

SYNOPSIS

TRIAL BY JURY

The scene is laid in a British Court of Justice. Barristers, Attorneys, Jurymen and Public enter as the clock strikes ten. A case of Breach of Promise is to be tried; and the Usher exhorts the Jury to remain unbiased although he himself fails to disguise the fact that his sympathies are with the Plaintiff.

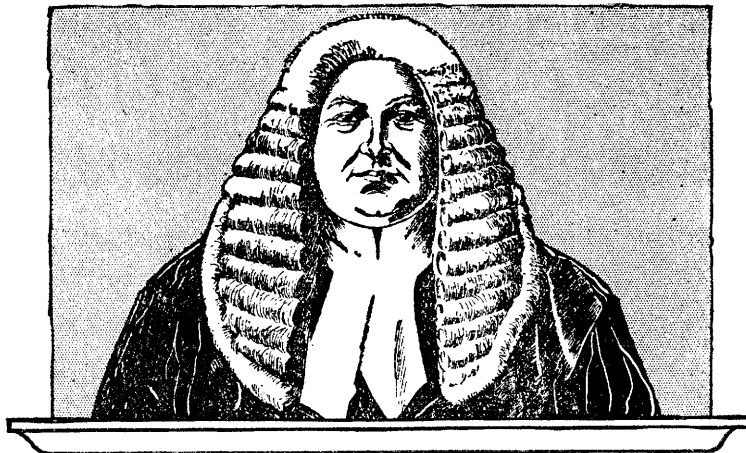
Upon the arrival of the Defendant, the Jury, forgetful of the Usher's advice begin to reprove him in no uncertain manner. The Judge enters, and pending the arrival of Counsel, entertains the company with a few details of his own career.

Counsel enters, and the Jurymen are sworn in. Angelina, the Plaintiff is called and comes tripping in with Bridesmaids in attendance.

The Judge, having taken a great fancy to the first

bridesmaid, sends her a note, which she reads with evident pleasure. But the Judge at that moment catches sight of the Plaintiff, and orders the note to be given to her instead. The case proceeds, and it is evident that the Defendant will be the loser, but he succeeds in bamboozling the Court by declaring that he will marry Angelina today, and his new fancy tomorrow. This places the Court in a dilemma. Counsel refers to a law book and discovers that to marry two wives at a time counts as Burglary. Plaintiff becomes hysterical, and struggles with the Defendant, who declares to all that she is sure he would thrash and kick her, since he is nearly always in liquor.

The Judge orders him to be put to the test, but everyone objects; whereupon the Judge loses his temper, dismisses the Court, and declares that he will marry Angelina himself.



TRIAL BY JURY

A CANTATA

BY
ARTHUR SULLIVAN

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

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A
DRAMATIC CANTATA

THE BOOK BY
W. S. GILBERT

THE MUSIC BY
ARTHUR SULLIVAN

PRICE 60 CENTS

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Printed in U. S. A.

DRAMATIC CHARACTERS

JUDGE. Baritone

PLAINTIFF. Soprano

COUNSEL FOR PLAINTIFF. Tenor

DEFENDANT. Tenor

FOREMAN OF JURY. Bass

USHER. Baritone

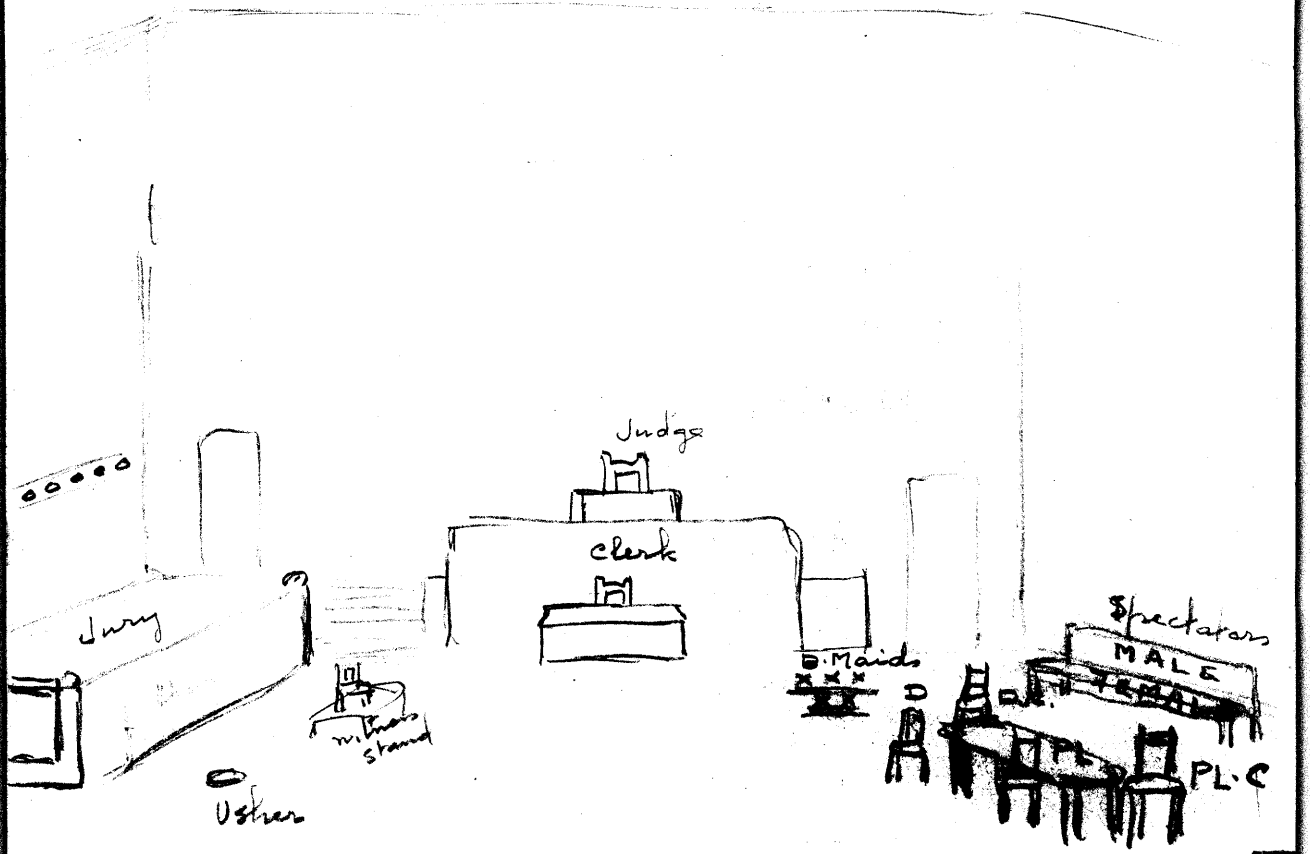
BRIDESMAIDS

SPECTATORS, &c.

Modern dresses, without any extravagance or caricature. The defendant is dressed in a bridal dress. The plaintiff as a bride. The bridesmaids as bridesmaids.

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

Time of performance; three quarters of an hour



TRIAL BY JURY

SCENE.—*A Court of Justice. The Bench faces the audience, and extends along the back of the Court. The Judge's desk c., with canopy overhead. Jury-box R., Counsel's seats L., at right angle to Witness-box R. C., between Jury-box and Bench. Judge's desk. Entrance to Court R. and L. Judge's entrance on to Bench, in flat R. Under the Judge sits the Associate in barrister's wig, gown, and bands. Three steps lead from Witness-box on to Bench.*

Barristers, Attorneys, and Jurymen discovered with Usher.

Cho. Hark, the hour of ten is sounding;
Hearts with anxious fears are bounding,
Hall of Justice crowds surrounding,
Breathing hope and fear—

For to-day in this arena,
Summoned by a stern subpoena,
Edwin, sued by Angelina—
Shortly will appear.

(The USHER marshals the JURY into Jury-box, Ladies and Barristers cross to L., and sit on Counsel's benches.)

Solo, USHER.

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

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

(During Choruses, USHER says, fortissimo,—“Silence in Court!”)

USHER.

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

Cho. From bias free, etc.

USHER.

And when amid the plaintiff's shrieks,
The ruffianly defendant speaks—

Upon the other side;
What *he* may say you needn't mind—
From bias free of every kind,
This trial must be tried.

Cho. From bias free, etc.

Enter DEFENDANT L. with Guitar.

DEFENDANT *(recit.)*.

Is this the Court of the Exchequer?

ALL.

It is!

DEFENDANT *(aside)*.

If this is the Exchequer,
Your evil star's in the ascendant.

ALL.

Who are you?

DEFENDANT.

I'm the Defendant!

Chorus of JURYMEN (shaking their fists).

Monster, dread our damages,
We're the jury,
Dread our fury!

DEFENDANT.

Hear me, hear me, if you please,
These are very strange proceedings—

For permit me to remark

On the merits of my pleadings,
You're at present in the dark.

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

Ha! ha! ha!

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

Song, DEFENDANT.

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

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

Chorus of JURYMEN (advancing stealthily).

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

Recit. USHER (on Bench).

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

Enter JUDGE on bench.

Cho. All hail great Judge!
To your bright rays,
We never grudge
Ecstatic praise.
All hail!

May each decree
As statute rank,
And never be
Reversed in banc.
All hail!

Recit. JUDGE.

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

ALL.

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

JUDGE.

Let me speak.

ALL.

Let him speak.

JUDGE.

Let me speak.

ALL.

Let him speak. Hush! hush!!! hush!!!
(*fortissimo*). He'll tell us how he came to be a judge!

Song. JUDGE.

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

Cho. A couple of shirts, etc.

JUDGE.

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

Cho. So he fell in love, etc.

JUDGE.

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

Cho. She may very well, etc.

JUDGE.

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

Cho. And many burglar, etc.

JUDGE.

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

Cho. And now if you please, etc.

JUDGE.

For now I am a Judge!

ALL.

And a good Judge too!

JUDGE.

Yes, now I am a Judge!

ALL.

And a good Judge too!

JUDGE.

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

ALL.

And a good Judge too!

JUDGE (*pianissimo*).

It was managed by a job—

ALL.

And a good job too!

JUDGE.

It was managed by a job!

ALL.

And a good job too!

JUDGE.

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

ALL.

And a good job too!

Enter COUNSEL for PLAINTIFF. He takes his place in front row of Counsel's seats, nearest to audience.

COUNSEL (*Recit.*)

Swear thou the Jury!

USHER.

Kneel, Jurymen, oh! kneel!

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

USHER.

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

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

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

(All rise with the last note, both hands in air.)

Recit. USHER.

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

(He weeps.)

Recit. COUNSEL.

Call the plaintiff.

Recit. USHER.

Oh Angelina! Angelina! Come thou into Court.

(Enter the BRIDESMAIDS, L., each bearing two palm branches, their arms crossed on their bosoms and rose-wreaths on their arms.)

Chorus of BRIDESMAIDS.

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

Wear the flowers till they fade:
Happy be thy life, oh maid!

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

Solo, ANGELINA.

O'er the season vernal,
Time may cast a shade;
Sunshine, if eternal,
Makes the roses fade:
Time may do his duty;
Let the thief alone—
Winter hath a beauty,
That is all his own.
Fairest days are sun and shade:
I am no unhappy maid!

By this time the JUDGE has transferred his admiration to ANGELINA).

Chorus of BRIDESMAIDS.

Comes the broken flower, etc.

(During chorus ANGELINA collects wreaths of roses from BRIDESMAIDS and gives them to the JURY, who put them on, and wear them during the rest of the piece).

JUDGE (to ASSOCIATE).

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

THE JURY (shaking their forefingers at him).

Ah, sly dog! Ah, sly dog!

JUDGE (to JURY).

How say you is she not designed for capture?

FOREMAN (after consulting with the JURY).

We've but one word, my lord, and that is—Rapture!

PLAINTIFF (courtseying).

Your kindness, gentlemen, quite overpowers!

THE JURY.

We love you fondly, and would make you ours!

THE BRIDESMAIDS (shaking their forefingers at JURY).

Ah, sly dogs! Ah, sly dogs!

COUNCIL for PLAINTIFF. (Recit.).

May it please you, my lud!
Gentlemen of the jury!

ARIA.

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

ALL.

He deceived a girl confiding,
Vows, etcetera deriding.

(PLAINTIFF falls sobbing on COUNSEL'S breast and remains there).

COUNSEL.

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

ALL.

Sweetly smiled, etc.

COUNSEL.

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

ALL.

Bless us concentrated otto! etc.

COUNCIL (coming down with PLAINTIFF, who is still sobbing on his breast).

Picture, then, my client naming,
And insisting on the day:
Picture him excuses framing—
Going from her far away;
Doubly criminal to do so,
For the maid had bought her *trousseau*!

ALL.

Doubly criminal, etc.

COUNSEL (to PLAINTIFF, who weeps).

Cheer up, my pretty—oh cheer up!

JURY.

Cheer up, cheer up, we love you!

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

JUDGE.

That she is reeling
Is plain to me!

FOREMAN.

If faint your feeling
Recline on me!

(She falls sobbing on the FOREMAN'S breast).

PLAINTIFF (feebly).

I shall recover
If left alone.

ALL (Shaking their fists at DEFENDANT).

Atone! atone!

FOREMAN.

Just like a father
I wish to be. (Kissing her.)

JUDGE (Approaching her).

Or, if you'd rather,
Recline on me!

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

COUNSEL.

Oh! fetch some water
From far Cologne!

ALL.

For this sad slaughter
Atone! atone!

JURY (Shaking fists at DEFENDANT).

Monster, monster, dread our fury,
There's the Judge, and we're the Jury!

Song, DEFENDANT.

Oh, gentlemen, listen, I pray,
Though I own that my heart has been ranging
Of nature the laws I obey,
For nature is constantly changing.
The moon in her phases is found,
The time and the wind and the weather,
The months in succession come round,
And you don't find two Mondays together.

Consider the moral, I pray,
Nor bring a young fellow to sorrow,
Who loves this young lady today,
And loves that young lady tomorrow.

BRIDESMAIDS (rushing forward, and kneeling to JURY).

Consider the moral, we pray, etc.

DEFENDANT.

You cannot eat breakfast all day,
Nor is it the act of a sinner,
When breakfast is taken away,
To turn your attention to dinner:
And it's not in the range of belief,
That you could hold him as a glutton,
Who, when he is tired of beef,
Determines to tackle the mutton.
But this I am ready to say,
If it will appease their sorrow,
I'll marry one lady today,
And I'll marry the other tomorrow!

BRIDESMAIDS (*rushing forward as before*).

But this he is ready to say, etc.

JUDGE (*Recit.*)

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

ALL.

Oh, Judge discerning!

COUNSEL.

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

(*Referring to law-book*).

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

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

ALL.

Oh, man of learning!

Quartette.

JUDGE.

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

COUNSEL.

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

DEFENDANT (*in Witness-box*).

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

PLAINTIFF (R. C.)

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

ALL.

A nice dilemma, etc.

Duet, PLAINTIFF and DEFENDANT.

PLAINTIFF (*Embracing him rapturously*).

I love him—I love him—with fervor unceasing,

I worship and madly adore;

My blind adoration is always increasing,

My loss I shall ever deplore.

Oh, see what a blessing, what love and caressing

I've lost, and remember it, pray,

When you I'm addressing, are busy assessing

The damages Edwin must pay.

DEFENDANT (*Repelling her furiously*).

I smoke like a furnace—I'm always in liquor,

A ruffian—a bully—a sot.

I'm sure I should thrash her, perhaps I should kick her,

I am such a very bad lot!

I'm not prepossessing, as you may be guessing,

She couldn't endure me a day;

Recall my professing, when you are assessing

The damages Edwin must pay!

(*She clings to him passionately, he drags her round stage, and flings her to the ground*).

JURY.

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

JUDGE (*Recit.*)

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

COUNSEL.

With all respect
I do object!

ALL.

With all respect
We do object!

DEFENDANT.

I don't object!

ALL.

We do object!

JUDGE (*tossing his books and papers about*).

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

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

FINALE

PLAINTIFF (L. C.)

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

COUNSEL (R. C.)

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

DEFENDANT (I).

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

USHER (R.)

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

CHORUS.

It seems to me sir, etc.

JUDGE.

O, yes, I am a Judge.

ALL.

And a good Judge too!

JUDGE.

Oh, yes, I am a Judge.

ALL.

And a good Judge too!

JUDGE.

Though homeward as you trudge.

You declare my law is fudge,

Yet of beauty I'm a judge.

ALL.

And a good Judge too!

JUDGE and PLAINTIFF dance back, hornpipe step, and get on to the Bench—the BRIDESMAIDS take the eight garlands or roses from behind the Judge's desk (where one of them is fastened) and draw them across floor of Court, so that they radiate from the desk. Two plaster Cupids in bar wigs descend from the flies. Red fire.

CURTAIN

CHORUS

SOPRANO

ALTO

TENOR

BASS

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

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

Breathing hope and fear. For to-day in this a-re-na,

Summoned by a stern sub-poe-na, Ed-win sued by An-ge-li-na

Short-ly will ap - pear. For to day in this a -

For to - day in this a - re - na, Summoned

re - na, Summoned by a stern sub - poe - na, Ed - win,

by a stern sub - poe - na, Ed - win, sued by An - ge -

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

li - na, short - ly will ap - - - pear, Ed - win,

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

Hark! the hour of ten is sounding, Hearts with anxious fears are bounding. Hall of Justice

crowds surrounding, Breathing hope and fear. For to-day in this a-re-na

Summoned by a stern subpoena, Edwin, sued by Angelina shortly will ap-

pear. Hark! the hour of ten is sounding, Hearts with anxious fears are

bounding, Hall of Justice crowds sur - rounding, Breathing hope

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "bounding, Hall of Justice crowds sur - rounding, Breathing hope". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

and fear.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "and fear." and includes a long melisma line. The piano accompaniment continues with similar rhythmic patterns and chordal support.

Moderato SOLO-USHER

Now Ju-ry-men, hear my ad-

The third system of music is marked "Moderato" and "SOLO-USHER". The vocal line begins with the lyrics "Now Ju-ry-men, hear my ad-". The piano accompaniment features a more complex rhythmic pattern with triplets and a piano dynamic marking (*p*).

vice: All kinds of vul-gar pre-ju - dice, I pray you

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "vice: All kinds of vul-gar pre-ju - dice, I pray you". The piano accompaniment maintains the moderate tempo and complex rhythmic texture.

set a - side, I pray you set a - side, With stern ju -

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

tried. *f* Si - lence in court! — Si - lence!

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

O lis - ten to the plain-tiff's case, Ob - serve the fea - tures

of her face, The bro - ken - heart - ed bride. Con - dole with her dis -

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

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

when a - mid the plain-tiff's shrieks The ruf - fian - ly de - fendant speaks Up -

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

rall.

f

rall.

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

a tempo

a tempo

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

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

f

3

f

ff

Red.

No 1a

Allegro vivace

RECIT.

DEFENDANT

CHORUS

Allegro vivace

(aside)

this the Court of the Ex-chequer?

If this is the Exchequer!

It is!

a tempo

Your e-vil star's in the as-cendant!

I'm the de-fendant.

Who are you?

Monster, dread their dam - ages, They're the Ju - ry, Dread their fu - ry!

Monster, dread our dam - ages, We're the Ju - ry, Dread our fu - ry!

f con forza

DEFENDANT

Hear me, hear me, if you please, These are ver - y strange proceedings, For, per -

mit me to re - mark, on the mer - it of my pleadings, You're at pres - ent in the

mit me to re - mark, on the mer - it of my pleadings, You're at pres - ent in the

dark. CHORUS *f*

(Satirically) That's a ve-ry true remark, on the merits of his pleadings we're at

pres - ent in the dark, Ha, Ha, Hol Hol Ha! Ha! Hol

Hol

(Defendant tunes his guitar)

SONG AND CHORUS

No 2

DEFENDANT

Allegretto 1. When

f pesante

first my old, old love I knew, My bos-omswell'd with joy, My rich-es at her
 joy in-cessant palls the sense, And love, unchang'd will cloy; And she became a

feet I threw, I was a love-sick boy, No terms seem'd too ex-
 bore in-tense Un-to her love-sick boy, With fit-ful glim-mer

tra-va-gant Up-on her to em-ploy, I used to mope, and
 burnt my flame, And I grew cold and coy; At last one morn-ing

rall. *a tempo*

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

colla voce *a tempo p*

tank, Tink a tank, tink a tank, tink a tank, I

Tink a tank, Tink a tank,

p

cresc. used to mope, and sigh, and pant, Just like a love-sick boy. *f*

cresc. Tink, tink a tank, tink a tank, tink a tank, Tink, tink, tink, Tink a tank. *colla voce* *f*

cresc. *sf* *frall.* *f* *ff*

1 2

2. But

p

CHORUS of JURYMEN (*aside*)*p unison*

L'istesso tempo

O I was like that when a
 lad A shocking young scamp of a ro-ver, I be-
 hav'd like a re-gu-lar cad, But that sort of thing is all
 o-ver. I'm now a re-spect-a-ble chap, And
 shine with a vir-tue res-plendent; And there-fore I have-n't a

rap of sym - pa - thy with the de - fen - dant.

Allegretto

He shall treat us with awe, If there is - n't a flaw,

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

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

USHER, DEFENDANT and FOREMAN with SOPRANO

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

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

This system contains the first vocal entry and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

law!

This system continues the vocal line and piano accompaniment. The vocal line has a rest for several measures. The piano accompaniment continues with a similar rhythmic pattern, marked with dynamic markings of *ff* and *sf*.

Moderato
SOLO-USHER

Si-lence in court!

This system marks the beginning of a solo section for the Usher. The tempo is marked *Moderato*. The vocal line has a rest, and the piano accompaniment features a more complex, arpeggiated texture in the right hand. The lyrics "Si-lence in court!" are written below the vocal line.

Si-lence in court, and all at-tention lend! Be-hold your Judge in due submission

This system contains the final vocal entry and piano accompaniment. The vocal line is in a treble clef. The piano accompaniment is in a grand staff with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Andante maestoso

CHORUS

USHER, SOPRANO & ALTO

bend!

TENOR & BASS

All

Andante maestoso

sf

alleg

Detailed description: This system contains the first three measures of the piece. It features a vocal staff for Soprano and Alto with a 'bend!' instruction, a vocal staff for Tenor and Bass, and a piano accompaniment. The piano part includes a dynamic marking of *sf* and a tempo change to *alleg* indicated by a 'cillo' symbol.

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

Detailed description: This system contains measures 4-6. It features vocal staves for Soprano/Alto and Tenor/Bass with lyrics, and piano accompaniment.

— Ec-stat-ic praise, All hail! all hail! all hail! all hail! May
all hail!

Detailed description: This system contains measures 7-9. It features vocal staves for Soprano/Alto and Tenor/Bass with lyrics, and piano accompaniment.

each de - cree _____ As sta - tute rank, And nev - er be _____

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The lyrics are: "each de - cree _____ As sta - tute rank, And nev - er be _____".

Re - versed in banc. All hail! all hail! all hail! all

All hail!

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Re - versed in banc. All hail! all hail! all hail! all". Below the vocal line, the words "All hail!" are written. The piano accompaniment continues with two staves.

hail!

dim.

The third system shows the vocal line with the word "hail!" and the piano accompaniment. The piano part includes a dynamic marking of *dim.* (diminuendo). The system concludes with a double bar line and repeat signs.

SOLO JUDGE

For these kind words accept my thanks I pray. A breach of promise we've to try to-day;

The fourth system is a solo for the judge, featuring a vocal line and piano accompaniment. The vocal line lyrics are: "For these kind words accept my thanks I pray. A breach of promise we've to try to-day;". The piano accompaniment is marked with a piano (*p*) dynamic. The system concludes with a double bar line and repeat signs.

rall.

But firstly, if the time you'll not begrudge, I'll tell you how I came to be a

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

CHORUS

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

a tempo

He'll tell us how he came to be a

I'll tell you how, I'll tell you how, He'll tell us how he came to

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

He'll tell us how he came to

Judge, He'll tell us how, He'll tell us how he be-

Let me speak, Let me speak, Let me speak, *dim.*
 be a Judge, Let him speak, Let him speak, Yes, let him
 came a Judge,

Let me speak, *pp* Let me speak, *dim.* *pp*
 speak! Hush! Hush! he speaks, Hush! Hush! he speaks! Hush!
pp *dim.* *pp*

f USHER
 Si - lence in court! Si - lence in court!
 Hush! He'll tell us how, tell us Judge.
ff unis. *rall.*
 He'll tell us how he came to be a Judge.

THE JUDGE'S SONG

No 4

Allegro vivace

Piano introduction in 2/4 time. The right hand has a melodic line starting with a quarter rest, followed by eighth notes. The left hand plays a steady accompaniment of quarter notes. Dynamics range from *p* to *ff*.

JUDGE

When I, good friends, was

Vocal line: When I, good friends, was
Piano accompaniment: *p*

call'd to the bar, I'd an appe-tite great and heart - y But I was as many young

Vocal line: call'd to the bar, I'd an appe-tite great and heart - y But I was as many young
Piano accompaniment: *p*

barristers are, An im-pe - cu - nious par-ty. I'd a swallow tail coat of a

Vocal line: barristers are, An im-pe - cu - nious par-ty. I'd a swallow tail coat of a
Piano accompaniment: *p*

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

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

CHORUS

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

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

Chorus - So He fell in love, &c.

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

Chorus - She has often been taken for forty-three, &c.

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

Chorus - And many a burglar he's restored, &c.

5. At length I be-came as rich as the Gurneys, An incu-bus then I

thought her, So I threw over that rich at - tor - neys El - der - ly, ug - ly

daughter. The rich at - tor - ney my character high Tried vain - ly to dis -

rall.

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

a tempo

CHORUS

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

JUDGE

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

rall. all my law be fudge, Yet I'll nev-er, nev-er budge, *slower* But I'll live and die a Judge.
 And a
rall. *slower* *ff*

good Judge too!

a tempo *ff* *f* 8...

No 5

*Enter Counsel for Plaintiff.*COUNSEL *Recit.*

USHER

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

Andante.

USHER

Oh will you swear by

yon - der skies, What ev - er ques - tion may a - rise, 'Twixt rich and poor, 'twixt

low and high, That you will well and tru - ly try?

CHORUS of JURYMEN

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

make re-ply. By the dull slate of yon-der sky, That

DEFENDANT *Andante*
 COUNSEL *p* They will well and tru-ly try.
 JUDGE *p*
 USHER *f* we will well and tru-ly try!
pp well try!
Andante

NO. 6. CHORUS OF BRIDESMAIDS

Allegro grazioso

p

COUNSEL *Recit.*

Where is the

USHER

plain-tiff? Let her now be brought. Oh An - ge - li - na!

(Echo be-

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

hind the scenes)

li - na!

(Enter Bridesmaids)

cresc. molto

dim.

CHORUS - THE BRIDESMAIDS *unison*

Comes the brok-en flow - er, Comes the heat-ed maid; Tho' the tempest

low - er, Rain and cloud will fade. Take, O maid, these po - sies,

cresc.

Tho' thy beau - ty rare Shame the blush-ing ros - es, They are pass-ing

dim.

fair, They — are pass - ing - fair. Wear the

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "fair, They — are pass - ing - fair. Wear the". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. A dynamic marking of *p* (piano) is present at the end of the system.

flow - ers till they fade, Hap - py, hap - py be thy

The second system continues the vocal line with the lyrics "flow - ers till they fade, Hap - py, hap - py be thy". The piano accompaniment continues with similar chordal textures. A dynamic marking of *p* is also present at the beginning of the system.

life, O maid! Wear — the flow - ers

The third system begins with the lyrics "life, O maid! Wear — the flow - ers". The piano accompaniment features a more active right hand with sixteenth-note patterns. A *cresc.* (crescendo) marking is placed above the vocal line and below the piano accompaniment.

till they — fade, Hap - py be thy

The fourth system contains the lyrics "till they — fade, Hap - py be thy". The piano accompaniment continues with its active right hand texture.

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

The fifth system concludes the piece with the lyrics "life, O maid, Hap - py be thy life, O maid!". The piano accompaniment features a final flourish in the right hand.

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

ff *rall.* *p* *cresc. molto*

f

SOLO-PLAINTIFF

O'er thesea-son ver - nal, Time may cast a

dim. *p*

shade; Sun-shine, if e - ter - nal, Makes the ros - es fade.

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

cresc.

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

f *dim.* *dim.*

dim.

own, Fair - est days are sun and

p

shade, I am no — un - hap - py maid.

CHORUS WITH PLAINTIFF

PLAIN. Fair - est days are sun and shade,

CHO. Wear the flow - ers Till they fade,

The first system of the musical score features a vocal line for the Plaintiff and a piano accompaniment. The Plaintiff's line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "Fair - est days are sun and shade,". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. It begins with a *cresc.* marking. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

I am no un - hap - py maid,

I am no un - hap - py maid,

Hap - py be thy life, O maid,

Hap - py be thy life, O maid,

The second system continues the musical score. It features two vocal lines and piano accompaniment. The lyrics are "I am no un - hap - py maid, I am no un - hap - py maid, Hap - py be thy life, O maid, Hap - py be thy life, O maid,". The piano accompaniment continues with the same rhythmic pattern as the first system.

I am no un - hap - py maid, un - hap - py maid.

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

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are "I am no un - hap - py maid, un - hap - py maid. Hap - py, hap - py be thy life, O maid." The piano accompaniment includes dynamic markings: *ff* (fortissimo) at the beginning, *p* (piano) in the middle, and *cresc. molto* (crescendo molto) towards the end.

The fourth system of the musical score consists of piano accompaniment for two staves (treble and bass clefs). It features a key signature of two flats and a dynamic marking of *f* (forte). The piano part continues with the rhythmic pattern established in the previous systems.

L'istesso tempo JUDGE

Oh, nev-er, nev-er, nev-er, Since I

L'istesso tempo

p

joined the hu-man race, Saw I so ex-quis-ite-ly

JURY *p* > JUDGE

fair a face. Ah sly dog! Ah sly dog! How

say you, is she not de-signed for cap-ture!

FOREMAN OF THE JURY

We've but one word, my lord, and that is

PLAINTIFF

rap-ture. Your kind-ness, gen-tle-men, quite ov-er-

JURY

pow-ers. We love you fond-ly, and would make you

BRIDESMAIDS

JURY

ours. Ah, sly dogs! Ah, sly dogs! We love you

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

rall.

Presto furiso

JURY

Mon-ster! mon-ster! dread our

fu - ry There's the Judge, and we're the ju - ry,

Come, sub - stan - tial dam-a-ges! sub-stantial dam-a-ges!

USHER
Si lence in court.

JURY
dam-a-ges! dam - -

Moderato

COUNSEL *Recit.*

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

atempo

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

ne-ver had a no-tion That a man could be so base, Or de -

CHORUS *un*

ceive a girl con - fid-ing, Vows *sf* et - ce - te - ra, de - rid-ing. He de -

ison

cei'd a girl con - fid-ing, Vows, *sf* et - ce - te - ra, de - rid-ing. *p*

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

of a heart - less wile, See the trai - tor, all de - fi - ant, Wear a

dolce
su - per - ci - lious smile, Sweet - ly smil'd my cli - ent on him, Coy - ly

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

woo'd and gent - ly won him.

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

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

Peck-ham, an Ar-ca-dian vale, Breath-ing con-cen-tra-ted ot-to, An ex-

CHORUS *unison*

ist-ence a la Wat-teau. Bless us con-cen-tra-ted ot-to, An ex-

COUNSEL (*Excitedly*)

is-ence a la Wat-teau. Pic-ture then my cli-ent nam-ing,

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

way, Doub - ly cri - mi - nal to do so, For the maid had bought her

f *p*

CHORUS *Unison*

f *f* *f* *f*

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

COUNSEL

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

trous-seau!

JURY

Cheer up! cheer up! we

p

PLAINTIFF

A musical staff in G major with a key signature of one flat (F major) and a common time signature. It contains a single whole note chord.

Ah me! ah me!
or Cheer up! cheer up!

COUNSEL

A musical staff in G major with a key signature of one flat (F major) and a common time signature. It contains a single whole note chord.

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

USHER

A musical staff in G major with a key signature of one flat (F major) and a common time signature. It contains a single whole note chord.

Cheer up, cheer up, cheer up!

JURY

A musical staff in G major with a key signature of one flat (F major) and a common time signature. It contains a single whole note chord.

love you!

p Cheer up, cheer up, we love you!

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

A musical staff in G major with a key signature of one flat (F major) and a common time signature. It contains a single whole note chord.

p Ah me! ah me! *rall. pp*

A musical staff in G major with a key signature of one flat (F major) and a common time signature. It contains a single whole note chord.

p Cheer up, cheer up! *pp*

A musical staff in G major with a key signature of one flat (F major) and a common time signature. It contains a single whole note chord.

p Cheer up, cheer up! *pp*

A musical staff in G major with a key signature of one flat (F major) and a common time signature. It contains a single whole note chord.

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

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *rall.* (rallentando).

JUDGE

Allegro agitato That she is reel - ing is

plain to me.

FOREMAN

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

PLAINTIFF

I shall re - cov - er if left a -

CHORUS

lone. O perjured lover, a - tone, a - tone.

FOREMAN

Just

JUDGE

like a fa - ther I wish to be, Or, if you'd rath - er, re -

COUNSEL

cline on me, O fetch some wa - ter from - far Cologne.

CHORUS For
unison *f*

this sad slaughter a - tone! a - tone! Monster! dread our fu - ry!

There's the Judge, and here's the Ju - ry! Monster! Monster! dread our fu - ry!

No 10. SONG, DEFENDANT

Allegretto non troppo vivace 1. 0

ff *p*

gen - tle - men, lis - ten I pray, Tho' I own that my heart has been
can - not eat breakfast all day; Nor is it the act of a

ranging, Of na - ture the laws I o - bey, For na - ture is
sin - ner, When break - fast is tak - en a - way, To turn his at -

con - - stant - ly changing: The moon in her phas - es is
ten - - tion to din - ner; And it's not in the range of be -

found, the time, and the wind, and the weather, The
 lief, To look up - on him as a glut-ton, Who,

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

geth-er. Ah! con - sid - er the mor - al I pray, Nor
 mut-ton. Ah! but this I am wil-ling to say, If

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

CHORUS BRIDESMAIDS

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

pray, Nor bring a young fel - low to sor - row, Who
say, If it will ap - pease her sor - row, He'll

1 SOLO
loves this young la - dy to - day, And loves that young la - dy to - morrow! You
mar - ry this la - dy to - day, And he'll mar - ry the oth - er to - morrow!

last time
morrow!

No 11

JUDGE

Allegro moderato

That

seems a rea-son-able pro - po - si - tion, to which I think your

COUNSEL

cli - ent may a - gree. But

I submit, m'lud, with all submission To mar - ry two at

once is burg - la - ry.

ff

mf

In the reign of James the Second, It was gen - er - al - ly reckoned As a

mf

CHORUS

rath - er serious crime, To mar - ry two wives at a time. O man of

mf

learning!

JUDGE & USHER

O man of learn - ing.

dim.

pp

№ 12. SEXTET AND CHORUS

JUDGE. SOLO

p
A nice di - lem - ma we have

Andante sostenuto

COUNSEL *p a tempo*

And at this

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

rall.

colla voce *a tempo*

stage it dont ap - pear That we can set - - - - - tle

colla voce

DEFENDANT

If I to wed the girl am

COUNSEL

it.

PLAINTIFF

And if he

loth, — A breach — twill sure - - ly be,

goes and mar - ries both, It counts — as burg - la -

PLAINTIFF *f* *p* *rall.* *a tempo*
 ry. A nice di-lemma we have here, — A nice di -

DEFENDANT *f* *p*
 A nice di-lemma we have here,

COUNSEL *f* *p*
 A nice di-lemma we have here,

JUDGE *f* *p*
 A nice di-lemma we have here,

USHER *f* *p*
 A nice di-lem - - ma, a nice di-lem - ma,

FOREMAN *f* *p*

PIANO *f* *p* *a tempo* *colla voce*

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

A nice di - lemma we have here,

A nice di - lemma we have here, we have

A nice di - lemma we have here, we have

A nice di - lemma we have here, we have

A nice di - lemma we have here, we have

here, A nice di -

If I _____ to wed the girl feel

here, A nice di - - - -

here, A nice di - - - -

CHORUS
SOPRANO & ALTO

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

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

BASS *p*
A nice di - - lem - ma we have

lem - ma we have —

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

lem - - ma we have here, That

lem - - ma we have here, That

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

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

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

here, That calls for all _____ our wit, for

cresc. calls _____ for all, that calls for all our wit, for

cresc. calls _____ for all, that calls for all our wit, for

cresc. calls _____ for all, that calls for all our wit, for

cresc. A nice di - lemma we have here, That calls for all our wit, for

cresc. A nice di - lemma we have here, That calls for all our wit, for

cresc. here, A nice di - lemma we have here, That calls for all our wit, for

cresc.

all our wit, That calls _____ for all, for all _____ our wit, That

that calls for

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

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

calls _____ for

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

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

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

calls for all our wit. wit.

dim. all our wit, If wit.

dim. a our wit. A wit.

dim. all our wit. A wit.

dim. all our wit. A wit, That calls for

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

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

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

p *cresc.* *ff*

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

p *cresc.* *ff*

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

p *cresc.* *ff*

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

p *cresc.* *ff*

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

p *cresc.* *ff* 3 3

For all our wit, That calls for all. Silence in court, silence in court.

ff

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

ff

all, for all our wit, our wit.

ff

all, for all our wit, our wit.

ff

all, for all our wit, our wit.

ff

No 13. DUET AND CHORUS

PLAINTIFF

Vivace

Violin with voice

f *sf* *p*

I

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

dore; My blind a - do - ra - tion is ev - er in - creas - ing, My

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

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

you, I'm address - ing, are bus - y as - sess - ing The dam - a - ges Ed - win must

cresc.

pay, must _____ pay. I smokelike a fur-nace, I'm

DEFENDANT

f *p*

al - ways in liq - uor A ruf - fian, a bul - ly, a sot; I'm

sure I should thrash her, per - haps I should kick her, I am such a ver - y bad

lot. I'm not pre - po - sess - ing, as you may be guess - ing, She

could- n't en-dure me a day Re - call my pro-fess - ing when

PLAINTIFF

you are assess-ing the dam-ages Ed-win must pay. Yes he — must —

PLAINTIFF

pay.

DEFENDANT

I'm sure — I should thrash her, per - haps — I should

TENORS

JURY. BASSES

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

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

Stringendo al fine

I love _____ him, I love him with fer - - - vour in -
 kick her, I smoke like a furnace, I'm al - ways in li - quor, A
 SOPRANOS
 She loves _____ him, she loves him, she mad - - ly a -
 tract - ing! If, when in li - quor, he would kick her, That is an a -

creas - ing, I love him, I wor - ship, and mad - ly a - dore, I love him, I
 ruf - fian, a bul - ly, A ruf - fian, a bul - ly, a sot; A ruf - fian, a
 dore! She loves him, she loves him and mad - ly a - dore! She loves him, she
 bate - ment, If, when in li - quor, when in li - quor, That is

cresc. *sfz* *sfz* *sfz*

wor - ship and mad - ly a - dore.
 ruf - fian, a bul - ly, a sot.
 loves him and mad - ly a dores!
 that is an a - - bate - - - ment.

sfz sfz ff

JUDGE

Andante p

The question, gen-tle-men, is one of liquor, You

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

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

Vivace Tempo I.

PLAINTIFF

DEFENDANT

COUNSEL

We do ob-ject. I dont ob-try, With all re-spect, we do ob-ject,

PLAINTIFF

DEFENDANT

ject. we do ob-ject, With all re-spect, we do ob-ject, I dont ob-

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

ff ject, with all re-spect I dont ob-ject, I dont ob-ject, I dont ob-ject!

COUNSEL AND USHER

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

CHORUS - SOPRANO AND ALTO

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

TENOR AND BASS

JUDGE

All the le-gal fu-ries seize you, No pro pos-al seems to please you,

pp

I can't sit up here all day, I must short ly get a-way. Bar-ris-ter, and you at-tor-neys,

Get you on your home-ward jour-neys; Gen-tle, sim-ple-mind-ed ush-er, Get you,

Recit.
if you like, to Rus-sia! Put your briefs upon the shelf, I will mar-ry her my-

self. *ff*
Ahl *ff*

ff

Allegro moderato PLAINTIFF

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

COUNSEL

grief and woe. With love de-vo-ted, On you he's doat-ed To cas-tle moated A-

DEFENDANT

USHER

way they go. I won-der whether They'll live to-gether, In mar-riage, to-gether, In man-ner true? It

PLAINTIFF AND DEFENDANT

COUNSEL

USHER

seems to me. Sir, Of such as she, Sir, A Judge is he, Sir, And a good Judge, too.

O
CHORUS in
unison *f*

PLAINTIFF
joy un-bound-ed, With wealth surrounded, The knell is sounded Of grief and woe.

DEFENDANT
joy un-bound-ed, With wealth surrounded, The knell is sounded Of grief and woe. It

COUNSEL
joy un-bound-ed, With wealth surrounded, The knell is sounded Of grief and woe. It

USHER
joy un-bound-ed, With wealth surrounded, The knell is sounded Of grief and woe. It

JUDGE
[Musical staff with rests]

SOPR. & ALTO
joy un-bound-ed, With wealth surrounded, The knell is sounded Of grief and woe. It

TENOR
joy un-bound-ed, With wealth surrounded, The knell is sounded Of grief and woe. It

BASS
joy un-bound-ed, With wealth surrounded, The knell is sounded Of grief and woe. It

CHORUS
[Musical staff with rests]

[Piano accompaniment with dynamics *ff* and *p*]

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

seems to me, Sir, Of such as she, Sir, A Judge is he, Sir, And a good judge too! Oh, good judge, too!

seems to me, Sir, Of such as she, Sir, A Judge is he, Sir, And a good judge too! Oh, good judge, too!

seems to me, Sir, Of such as she, Sir, A Judge is he, Sir, And a good judge too! Oh, good judge, too!

JUDGE
Yes

seems to me, Of such as she, A Judge is he, And a good judge too! Oh, good judge, too!

seems to me, Sir, Of such as she, Sir, A Judge is he, Sir, And a good judge too! Oh, good judge, too!

seems to me, Of such as she, A Judge is he, And a good judge too! Oh, good judge, too!

Doppio movimento

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

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

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

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

I am a judge! Yes, I am a judge! Tho'

And a good judge too! And a good judge too!

And a good judge too! And a good judge too!

And a good judge too! And a good judge too!

Doppio movimento

mf *ff* *mf* *ff*

And a

And a

And a

And a

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

And a

And a

And a

mf *ff*

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

good judge, too! No, no, no!

good judge, too! And a great snob too!

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

Tho' de - fend-ant is a snob, Tho' de -

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

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

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

mf *ff*

rall.



And a great snob, too! Tho' de - fend-ant is a snob, He'll re -



No, no, no!

rall.



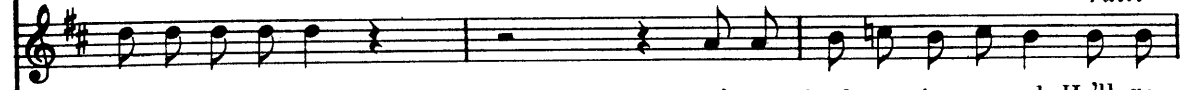
And a great snob, too! Tho' de - fend-ant is a snob, He'll re -

rall.



And a great snob, too! Tho' de - fend-ant is a snob, He'll re -

rall.



fend-ant is a snob,

Tho' de - fend-ant is a snob, He'll re -

rall.



And a great snob, too! Tho' de - fend-ant is a snob, He'll re -

rall.



And a great snob, too! Tho' de - fend-ant is a snob, He'll re -

rall.



And a great snob, too! Tho' de - fend-ant is a snob, He'll re -



mf

ff

rall.

Slower

allegretto

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

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

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

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

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

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

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

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

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

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

Slower *allegretto*

ff

sf *sfz* *sfz*

Excellent Musical Plays and Operettas

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THE story of "Barbarossa of Barbary" surrounds the experiences of an American Naval Officer (the heroic tenor) and his colored attendant (a rare comedy character) with a renegade band headed by Barbarossa (a fine leading part for a baritone) pirating off the coast of Algeria. There are romantic, dramatic and mirth-provoking situations. The main roles are one soprano, one mezzo-soprano, two basses, two baritones and two tenors. Any number of people may be used in the choruses and the staging may be handled simply or the production may, with interpolations, be developed into quite a spectacle.

HEARTS AND BLOSSOMS

By R. M. STULTS
Book and Lyrics by
LIDA LARRIMORE TURNER

Complete Vocal Score, \$1.00

HERE is another splendid two-act operetta which has had many successful productions. The music of "Hearts and Blossoms" is most melodious and singable, making it a pleasing task to rehearse. Four love plots are unravelled with numerous laugh-provoking situations arising. The staging and costuming are not difficult, the very character of the play making it easy to present many pretty and fascinating stage pictures. The Stage Manager's Guide gives minute directions for the dancing choruses although these are not necessary to the success of the production. A soprano, two mezzos, one alto, three baritones and a tenor and two couples having no solo work are required for the main characters. The chorus may be any desired number.

KNIGHT OF DREAMS

or A Modern Pygmalion and Galatea

By MAY HEWES DODGE and
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Complete Vocal Score, \$1.00

THE story of "Knight of Dreams" includes a double romance, and the dream of the young sculptor, which translates all his friends and even a "rube" patron and his wife into well-known Shakespearean characters, is highly amusing. Two sopranos, two tenors, one baritone, one bass and two altos are required for the solo parts. The musical work for the soloists and the chorus is not difficult, yet it is worth while and melodious throughout.

BETTY LOU

By R. M. STULTS
Books and Lyrics by
LIDA LARRIMORE TURNER

Complete Vocal Score, \$1.00

HERE is a splendid three-act operetta rivaling in many respects some professional productions. There is a fine interest-holding plot, genuine song hits, and lively chorus numbers. This clever operetta does not require a large group, although where the stage facilities and available talent will permit, the production may be made a very pretentious one. The cast calls for two sopranos, two mezzo-sopranos, two altos, two tenors, two baritones and one bass. Family problems, villainy, mystery, humor and love weave in and out the book, lending enjoyment to participants and audience alike.

FOLDEROL

By R. M. STULTS
Complete Vocal Score, \$1.00

HERE is a happy blending of melody and humor sure to furnish an evening of most enjoyable entertainment. A group of Summer Girls staying at Starvation Inn have interesting and amusing experiences with the proprietor of the Inn and his wife and a self-important judge. To help matters along, a stranded Minstrel troupe is introduced and, of course, this gives opportunity for the interpolation of any desired specialties. At least 16 male characters and 15 girls are required in the staging of this fine operetta.

PENITENT PIRATES

By PAUL BLISS
Book by ALICE MONROE FOSTER
Complete Vocal Score, \$1.00

A DELIGHTFUL operetta for young people, requiring six young ladies and six young men as the principal characters. In the chorus as many others as desired may be used. The choruses are chiefly in unison but are very melodious. The story concerns some wealthy society girls who decide to run away from home and enjoy freedom, posing as Pirates on an Island. After a while they think they are in all sorts of difficulties when it looks as though some real Pirates have come upon the Island.

JOAN OF THE NANCY LEE

By LOUIS WOODSON CURTIS
Book and Lyrics by
AGNES EMELIE PETERSON
Musical Score, \$1.50

A FINE two-act comic opera by the same writers as the above mentioned "Marriage of Nannette." This is a most pretentious musical play which, although but little more difficult than some of the other successful plays noted on this page, is cast in somewhat larger mold approaching more nearly to the professional standpoint. The plot is alluring, the dialog is thoroughly good, and the music is excellent.

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Properties

Judges Desk and chair

Chair at side of Desk

2 Tables

6 Chairs (8 Chairs in all)

Staff for Usher

6 Bouquets for Bridesmaids - 1 Orange blossoms for Angelina

Ink well and documents for Judges desk, same for two other tables

Several books

Benches as wanted

12 Jurymen
2 Clerks / Bailiffs
16 Spectators Men & Women

