve - ry un - pleas - ant at - tack; — We have made up our minds for a

fuss.

TUP. WINK, & SNOD. PICK.

Go! Go! As the

LIZA. SALL, & SUE. (quietly.)

If we go, we shall on - ly come back.

sfz

em - in - ent man of the day I have not been con - sid - ered a

dunce but I can't un - der - stand what you say, what you say when you're

all of you talk - ing at once. No I can't un - der - stand.
 Mrs. B. & GIRLS.
 TUP. SNOD. & WINK. No they can't un - der - stand what we say when we're
 No we can't un - der - stand.

Mrs. B. SUE & GIRLS.
 all of us talk - ing at once, No they can't un - der - stand what we
 TUP. SNOD. & WINK.
 PICK. When you're talk - ing at once, No we can't un - der - stand what you
 When you're talk - ing at once, No we can't un - der - stand what you

say, what we say; when we're all of us talk - ing and talk - ing and talk - ing we're

say, what you say; when you're all of you talk - ing and talk - ing and talk - ing you're

say, what you say; when you're all of you talk - ing and talk - ing and talk - ing you're

Allegretto. Mrs. BAR.

all of us talk - ing at once. Then

all of you talk - ing at once.

all of you talk - ing at once.

Allegretto.

gen - tle - men, and you too girls, keep qui - et just a min - ute; I'll

o - pen up my heart to you and like-wise all that's in it.

Allegro. When

Bar-dell went to his last a - bode (as the ve - ry best of hus-bands will,) I

took a place in the Gos-well road, and in the wind - ow put a bill

PICK.
One

(to Pickwick.)

You
 day your house I chanced to pass; came up the steps and rang the bell.

took my lodg-ings and a-las! You took them in my heart as well.

LIZA, SALL. & SUE.

He

TUP. SNOD. PICK. & WINK.

He
(I)

Mrs. B.

When
 took her lodg-ings and a-las, he took her wid-ows heart as well.

took her lodg-ings what a farce to say, he took her heart as well.

PICK.

took her lodg-ings what a farce to say, I took her heart as well.

dim.

Mrs. B.
some - times I would sit and mope You'd

PICK.
I'd come in - to your room and chat

The first system of music features a vocal line for Mrs. B. and a piano accompaniment. The vocal line starts with the lyrics "some - times I would sit and mope" followed by a rest and then "You'd". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

praise my cook - ing, then you'd hope I'd *al-ways* cook for you like that, I'd

The second system continues the vocal line with the lyrics "praise my cook - ing, then you'd hope I'd *al-ways* cook for you like that, I'd". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

speak of hus - band num - ber one

And I would cheer you up and vow, no

The third system continues the vocal line with the lyrics "speak of hus - band num - ber one" followed by a rest and then "And I would cheer you up and vow, no". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

PICK.
mat - ter where Bar - dell has gone, he's bet - ter off where he is now. It's

LIZA. SALL. SUE. & Mrs. B.
Oh

TUP. SNOD. & WINK.
That's

LIZA. SALL. & SUE.
what a pit - y he has gone, he might be here to cheer you now.

TUP. SNOD. PICK. & WINK.
truce, no mat - ter where he's gone he's bet - ter of where he is now.

Mrs. B. (to Pickwick)
what a pit - y he has gone, he might be here to cheer me now. You

Piu mosso.

Mrs. B.
might have been the hus - band who won my af - fec - tions sweet and coy. You

(to omnes.)

might have been a — fa - ther too, to my poor an - gel, or - phan boy. So

cresc. e sempre piu furioso.

if I on the ju - ry call for dam - a - ges for my com - plaint, its

cresc. e sempre piu furioso.

when I come to think of all he *might* have been, but what he

ain't Ill go and on the ju - ry call for dam - a - ges for

LIZA. SALL. & SUE.

We'll go and on the ju - ry call for dam - a - ges for

TUP. SNOD. PICK. & WINK.

We think we shall be luck - y all if we es - cape from

f cresc.

my com - plaint. I'll have the law, I'll have my rights
 her com - plaint.
 their com - plaint. PICK. 'Lor'

Allegro molto.

SALLY. (to Tup. Snod. & Wink.)
 You vil - lain you, and you, and you.
 PICK.
 bless the wom - an, how she fights.
 TUP. SNOD. & WINK.

legato.

LIZA & SUE.
 Our aunt shall have her full re - venge.
 TUP. SNOD. & WINK.
 vow my dear, that is - nt true.
 PICK.
 You

(to Snodgrass.)

You call your-self a po - et, eh?

TUP. SNOD. & WINK.

You

need - nt bo - ther, keep the change.

legato.

Detailed description: This system contains the first two musical systems. The first system has a vocal line with the lyrics 'You call your-self a po - et, eh?' and a piano accompaniment. The second system has a vocal line with the lyrics 'You' and a piano accompaniment. The piano part includes a triplet of eighth notes marked 'legato.'.

MRS. B.

I'm going to faint I know I am, I know I am.

LIZA. SALL. & SUE.

run a-way and play.

No,

Detailed description: This system contains the third and fourth musical systems. The third system has a vocal line with the lyrics 'I'm going to faint I know I am, I know I am.' and a piano accompaniment. The fourth system has a vocal line with the lyrics 'run a-way and play.' and a piano accompaniment. The piano part continues with chords and melodic lines.

Oh yes I am, I know I am, oh Bar - dell to pro -

no you aint.

Detailed description: This system contains the fifth and sixth musical systems. The fifth system has a vocal line with the lyrics 'Oh yes I am, I know I am, oh Bar - dell to pro -' and a piano accompaniment. The sixth system has a vocal line with the lyrics 'no you aint.' and a piano accompaniment. The piano part continues with chords and melodic lines.

LIZA, SALL. & SUE. (to men.)

tect your wife why don't you come. We've
 PICK.
 The wom - ans in de - li - ri - um, de - li - ri - um.

Detailed description: This system contains the first two lines of music. The top line is a vocal line in G major (one sharp) with lyrics 'tect your wife why don't you come.' followed by a rest and then 'We've'. The second line is another vocal line with the instruction 'PICK.' above it and lyrics 'The wom - ans in de - li - ri - um, de - li - ri - um.' The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

seen you some - where once be - fore some - where be - fore.
 TUP. SNOD. & WINK.
 You'll

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics 'seen you some - where once be - fore some - where be - fore.' The second line is another vocal line with the instruction 'TUP. SNOD. & WINK.' above it and lyrics 'You'll'. The piano accompaniment continues with two staves.

'Twas
 nev - er see us an - y more, oh nev - er more.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics ''Twas' followed by a rest and then 'nev - er see us an - y more, oh nev - er more.'. The second line is another vocal line with lyrics 'nev - er see us an - y more, oh nev - er more.'. The piano accompaniment continues with two staves.

some - where you'd no right to be, no right to be

(aside.)
I

LIZA. SALL. SUE. & Mrs. B. Piu mosso.

We

hope she don't ref - er to me.

piu mosso.

vow the law at you shall gnaw, and sharp - er claw you nev - er saw.

TUP. SNOD. WINK. & PICK. (aside.)
We

LIZA. SALL. & SUE.

No eas - i - ly can see that she is going to be our en - e - my.

legato.

TUP. SNOD. WINK. & PICK.

words can paint our just com-plaint she's going to faint! Mrs. B. We're
No, no I aint

cresc.

Mrs. B. LIZA & SALL. & SUE. Presto.

We'll make you pay! We'll

TUP. SNOD. WINK. & PICK.

in dis-may at what they say. Oh go a - way, oh

have the law the law.
go oh go a - way.

Presto.

Boys Will Be Boys.

No. 9.

TRIO.

Pickwick, Weller, Wardle.

Lyric by
GRANT STEWART.Music by
MANUEL KLEIN.

Allegro.

Well. Now

Piano. *f*

I main-tain in this here land, Which as we know's a free one, That

ev - 'ry - one should un - der - stand a boy has a right to be one. So

when he's a man he will en-joy The thought of the time when he was a boy.

mf

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four systems of music. Each system includes a vocal line (Well.) and a piano accompaniment (Piano.). The piano part is written in grand staff notation (treble and bass clefs). The tempo is marked 'Allegro.' and the dynamics range from 'f' (forte) to 'mf' (mezzo-forte). The lyrics are printed below the vocal line.

Bus: Take snuff as they say: "Little scamp!"

WELL. *Giocoso* *f*

Then

Giocoso *f*

ho! for the days of the cob-bler's wax That we put in the teach-er's

WELL.

seat.

WARD.

And the fruit we stole.

PICK.

God bless my soul. What

The run - a - way ring

And the

oth - er was half so sweet.

Detailed description: This system contains the first three lines of music. The top line is a vocal line with lyrics 'The run - a - way ring'. The second line is another vocal line with lyrics 'And the'. The third line is a vocal line with lyrics 'oth - er was half so sweet.'. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The key signature has two flats (B-flat major).

The pies in the dirt!

purse on a string That we used on all Fools' Day

And the

Detailed description: This system contains the next three lines of music. The top line is a vocal line with lyrics 'The pies in the dirt!'. The second line is a vocal line with lyrics 'purse on a string That we used on all Fools' Day'. The third line is a vocal line with lyrics 'And the'. The bottom two lines are piano accompaniment, continuing the harmonic support for the vocal lines. The key signature remains B-flat major.

squirt!

How it hurt to put them all a - way. Well?

Detailed description: This system contains the final three lines of music on the page. The top line is a vocal line with lyrics 'squirt!'. The second line is a vocal line with lyrics 'How it hurt to put them all a - way. Well?'. The third line is a vocal line. The bottom two lines are piano accompaniment, concluding the piece. The key signature is B-flat major, and the time signature at the end is 3/4.

PICK, WELL & WARD.
Tempo di Valse.

Boys will be boys, — Boys will be boys, — The

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Boys will be boys, — Boys will be boys, — The".

world may change and things seem strange But boys will still be boys —

cresc. — *f*

The second system of the musical score. The vocal line continues with the lyrics: "world may change and things seem strange But boys will still be boys —". The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) leading to *f* (forte).

Boys will be boys, — Boys will be boys, — The

dim.

dim.

The third system of the musical score. The vocal line repeats the phrase "Boys will be boys, — Boys will be boys, — The". The piano accompaniment features a *dim.* (diminuendo) dynamic marking.

world may change and things seem strange But boys will still be boys. —

The fourth system of the musical score. The vocal line concludes with the lyrics: "world may change and things seem strange But boys will still be boys. —". The piano accompaniment ends with a final chord.

WARD.
Allegro.

Now

in this world for ev-'ry-one En-joy-ment should be plen-ty. It's

good to think of all the fun we had when we were twen-ty. When

ev-'ry man was your dear-est friend, And mon-ey was on-ly a thing to spend.

Bus: All take snuff as they say: "Young dog?"

WARD. *Giocoso f*

Then

Giocoso f

Detailed description: This system contains the first vocal entry for Ward. The vocal line starts with a whole rest for three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment begins with a melodic line in the right hand and a bass line in the left hand. The tempo and dynamics are marked *Giocoso f*.

WARD.

O! for the days that we turned in - to night.

Detailed description: This system contains the second vocal entry for Ward. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, A4, G4, and F4. The piano accompaniment continues with the same melodic and bass lines.

WELL.

And the night in - to day in -

Detailed description: This system contains the third vocal entry for Ward. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, A4, G4, and F4. The piano accompaniment continues with the same melodic and bass lines.

PICK.

Detailed description: This system contains the fourth vocal entry for Ward. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, A4, G4, and F4. The piano accompaniment continues with the same melodic and bass lines.

stead.

Detailed description: This system contains the fifth vocal entry for Ward. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, A4, G4, and F4. The piano accompaniment continues with the same melodic and bass lines.

When we drank and fought with nev - er a thought of the

Detailed description: This system contains the sixth vocal entry for Ward. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, A4, G4, and F4. The piano accompaniment continues with the same melodic and bass lines.

PICK.

ear - ly morn - ing head.

WARD.

The rat - tle of dice.

WELL.

And the

The first system of the musical score features three vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal parts are in G major with two flats (B-flat and E-flat). The lyrics are: 'ear - ly morn - ing head.' (PICK.), 'The rat - tle of dice.' (WARD.), and 'And the' (WELL.).

And the

lot of ad - vice what we nev - er, nev - er took.

The second system continues the musical score. The piano accompaniment features chords and moving lines in both hands. The lyrics are: 'And the' and 'lot of ad - vice what we nev - er, nev - er took.'

And for - get en - tire - ly how shéd look. Well!

girl we met.

And 'ud fret

The third system concludes the musical score. The piano accompaniment ends with a final chord. The lyrics are: 'And for - get en - tire - ly how shéd look. Well!' and 'girl we met.' followed by 'And 'ud fret'.

PICK, WELL. & WARD.
Tempo di Valse.

Boys will be boys, — Boys will be boys, — The

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Boys will be boys, — Boys will be boys, — The".

world may change and things seem strange But boys will still be boys. —

cresc. *f*

The second system of the musical score. The vocal line continues with the lyrics: "world may change and things seem strange But boys will still be boys. —". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *f* (forte).

Boys will be boys, — Boys will be boys, — The

dim.

dim.

The third system of the musical score. The vocal line repeats the lyrics: "Boys will be boys, — Boys will be boys, — The". The piano accompaniment includes dynamic markings: *dim.* (diminuendo) at the beginning and *dim.* at the end.

world may change and things seem strange But boys will still be boys. —

The fourth system of the musical score. The vocal line concludes with the lyrics: "world may change and things seem strange But boys will still be boys. —". The piano accompaniment concludes with a final chord.

Allegro. PICK. But

f

one thing we must not for - get; If we've been fair - ly

thrif - - ty, There's lots of pleas - ure for us yet When

we are o - ver fif - ty. It's a fact that nev - er can

be dis - guised The Old Boy is - nt to be de - spised.

Giocoso. f

Then

Giocoso. f

PICK.

O! for the pipe and the bowl of punch.

WARD.

And the seat by the roar - ing blaze.

WELL.

And a

The

rol-lick-ing song to help a-long the mem-o-ry of old days.

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note F4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

fa-ther - ly views we pre - tend to use To ev - 'ry pret - ty girl.

This system contains the second vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The piano accompaniment continues with chords and a bass line.

Bus: All whisper together then burst out laughing.

Well!

This system contains the bus part and piano accompaniment. The bus part begins with a whole rest, followed by a half note G4, and then a quarter note F4. The piano accompaniment features chords and a bass line, ending with a double bar line and repeat sign.

PICK, WELL. & WARD.

Tempo di Valse.

Boys will be boys, — Boys will be boys. — The

The first system of the musical score for 'Boys Will Be Boys'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'Boys will be boys, — Boys will be boys. — The'.

world may change and things seem strange But boys will still be boys. —

The second system of the musical score. The vocal line continues with the lyrics 'world may change and things seem strange But boys will still be boys. —'. The piano accompaniment includes dynamic markings 'cresc.' and 'f'.

Boys will be boys, — Boys will be boys. — The

The third system of the musical score. The vocal line repeats the lyrics 'Boys will be boys, — Boys will be boys. — The'. The piano accompaniment includes dynamic markings 'dim.'.

world may change and things seem strange But boys will still be boys. —

The fourth system of the musical score. The vocal line repeats the lyrics 'world may change and things seem strange But boys will still be boys. —'. The piano accompaniment concludes the piece.

No 10.

Lyric by
HERMANN KLEIN.

Speak Low.

"LULLABY."

Music by
MANUEL KLEIN.

Andante moderato.

Piano.

p dolce.

The piano introduction consists of two staves in 6/8 time, marked 'Andante moderato'. The right hand features a melodic line with a descending eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Andante moderato.

ARABELLA.

When the red glow of sun-set has faded and gone; when the

The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

rose-pet-als tight-en and close — When the stress and the toil for a

The vocal line continues with a melodic phrase. The piano accompaniment remains consistent with the previous section.

brief space are done, how wel-come the hour of re- pose. It is

poco piu mosso.

poco piu mosso.

mf marc.

The vocal line concludes with a melodic phrase. The piano accompaniment features a more active bass line. The tempo marking changes to 'poco piu mosso' and the dynamic to 'mf marc.'

sweet to the la - bor - er home from the field, and e'en the phil - o - soph - er

poco cresc.
cool _____ but to none does the pil - low more rest - ful - ness yield, than the

poco cresc.

rall. **REFRAIN.** *p dolce. a tempo.*
hard work - ing maid - en at school _____ Speak low, _____ Speak low, _____ let's

rall. *p dolce. a tempo.*

whis - per as we go _____ and creep a - long on tip - toe just as quiet - ly as

mice. — Tread light. — Tread light. — A kiss and then good night. — Your

head once on the pil-lows, you'll be sleep-ing in a trice.

dim. e rall.

rall.

mf a tempo.

Andante moderato.

When the dan-cer is wear-y of

p

horn-pipe and jig; when the sol-dier has van-quished his foes — When the

gard - ners' strong arm is to tir - ed to dig, how wel - come the hour of re -

poco più mosso.

pose. _____ It is said that a wise man needs less time for rest than

poco più mosso.

p marc.

poco cresc.

eith - er a wom - an or fool. _____ But the one who at sleep is a

poco cresc.

rall. **REFRAIN.** *p dolce.*

long way the best is the hard work - ing maid - en at school. _____ Speak

rall. *p dolce.*

a tempo.

low, ——— Speak low, ——— Lets whis - per as we go. ——— And

a tempo.

creep a - long on tip - toe just as qui - et - ly as nice. ——— Tread

light, ——— Tread light, ——— A kiss and then good

night. ——— Your head once on the pil - low, you'll be sleep - ing in a

dim. e rall.

dim. e rall.

ARA.
 trice. — Speak low, — Speak low, — Let's whis - per as we

SOPR. I. (in the distance.)
dolce. Speak low, — Speak low, — Let's whis - per as we

SOPR. II. & ALTO.
 Speak low, — Speak low, — Let's whis-per

p dolce.

ARA. & SOPR. I.
 go, — and creep a - long on tip toe just as qui - et - ly as

SOPR. II. & ALTO.
 as we go, and creep a - long on tip toe just as qui - et - ly as

mice! — Tread light, — Tread light, — A

mice let's creep Tread light! Tread light!

kiss and then good night. _____ Your head once on the

A kiss and then good night, Your head once on the

dim. e rall. pil - low, you'll be sleep - ing in a trice. *p* Speak low, _____ Speak

dim. e rall. pil - low, you'll be sleep - ing in a trice.

dim. e rall. pil - low, you'll be sleep - ing in a trice.

dim. e rall. *p a tempo.*

low, _____ Speak low. _____

mp Speak low. _____

mp Speak low. _____

rall.

Finale I.

No 11.

"What's the Matter?"
Principals and Chorus.

MANUEL KLEIN.

Molto agitato. *sempre cresc.*

Piano.

f SOP. & ALTO.

What's the mat-ter we're dead with fright at be-ing dis-turbed at this

hour of night! What's the rea-son for all this din That

woke us from sleep that we were in?

(enter school girls.)

(enter men.)

TEN.
f What's the cause of our be - ing all so sud - den - ly fetched from the

BASS.
f

SOP. & ALTO.

TEN.
 Ding - ley Ball We want to know, and we ask in vain; Will one of you gen - tle - men please ex - plain?

BASS.

Ex -

mf

MISS TOMPKINS. (pointing to Pickwick.)
 That.

plain! Ex - plain! A gen - tle - man please ex - plain.

CHORUS
 Ex - plain! Ex - plain! A gen - tle - man please ex - plain.

TOMPK.



PICK.

'Twas

PICK.

that I came here to pre-vent, I vow on my hon-or I'm in - no-cent.

CHORUS.

Pick - - wick! There's the man who did the trick!

Pick - - wick! There's the man who did the trick!

WARD.
(enter with Polly.)

(to Pickwick.)

Vivo. Where's my daugh - ter, rep - ro -

dim. mf

WARD.

bate? See what a fright you gave her!

PICK.

But Ward - le I as -

POLLY.

He on - ly tried to save her.

PICK.

sure you that.

rall.

PICK. Allegro moderato.

My course was clear to in - ter - fere; Thus I could

TUP, SNOD, & WINK.

Hear! Hear! Hear! Hear!

Allegro moderato.

PICK.

quite up-set the plan they had con-structed _____ And with a he-ro-ism grand I came a-

The musical score for PICK. consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes in both the right and left hands.

lone to be on hand. So I saved your daughter there from being ab-duct - - ed.

This section continues the musical score for PICK. It includes a vocal line and piano accompaniment. The piano accompaniment ends with a section marked *f Vivace.* in 6/8 time, indicated by a double bar line with a repeat sign and a change in the time signature.

MRS. BARD.

ff (shrieks from window.)

Allegretto.

OMNES. (satisfied.) *mf* No! It is - nt the truth I

Oh!

The musical score for MRS. BARD. and OMNES. features two vocal lines and a piano accompaniment. MRS. BARD.'s part is marked *ff* and includes the instruction "(shrieks from window.)". OMNES.'s part is marked *mf* and includes "(satisfied.)". The piano accompaniment includes a section marked *dim.* and another section marked *Allegretto.*

swear, — He's tell-ing to you down there — A mo-ment a-go as I

This section continues the musical score for MRS. BARD. and OMNES. It features the same two vocal lines and piano accompaniment as the previous section, with the piano accompaniment providing harmonic support for the vocalists.

BARD.

hap - pen to know he was up in this room, just here! _____

ARAB.

(waking up)

CHORUS.

It's

It's

cresc.

ARAB.

Where _____ am I? Oh, my! _____ You may

(to Pick.)

shock - ing in - deed to hear _____ A sto - ry that sounds so queer. _____ You may

(to Pick.)

shock - ing in - deed to hear _____ A sto - ry that sounds so queer. _____ You may

(to Pick.)

(to Pick.)

well turn pale at her ter-ri-ble tale that's ap-par-ent-ly quite sin-

well turn pale at her ter-ri-ble tale that's ap-par-ent-ly quite sin-

well turn pale at her ter-ri-ble tale that's ap-par-ent-ly quite sin-

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "well turn pale at her ter-ri-ble tale that's ap-par-ent-ly quite sin-".

cere Though on her its a bit— se-vere.

cere Though on her its a bit— se-vere.

cere Though on her its a bit— se-vere.

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "cere Though on her its a bit— se-vere.". The piano part includes a *rall.* marking in the final measure.

PICK.
Poco andante.

If it was not for the path of glo - ry I have yet to tread; And the

TUP. & SNOD.

If it was not for his glo - ry.

WINK.

Poco andante. *p*

ben - e - fits Pick-wick - i - an to show'r on this worlds head, I could

And his ben - e - fits Pick-wick - ian.

find it in my heart to al-most wish that I was dead!

Sad the day if he were dead!

SAM.

(coming to Pickwick.)

Youll ex -

piu mosso.

PICK. *animando.* *f*

SAM.

My
cuse my say - in' guv - nor, but you'd bet ter go to bed.

friends I do as - sure you. But

OMNES.

Go and hide your guil - ty head.

la - dies, I im - plore you.

SAM.

Come on guv' - nor, come to bed.

cresc.

ARA. *mf* $\overset{3}{\curvearrowright}$ *sempre cresc.*

The dis - cov - er - y so dread That has fall - en on your head, When we

SOP. & ALTO. $\overset{3}{\curvearrowright}$

The dis - cov - er - y so dread That has fall - en on your head, When we

WARD. with TEN. $\overset{3}{\curvearrowright}$

The dis - cov - er - y so dread That has fall - en on your head, When we

BASS. $\overset{3}{\curvearrowright}$

sempre cresc.

find you would have fled With the la - dy o - ver - head; Or with

find you would have fled With the la - dy o - ver - head; Or the

find you would have fled With the la - dy o - ver - head; Or the

me in - stead, Make us ask you to be led By your
 oth - er one in - stead, Makes us ask you to be led By your
 oth - er one in - stead, Makes us ask you to be led By your

(start to exit.) *p*
 man who right - ly said You had bet - ter go to bed. Speak
 man who right - ly said You had bet - ter go to bed. Speak
 man who right - ly said You had bet - ter go to bed. Speak

dim. *p*

Andante moderato.

low! — speak low! — Let's whis - per as we go, — And

low! — speak low! — Let's whis - per as we go, — And

Speak low! speak low! Let's whis - per as we go, And

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Andante moderato'.

Andante moderato.

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features chords and melodic lines in the right and left hands, corresponding to the vocal lines above.

creep a - long on tip - toe Just as quiet - - ly as mice — Tread

creep a - long on tip - toe Just as quiet - - ly as mice — Tread

creep a - long on tip - toe Just as quiet - - ly as mice, let's creep

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats and the time signature is 6/8. The tempo is marked 'Andante moderato'.

Detailed description: This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef). It features chords and melodic lines in the right and left hands, corresponding to the vocal lines above.

light! tread light! A kiss and then good - night Your

light! tread light! A kiss and then good night Your

Tread light! tread light! A kiss and then good-night

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "light! tread light! A kiss and then good - night Your" and "light! tread light! A kiss and then good night Your". The piano accompaniment includes the lyrics "Tread light! tread light! A kiss and then good-night".

Listesso tempo.

head once on the pil-low, You'll be sleep-ing in a trice.

head once on the pil-low, You'll be sleep-ing in a trice.

head once on the pil-low, sleep-ing in a trice.

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is B-flat major (two flats). The time signature is 2/4. The lyrics are: "head once on the pil-low, You'll be sleep-ing in a trice." and "head once on the pil-low, You'll be sleep-ing in a trice." and "head once on the pil-low, sleep-ing in a trice.".

Listesso tempo.

This system contains two staves, both piano accompaniment lines. The key signature is B-flat major (two flats). The time signature is 2/4. The bottom staff includes accents (>) over the final notes.

First system of musical notation, measures 1-4. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a rhythmic pattern of eighth-note chords, while the left hand plays a melodic line with accents and slurs.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note chords, and the left hand plays a descending melodic line with a slur and an accent.

Third system of musical notation, measures 9-12. The right hand has a mix of eighth-note chords and rests, while the left hand continues its melodic line with a slur and an accent.

Fourth system of musical notation, measures 13-16. The right hand features a dense texture of eighth-note chords, and the left hand plays a melodic line with a slur.

Fifth system of musical notation, measures 17-20. The right hand has a complex texture of eighth-note chords, and the left hand plays a melodic line with a slur and a fermata.

No 1.

ACT II.

Opening Chorus.

MANUEL KLEIN.

Allegretto.

Piano.

p *cresc.*

Allegretto.

SOPR.

Hay, Hay, a wag-on of hay, Its ea-sy to slide on and

ALTO.

com'-fy to ride on is Hay, Hay, a wag-on of hay.

p

So wheth-er at night or dur-ing the day, a
So whether at night or dur-ing the

dolce.

ride in a wag - on filled with hay is fun that none will
day a ride in a wag - on of hay is fun that

care to shun if ev - er it come their way, their way, to
none will shun. if ev - er it come their way, to

ride in the sun or when day is done, in a wag - on that's filled with
ride in the sun or when day is done, in a wag - on that's filled with

cresc.

cresc.

Tempo di Valse.

ARABELLA.

mf

Though our pen - cils

hay, — with hay.

pp

pp

Tempo di Valse.

pp

rall.

p

ARA.

click at a - rith - me - tic, and our pens we may scratch in our writ

ing, yet it's hard to stay in the school all day when the weath - er is

so in - vit - ing. Oh, ge - o - graph - y is ca - lam - i -

8.

pp stacc.

ty — And grammar's a trib - u - ia - - tion while we vain - ly

sigh for the bright blue sky and our in - no - cent re - cre - a -

ARA.
tion.

POLL.
When a serv - ant shes on her hands and knees a — wip - ing a

POLL.
floor with pol - ish, then I must ad - mit that she feels a

bit what you might call "mel - an - chol - ish." Oh its hard to

pp stacc.

scrub at an old wash - tub just to keep your sit - u - a -

mf

tion, and you're bak - ing cakes while your heart just breaks for some in - no - cent

pp stacc.

re - cre - a - - tion.

SOP. & ALTO. (sigh.)

Ah! _____ Ah! _____

pp

mf

Oh, to work at school on the

gold - en Rule is a mat-ter of great vex - a - - tion while we vain - ly

cresc. *f*

sigh for the bright blue sky and some in-no-cent re - cre - a - - tion.

Allegro molto.
MISS TOMP.

Qui - et la - dies all of you. Men are com - ing in to view. To

Allegro molto.

them your pres - ence is de - nied, so till they're gone, young la - dies

hide! We'll hide.

GIRLS. (Girls hide in various places.)

p

We'll hide.

dim.

Allegro marziale. MEN. In the boom and the roar of a

Allegro marziale.

molto rit. *f*

great big gun there is joy that nought can stif - le but the sound I love when the

war is done is the rat - tle and the crack of a ri - fle. So

accel.

here's to the hunt 'and the long pot - shot, for wheth - er you bag your

bird or not, your trou - bles in life are quite for - got in the

cresc. *ff*

Tempo di Valse.

mf SAM.

rattle and the crack of a ri - fle. It's a treat, I de - clare to be

poco rall. *mf*

Tempo di Valse.

out in the air for a walk with a gun on your shoul - der, and I feel like a

boy with a new fang-led toy, though I'm really a year or two old - er.

WELL.

There are

times in the life of a man who's a wife - and may be a cou - ple of

pp stacc. *mf*

Kid - dies, _____ that he's glad for a dog to be out of the way of the

pp stacc.

wom - an es - pec - ially the wid - dies. _____

MEN. (laugh.)

Ha! Ha!

MEN.

Ha! Ha! We a -

mf

TEN.

BASS.

gree with you there's en - joy - ment too in this love - ly au - tumn.

Con spirito.

cresc.

weath - er, when the girls we find we have left be - hind and we

mf SOP. & ALTO.

But you lit - tle lit - tle
men are a - lone to - geth - er. We a -

SAM. (with Tenors)

know. We are here, be - low and are
gree, with you, you can find en - joy - ment too.

cresc. *rall.*

list - 'ning be - hind and are list - ning be - hind the

when we men, when we men, when we men are a - lone to

cresc. *rall.*

ff.

heath - er, But you lit - tle know we are here be - low and we

geth - er, We a - gree with you there's en - joy - ment too in this

ff.

list - ning be - hind the heath - er, for we find like you there's en -

love - ly Au - tumn weath - er, when the girls we find we have

joy - ment too when we girls are a - lone to - geth - er, but you
left be - hind and we men are a - lone to - geth - er, we a -

lit - tle know we are here be - low and are list - ning be - hind the
gree with you there's en - joy - ment too in this love - ly Au - tumn

heath - er, for we find like you there's en - joy - ment too when we
weath - er when the girls we find we have left be - hind and we

girls are a - lone to - geth - er, to - geth - er, to -
men are a - lone to - geth - er, to - geth - er, to -

accel.

accel.

geth - er, to - geth - er.
geth - er, to - geth - er.

string. *ff*

No 2.

The Story of the Rainbow.

Lyric by
GRANT STEWART.

(Arabella and Female Chorus.)

Music by
MANUEL KLEIN.

Allegretto Moderato.

Piano.

Musical notation for the piano introduction, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto Moderato'. The music begins with a *mf* dynamic and includes various melodic and harmonic patterns.

ARA.

ARA.
In cloud-land once long years a - go, There
dwelt a lit - tle Rain - drop

Musical notation for the first line of the vocal part and piano accompaniment. The vocal line starts with a rest followed by the lyrics. The piano accompaniment includes a *dim.* dynamic marking.

Dain-ty lit - tle Rain - drop
bright

Musical notation for the second line of the vocal part and piano accompaniment. The piano accompaniment includes a *stacc.* dynamic marking.

Pret - ty lit - tle Rain - drop had a beau,

Musical notation for the third line of the vocal part and piano accompaniment.

Smart lit - tle Rain - bow with a heart so light.

Young and fresh and fool - ish, nev - er such a lov - er seen In those

REFRAIN. (Arabella and Girls.)

days of long a - go. The Rain - bow was quite green. In those days of

Grazioso.

long a - go Lit - tle Rain - drop had her beau -

Nev - er such a lov - er seen, Rain - bow, then was simp - ly Green.

Now af - ter Rain - the Rain - bow came. Oh!

such a dash - ing Rainbow! Tender words of love he said.

dolce.
Whispered to her fond - ly of his flame and as he kissed her cheek he blushed quite

Pathetico.

Red But when he plead-ed "Name the day," her tear-drops fell a - new. No

Pathetico.

an - swer would she give which made poor Rain-bow ve - ry Blue. —

REFRAIN.

Rain - drops' tears he kissed a - way, Still she would not name the day. —

Grazioso.

Blu - er yet poor Rain-bow grew. Rain - bow Red and Green and Blue.

Poco più mosso.

The Sun came out and dried her tears Oh!

Such an angry Rain-bow Thought that Raindrop loved the Sun

Jea-lous-y and rage and lov-ers' fears Made him turn yel-low as he

saw it done, But Raindrop whispered words of love that charmed his fears a-way, As she

cresc. *f*

Vowed she would be his a-lone for ev-er and for aye, And now clad in Royal Pur-ple, Rain-bow

cresc. *f* *p*

REFRAIN. (Arabella and Girls.)

greet his Queen to day — Rain - drop in the heav'ns is seen,

Grazioso.

Rul - ing now as Rain - bow's Queen. These his col - ours now they're wed

rall. *molto rall.*

Pur - ple, Yel - low, Blue, Green, Red. and Red. —

molto rall.

and Red. —

molto rall. pp

No 3.

On the Side.

Lyric by
GRANT STEWART.

Sam.

Music by
MANUEL KLEIN.

Vivace.

Piano.

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked *Vivace*. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes. The second system continues the piece, ending with a double bar line.

The second system of the piano introduction continues the melodic and harmonic development from the first system, maintaining the *Vivace* tempo and 2/4 time signature.

Allegro.

SAM.

When I was a Boots at the
Now a cou-ple drives up to the

The vocal entry begins with the tempo change to *Allegro*. The melody for the first line of lyrics is written on a single staff. The piano accompaniment is shown in two staves below, featuring a rhythmic pattern of eighth notes and chords. A dynamic marking of *p* (piano) is present.

white Hart Inn, I says to my-self "Now Sam' In the
door we'll say and or - ders the par - lor floor The

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "white Hart Inn, I says to my-self 'Now Sam' In the door we'll say and or - ders the par - lor floor The". The piano accompaniment continues with the same rhythmic pattern.

struggle of life you are go - ing to win that's the kind of a boy I
la - dy looks scared and the gent looks gay and they came in a chaise and

am." The place is - n't much and the pay is small so
four. Now when cou - ples e - lope, there are pick - ings I hope for a

I must use my wits." For I would - n't have tak - en the
Boots who can use his wits; If Pa - pa's in pur - suit, just

job at all if it weren't for the per - qui - sites. For it
leave him to Boots, he is one of his per - qui - sites. For Pa -

rall.

Giocoso.

ain't the pay but the per - qui - site that en - a - ble a chap to
pa drives up in a ter - ri - ble state and Boots he is at the

p Giocoso.

live, And a trav - el - ler knows that his com - fort goes by the
door. "Yes a cou - ple came up, sir, but would - n't wait, they've

size of the tips he'll give. If as Boots you en - gage, nev - er
gone for an hour or more? And be - liev - ing they are gone the old

mf

think of the wage for you can't live on that if you tried. So the
man drives on to the joy of the groom and the bride. And a

thing to trace in tak - ing a place is what you get on the
 cou-ple of quid for the work you did is what you get on the

side, } on the side is what you get on the side. side.
 side, }

accel. 1. 2.

Tempo I.

Allegro.

There is never a first class Inn with-out at-trac-tions of ev'-ry

mf *p*

kind, And a maid that's neat in the par - lor suite you're ex-treme - ly apt to

find. Now oft-en in sport her kisses are sought, but that she never per-

mits. For her chaste sa-lutes are reserved for Boots as one of his per-qui-sites. Let the

rall.

Giocoso.

trav'-ling man think no girl can re-sist his might su-blime He must-nt for-get he's a

p *Giocoso.*

stran-ger yet while Boots is there all the time. And Boots has a way with him

so they say that she could -n't re-sist if she tried. And the hug or the kiss that the

trav'-lers miss is what you get on the side, on the side, is what you get on the side.

accel.

accel. *sfz*

Madrigal.

No 4.

QUARTETTE.

Arabella, Polly, Pickwick and Sam.

Lyric by
GRANT STEWART.

Music by
MANUEL KLEIN.

Vivace.
Piano. *f*

Vivace. ARA. & POLLY. *f*
When Au-tumn fol'-age tints the trees With mel-low-ing glo-ry

SAM. *f*
When Au-tumn fol'-age tints the trees With mel-low-ing glo-ry

PICK. *f*
When Au-tumn fol'-age tints the trees With mel-low-ing glo-ry

Vivace. *mf*

there Ah! And per-fume haunts the

there Ah! And per-fume haunts the

dim.

cresc.

va - grant breeze, And per - fume haunts the va - grant breeze; It breathes of
 va - grant breeze, And per - fume haunts the va - grant breeze; It breathes of

cresc.

love — it breathes of love — the for - est
 love — it breathes of love — the for - est

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

air. From
 air.

grazioso.

copse and dell, from glade and vale From

mf From copse and dell, from glade and vale

copse and dell, from glade and vale. The POLLY.

From copse and dell, from glade and vale.

ARA. *mp* Ah!

mf POLLY. wood-bird's call is sound-ing clear. Ah! The

SAM.

PICK. Ah! *p*

mf con delicatezza. *p*

mp Ah!

mf wood-birds' call is sound-ing clear

cresc. Ah! A -

mf *p* *cresc.*

ARA.& POLLY. *con spirito. f*

SAM. *mf con spirito.* A -

round, a - - bove all sings of love. A -

PICK. *f*

mf *mf con spirito.* *f*

round, a - - bove all sings of love. For

round, a - - bove all sings of love. For

'tis the rip - en - ing time, — the rip - en - ing time of year, — For

'tis the rip - en - ing time, the rip - en - ing time of year, — For.

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "'tis the rip - en - ing time, — the rip - en - ing time of year, — For". The bottom staff is the piano accompaniment, featuring chords and a melodic line in the right hand, and a bass line in the left hand.

'tis the rip - en - ing time, — the rip - en - ing time of year.

'tis the rip - en - ing time, the rip - en - ing time of year.

The second system continues the vocal and piano parts. The lyrics are: "'tis the rip - en - ing time, — the rip - en - ing time of year." and "'tis the rip - en - ing time, the rip - en - ing time of year." The piano accompaniment continues with similar harmonic and melodic patterns.

Moderato.

mf

The third system begins with a piano introduction. The top staff is empty, and the tempo is marked "Moderato.". The piano accompaniment starts with a melody in the right hand and a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

ARA.

Hark! _____ to the sound where the ma - - vis' note

p dolce.

Mel - - - low and clear from its feath - - ered throat.

Trills _____ to the breeze where the sun _____ beams float,

p

Sweet - - - heart, I love _____ but you.

ARA. *ad lib.*

Ah!

POLL. *p dolce.*

High - - - er and clear - er the gay song rings,

SAM. *p dolce.*

High - - - er and clear - er the gay song rings,

PICK.

p dolce.

Ah!

Ah!

Poised o'er the nest on its hov'r - ing wings. Hark!

Poised o'er the nest on its hov'r - ing wings. Hark!

trump

cresc. e accel.

to the song that the ma - - vis sings; — The song — I sing — to

cresc. e accel.

to the song that the ma - - vis sings; — The song — I sing — to

cresc. e accel.

f

“I love but you?” — Sweet-

f

you — Sweet-heart — “I love but you?” — Sweet-

f

you — Sweet-heart — “I love but you?” — Sweet-

f

rall. e dim.

REFRAIN.
Tempo di Valse.

ALL.

heart, sweet-heart I love— but you, From all the coun - try

mf

side _____ The old, old vale that's ev - er new is

cresc. *f* *dim. mf*
ech - oed far and wide — "I love you" The myr - iad Au - tumn voic - es

cresc. *f* *dim. mf*

cresc.
rare Ring out so glad and true _____ The an - them of the

cresc.

1. for - est air_ I love but you. Sweet - for - est air_ I

|| 2. *cresc.*

f ARA. love but you.

f POLLY. love but you.

f SAM. love but you.

PICK. love but you.

f

stringendo. *ff*

sfz *sfz*

No 5.

Acting.

Lyric by
GRANT STEWART.

Polly and Female Chorus.

Music by
MANUEL KLEIN.

Allegro.

Piano. *mf*

Allegro moderato.
POLLY.

1. There is no de-fens-ive ar-mour 'gainst the gla-mour of the dra-ma, I'll en-
2. I'll ap-pear in mel-o-dra-ma as the daugh-ter of a farm-er, Who is

gage.
poor.

And do-mes-tic oc-cu-
But for that you must ex-

CHORUS.

We'll en-gage.
To be sure.

cresc.

pa-tions bear the clos-est of re-la-tions to the stage.
cuse him For be-neath his rug-ged bos-om He is sore.

cresc.

Res - ponse to his - tri - on - ic call is
He wish - es me to wed a lord of

CHORUS.
To the stage.
Be-cause he's poor.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'Res - ponse to his - tri - on - ic call is' and 'He wish - es me to wed a lord of'. The piano accompaniment consists of chords and moving lines in both hands. A 'CHORUS.' label is placed above the piano staff, with the lyrics 'To the stage.' and 'Be-cause he's poor.' written below it.

cer - tain to be found. That ech - oes thro' the Serv - ants Hall with
ver - y high de - gree. And swears he'll dis - in - her - it me be -

The second system continues the musical score. The vocal line has the lyrics 'cer - tain to be found. That ech - oes thro' the Serv - ants Hall with' and 'ver - y high de - gree. And swears he'll dis - in - her - it me be -'. The piano accompaniment continues with similar harmonic and melodic patterns.

no un - cer - tain sound. From dish - ing up to act - ing out you
cause I wont a - gree. I cry "Oh Fa - ther, Fa - ther" but he

The third system of the score features the vocal line with lyrics 'no un - cer - tain sound. From dish - ing up to act - ing out you' and 'cause I wont a - gree. I cry "Oh Fa - ther, Fa - ther" but he'. The piano accompaniment provides harmonic support.

ver - y quick - ly pass; From the Pan - try to the Pan - to - mime, from
an - swers with a blow, And with the lime - light full up - on me I am

The fourth and final system on this page shows the vocal line with lyrics 'ver - y quick - ly pass; From the Pan - try to the Pan - to - mime, from' and 'an - swers with a blow, And with the lime - light full up - on me I am'. The piano accompaniment concludes the system.

Fri - cas-see to Farce.
turned out in the snow.

§ REFRAIN.

It's the pow - der and the paint, and the scenes that are quaint that the

mf Grazioso.

in - ter - est - ing sto - ry tell _____ And I find it's all the

rage now to go up - on the Stage, So I think that I could

act as well.

POLLY & CHORUS. *mf* Allegro.

It's the pow-der and the paint, and the

Allegro.
mf cresc. *mf*

scenes that are quaint, And the in-ter-est-ing sto-ry

tell And we find it's all the rage now to go up-on the

stage, so we think that we could act as well. well.

Fine.

Allegro moderato.

POLLY.

3. In the third act comes the vil - lain who is thirst-ing for a kill - in' And for

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "3. In the third act comes the vil - lain who is thirst-ing for a kill - in' And for". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes chords and moving lines in both hands.

blood! How your hopes sink down to

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, then continues with the lyrics: "blood! How your hopes sink down to". The piano accompaniment continues with chords and moving lines.

CHORUS.

And for blood!

The third system shows the vocal line with a rest for the first two measures, then the lyrics: "And for blood!". The piano accompaniment continues with chords and moving lines.

cresc.

The fourth system shows the piano accompaniment with a crescendo (*cresc.*) dynamic. It features chords and moving lines in both hands.

ze - ro when he drops up - on the he - ro With a thud!

The fifth system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, then the lyrics: "ze - ro when he drops up - on the he - ro With a thud!". The piano accompaniment continues with chords and moving lines.

mf With a

The sixth system shows the vocal line with a mezzo-forte (*mf*) dynamic and the lyrics: "With a". The piano accompaniment continues with chords and moving lines.

cresc.

The seventh system shows the piano accompaniment with a crescendo (*cresc.*) dynamic. It features chords and moving lines in both hands.

He tries his best to mur - der him It

The eighth system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, then the lyrics: "He tries his best to mur - der him It". The piano accompaniment continues with chords and moving lines.

thud!

The ninth system shows the vocal line with the lyrics: "thud!". The piano accompaniment continues with chords and moving lines.

The tenth system shows the piano accompaniment with chords and moving lines in both hands.

makes you hold your breath, Then I comes in the nick of time And

res - cues him from death, I says "Oh say you are not dead" He

says "Of course I aint". And then down comes the cur - tain as I tum - bles in a

faint.

D. S. al Fine.

DANCE.

L'istesso tempo

The first system of the musical score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'L'istesso tempo' and the dynamics are 'mf'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the piece, maintaining the 2/4 time and two-flat key signature. The melodic line in the right hand shows some chromatic movement, and the left hand accompaniment remains consistent.

The third system of the score shows further development of the melody in the right hand, including a sharp sign (F#) in the second measure. The left hand accompaniment continues to support the melody.

The fourth system continues the musical piece, with the right hand melody becoming more active with sixteenth notes. The left hand accompaniment provides a solid harmonic foundation.

The fifth and final system of the score concludes the piece. The right hand melody ends with a final chord, and the left hand accompaniment provides a clear ending. There are some markings at the bottom of the page, possibly indicating a publisher's logo or a specific performance instruction.

change and things seem strange but Boys will still be

change and things seem strange but Boys will still be

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are: "change and things seem strange but Boys will still be". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

This system shows the piano accompaniment for the first system, with treble and bass clefs and chordal textures.

Boys. Boys will be Boys.

Boys. Boys will be Boys.

This system contains the second system of music. The top system has two vocal staves and a piano accompaniment. The lyrics are: "Boys. Boys will be Boys.". The piano accompaniment continues with chords and moving lines.

This system shows the piano accompaniment for the second system, with treble and bass clefs and chordal textures.

Boys will be Boys. The

Boys will be Boys. The

rall.

This system contains the third system of music. The top system has two vocal staves and a piano accompaniment. The lyrics are: "Boys will be Boys. The". The piano accompaniment continues with chords and moving lines. The word "rall." is written above the final measure of the piano part.

This system shows the piano accompaniment for the third system, with treble and bass clefs and chordal textures. The word "rall." is written above the final measure of the piano part.

world may change, and things seem strange, but Boys will
world may change, and things seem strange, but Boys will

ff

ff

ff

ff

This system contains the first two staves of music. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and a crescendo hairpin.

still be Boys.
still be Boys.

molto string.

This system contains the third and fourth staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *molto string.* (stringent) and accents (^).

1 1

This system contains the fifth and sixth staves of music. The top two staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include accents (^) and first endings (1).

ADDENDA

The Rosebud Dreamed.

Words by
YSABEL DE WITT KAPLAN.

Waltz Song.
Arabella and Chorus.

Music by
MANUEL KLEIN.

Valse moderato.

Piano.

The piano introduction is in 3/4 time, marked 'Piano' and 'Valse moderato'. It features a treble and bass clef. The melody in the treble clef begins with a series of chords and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

ARABELLA.

The vocal line for Arabella begins with a rest, followed by a melodic phrase in 6/8 time. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

A rose - bud dreamed in a
The rose - bud dreamed and

Moderato.

The piano accompaniment for the first vocal line is in 6/8 time, marked 'Moderato'. It features a treble and bass clef. The melody in the treble clef is a steady eighth-note accompaniment, while the bass clef provides a steady accompaniment of quarter notes.

The vocal line for Arabella continues with a melodic phrase in 6/8 time. The notes are: D4, C4, B3, A3, G3, F3, E3, D3.

leaf - y dell; Dreamed — and nodd-ed and swayed in the breeze. The
so have I; Dreamed where the twi - light was soft — and gray. My

The piano accompaniment for the second vocal line is in 6/8 time, marked 'Moderato'. It features a treble and bass clef. The melody in the treble clef is a steady eighth-note accompaniment, while the bass clef provides a steady accompaniment of quarter notes.

The vocal line for Arabella continues with a melodic phrase in 6/8 time. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

rain - drops lov - ing - ly o'er her fell, the sun smiled warm thro' the
heart has sighed with as vain a sigh as that of the night wind —

The piano accompaniment for the third vocal line is in 6/8 time, marked 'Moderato'. It features a treble and bass clef. The melody in the treble clef is a steady eighth-note accompaniment, while the bass clef provides a steady accompaniment of quarter notes.

bend - ing trees. Her pink leaves curled o'er her gold - en heart, and she
on its way. With wide eyes in - to the fut - ure years long I've

hap - pi - ly dreamed of the day _____ When some-one would whis - per the
gazed as I dreamed of the day _____ When some-one should kiss _____ a -

mag - ic word; When her prince would come rid - ing her way. _____
way my tears. When my prince should come rid - ing my way. _____

And she sang to her - self this soft re - frain thro' the
And I'd sing to my - self this soft re - frain thro' the

warm sun-shine and the sum-mer rain:
tears or smiles, thro' the joy or pain:

Tempo di Valse.

When will he come my prince, my prince? Oh haste the love-ly

day. Will it be night or will it be noon?

Des-o-late win-ter or fair-y June? When will he come my-

prince, my prince, When will he ride my way?

accel.

When with a kiss will he wake my heart? When will he

Piu lento e cresc.

vow "No more we part!" When will he sing "My own thou

a tempo.

art?" Oh haste the love ly day.

D. C.

ARABELLA.

When will he come my prince, my prince? Ah

SOPR. & ALTO.

When will he come my prince, my prince? Oh haste the love - ly

CHORUS.

TEN.

When will he come my prince, my prince? Oh haste the love - ly

BASS.

Will it be night or will it be noon?

day Will it be night or will it be noon?

day, haste the love - ly day. Will it be night? Will it be

Des - o - late win - ter or fair - y June? When will he

Des - o - late win - ter or fair - y June? When will he

noon, in win - ter or fair - y June? When will he

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines.

come, My— prince, my prince? Ah

come, My— prince, my prince? When will he ride my

come, My— prince, my prince? When will he ride my

This system contains the second three staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

accel.

When with a kiss will he wake my
way?
way, my way. When with a kiss will he wake my

accel.

heart? When will he vow "No more we part"

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The tempo marking *accel.* appears above the first vocal line and below the piano accompaniment. The lyrics are: "When with a kiss will he wake my way?" for the first vocal line, "way, my way. When with a kiss will he wake my" for the second, and "heart? When will he vow 'No more we part'" for the third. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

heart? When will he vow "No more we part"

The second system of the musical score continues the composition. It also consists of four staves: two vocal lines and two piano accompaniment staves. The lyrics for the vocal lines are: "heart? When will he vow 'No more we part'" for the first and "heart? When will he vow 'No more we part'" for the second. The piano accompaniment continues with a similar melodic and bass line structure as the first system.

Piu lento e cresc. *a tempo.*

When will he sing; "My own thou art?" Oh haste the

When will he sing; "My own thou art?" Oh haste the

Piu lento e cresc. *a tempo.*

When will he sing; "My own thou art?" Oh haste the

Piu lento e cresc. *a tempo.*

love - ly day.

love - ly day. *accel.* Haste oh haste the love - ly

love - ly day. Haste oh haste the love - ly

accel.

accel.

Ah _____ the love - ly

day. Haste oh haste the love the love - ly

day. Haste oh haste the love the love - ly

The first system of the score features a vocal line with a long note on 'Ah' and lyrics 'the love - ly'. Below it are two vocal staves and a piano accompaniment. The piano part includes a piano introduction with 'trium' markings and a grand staff with treble and bass clefs.

day. _____

day. _____

day. _____

The second system consists of three vocal staves, each with a long note and the word 'day.' followed by a horizontal line. The piano accompaniment continues with a similar long note structure.

Presto.

ff

The third system begins with a piano introduction marked 'Presto.' and 'ff'. It features a grand staff with treble and bass clefs, showing a complex piano accompaniment with various chords and melodic lines.

Kisses and Cakes.

ADDENDA.

DUET - Polly and Fat Boy.

Words by
YSABEL DE WITT KAPLAN.

Music by
MANUEL KLEIN.

Allegretto

Piano.

mf

The piano introduction is in 6/8 time, marked 'Allegretto' and 'Piano'. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords and eighth notes. The dynamic is marked *mf*.

POLLY.

Let me look in - to your bask - et, pret - ty youth, pret - ty
What are cakes com - pared to kiss - es, pret - ty youth, pret - ty

The first vocal line for Polly is in 6/8 time, marked 'Allegretto'. It consists of two lines of lyrics with corresponding musical notation in a treble clef. The piano accompaniment is shown below in grand staff notation.

youth. Let me look in - to your bask - et pret - ty youth, pret - ty
youth. With a smile as sweet as this is pret - ty youth, pret - ty

The second vocal line for Polly continues the melody in 6/8 time. It consists of two lines of lyrics with corresponding musical notation in a treble clef. The piano accompaniment continues in grand staff notation.

youth. If you do, I'll love but you, and you'll find my heart is
youth. and an ankle neat and trim and a waist that's slight and

true And I'll kiss you if you ask it, pret - ty youth, pret - ty
slim, And a mouth just made for kiss - es pret - ty youth, pret - ty

youth.
youth.

FAT BOY.

You can't tempt me with your smil - ing pret - ty maid, pret - ty
Yes you have got eyes that get you pret - ty maid, pret - ty

maid tho' its true its quite be - guil - ing pret - ty maid, pret - ty
maid but to speak of pies Ill bet you pret - ty maid, pret - ty

maid. But with me the things that takes is the pudd - ings and the
maid. That al - though your waist is slight, our old cook tho' shes a

cakes, and a pot of tea a bil - ing, pret - ty maid, pret - ty
fright, she could make a man for - get you Im a - fraid, Im a -

POLLY.

If its served you by a smil - ing pret - ty maid.
 But her cook - ing might up - set you Im a - fraid.

FAT BOY.

maid.
 fraid.

The first system of the musical score features two vocal lines and piano accompaniment. Polly's line is in the upper staff, and Fat Boy's line is in the middle staff. The piano accompaniment is in the lower staff, with a forte (f) dynamic marking. The music is in a key with one sharp (F#) and a 2/4 time signature.

I pre - fer some ham - with eggs just new - ly laid.
 Id for - get it when the doct - or's bill was paid.

The second system continues the musical score with two vocal lines and piano accompaniment. The piano accompaniment features a piano (p) dynamic marking. The music remains in the same key and time signature as the first system.

REFRAIN.

Kiss-es and Cakes Tresses and Tarts, Food for our Tummies and joy for our hearts.

Kiss-es and Cakes Tresses and Tarts, Food for our Tummies and joy for our hearts.

The refrain section consists of two vocal lines and piano accompaniment. The piano accompaniment is marked piano (p) and features a 6/8 time signature. The music is in the same key as the previous sections.

What's the ad - vantage of pret - ty girls' eyes, if they're for - got - ten for cakes and pies ?

What's the ad - vantage of pret - ty girls' eyes, if they're for - got - ten for cakes and pies ?

Kiss - es and Cakes, Tress - es and Tarts food for our Tummies and joy for our hearts.

Kiss - es and Cakes, Tress - es and Tarts for our Tummies and joy for our hearts.

What's the ad - vant - age of pret - ty girls' eyes, if they're for - got - ten for cakes and pies ?

What's the ad - vant - age of pret - ty girls' eyes, if they're for - got - ten for cakes and pies ?

D. C.