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LOOK AT THE
CLOCK

HUBERT BATH

LOOK AT THE CLOCK

A WELSH RHAPSODY

FOR CHORUS, SOLI (TENOR AND CONTRALTO),
AND ORCHESTRA

WORDS BY

THOMAS INGOLDSBY

MUSIC BY

HUBERT BATH

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(\$1.00)

Full Score and Orchestral Parts may be Hired.

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LOOK AT THE CLOCK

CONTENTS

No.						PAGE.
1.	PRELUDE	1
2.	SOLO (Contralto)	9
3.	CHORUS...	12
4.	DUET (Contralto and Tenor)	...	...	...	...	27
5.	CHORUS AND SOLO (Tenor)	...	...	...	...	33
6.	CHORUS AND SOLI (Tenor and Contralto)	...	...	...	...	40
7.	SOLO (Contralto)	...	...	...	...	77
8.	SOLO (Tenor)	...	...	...	...	83
9.	FINALE (Chorus and Tenor Solo)	...	...	...	...	84

LOOK AT THE CLOCK

BY

THOMAS INGOLDSBY

(Contralto Solo.)

“ Look at the Clock ! ” quoth Winifred Pryce,
As she open'd the door to her husband's knock,
Then paus'd to give him a piece of advice,
“ You nasty Warmint, look at the Clock !
Is this the way, you Wretch, every day you
Treat her who vow'd to love and obey you ?—
Out all night ! Me in a fright ;
Staggering home as it's just getting light !
You intoxicated brute !—you insensible block !—
Look at the Clock !—Do !—Look at the Clock ! ”

CHORUS.

(Soprano and Contralto.)

Winifred Pryce was tidy and clean,
Her gown was a flower'd one, her petticoat green,
Her buckles were bright as her milking cans,
And her hat was a beaver, and made like a man's ;
Her little red eyes were deep set in their socket-holes,
Her gown-tail was turn'd up, and tuck'd through the pocket-holes ;
A face like a ferret Betoken'd her spirit :
To conclude, Mrs. Pryce was not over young,
Had very short legs, and a very long tongue.

CHORUS.

(Tenor and Bass.)

Now David Pryce Had one darling vice ;
Remarkably partial to anything nice,
Nought that was good to him came amiss,
Whether to eat, or to drink, or to kiss !
Especially ale— If it was not too stale
We really believe he'd have emptied a pail ;
Not that in Wales They talk of their Ales ;
To pronounce the word they make use of might trouble you,
Being spelt with a C, two Rs, and a W.

FULL CHORUS.

That particular day, As we've heard people say,
Mr. David Pryce had been soaking his clay,
And amusing himself with his pipe and cheroots,
The whole afternoon, at the Goat-in-Boots,
With a couple more soakers, Thoroughbred smokers,
Both, like himself, prime singers and jokers
And, long after day had drawn to a close,
And the rest of the world was wrapp'd in repose,
They were roaring out “ Shenkin ! ” and “ Ar hydd y nos ; ”
While David himself, to a Sassenach tune,

(*Tenor Solo.*)

Sang, "We've drunk down the Sun, boys! let's drink down the Moon!
What have we with day to do?
Mrs. Winifred Pryce, 'twas made for you!"

FULL CHORUS.

At length, when they couldn't well drink any more,
Old "Goat-in-Boots" showed them the door:
And then came that knock. And the sensible shock
David felt when his wife cried, "Look at the Clock!"
For the hands stood as crooked as crooked might be,
The long at the Twelve, and the short at the Three!

DUET.

(*Tenor and Contralto.*)

Mrs. Pryce's tongue ran long and ran fast;
But patience is apt to wear out at last,
And David Pryce in temper was quick,
So he stretch'd out his hand, and caught hold of a stick;
Perhaps in its use he might mean to be lenient,
But walking just then wasn't very convenient,
So he threw it, instead, Direct at her head;
It knock'd off her hat; Down she fell flat;
Her case, perhaps, was not much mended by that:
But whatever it was,—whether rage and pain,
Produced apoplexy, or burst a vein,
Or her tumble induced a concussion of brain,
We can't say for certain,—but *this* we can,
When sober'd by fright, to assist her he ran,
Mrs. Winifred Pryce was as dead as Queen Anne!

CHORUS.

And then came Mr. Ap Thomas, the Coroner,
With his jury to sit, some dozen or more, on her.

(*Tenor Solo.*)

Mr. Pryce to commence His "ingenious defence,"
Made a "powerful appeal" to the jury's "good sense:"
The unlucky lick From the end of his stick
He "deplored,"—he was "apt to be rather too quick;"—
But, really, her prating Was so aggravating:
Some trifling correction was just what he meant; all
The rest, he assured them, was "quite accidental!"

CHORUS.

Then he calls Mr. Jones, Who depones to her tones,
And her gestures, and hints about "breaking his bones."
While Mr. Ap Morgan, and Mr. Ap Rhys
Declared the Deceased Had styled him "a Beast,"
And swear they had witness'd, with grief and surprise,
An allusion she made to his limbs and his eyes.

The jury, in fine, having sat on the body
The whole day, discussing the case, and gin toddy,
Return'd about half-past eleven at night
The following verdict, "We find, *Surve he right!*"

CHORUS.

(With Tenor and Contralto Soli.)

Mr. Pryce, Mrs. Winifred Pryce being dead,
Felt lonely, and moped; and one evening he said
He would marry Miss Davis at once in her stead.

Not far from his dwelling, From the vale proudly swelling,
Rose a mountain; it's name you'll excuse me from telling,
Its first syllable "PEN," Is pronounceable;—then
Come two Ls, and two Hs, two Fs, and an N,
But we shan't have to mention it often, so when
We do, with your leave, we'll curtail it to "PEN."

Well—the moon shone bright Upon "PEN" that night,
When Pryce, being quit of his fuss and his fright,
Was scaling its side With that sort of stride
A man puts out when walking in search of a bride.
Mounting higher and higher, He began to perspire,
Till, finding his legs were beginning to tire,
And feeling opprest By a pain in his chest,
He paus'd, and turn'd round to take breath, and to rest.

O'er fell, oe'r fen, Over mountain and glen,
All bright in the moonshine, his eyes roved, and then
All the Patriot rose in his soul, and he thought
Upon Wales, and her glories, and all he'd been taught
Of her Heroes of old. So brave and so bold,—
Of her Bards with long beards, and harps mounted in gold.

He thought upon Arthur, and Merlin of yore,
On Gryffith ap Conan, and Owen Glendour;
On Pendragon, and Heaven knows how many more.
He thought of all this, as he gazed, in a trice,
And on all things, in short, but the late Mrs. Pryce;
When a lumbering noise from behind made him start,
And sent the blood back in full tide to his heart,
Which went pit-a-pat As he cried out "What's that?"—
That very queer sound?— Does it come from the ground
Or the air,—from above, - or below.—or around?—
It is not like Talking, It is not like Walking,
It's not like the clattering of pot or of pan,
Or the tramp of a horse,—or the tread of a man,—
Or the hum of a crowd,—or the shouting of boys,—
It's really a deuced odd sort of a noise!

While clearer and clearer, 'Twas plain to the hearer,
Be the noise what it might, it drew nearer and nearer,
And sounded, as Pryce to this moment declares,
Very much "like a Coffin a-walking up stairs."

Mr. Pryce had begun To "make up" for a run,
As in such a companion he saw no great fun,
When a single bright ray Shone out on the way
He had passed, and he saw, with no little dismay,
Coming after him, bounding o'er crag and o'er rock,
The deceased Mrs. Winifred's "Grandmother's Clock!!"
'Twas the very same Head, and the very same Case,
And nothing was altered at all—but the Face!
No!—he could not mistake it,—'twas SHE to the life!
The identical face of his poor defunct Wife!
You never did read of, or witness such speed
As David exerted that evening,—Indeed
All we have ever heard of boys, women or men,
Falls far short of Pryce, as he ran over "PEN!"

He reaches its brow,— He has past it, and now
 Having once gained the summit, and managed to cross it, he
 Rolls down the side with uncommon velocity ;
 But, run as he will, Or roll down the hill,
 That bugbear behind him is after him still !
 And close at his heels, not at all to his liking,
 The terrible clock keeps on ticking and striking,
 Till, exhausted and sore. He can't run any more,
 But falls as he reaches Miss Davis's door,
 And screams when they rush out, alarm'd at his knock,
 " Oh ! Look at the Clock !—Do !—Look at the Clock ! !

(Contralto Solo.)

Miss Davis look'd up, Miss Davis looked down,
 She saw nothing there to alarm her ;— a frown
 Came o'er her white forehead, She said, " It was horrid
 A man should come knocking at that time of night,
 And give her Mamma and herself such a fright ;—
 To squall and to bawl About nothing at all !"
 She begg'd " he'd not think of repeating his call :
 His late wife's disaster By no means had past her."
 She'd " have him to know she was meant for his Master !"
 Then regardless alike of his love and his woes,
 She turn'd on her heel and she turn'd up her nose.

(Tenor Solo.)

Poor David in vain Implored to remain,
 He " dared not," he said, " cross the mountain again."
 Why the fair was obdurate None knows,—to be sure, it
 Was said she was setting her cap at the Curate ;—
 Be that as it may, it is certain the sole hole
 Pryce found to creep into that night was the Coal-hole !
 In that shady retreat With nothing to eat,
 And with very bruised limbs, and with very sore feet,
 All night close he kept ; I can't say he slept ;
 But he sigh'd, and he sobb'd, and he groan'd, and he wept ;
 Lamenting his sins, And his two broken shins,
 Bewailing his fate with contortions and grins,
 And her he once thought a complete *Rara Avis*,
 Consigning to Satan,—viz., cruel Miss Davis !

CHORUS.

(Tenor Solo.)

And " still on each evening when pleasure fills up,"
 At the old Goat-in-Boots, with Metheglin, each cup,
 Mr. Pryce, if he's there, Will get into " The Chair,"
 And make all his *quondam* associates stare
 By calling aloud to the Landlady's daughter,
 " Patty, bring a cigar, and a glass of Spring Water !"
 The dial he constantly watches : and when
 The long hand's at " XII.," and the short at the " X.,"
 He gets on his legs, Drains his glass to the dregs,
 Take his hat and great coat off their several pegs,
 With his President's hammer bestows his last knock,
 And says solemnly,— " Gentlemen !

" LOOK AT THE CLOCK ! ! !"

Look at the Clock.

A Welsh Rhapsody

for Chorus, Soli (Tenor & Contralto) and Orchestra.



Words by
THOMAS INGOLDSBY.

Music by
HUBERT BATH.

No 1.

PRELUDE.

Allegro vivace. (♩ = about 112.) 1

PIANO. *ff* *p*

cresc. poco a poco

cresc. molto

2 *f* *p* *lightly*

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and the same key signature and time signature. It features a more complex rhythmic pattern with eighth and sixteenth notes, some with slurs and accents.

The second system of music starts with a boxed number '3' above the treble staff. It continues with two staves in the same key signature and time signature. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a more rhythmic accompaniment with eighth and sixteenth notes, some beamed together.

The third system of music consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes, some with slurs. The bass staff has a rhythmic accompaniment with eighth and sixteenth notes, some beamed together.

The fourth system of music starts with a boxed number '4' above the treble staff. It begins with a dynamic marking of *mf* (mezzo-forte). The system consists of two staves. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with eighth and sixteenth notes, some beamed together.

The fifth system of music consists of two staves. The treble staff begins with a dynamic marking of *mf*. The system continues with two staves. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with eighth and sixteenth notes, some beamed together. A dynamic marking of *p* (piano) appears in the bass staff.

5

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff.

The second system continues the musical piece. The treble staff features a melodic line with a crescendo hairpin leading to a dynamic marking of *f* (forte). The bass staff continues with its accompaniment.

The third system shows further development of the musical themes. The treble staff has a more active melodic line with many beamed notes. The bass staff continues with a steady accompaniment.

The fourth system continues the piece. The treble staff has a melodic line with some rests, while the bass staff provides a consistent accompaniment.

The fifth system concludes the page. The treble staff features a melodic line with a crescendo hairpin and a dynamic marking of *cresc.* (crescendo). The bass staff continues with its accompaniment.

6

6

p

Measure 6: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte) markings.

Measures 7-8: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody continues with quarter notes D5, E5, and F#5. The bass line features a consistent eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano) markings.

7

7

Measure 7: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody continues with quarter notes G5, F#5, and E5. The bass line features a consistent eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano) markings.

8

8

Measure 8: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody continues with quarter notes D5, C#5, and B4. The bass line features a consistent eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano) markings.

Measures 9-12: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody continues with quarter notes A4, G4, and F#4. The bass line features a consistent eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano) markings.

9

Musical score for measure 9, featuring piano (p) and crescendo (cresc.) markings.

Musical score for measures 10-11, featuring piano (p) and mezzo-piano (mp) markings, and triplet (3) figures.

10

Meno mosso. (about $\text{♩} = 76$ or 80 .)

Musical score for measure 10, featuring piano (p), poco ritardando (poco rit.), and mezzo-piano dolce (mp dolce) markings, and triplet (3) figures.

Musical score for measures 11-12, featuring piano (p) and mezzo-piano (mp) markings, and triplet (3) figures.

Musical score for measures 13-14, featuring piano (p) and mezzo-piano (mp) markings, and triplet (3) figures.

11

Musical notation for measures 11-14. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. Measure 11 starts with a treble clef and a key signature of one sharp (F#). Measure 12 has a bass clef and a key signature of one flat (Bb). Measure 13 has a treble clef and a key signature of one sharp (F#). Measure 14 has a bass clef and a key signature of one flat (Bb). There are dynamic markings like *mf* and *pp* throughout.

Musical notation for measures 15-18. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. Measure 15 has a treble clef and a key signature of one sharp (F#). Measure 16 has a bass clef and a key signature of one flat (Bb). Measure 17 has a treble clef and a key signature of one sharp (F#). Measure 18 has a bass clef and a key signature of one flat (Bb). There are dynamic markings like *mf* and *pp*.

12

Musical notation for measures 19-22. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. Measure 19 has a treble clef and a key signature of one flat (Bb). Measure 20 has a bass clef and a key signature of one flat (Bb). Measure 21 has a treble clef and a key signature of one sharp (F#). Measure 22 has a bass clef and a key signature of one flat (Bb). There are dynamic markings like *pp*.

13 Tempo I.

Musical notation for measures 23-26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. Measure 23 has a treble clef and a key signature of one sharp (F#). Measure 24 has a bass clef and a key signature of one flat (Bb). Measure 25 has a treble clef and a key signature of one sharp (F#). Measure 26 has a bass clef and a key signature of one flat (Bb). There are dynamic markings like *poco rit.* and *p*.

Musical notation for measures 27-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. Measure 27 has a treble clef and a key signature of one sharp (F#). Measure 28 has a bass clef and a key signature of one flat (Bb). Measure 29 has a treble clef and a key signature of one sharp (F#). Measure 30 has a bass clef and a key signature of one flat (Bb).

14

System 1 of exercise 14, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes in the treble and chords with eighth notes in the bass.

System 2 of exercise 14, continuing the piece with similar rhythmic patterns and chordal accompaniment.

15

System 1 of exercise 15, starting with a treble and bass staff. It includes dynamic markings such as *f* and *mf*, and a fermata over a note in the bass staff.

System 2 of exercise 15, featuring a treble staff with eighth-note runs and a bass staff with chords. A dynamic marking of *p* is present.

System 3 of exercise 15, concluding the piece with a treble staff featuring eighth-note patterns and a bass staff with chords.

16

Musical notation for measures 16-17. The piece is in 3/4 time. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The bass clef part begins with a chord of F# and C. The melody in the treble clef consists of eighth and quarter notes.

Musical notation for measures 18-19. The treble clef part continues with a dynamic marking of *f mf*. The bass clef part features a steady eighth-note accompaniment.

Musical notation for measures 20-21. The key signature changes to two sharps (F# and C#). The treble clef part has a dynamic marking of *f*. The bass clef part continues with eighth-note accompaniment.

17

Musical notation for measures 22-23. The treble clef part begins with a *cresc.* (crescendo) marking. The bass clef part has a dynamic marking of *f mf*. The key signature remains two sharps.

18

Musical notation for measures 24-25. The treble clef part features a dynamic marking of *f*. The bass clef part has a dynamic marking of *f*. The key signature remains two sharps.

Musical notation for measures 26-27. The treble clef part includes a dynamic marking of *f* and a triplet of eighth notes. The bass clef part has a dynamic marking of *f*. The key signature remains two sharps.

Nº 2

SOLO. (Contralto.)

Moderato e tranquillo. (♩ = 72)

PIANO

The first system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Moderato e tranquillo' with a quarter note equal to 72 beats per minute. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment of chords.

The second system continues the piano accompaniment. The right hand features more complex melodic lines with some grace notes, while the left hand maintains a consistent harmonic support.

The third system shows further development of the piano part. The right hand has a more active melodic line, and the left hand continues with its accompaniment.

19

Bell.

The fourth system begins with a measure marked '19'. Above the treble staff, there is a 'Bell.' marking with a bell icon, indicating a bell sound effect. The piano accompaniment continues with similar textures.

The fifth system concludes the piano part. It features a final melodic flourish in the right hand and a sustained accompaniment in the left hand. The system ends with a double bar line.

20 Moderato con moto. (♩ = 100)

ff very angrily

mp lighter

"Look at the Clock!" quoth Win - i - fred Pryce, As she

open the door to her hus - band's knock, Then paused to

21

ff (angrily again and in strict time)

give him a piece of ad - vice, "You nas - ty War - mint,

look at the Clock! Is this the way, you Wretch, ev - 'ry day you

22

Treat her who vow'd to love and o-bey you?— Out all night!

Me in a fright; Stag-ger-ing home as its just get-ting light! You in -

-tox-i-fied brute!—You in - sen-si-ble block!— Look at the Clock!—Dol-

(half spoken)

23

Look at the Clock!"

ritard.

attacca N° 3.

N^o 3.

CHORUS.

(♩ = 76) In moderate time. *With an easy, light movement.*

SOPRANO *mf lightly*
Win-i-fred Pryce was ti - dy and clean, Her

CONTRALTO *mf lightly*
Win-i-fred Pryce was ti - dy and clean, Her

PIANO. *mf*
In moderate time. With an easy, light movement.

gown was a flowerd one, - her pet-ti-coat green, Her

gown was a flowerd one, her pet-ti-coat green,

24
buc-kles were bright as her milk - ing cans,

24
And her hat was a bea - ver, and

Her lit - tle red eyes were deep - -
 made like a man's; Her lit - tle red eyes were deep - -

25

- set in their soc - ket - holes, Her gown - tail was turnd up, and
 - set in their soc - ket - holes, Her gown - tail was turnd up, and

25

tuck'd through the poc - ket - holes; A face like a fer - ret Be -
 tuck'd through the poc - ket - holes; A face like a fer - ret Be -

26

-to-ken'd her spir-it: To con-clude, Mis-sis Pryce was

-to-ken'd her spir-it: To con-clude. Mis-sis Pryce was

not_ o-ver young, Had ve-ry short legs, and a ve-ry long-

not_ o-ver young, Had ve-ry short legs, and a ve-ry long

f poco rit.

f poc rit.

poco rit.

27 *a tempo* tongue. 28 TENORS.

27 *a tempo* tongue. 28 BASSES. *mf* *lustily* Now David Pryce Had one dar-ling

mf

Re - mark - a - bly par - tial to a - ny - thing

vice; Re - mark - a - bly par - tial to a - ny - thing

29

nice, Nought that was good to him came a - miss,

29

nice,

29

poco rit. *f* *a tempo*

poco rit. *p* *a tempo*

Es - pe - cial - ly ale -

Wheth - er to eat. or to drink, or to kiss! If it was

poco rit. *a tempo*

30

We real-ly be-lieve he'd have emp-tied a pail;

not too stale We real-ly be-lieve he'd have emp-tied a pail;

30

30

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has a treble clef and contains the lyrics 'We real-ly be-lieve he'd have emp-tied a pail;'. The second staff has a bass clef and contains the lyrics 'not too stale We real-ly be-lieve he'd have emp-tied a pail;'. The piano accompaniment is shown in grand staff notation (treble and bass clefs). It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also fingering numbers like '5' and '5' above notes in the piano part.

mf

To pro -

Not that in Wales They talk of their Ales;

The second system of music continues the vocal and piano parts. The vocal line has a treble clef and contains the lyrics 'To pro -' and 'Not that in Wales They talk of their Ales;'. The piano accompaniment is in grand staff notation. It features a dynamic marking of *mf* and includes various musical notations such as slurs and ties.

31

-nounce the word they make use of might trou-ble you, Be - ing

31

Be - ing

31

The third system of music continues the vocal and piano parts. The vocal line has a treble clef and contains the lyrics '-nounce the word they make use of might trou-ble you, Be - ing' and 'Be - ing'. The piano accompaniment is in grand staff notation. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also fingering numbers like '5' and '5' above notes in the piano part.

spelt with a C, two R's, and a W.

spelt with a C, two R's, and a W.

And. *

32 SOPRANO. *mf* That par-

32 CONTRALTO. *mf* That par-

32 *mf* That par-

32 *mf* That par-

32

33

Con moto. (♩ = 60 or ♩ = 152)

- ti - cu - lar day, As we've heard peo - ple say, Mis - ter

- ti - cu - lar day, As we've heard peo - ple say, Mis - ter

- ti - cu - lar day, As we've heard peo - ple say, — Mis - ter

- ti - cu - lar day, As we've heard peo - ple say, Mis - ter

Con moto. (♩ = 60 or ♩ = 152)

p

Da - vid Pryce had been soak - ing his clay, And a -

Da - vid Pryce had been soak - ing his clay, And a -

Da - vid Pryce had been soak - ing his clay, And a -

Da - vid Pryce had been soak - ing his clay, And a -

-mus-ing him - self with his pipe and che - roots, The

-mus-ing him - self with his pipe and che - roots, The

-mus-ing him - self with his pipe and che - roots, The

-mus-ing him - self with his pipe and che - roots, The

34
whole af - ter - noon, at the Goat - in - Boots, With a

34
whole af - ter - noon, at the Goat - in - Boots, With a

34
whole af - ter - noon, at the Goat - in - Boots, With a

34
whole af - ter - noon, at the Goat - in - Boots, With a

34

cou - ple more soak - ers, Tho - rough - bred smo - kers, Both, like him -

cou - ple more soak - ers, Tho - rough - bred smo - kers, Both, like him -

cou - ple more soak - ers, Tho - rough - bred smo - kers, Both, like him -

cou - ple more soak - ers, Tho - rough - bred smo - kers, Both, like him -

-self, prime sing - ers and jok - ers; And, long af - ter day had

-self, prime sing - ers and jok - ers; And, long af - ter day had

-self, prime sing - ers and jok - ers; And, long af - ter day had

-self, prime sing - ers and jok - ers; And, long af - ter day had

poco rit. e dim.

drawn to a close, And the rest of the world was wrapp'd in re-

poco rit. e dim.

drawn to a close, And the rest of the world was wrapp'd in re-

poco rit. e dim.

drawn to a close, And the rest of the world was wrapp'd in re-

poco rit. e dim.

drawn to a close, And the rest of the world was wrapp'd in re-

poco rit. e dim.

ff a tempo **36**

-pose, They were roar-ing out 'Shenkin!' and 'Ar hydd y nos';

ff a tempo **36**

-pose, They were roar-ing out 'Shenkin!' and 'Ar hydd y nos';

ff a tempo **36**

-pose, They were roar-ing out 'Shenkin!' and 'Ar hydd y nos';

ff a tempo **36**

-pose. They were roar-ing out 'Shenkin!' and 'Ar hydd y nos';

f a tempo **36** *ff*

*) Pronounce Ar-héed-e-nós.

37

While Da - vid him -

37

While Da - vid him -

37

While Da - vid him -

37

While Da - vid him -

TENOR SOLO.

"We've

- self, to a Sas-sen-ach tune, Sang,

- self, to a Sas-sen-ach tune, Sang,

- self, to a Sas-sen-ach tune, Sang,

- self, to a Sas-sen-ach tune, Sang,

8-----

24151 * * *

38 (with great gusto.)

drunk down the Sun, boys! let's drink down the Moon! What have we with

38

mp

day to do? Mis-sis Win-i - fred Pryce, 'twas made for

you!"

39

CHORUS. *mf*

At

39 *mf*

At

39 *mf*

At

39 *mf*

At

39

length, when they couldn't well drink a - ny more, Old 'Goat - in-Boots'

length, when they couldn't well drink a - ny more, Old 'Goat - in-Boots'

length, when they couldn't well drink a - ny more, Old 'Goat - in-Boots'

length, when they couldn't well drink a - ny more, Old 'Goat - in-Boots'

show'd them the door: 40

show'd them the door: 40

show'd them the door: 40 *mf* And

show'd them the door: 40 *mf* And

show'd them the door: 40 *mf* And

then came that knock, And the sen - si - ble shock Da-vid

then came that knock, And the sen - si - ble shock Da-vid

41 *mf* "Look at the Clock!" For the

41 *mf* "Look at the Clock!" For the

41 *mf* felt when his wife cried, For the

41 *mf* felt when his wife cried, For the

ritarando
f
hands stood as crook-ed as crook-ed might be, The long at the Twelve, and the

ritarando
hands stood as crook-ed as crook-ed might be, The long at the Twelve, and the

ritarando
f
hands stood as crook-ed as crook-ed might be, The long at the Twelve, and the

ritarando
hands stood as crook-ed as crook-ed might be, The long at the Twelve, and the

Piano accompaniment with *f* dynamic.

42 *a tempo*

short of the Three!

42 *a tempo*

short of the Three!

42 *a tempo*

short of the Three!

42 *a tempo*

short of the Three!

42 *a tempo* *ff*

Piano accompaniment with *f* and *ff* dynamics.

Nº 4.

DUET.

(Contralto and Tenor Soli.)

Agitato. (♩=138.)

43 CONTRALTO.

mf

Mis - sis Pry - ce's tongue ran long and ran —

43

43

fast; —

44

TENOR.

44

mf

But

44

pa - tience is apt to wear out at last, And

Da - vid Pryce in tem - per was quick, So he

mf
Per-

stretched out his hand, and caught hold of a stick:

45

-haps in its use he might mean to be le - nient, But

45

45

walk - ing just then was not ve - ry con - ve - nient.

46

So he threw it in - stead, Di-rect at her head:

46

So he threw it in - stead, Di-rect at her head:

46

It knock'd off her hat; Down - she fell flat;

It knock'd off her hat; Down - she fell flat;

47

mf a little slower

Her case, per-haps, was not much mended by that:

47

But what-

47

or

- ev-er it was, wheth-er rage and pain Pro-duced ap-o-plex-y,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a sustained bass line with a melodic line in the treble clef.

mp

burst a vein, Or her tum-ble pro-duced a con - cus-sion of brain, We-

mp

Or her tum-ble pro-duced a con - cus-sion of brain, We-

The second system continues the musical score. The vocal line has two parts of lyrics. The piano accompaniment remains consistent with the first system.

48

can't say for cer-tain, but *this* we— can, When,

48

can't say for cer-tain, but *this* we— can, When,

48

The third system starts with a measure rest marked '48'. The vocal line has two parts of lyrics. The piano accompaniment features a more active bass line with chords in the treble clef.

with awe

so - ber'd by fright, to as - sist her he ran, — Mis-sis

so - ber'd by fright, to as - sist her he ran, — Mis-sis

poco rit. *p*
Win-i - fred Pryce was _ dead as Queen Anne!

poco rit. *p*
Win-i - fred Pryce was _ dead as Queen Anne!

colla voce *p* *mp* *dolente*

49

With solemnity.

50

No 5

CHORUS and SOLO (Tenor.)

At a solemn pace. (♩ = 80.)

Musical notation for the first system, consisting of four staves (three treble clefs and one bass clef) with rests.

At a solemn pace. (♩ = 80.)

Musical notation for the second system, piano accompaniment with dynamics markings: *f*, *mf*, *f*, *mf*, *f*, *mf*.

51

pomposo

Musical notation for the first vocal staff with a rest and a final note.

51

And
pomposo

Musical notation for the second vocal staff with a rest and a final note.

51

f pomposo

And

Musical notation for the third vocal staff with lyrics: "And then came Mis-ter Ap Thomas, the Cor-o-ner,"

51

f pomposo

And then came Mis-ter Ap Thomas, the Cor-o-ner,

Musical notation for the fourth vocal staff with lyrics: "And then came Mis-ter Ap Thomas, the Cor-o-ner,"

51

Musical notation for the piano accompaniment in the final system with dynamics markings: *mf*, *f*, *mf*.

then came Mis - ter Ap Tho - mas, the Cor - o - ner,

then came Mis - ter Ap Tho - mas, the Cor - o - ner,

With his ju - ry to sit, some doz - en or more, on her.

With his ju - ry to sit, some doz - en or more, on her.

With his ju - ry to sit, some doz - en or more, on her.

52

52

52

52

52

With his ju-ry to sit, some doz-en or more, on her.

52

f *mf* *dolce.*

53 *L'istesso tempo.* 54 TENOR SOLO. *mf*

53 *L'istesso tempo.* 54 Mis-ter *p*

(With innocent pleading.)

Pryce, to commence His "in - gen-ious de-fence," Made a "pow'r-ful ap-peal" to the

ju - ry's "good sense;" The un - luck - y lick From the end of his

(ingenuously.)
stick He "de - plored,"— he was "apt to be rather too quick;"—

55
55 But, real - ly, her prat - ing Was so ag - gra - vat - ing: Some
expressively.

mf
trif - ling cor - rect - ion was just what he meant;— all The

rest, he as-sured them, was_ "quite ac - ci - dent - all!"

56

mf

57 Più mosso.

57

57

57

57 *mf*

Then he calls Mis - ter Jones, Who de -

57 Più mosso.

mf *f* *mf*

While

-pones to her tones, And her ges-tures, and hints a-bout "break-ing his bones." While

The first system of the score consists of five staves. The top three staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: "While -pones to her tones, And her ges-tures, and hints a-bout 'break-ing his bones.' While". There is a fermata over the final note of the vocal line.

58

58

58

Mis - ter Ap Mor - gan, and Mis - ter Ap Rhys De -

58

Mis - ter Ap Mor - gan, and Mis - ter Ap Rhys De -

58

The second system of the score consists of five staves. The top three staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: "Mis - ter Ap Mor - gan, and Mis - ter Ap Rhys De -". There are four square boxes containing the number "58" at the beginning of the vocal lines. The piano accompaniment features a prominent triplet in the final measure.

-clared the Deceased Had styled him "a Beast," And

-clared the Deceased Had styled him "a Beast," And

The first system of the musical score consists of five staves. The top two staves are vocal staves for the soprano and alto parts, both in treble clef with a key signature of one sharp (F#). The next two staves are vocal staves for the tenor and bass parts, both in bass clef with the same key signature. The bottom staff is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The lyrics are printed below the vocal staves. The music includes various notes, rests, and dynamic markings such as *sf* (sforzando).

swear they had wit-nessed, with grief and sur-prise, An al-

swear they had wit-nessed, with grief and sur-prise, An al-

The second system of the musical score consists of five staves. The top two staves are vocal staves for the soprano and alto parts, both in treble clef with a key signature of one sharp (F#). The next two staves are vocal staves for the tenor and bass parts, both in bass clef with the same key signature. The bottom staff is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The lyrics are printed below the vocal staves. The music includes various notes, rests, and dynamic markings such as *sf* (sforzando).

- lu - sion she made to his limbs and his eyes. _____
 - lu - sion she made to his limbs and his eyes. _____

59 *mf*

The ju - ry, in fine, hav - ing

59 *mf*

The ju - ry, in fine, hav - ing

59 *mf*

The ju - ry, in fine, hav - ing

59 *mf*

The ju - ry, in fine, hav - ing

59 *mf*

The ju - ry, in fine, hav - ing

sat on the bo - dy The whole day, dis-cuss-ing the

sat on the bo - dy The whole day, dis-cuss-ing the

sat on the bo - dy The whole day, dis-cuss-ing the

sat on the bo - dy The whole day, dis-cuss-ing the

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A triplet of eighth notes is marked with a '3' above it in the final measure of the piano part.

case, and gin - tod - dy, *p* *mf* Re - turn'd a - bout half - past e -

case, and gin - tod - dy, *p* *mf* Re - turn'd a - bout half - past e -

case, and gin - tod - dy, *p* *mf* Re - turn'd a - bout half - past e -

case, and gin - tod - dy, *p* *mf* Re - turn'd a - bout half - past e -

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Dynamics *p* and *mf* are indicated above the piano part. A triplet of eighth notes is marked with a '3' above it in the final measure of the piano part.

- lev'n at night The fol-low-ing ver-dict, "We

- lev'n at night The fol-low-ing ver-dict, "We

- lev'n at night The fol-low-ing ver-dict, "We

- lev'n at night The fol-low-ing ver-dict, "We

Quickly.

find, — Sarve her right!"

find, — Sarve her right!"

find, — Sarve her right!"

find, — Sarve her right!"

find, — Sarve her right!"

Quickly.

62

mf

And one

62

mf

lone - ly and moped; —

And one

62

mf

And one

62

mf

lone - ly and moped; —

And one

62

fp

fp

fp

62

mp

cresc.

animato

eve-ning he said — He would mar-ry Miss Da-vis at once in her

eve-ning he said — He would mar-ry Miss Da-vis at once in her

eve-ning he said — He would mar-ry Miss Da-vis at once in her

eve-ning he said He would mar - ry Miss Da - vis in her

animato

63 64 *p*

stead. — Not

63 64 *p*

stead. — Not

63 64 *p*

stead. — Not

63 64 *p*

stead. — Not

63 64 *mp*

mf

far from his dwell-ing, From the vale proud-ly swell-ing, Rose a

mf

far from his dwell-ing, From the vale proud-ly swell-ing, Rose a

mf

far— from his dwell-ing, From the vale proud-ly swell-ing, Rose a

mf

far from his dwell-ing, From the vale proud-ly swell-ing, Rose a

mf

p moun - tain; its name you'll ex-cuse us from tell - ing, *mf* Its
p moun - tain; its name you'll ex-cuse us from tell - ing,
p moun - tain; its name you'll ex-cuse us from tell - ing, *mf* Its
p moun - tain; its name you'll ex-cuse us from tell - ing,

65 *accel.* first syl-la-ble 'Pen'; Is pro-nounce-a-ble; — and two
65 *mf* Then — come two LL's,
65 *accel.* first syl-la-ble 'Pen'; Is pro-nounce-a-ble; — and two
65 *mf* Then — come two LL's,
65 *accel.*

tempo mf tranquillo

HH's, and an N; But we shant have to mention it

tempo mf tranquillo

two FF's, and an N; But we shant have to mention it

tempo mf tranquillo

HH's, and an N; But we shant have to mention it

tempo mf tranquillo

two FF's, and an N; But we shant have to mention it

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair (top two staves) has lyrics: "HH's, and an N; But we shant have to mention it" and "two FF's, and an N; But we shant have to mention it". The second pair (middle two staves) has identical lyrics. The piano accompaniment is at the bottom, featuring chords and melodic lines in both hands. Dynamic markings include *f* and *mf*. The tempo is marked *tempo mf tranquillo*.

of-ten, so when We do, with your leave, we'll cur - tail it to

of-ten, so when We do, with your leave, we'll cur - tail it to

of-ten, so when We do, with your leave, we'll cur - tail it to

of-ten, so — when We do, with your leave, we'll cur - tail it to

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair (top two staves) has lyrics: "of-ten, so when We do, with your leave, we'll cur - tail it to" and "of-ten, so when We do, with your leave, we'll cur - tail it to". The second pair (middle two staves) has identical lyrics. The piano accompaniment is at the bottom, featuring chords and melodic lines in both hands. A triplet of eighth notes is marked with a '3' in a circle. The tempo is marked *tempo mf tranquillo*.

66

"Pen!"

66

"Pen!"

66

"Pen!"

66

"Pen!"

66

"Pen!"

67 *mf*

Well-the moon shone bright Up-on "Pen" that night, When Pryce, be-ing

67 *mf*

Well-the moon shone bright Up-on "Pen" that night, When Pryce, be-ing

67 *mf*

Well-the moon shone bright Up-on "Pen" that night, When Pryce, be-ing

67 *mf*

Well-the moon shone bright Up-on "Pen" that night, When Pryce, be-ing

67

p

68

quit of his fuss and his fright, Was scal-ing its side With that

68

quit of his fuss and his fright, Was scal-ing its side With that

68

quit of his fuss and his fright, Was scal-ing its side With that

68

quit of his fuss and his fright, Was scal-ing its side With that

68

sort of a stride A man puts out when walk - ing in search of a

sort of a stride A man puts out when walk - ing in search of a

sort of a stride A man puts out when walk - ing in search of a

sort of a stride A man puts out when walk - ing in search of a

cresc. **69**
 bride. Mounting high-er and higher, He be - gan to pers - pire, Till,
cresc. **69**
 bride. Mounting high-er and higher, He be - gan to pers - pire, Till,
cresc. **69**
 bride. Mounting high-er and higher, He be - gan to pers - pire, Till,
cresc. **69**
 bride. Mounting high-er and higher, He be - gan to pers - pire, Till,

find-ing his legs were be - gin-ning to tire, And feel-ing op -
 find-ing his legs were be - gin-ning to tire, - And feel-ing op -
 find-ing his legs were be - gin-ning to tire, - And feel-ing op -
 find-ing his legs were be - gin-ning to tire, - And feel-ing op -

70

- prest By a pain in his chest, He paus'd, _____ and turn'd

70

- prest By a pain in his chest, He paus'd, _____ and turn'd

70

- prest By a pain in his chest, He paus'd, _____ and turn'd

70

- prest By a pain in his chest, He paus'd, _____ and turn'd

70

mf

dim.

round to take breath and to rest. _____

dim.

round to take breath and to rest. _____

dim.

round to take breath and to rest. _____

dim.

round to take breath and to rest. _____

dim. p

71

TENOR SOLO.

72

Broadly. Listesso tempo.

O'er fell and o'er fen, O-ver mountain and - glen, All —

bright in the moon - shine, his eye roved, and then

f

All the Pa - tri - ot — rose — in his soul, and he

s

thought Up - on — Wales, and her glo - ries, and all he'd been

CONTRALTO SOLO. *mf*

Of her

CHORUS.

p

Of her

s

73

taught. —

73

he - roes of old, So brave and so bold, — Of her

73

73

he - roes of old, So brave and so bold, —

73

73

mp

Of her

73

Bards with long beards, and harps mount-ed in gold; —

mp

And

mp

And

mp

And

Bards with long beards, and harps mount-ed in gold; —

Ow - en Glen - dour:
 Ow - - en Glen - dour:
 Gryf - fith ap - Co - nan and Ow - en Glen - dour: On
 Gryf - fith ap - Co - nan and Ow - en Glen - dour: On
 Gryf - fith ap - Co - nan and Ow - en Glen - dour: On
 Gryf - fith ap - Co - nan and Ow - en Glen - dour: On

On Pen - dra - - -
 On Pen - dra - - -
 Pen - dra - gon, and Heav'n knows how ma - ny more. He -
 Pen - dra - gon, and Heav'n knows how ma - ny more. He -
 Pen - dra - gon, and Heav'n knows how ma - ny more. He -
 Pen - dra - gon, and Heav'n knows how ma - ny more. He -

- gon. *mf* And on
- gon. *mf* And on

thought of all this, as he gazed, in a trice,
thought of all this, as he gazed, in a trice,
thought of all this, as he gazed, in a trice,
thought of all this, as he gazed, in a trice,

8 8 8 *p*

75 all things, but the late Mis-sis Pryce;
75 all things, but the late Mis-sis Pryce;
75
75
75
75
75

mf

76 Più mosso. (♩=120.)

76

76

76

mp(mysteriously)

When a lum-ber-ing noise from be-

76 Più mosso. (♩=120.)

- hind_ made him start, And sent the blood back in

77 *mf*

Which went pit - a - pat As he

77

77

77

full tide to his heart,

77

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a rest, followed by a melodic phrase starting on a half note G4. The lyrics 'Which went pit - a - pat As he' are written below this staff. The second staff is a vocal line in treble clef, which is empty. The third staff is a vocal line in treble clef, also empty. The fourth staff is a bass line in bass clef, providing a rhythmic accompaniment with quarter and eighth notes. The piano accompaniment consists of two staves at the bottom, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

cried — out, That ve - ry queer sound?— Does it

p (with horror)

"What's that?"

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a melodic phrase starting on a half note G4, followed by a rest, and then continues with a phrase starting on a half note G4. The lyrics 'cried — out, That ve - ry queer sound?— Does it' are written below this staff. The second staff is a vocal line in treble clef, which is empty. The third staff is a vocal line in treble clef, starting with a rest, followed by a melodic phrase starting on a half note G4. The lyrics '"What's that?"' are written below this staff. The fourth staff is a bass line in bass clef, providing a rhythmic accompaniment with quarter and eighth notes. The piano accompaniment consists of two staves at the bottom, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

78 *mp*
 come— from the ground?— from a-bove,—
 78 *mp*
 from a-bove,—
 78 *mp*
 Or the air,— or be—
 78 *mp*
 Or the air,— or be—

mf
 or a-round?— It is not like Walk-ing, It's—
mf
 or a-round?— It is not like Walk-ing, It's—
mf
 - low,— It is not like Talk-ing, It's—
mf
 - low,— It is not like Talk-ing,

accel. poco a poco.

not like the clattring of pot or of pan,
 not like the clattring of pot or of pan, Or the tramp of a horse,
 not like the clattring of pot or of pan, Or the tramp of a horse,
 or the

accel. poco a poco.

Or the hum of a crowd, It's_
 or the shout-ing of boys, It's_
 or the shout-ing of boys, It's_
 tread of a man, It's_

79

real - ly a deuc-ed odd sort of a noisel

79

real - ly a deuc-ed odd sort of a noisel

79

real - ly a deuc-ed odd sort of a noisel

79

real - ly a deuc-ed odd sort of a noisel

79

real - ly a deuc-ed odd sort of a noisel

80

While clear-er and clear - er,

80

While clear-er and clear - er,

80

80

80

molto accel.

Be the noise what it

'Twas plain to the hear - er,

'Twas plain to the hear - er, Be the noise what it

molto paccel.

tutti

And_ sound - ed, as

might, it drew near - er and near-er, And_ sound - ed, as

And_ sound - ed, as

might, it drew near - er and near-er, And_ sound - ed, as

cresc.

Pryce to this mo - ment de - clares, - Ve-ry much 'like a

Pryce to this mo - ment de - clares, - Ve-ry much 'like a

Pryce to this mo - ment de - clares, - Ve-ry much 'like a

Pryce to this mo - ment de - clares, - Ve-ry much 'like a

p

81 Più mosso ma moderato. (♩. = 120.)

cof-fin a-walking up - **81** - stairs! Mis-ter

cof-fin a-walking up - **81** - stairs! Mis-ter

cof-fin a-walking up - **81** - stairs! Mis-ter

cof-fin a-walking up - - stairs!

81 Più mosso ma moderato. (♩. = 120.)

mf

Pryce had be-gun To 'make up' for a run, As in such a com-pan-ion he

Pryce had be-gun To 'make up' for a run, As in such a com-pan-ion he

Pryce had be-gun To 'make up' for a run, As in such a com-pan-ion he

As in such a com-pan-ion he

82
saw no great fun,

82
saw no great fun,

82
saw no great fun,

82
saw no great fun,

saw no great fun, When a sin-gle bright ray Shone out on the way He had

and he saw, with no lit-tle dismay, Com-ing af-ter him, bounding o'er

Com-ing af-ter him, bounding o'er

and he saw, with no lit-tle dismay, Com-ing af-ter him, bounding o'er

passed,

The piano accompaniment consists of two staves with a melody in the right hand and a bass line in the left hand, both featuring a steady eighth-note rhythm.

p (With whispered horror)

crag and o'er rock, The de - ceased Mis-sis Win-i-fred's "Grandmother's Clock!"

p (With whispered horror)

crag and o'er rock, The de - ceased Mis-sis Win-i-fred's "Grandmother's Clock!"

p (With whispered horror)

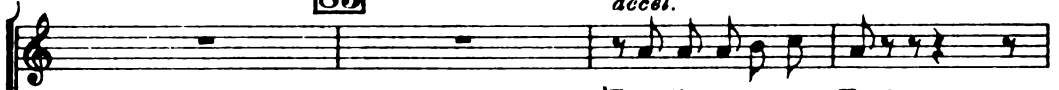
crag and o'er rock, The de - ceased Mis-sis Win-i-fred's "Grandmother's Clock!"

p (With whispered horror)

The de - ceased Mis-sis Win-i-fred's "Grandmother's Clock!"

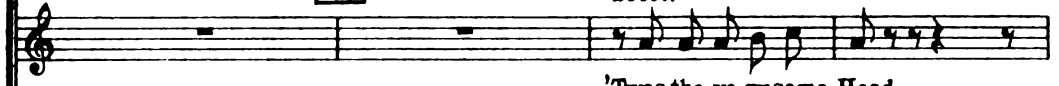
The piano accompaniment continues with the same rhythmic pattern as the first system, providing a dark and atmospheric background for the lyrics.

83

accel.

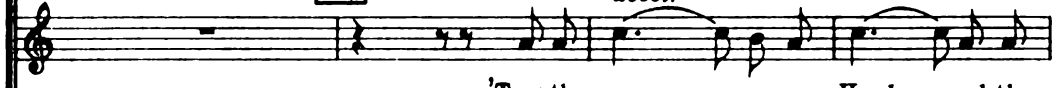
83

'Twas the ve-ry same Head,

accel.

83

'Twas the ve-ry same Head,

accel.

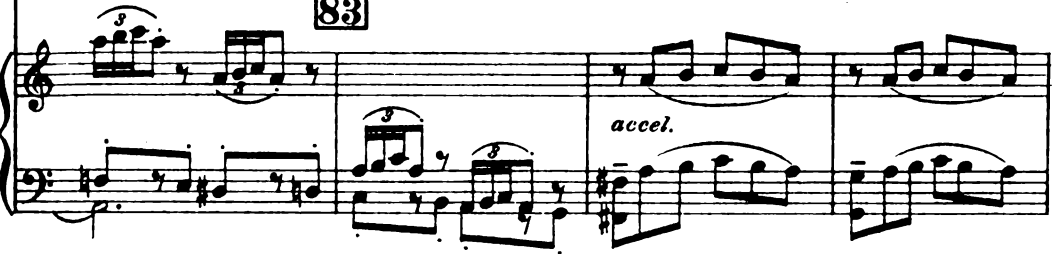
83

'Twas the ve - ry same Head, — and the

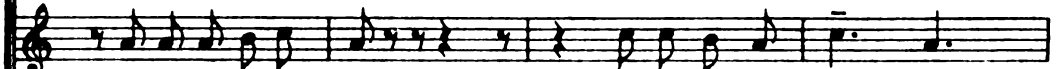
accel.

83

'Twas the ve - ry same Head, — and the

accel.

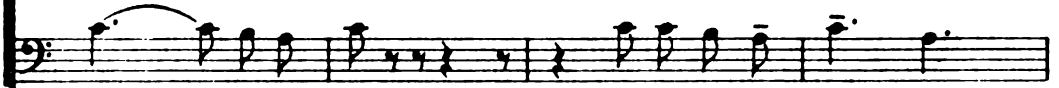
And the ve-ry same Case And no - thing was al - ter'd at



And the ve-ry same Case And nothing was al - ter'd



ve - - ry same Case And no - thing was al - ter'd at



ve - - ry same Case And nothing was al - ter'd



84 *Molto più mosso*

all- but the Face. Nol- he could not mis-

84 *Molto più mosso*

at all- but the Face. Nol- he could not mis-

84 *Molto più mosso*

all- but the Face. Nol- he could not mis-

84 *Molto più mosso*

at all- but the Face. Nol- he could not mis-

84

f *Molto più mosso*

-take it, 'twas SHE to the lifel The i -

-take it, 'twas SHE to the lifel The i -

-take it, 'twas SHE to the lifel The i -

-take it, 'twas SHE to the lifel The i -

85

*poco rit.**a tempo*

85

poco rit.

85

poco rit.

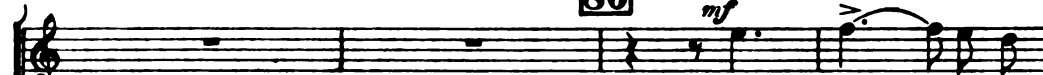
85

poco rit.

85

*poco rit.**a tempo*

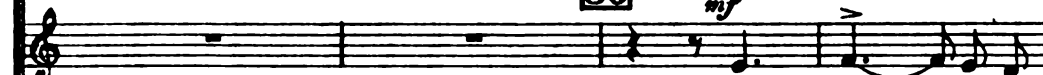
86

mf

86

mf

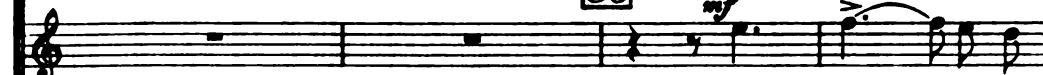
You ne - ver did



86

mf

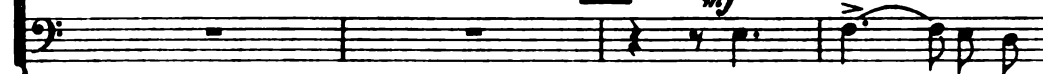
You ne - ver did



86

mf

You ne - ver did



You ne - ver did

86



read Of, or wit-ness, such speed As Da-vid ex-ert-ed that

read Of, or wit-ness, such speed As Da - vid ex -

read Of, or wit-ness, such speed As Da-vid ex-ert-ed that

read Of, or wit-ness, such speed As Da - vid ex -

eve-ning, In-deed All we have ev-er heard of boys, wo-men or

-ert-ed, In-deed All we have ev-er heard

eve-ning, In-deed All we have ev-er heard of boys, wo-men or

-ert-ed, In-deed All we have ev-er heard

men, Falls far short of Pryce, as he ran o-ver "PEN!"
of Falls far short of Pryce, as he ran o-ver "PEN!"
men, Falls far short of Pryce, as he ran o-ver "PEN!"
of Falls far short of Pryce, as he ran o-ver "PEN!"

87

88 Più mosso. (♩=84.)

He has past it,

88

He reach-es its brow,—

He has past it,

88

He has past it,

88

He reach-es its brow,—

He has past it,

88 Più mosso. (♩=84.)

and now Hav-ing once gain'd the summit, and managed to cross it, he

and now Hav-ing once gain'd the summit, and managed to cross it, he

and now Hav-ing once gain'd the summit, and managed to cross it, he

and now Hav-ing once gain'd the summit, and managed to cross it, he

89 90

Rolls down the side with un - com - mon ve - lo - ci - ty:

89 90

Rolls down the side with un - com - mon ve - lo - ci - ty:

89 90

Rolls down the side with un - com - mon ve - lo - ci - ty:

89 90

Rolls down the side with un - com - mon ve - lo - ci - ty:

But

But

But

But

Much slower and deliberately. ($\text{♩} = 96.$)

run as he will, Or roll down the hill, The bug-bear be-hind him is
 run as he will, Or roll down the hill, The bug-bear be-hind him is
 run as he will, Or roll down the hill, The bug-bear be-hind him is

run as he will, Or roll down the hill, The bug-bear be-hind him is
 Much slower and deliberately. ($\text{♩} = 96.$)

af - ter him still! And close at his heels, not at all to his lik - ing, The
 af - ter him still! And close at his heels, not at all to his lik - ing, The
 af - ter him still! And close at his heels, not at all to his lik - ing, The

ter-ri-ble Clock keeps on tick-ing and strik-ing, Till ex -

ter-ri-ble Clock keeps on tick-ing and strik-ing, Till ex -

ter-ri-ble Clock keeps on tick-ing and strik-ing, Till ex -

ter-ri-ble Clock keeps on tick-ing and strik-ing, Till ex -

The piano accompaniment consists of a treble and bass clef with chords and rhythmic patterns.

91

-haust - ed and sore, He can't run a - ny more, But falls as he reach-es Miss

91

-haust - ed and sore, He can't run a - ny more, But falls as he reach-es Miss

91

-haust - ed and sore, He can't run a - ny more, But falls as he reach-es Miss

91

-haust - ed and sore, He can't run a - ny more, But falls as he reach-es Miss

91

-haust - ed and sore, He can't run a - ny more, But falls as he reach-es Miss

The piano accompaniment for this system includes a treble clef with chords and a bass clef with a melodic line, marked with an 8-measure rest.

Da - vis - 's door, And screams_ when they rush out, a -

Da - vis - 's door, And screams_ when they rush out, a -

Da - vis - 's door, And screams_ when they rush out, a -

Da - vis - 's door, And screams_ when they rush out, a -

TENOR SOLO. *ff* **92** Slower and deliberately. (♩:72.)
with great horror and on the breath

“Oh! Look at the Clock! Do - Look at the Clock!”

-larm'd at his knock.

-larm'd at his knock.

-larm'd at his knock.

-larm'd at his knock.

92 Slower and deliberately. (♩:72)

Nº 7.

SOLO. (Contralto.)

Moderato. (♩-92.) 93 *mf haughtily*

Moderato. (♩-92.) 93 Miss

mf

Da - vis look'd up, Miss Da - vis look'd down, She

p

saw no-thing there to a - larm her; - a frown Came o'er her white

94 *In a conversational and angry manner.*

fore-head, She said, "it was hor-rid A man should come

knocking at that time of night, And give her Mamma — and her-self such a fright,

To squall and to bawl About no-thing at all!" She beggd' hed not think of re-

mf with extreme sarcasm.

-peat-ing his call: His late wife's dis-as-ter By no means had past her;"

She'd have him to know she was meant for his Mas - ter!"

96
Then re - gard - less a - like of his

96

p with quiet indifference

love and his woes, She turn'd on her heel and she turn'd up her

p

97
nose...

97

p

attacca subito

Nº 8.

SOLO. (Tenor.)

Moderato con moto. (♩=108.) *mf*

Poor

98 *in an appealing manner.* *with terror*

Da - vid in vain Im - plored to re-main; He "dared not," he said,

98 *mp*

99

"cross the moun-tain a-gain."

99

mf tranquillo

Why the fair was ob - dur - ate None knows, - to be sure it Was

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef and begins with a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady accompaniment pattern.

p (in a confiding manner)

said she was set - ting her cap at the Cu - rate.

The second system of music continues the vocal line and piano accompaniment. The piano part includes a section marked with a forte 'f' dynamic, indicating a change in the accompaniment's intensity.

mf **100**

Be that as it may, it is certain the sole hole Pryce

100

The third system of music features a vocal line and piano accompaniment. The piano part includes a section marked with a forte 'f' dynamic, indicated by the '100' box.

found to creep in - to that night was the Coal - hole!

The fourth system of music concludes the vocal line and piano accompaniment. The piano part features a final melodic flourish in the right hand.

101 *Very miserably.*
mp

In - that

shady re-treat With no-thing to eat, And with ve-ry bruised limbs, and with

ve-ry sore feet, All night close he kept; I can't say he slept: But he

with pathos

sigh'd, and he sobb'd, and he groan'd, and he wept, La - menting his sins, And his

two brok - en shins, Be - wail - ing his fate with con -

Ped. * Ped. *

- tor - tions and - grins, And her he once thought a com -

102 *ff* *p poco rit.*
-plete Ra - ra A - vis, Con - sign - ing to Sa - tan, - viz., cru - el Miss

102 *f* *p poco rit.*

Da - vis! —

No 9. FINALE: CHORUS (and Tenor Solo).

Andante. (♩. 69.)

Andante. (♩. 69.)

mf broadly

rit. **103** *mf* And

rit. **103** *mf* And

rit. **103** *mf* And

rit. **103** *mf* And

rit. **103** *e allarg.* And

Con moto. (♩ = 104.)

“still on_ each eve - ning when plea - sure fills up” At the

“still on each eve - ning when plea - sure fills up” At the

“still on_ each eve - ning when plea - sure fills up” — At the

“still on each ev - ning when plea - sure fills up” — At the

Detailed description: This block contains four vocal staves. The first three are for different vocal parts (Soprano, Alto, Tenor) and the fourth is the Bass line. Each staff has a treble clef and a key signature of two flats (B-flat and E-flat). The music is in 3/4 time. The lyrics are: “still on_ each eve - ning when plea - sure fills up” At the. The lyrics are repeated on the second staff with a different phrasing: “still on each eve - ning when plea - sure fills up” At the. The lyrics are repeated on the third staff with a different phrasing: “still on_ each eve - ning when plea - sure fills up” — At the. The lyrics are repeated on the fourth staff with a different phrasing: “still on each ev - ning when plea - sure fills up” — At the.

Con moto. (♩ = 104.)

Detailed description: This block contains the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The music is in 3/4 time and features a steady accompaniment pattern with chords and moving lines.

old Goat - in - Boots, with Meth - eg - lin, each cup, Mis - ter

old Goat - in - Boots, with Meth - eg - lin, each cup, Mis - ter

old Goat - in - Boots, with Meth - eg - lin, each cup, — Mis - ter

old Goat - in - Boots, with Meth - eg - lin, each cup, Mis - ter

Detailed description: This block contains four vocal staves for the second system. The lyrics are: old Goat - in - Boots, with Meth - eg - lin, each cup, Mis - ter. The lyrics are repeated on the second staff with a different phrasing: old Goat - in - Boots, with Meth - eg - lin, each cup, Mis - ter. The lyrics are repeated on the third staff with a different phrasing: old Goat - in - Boots, with Meth - eg - lin, each cup, — Mis - ter. The lyrics are repeated on the fourth staff with a different phrasing: old Goat - in - Boots, with Meth - eg - lin, each cup, Mis - ter.

Detailed description: This block contains the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The music is in 3/4 time and features a steady accompaniment pattern with chords and moving lines.

Pryce, if he's there, Will get in - to "The Chair," And

Pryce, if he's there, Will get in - to "The Chair," And

Pryce, if he's there, Will get in - to "The Chair," And

Pryce, if he's there, — Will get in - to "The Chair," — And

make all his *quon - dam* as - so - ci - ates stare By

make all his *quon - dam* as - so - ci - ates stare By

make all his *quon - dam* as - so - ci - ates stare By

make all his *quon - dam* as - so - ci - ates stare By

call - ing_ a - loud to the Land - la - dy's daugh - ter,

call - ing_ a - loud to the Land - la - dy's daugh - ter,

call - ing_ a - loud to the Land - la - dy's daugh - ter,

call - ing_ a - loud to the Land - la - dy's daugh - ter,

104

TENOR SOLO.

"Pat - ty, — bring a ci - gar, and a glass of Spring Wa - ter!"

104

104

104

104

104

mf

105

The dial he con-stant - ly watches; and

105

The dial he con-stant - ly watches; and

105

The dial he con-stant - ly watches; and

105

The dial he con-stant - ly watches; and

105

when The long hand's at the "XII," He

when The long hand's at the "XII," He

when and the short at the "X," He

when and the short at the "X," He

106
 gets on his legs, Drains his glass to the dregs Takes his

106
 gets on his legs, Drains his glass to the dregs Takes his

106
 gets on his legs, Drains his glass to the dregs Takes his

106
 gets on his legs, Drains his glass to the dregs Takes his

106
 gets on his legs, Drains his glass to the dregs Takes his

hat and great - coat off their se - ver - al pegs, With his

hat and great - coat off their se - ver - al pegs, With his

hat and great - coat off their se - ver - al pegs, With his

hat and great - coat off their se - ver - al pegs, With his

107

108 Slower.

"Gentlemen!"

107 *poco rit.*

108

Pre - sident's hammer be - stows his last knock, And says sol - emn - ly -

107 *poco rit.*

108

Pre - sident's hammer be - stows his last knock, And says sol - emn - ly -

107 *poco rit.*

108

Pre - sident's hammer be - stows his last knock, And says sol - emn - ly -

107 *poco rit.*

108

Pre - sident's hammer be - stows his last knock, And says sol - emn - ly -

107

108

Slower.

poco rit.

Vivace.

"LOOK AT THE CLOCK!!!"

mf

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BUGLES OF DREAMLAND (THE).
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EILY.
EVÔE (In G and B flat).
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IT WAS A GOLFER AND HIS LASS.
I WILL AWAKE (In B flat and C).
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ONE TENDER LOOK (In D, F, and A flat.)
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- "I knew"
- "In the Great Unknown"

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- "Mifanwy"
- "A love remembered not"
- "If love were all"
- "Rosamond"
- "When the swallows come again"
- "Your Smile"
- "Rose in the Bud"
- "Since love has brought me
nought but tears" and
"The Dawn at your window" } Two Songs

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- "Three for Jack"

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- "When he comes home"

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- "Love in all Seasons"
- "Oh, love, that rulest"
- "When a knight loves ladye"
- "Memories"
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- "Were I a moth"
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- "The little waves of Baffny"
- "My bed is a boat"
- "Young night thought"
- "Where go the boats?"
- "Pirate Story"

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- "Take, sweet maid"
- "My love's like a shower"

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- "In the purple glow"
- "In the Summer Evening"
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