

QUARTETT

1st & 2nd LADY IN WAITING, CHAMBERLAIN, AND DUKE.

Nº 4.

Allegro moderato.

PIANO. TUTTI. *f*

1st Lady. *f*
You may talk you may talk you may scold. . . .

2nd Lady *f*
You may talk you may talk you may scold. . .

Chamberlain.
With a hem and a seam and a

Duke.
With a hem and a seam and a

IVN STR FAG. BASS.

With a scrape and a scrape and a rub.

With a scrape and a scrape and a rub.

fold With a dip and a wipe and a

fold With a dip and a wipe and a

These ser_vants are a shocking plague, E_nough to drive me

These ser_vants are a shocking plague, E_nough to drive me

scrub. These ser_vants are a shocking plague, E_nough to drive me

scrub. These ser_vants are a shocking plague, E_nough to drive me

CL. HORNS. STR.

pp

mad, They hard_ly deign to stir a leg, It real_ly is too

mad, They hard_ly deign to stir a leg, It real_ly is too

mad, They hard_ly deign to stir a leg, It real_ly is too

mad, They hard_ly deign to stir a leg, It real_ly is too

CL STR. FL. PIC.

FAG. STR. HORNS.

tr

bad, It real - ly is too bad, it is too
 bad, It real - ly is too bad, it is too
 bad, It real - ly is too bad, it is too
 bad, It real - ly is too bad, it is too

f *tr*

bad. You may talk, you may talk, you may scold,
 bad. You may talk, you may talk, you may scold,
 bad. With a hem, and a seam and a
 bad. With a hem, and a seam and a

VN.Ob.
 FL
 OB
 CL

HORNS, FAG.

With a scrape and a scrape and a rup,

With a scrape and a scrape and a rup,

fold With a dip and a wipe and a

fold With a dip and a wipe and a

FL. OB. CL.

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes a 'fold' instruction and a 'FL. OB. CL.' instruction.

These ser_vants are a shock_ing plague, E_nough to drive one

These ser_vants are a shock_ing plague, E_nough to drive one

scrub. These ser_vants are a shock_ing plague, E_nough to drive one

scrub. These ser_vants are a shock_ing plague, E_nough to drive one

STR. FL.

HORNS.

Detailed description: This system contains five staves. The top four staves are vocal lines with lyrics. The fifth staff is a piano accompaniment with a grand staff. The piano part includes 'STR.' and 'FL.' instructions in the upper staves and 'HORNS.' in the lower staff. Dynamics like 'f' are present throughout.

mad, They hard - ly deign to stir a leg, It real - ly is too

mad, They hard - ly deign to stir a leg, It real - ly is too

mad, They hard - ly deign to stir a leg, It real - ly is too

mad, They hard - ly deign to stir a leg, It real - ly is too

FL *b* *tr*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "mad, They hard - ly deign to stir a leg, It real - ly is too". The piano part includes a dynamic marking of *FL* and a trill *tr* on the final note.

bad. It real - ly is too

bad. It real - ly is too

bad. It real - ly is too

bad. It real - ly is too

HORNS. f *TUTTI.* *tr*

This system continues the vocal parts and piano accompaniment. The lyrics are: "bad. It real - ly is too". The piano accompaniment includes a dynamic marking of *HORNS. f* and a *TUTTI.* instruction. The final note of the piano part has a trill *tr*.

bad It real - ly is too bad It is too

bad It real - ly is too bad It is too

bad It real - ly is too bad It is too

bad It real - ly is too bad It is too

OB. CL. FAG. STR. *p* *dim* *tr*

TRG:

bad.

bad. Its made me hoarse the way I've baw'd

bad. The

bad. The

STR. *p* *leggiero.* VNS. *tr* *tr*

They ne - ver come, they

way she bawld.

way she bawld.

tr

This system contains the first two systems of music. It includes a vocal line with lyrics, a piano accompaniment, and a grand staff with piano accompaniment. The lyrics are: "They ne - ver come, they way she bawld." and "way she bawld." There is a trill mark (*tr*) above the piano accompaniment in the second system.

no - ver come when they are call'd,

When they are call'd, It's

Ne - ver come when they're call'd,

Ne - ver come when they're call'd,

tr

This system contains the second two systems of music. It includes a vocal line with lyrics, a piano accompaniment, and a grand staff with piano accompaniment. The lyrics are: "no - ver come when they are call'd," "When they are call'd, It's Ne - ver come when they're call'd," and "Ne - ver come when they're call'd,". There is a trill mark (*tr*) above the piano accompaniment in the second system.

made me hoarse the way I've bawld.

The way she

The way she

tr

f

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'made me hoarse the way I've bawld.' and a piano accompaniment. The second system continues the vocal line with 'The way she' and the piano accompaniment, featuring a trill (*tr*) and a forte (*f*) dynamic marking.

They ne - ver come, they ne - ver come when

When

bawld.

bawld.

tr

tr

Detailed description: This system contains the second two systems of music. The third system has a vocal line with lyrics 'They ne - ver come, they ne - ver come when' and a piano accompaniment. The fourth system continues the vocal line with 'When' and the piano accompaniment, featuring a trill (*tr*) and a forte (*f*) dynamic marking. The lyrics 'bawld.' appear below the piano part in two locations.

they are call'd,
they are call'd, Why, good gracious! Such vex-
Ne-ver come when they're call'd,
Ne-ver come when they're call'd,

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The lyrics are: "they are call'd," followed by "they are call'd, Why, good gracious! Such vex-". The third staff continues the vocal line with the lyrics "Ne-ver come when they're call'd,". The fourth staff is a bass line in bass clef with the lyrics "Ne-ver come when they're call'd,". The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and melodic lines.

- a - tious Ser - vants ne - ver yet were had It is

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The lyrics are: "- a - tious Ser - vants ne - ver yet were had It is". The third staff is a bass line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and melodic lines with some trills marked "tr".

real_ly Ve_ry nearly Plague e_nough to drive one mad Why good

tr

CL:
FAG.

p Why good gracious Such vex_a_tious Servants ne_ver yet were

gracious Such vex_a_tious Ser_vants ne_ver yet were

p Why good gracious Such vex_a_tious Servants ne_ver yet were

p Why good gracious Such vex_a_tious Servants ne_ver yet were

tr

had; It is real-ly Ve-ry nearly Plague e-

had; It is really Ve-ry nearly Plague e-

had; It is real-ly Ve-ry nearly Plague e-

had; It is real-ly Ve-ry nearly Plague e-

tr

- nough to drive one mad. Why good gracious! Such vex-

- nough to drive one mad. Why good gracious! Such vex-

- nough to drive one mad. Why good gracious! Such vex-

- nough to drive one mad. Why good gracious! Such vex-

cres.

cres.

cres.

cres.

VI.

p

M.C.

- a - tiou Ser - vants ne - ver yet were had It is

- a - tiou Ser - vants ne - ver yet were had It is

- a - tiou Ser - vants ne - ver yet were had It is

- a - tiou Ser - vants ne - ver yet were had It is

fl.

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "- a - tiou Ser - vants ne - ver yet were had It is". The piano accompaniment is marked "fl." and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

real - ly Ve - ry near - ly Plague e - nough to drive one

real - ly Ve - ry near - ly Plague e - nough to drive one

real - ly Ve - ry near - ly Plague e - nough to drive one

real - ly Ve - ry near - ly Plague e - nough to drive one

The second system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "real - ly Ve - ry near - ly Plague e - nough to drive one". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

mad, Plague e_nough to drive one mad, to drive one
 mad, Plague e_nough, plague e_nough to drive one
 mad, Plague e_nough to drive one
 mad, Plague e_nough to drive one

f *tr*

mf
 mad, It made her hoarse the way she bawld the way she
mf
 mad, Why good gracious Such vex_a_tious Ser_vants ne_ver yet were
f
 mad, You may scold, scold,
mf
 mad, You may talk, you may talk you may scold, With a hem and a seam and a

p *f*
 CL V.N.I. *f*
 FAC. BASS. *f*

bayld. They ne - ver came they ne - ver came when
 had. It is real - ly Ve - ry near - ly Plague e -
 scold. You may
 fold. With a scrape and a scrape and a rub, With a

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with lyrics 'bayld. They ne - ver came they ne - ver came when'. The second staff is another vocal line with lyrics 'had. It is real - ly Ve - ry near - ly Plague e -'. The third staff is a vocal line with lyrics 'scold. You may'. The fourth staff is a vocal line with lyrics 'fold. With a scrape and a scrape and a rub, With a'. Below these are two staves of piano accompaniment in bass clef, featuring chords and a melodic line.

they were call'd. These ser - vants are
 - nough to drive one mad. You may talk, you may talk, you may
 fold, fold, fold. These ser - vants are
 dip and a wipe and a scrub With a scrape and a scrape and a
 VNI.
 CL. FAC.

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'they were call'd. These ser - vants are'. The second staff is a vocal line with lyrics '- nough to drive one mad. You may talk, you may talk, you may'. The third staff is a vocal line with lyrics 'fold, fold, fold. These ser - vants are'. The fourth staff is a vocal line with lyrics 'dip and a wipe and a scrub With a scrape and a scrape and a'. Below these are two staves of piano accompaniment. The piano part includes a section marked 'VNI.' and another marked 'CL. FAC.'.

quite e - nough to drive one mad. They
 scold you may scold, With a hem and a seam and a fold. You may
 quite e - nough to drive one mad. They
 rub and a rub With a dip and a wipe and a scrub With a

ne - ver deign to stir It rea - ly is too bad These
 scold you may scold With a hem and a seam and a hem and a seam and a fold You may
 ne - ver deign to stir It real - ly is too bad These
 scrape and a scrape and a rub and a rub, With a dip and a dip and a scrub With a

VN I FL.

ser - vants are . . . quite e - nough To drive one

talk you may talk you may scold, you may scold With a hem and a seam and a

ser - vants are . . . quite e - nough To drive one

scrape and a scrape and a rub and a rub, With a dip and a wipe and a

mad They ne - ver deign to stir, It real - ly is too

fold. You may talk you may talk: you may scold you may scold, With a hem and a seam and a

mad They ne - ver deign to stir, It real - ly is too

scrub. With a scrape and a scrape and a rub and a rub, With a dip and a dip and a

bad Ser - vants yet were ne - ver
fold Ser - vants yet were ne - ver
bad Ser - vants yet were ne - ver
scrub Ser - vants yet were ne - ver

VNI. FL.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "bad Ser - vants yet were ne - ver", "fold Ser - vants yet were ne - ver", "bad Ser - vants yet were ne - ver", and "scrub Ser - vants yet were ne - ver". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The first two vocal staves have a fermata over the final note of the phrase. The piano part includes markings for Violini (VNI.) and Flute (FL.).

had Plague e - nough to drive one mad,
had Plague e - nough to drive one mad,
had Plague e - nough to drive one mad,
had Plague e - nough to drive one mad,

VN. FL. OB.

Detailed description: This system contains four vocal staves and a piano accompaniment. The lyrics are: "had Plague e - nough to drive one mad,", "had Plague e - nough to drive one mad,", "had Plague e - nough to drive one mad,", and "had Plague e - nough to drive one mad,". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part includes markings for Violini (VN.) and Flute Oboe (FL. OB.).

gva
tr
ff

Detailed description: This system shows the continuation of the piano accompaniment. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part includes markings for *gva* (glissando), *tr* (trill), and *ff* (fortissimo).

N^o 5

"SAID CUPID TO ME."

Allegro.

OB. CL. FAC.

STR.

Otho.

Said Cu_pid to me, come hither to see This la_dy in ringlets so

STR.

pp

bright, boy. Said I, with a nod to the knowing young God, She

puts them in pa_pers at night, boy, But, said Cu_pid to me, did

e - ver you see On a - ny girls' cheek such a red bloom? Said

OB. CL. TAG. STR.

I, half a score, but don't men - tion it more, There's a small pot of rouge in her

STR. *poco rit.* *colla voce.*

bed - room. But, said he if you've taste, there's a beau - ti - ful waist, The

CELLO. STR.

doves of my mo - ther all haunt it; Yes he does a good trade her

CL.

poco rit. *a tempo.*

cor - sets who made, I can give you his card if you want it.

poco rit. *a tempo.* *pp*

FAG.

Said

OB. CL. FAG.

p *STR* *pp*

Cu - pid, I see you're too cle - ver for me, And are heart - whole, where o - thers have

STR.

bled so; And he fin - ger'd a dart by the fea - ther - ry part, And

winkd his blue eye as he said so. Then he bade me good bye, But said

gaze in her eye What a love-light of beau-ty there's in it. I could

OB. CL. FAG. STR.

scarce turn to look, when an ar-row he took, And pierc'd through my heart in a

STR. poco rit. colla voce

min-ute; And he cried to the fair, as he flew through the air, Nor in

CELLO. STR.

stays, paint or powder, love's dart is, A

CL.

glance or a smile has more power to beguile, For

poco rit. *a tempo*

FAG.

poco rit. *a tempo*
pp

na - ture more potent than art is.

f

OB., CL., FAG.

p STR.

VOCAL WALTZ.

Nº 6.

TEMPO DI VALSE.
Moderato

The first system of the piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes and a 'PIC.' (piccolo) marking. The left hand provides a rhythmic accompaniment with a 'Ped' (pedal) marking. Dynamics include *f* (forte) and *dim.* (diminuendo).

The second system of the piano accompaniment continues the musical texture. It includes a 'Princess.' marking above the right staff and a 'VIN. I.' (Violin I) marking above the right staff. Dynamics include *dim.* and *p* (piano).

The third system of the piano accompaniment includes a 'FL.' (Flute) marking above the right staff. It concludes the accompaniment for this section.

free, I am free, for my la_bour is done, I am free for the rest of the

day; I can sleep in the sha_dows, and laugh in the sun, And

CELLO.

ga_ther the ros_es and may. I'll lie by the brook_side, and

rit. a tempo.

rit. a tempo.

STR. CL. FAG.

comb out my hair, And watch for the beau_tiful face. That

FL. FL.

looks in_to mine when no rip_ples are there, I sup_ _pose she's the queen of the

tr

CELLO.

place.

PISTONS. *f* TUTTI.

I will lie by the reeds, where the

STR. *pp*

lit - tle frogs leap, How I laugh when I see them pop out; And

FL. *mf*

down by the side of the hedg - es I'll creep, When the young cuc - koo's

tr
CELLO.

watch - ing a - bout. I've seen him, I've seen him, the

p

naugh - ty bad thing, In the nest where the speck - led larks lay,

FL.

. . . . And when his proud par - ents ex - pect him to sing, He'll go call - ing out

pp

ad lib.

cuckoo all day, Go call - ing out cuc - koo all day.

tr

HORNS.

pp

STR.

Go call - ing out cuc - koo all day Ah.

pp

Cadenza
ad lib

I am
VINI.

free I am free, for an hour or so I will race to the top of the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major or D-flat minor). The vocal line begins with a half note 'free', followed by quarter notes 'I am free,' and 'for an hour or so'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Dynamic markings include *hr* (hairpins) and *f* (forte). A triplet of eighth notes is marked with a '3' above it.

hill, And see the low sun with his face all a -

The second system continues the vocal line with a long note for 'hill,' and then 'And see the low sun with his face all a -'. The piano accompaniment features a prominent *CELLO.* part in the lower register. The vocal line has a fermata over the 'hill' phrase. The piano accompaniment includes a *FL.* (flute) part in the upper register. Dynamics include *f* and *FL.*

- glow Pur_sued by the moon at her will. When he runs aft - er

The third system features the vocal line with a fermata over 'Pur_sued by the moon at her will.' and then 'When he runs aft - er'. The piano accompaniment includes a *FL.* part and a *CELLO.* part. Dynamics include *rit.* (ritardando), *p* (piano), and *a tempo.* (return to tempo). A *STR. CL. FAG.* (string quartet) part is also indicated.

her, it is dark when he sets, When she runs aft - er . . . him it is . . .

The fourth system continues the vocal line with 'her, it is dark when he sets, When she runs aft - er . . . him it is . . .'. The piano accompaniment includes a *FL.* part and a *CELLO.* part. Dynamics include *p* and *a tempo.* Triplet markings with '3' are present in both the vocal and piano parts.

bright; She is chas - ing him now, and the low - er he

FL. CELLO.

gets, Shéll be brighter and brighter to night. Ah!

rall. *a tempo.*

I am free, aht I am free,

f *p* *f*

CELLO.

aht aht aht

FL.

. aht I am free. FL.

FAG. *p*

Ah! I am free, ah!

FL. CL. FL. CL. CL.

ah! ah!

FL. CL. FL. CL. OB. CL.

hat ha! hat ha! ha! ha! ha! ha! ah! hat ha! ha! ha! ha! ha! ha!

FL. OB. CL. STR. STR.

hat aht

sf sf sf sf sf sf

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part includes markings for various instruments: Flute (FL.), Clarinet (CL.), Oboe (OB.), and Strings (STR.). Dynamic markings include piano (p), fortissimo (sf), and mezzo-forte (mf). The score is divided into several systems, each with a vocal line and a piano accompaniment. The vocal line includes lyrics such as "Ah! I am free, ah!", "hat ha! hat ha! ha! ha! ha! ha! ah! hat ha! ha! ha! ha! ha! ha!", and "hat aht". The piano accompaniment features complex rhythmic patterns and chordal textures.