

A Quiet Lodging.

Handwritten in two acts

by

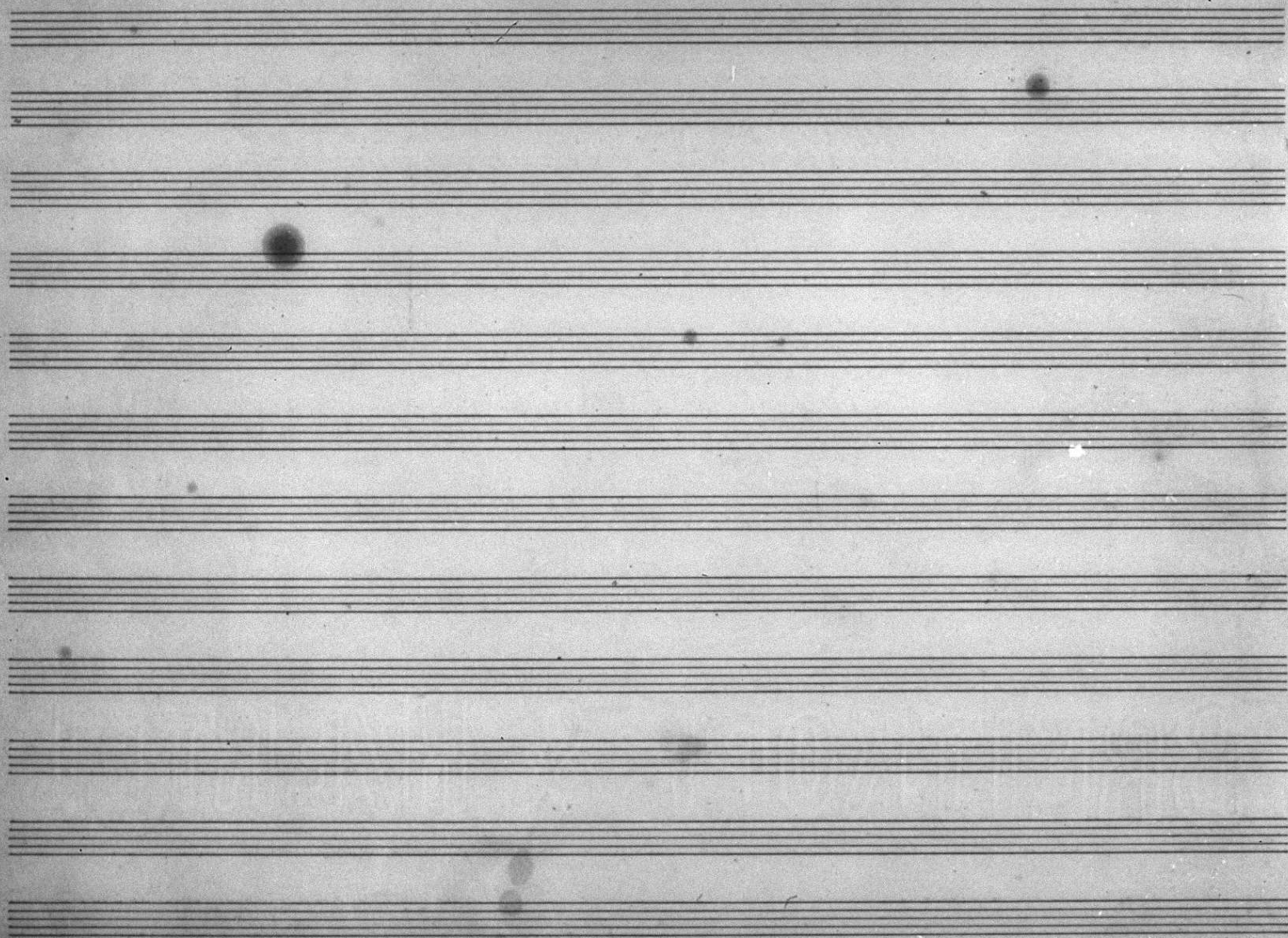
ARLO BATES—

&

G. W. Chadwick

Composed for and performed at the Tavern Club April 1st 1892.

"Narrenabend"



Act I

McCartney is not a credit in CP No. 1. Duet (with Blowbellows)

be
in

Arumta

Blowbellows
moderate

B. If his counterpoint crooked and wrong will his

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and some melodic lines. The tempo is marked 'moderate'.

soft

ness of heart fill its place? For his love is not worth a song when he too dull to figure the

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and some melodic lines. The tempo is marked 'soft'.

he must not go through harmony he doth not know

no no no but let him go for harmony he doth not know

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and some melodic lines.

bass

Yes

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and some melodic lines. The tempo is marked 'bass'.

Mus 8

If his heart were cruel and hard, would per- fection of harmony please of his

temper my happi ness, married would the dominant seventh bring ease No no no he

f ^{this}

shall not go though counterpoint he doth not know

love must go My son, in, low must mus- sic know *Vivo*



When love enters into the case Nothing else in the balance can weigh Neither

harmony, money nor grace nor the wisest of words one can say no no no when

love comes so all earthly matters else may go.

Vivace



6

Scene 2. (After Exit Blowhello.)

Araminta: he's got me where I'd
marry Chris. now if I hated
him.

2. "If the heart of a maid"

Allegro

will, she will and when a maid woot, she woot If you plead she is obstinate

still out when a maid will she will and when a maid woot she woot but shall

ad lib
yud if you on ly say, "Dont"

Encore
2nd part

J
Scene 3. (Enter Chris.)

Araminta: You're a lovey, dovey, dear.

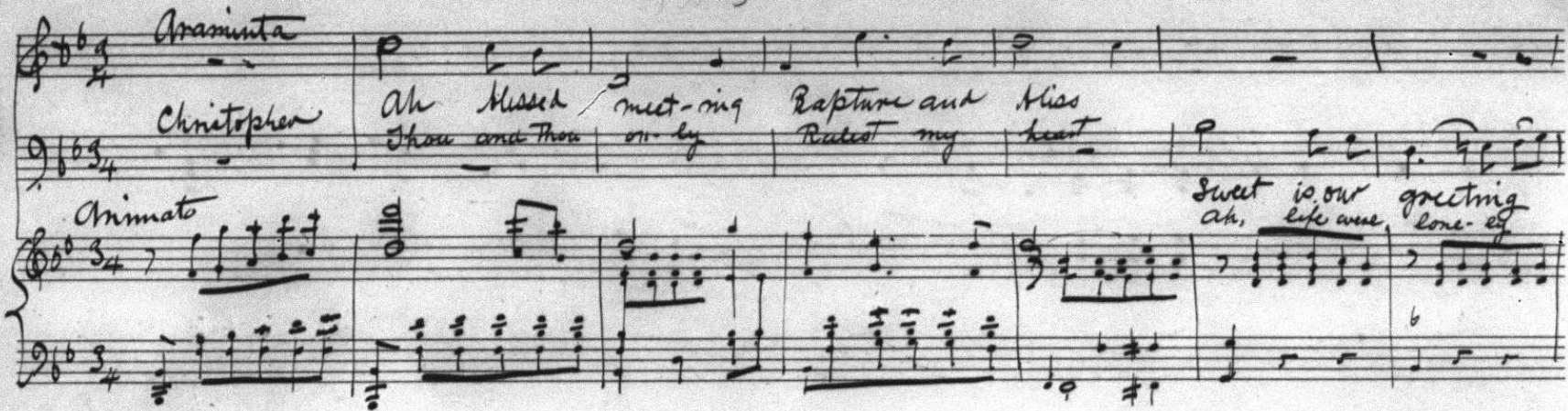
3. Duett: "Ah, blessed meeting."

Your a lovey doney dear No 3 Duet (a & c)

Animato

Christopher Ah Missed meet-ing Rapture and Miss
Thou and Thou on-ly Rarest my heart

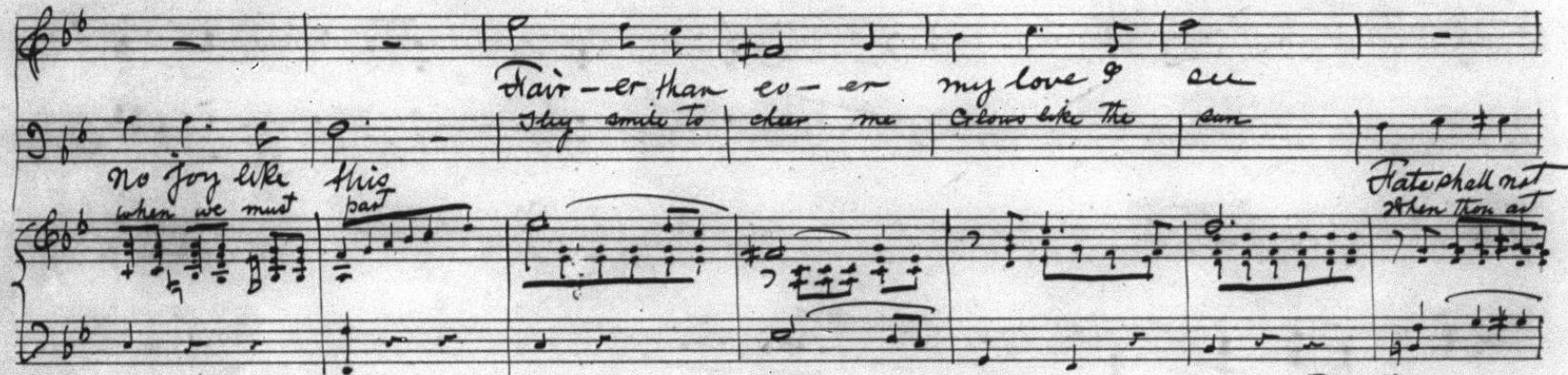
Sweet is our greeting
ah, life and love-ly



Fair-er than e-ver my love & see
Stay smile to cheer me Grow like the sun

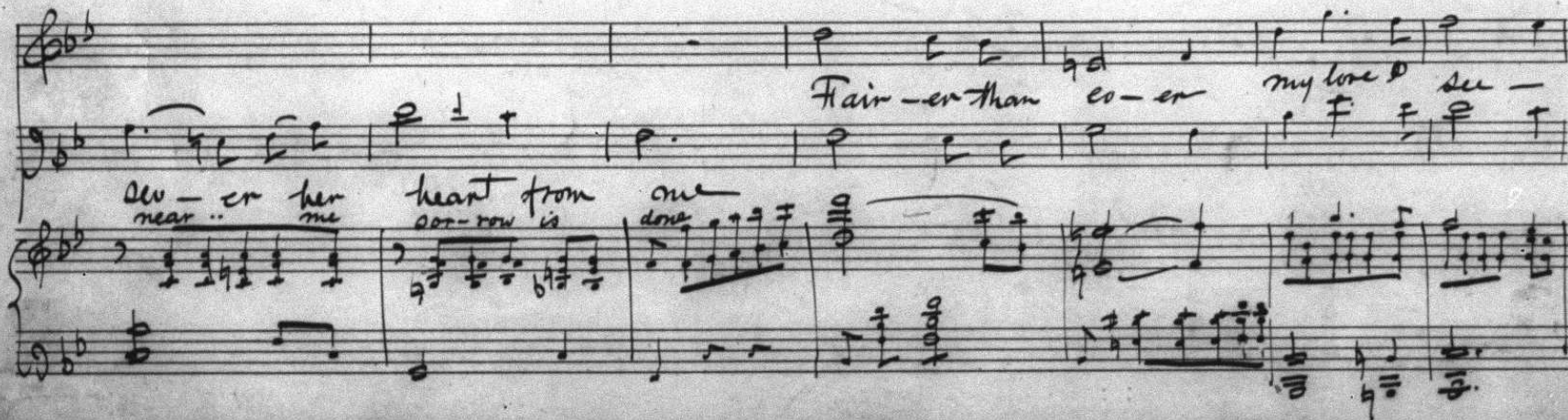
No joy like this
when we must part

State shall not
when thou art



Fair-er than e-ver my love & see -

Aw-er her heart from one
near .. me sor-row is done



Nier may fate see - or her heart from me ner may fate see - or his heart from
 her her

Non met ti retrar me No 3 a

me ~~Swear to me now a mighty oath to keep this thing me spoken~~

ppoco meno *f* *fp*

~~swear by the great bear our oath for nev - er broken~~

dialogue *A (spoken)* I never have out.

(spoken) Have you ever taken it before?

a tempo X.S.

Then here

a mighty oath must bind thy troth ere I the thing will creation

(slowly)

swear by my face fair to kill I do no in tention

son *Yes* *over*

For exit of Christopher

ad. do not be so slow

g.c.

I love thee and I go Alas how can I

O why do you not start O moment full of rapture O moment full of

pain would we this bliss could capture yet could this woe or strain would

we this bliss could capture yet could this woe or strain strain

part

The image shows a handwritten musical score on a page numbered 11. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are written in cursive and are partially obscured by a large, dark diagonal 'X' drawn across the page. The lyrics include phrases such as 'O why do you not start', 'O moment full of rapture', 'O moment full of pain', 'would we this bliss could capture yet', 'could this woe or strain would', and 'we this bliss could capture yet could this woe or strain strain'. The musical notation includes notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The key signature is B-flat major, and the time signature is not clearly visible but appears to be common time. The piano part includes chords and some melodic lines, with some notes marked with 'f'.

(Knock at the door)

Ara. "O, go, go."

Chris. Oh, go slow. It isn't your father,
or he wouldn't knock. (Knock)

Ara.: But what would anybody think to find
me here with a man. Do go. (Drags him
to window. He gets astride the sill)

4. Duet. Oh, love's a
tangled up skein.

Araminta

louis a tangled up skein a snarled up web at best and

Christopher

Allegretto

O Louis a tangled up skein a snarled up web at

yet tis just this pain that gives to life its zest if all went smooth who know if

best and yet tis pain that gives life its zest

I for thee should care since obstacles obstacles op... pose For thee all things I'd dare

piu' agitato *Rall* *a tempo primo*

Oh do not be so slow Oh why do you not start Oh moment full of rapture

love the one I go alas how can we part

cresc.

allarg.

moment full of pain would we this bliss could capture yet could this woe or strain would

colla voce

rall

we this bliss could capture yet could this woe or strain

ff *dim* *all'o*

14

Scene 4.

Ara. Is there anybody there, Mrs. S?

Mrs. S. Nobody at all. Who was it? A tramp?

5. Duet. It was a creature_____

14

Sm - Whom is it? No 5. No 4. Duett (Mrs S. Araminta)

Molto Vivace

(Smuteh (ma))

Araminta was

It was a creature on two legs

it a man was it a man

Its eyes were blue as robin's eggs

It had two ears and

atempo

Rit

It was a man

It

but one month its breath was sweet as wind from south

Ritard

It was a man

Continuation of No 5.

S. *?* *?*
 was a man a naughty naughty man when all is said and all is done, there's nothing under the

A.

burning sun like a lovey-dovey darling man like a lovey-dovey darling man

I II

*Bar
 last
 time
 Encore
 2nd time*

S. What should you know about his breath He kissed you just as

A.

It was a man

breath from south
 and yet, although you're much to blame I
 was it a man

The first system of the handwritten musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "breath from south" and "and yet, although you're much to blame I". The second staff continues the vocal line with the lyrics "was it a man". The third and fourth staves are for piano accompaniment, featuring chords and melodic lines in the right and left hands respectively. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

rall
 fear I might have done the same
 If I'd the
 If you'd the man

The second system of the handwritten musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "fear I might have done the same" and "If I'd the". The second staff continues the vocal line with the lyrics "If you'd the man". The third and fourth staves are for piano accompaniment. The tempo marking "rall" is written above the first staff. The key signature remains three flats and the time signature is 4/4.

D.C. al fine
 man

The third system of the handwritten musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "man". The second staff continues the vocal line. The third and fourth staves are for piano accompaniment. The marking "D.C. al fine" is written above the first staff. The key signature remains three flats and the time signature is 4/4.



No 5. Anetta

Tempo di Valse lente

Handwritten musical score for three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The third staff has a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is partially obscured by a large diagonal scribble. The word "piano" is written vertically on the right side of the first staff. To the right of the staves, there is a handwritten signature and a diagonal line.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

17

Scene 5.

Mrs. S. O Simon S., if only I had
hold of you, dead or alive.

6. The first man I married _____

17

No. 5. Arietta

Mus. 3.

Tempo di Valze lenta

The first man I married was Peter I've

4 verses

f *p*

never had spouse that was sweeter he ... lasted two years ere his death caused me

allarg

ears and no husband has tomb-stone that nearer -- my heart was in mis-e-ry

piu lento

f *p*

laid But the blow ... I am - duned

p *piu mosso*



allarg

... for his life was in- sured And I'd kept the pre- miums

cresc

paid for I'd kept the prem- iums paid

f

5

Past time

Ever
last v.

The first man I married was Peter,
I've never had spouse that was sweeter,
He lasted two years
Ere his death caused me tears,
And no husband has tombstone that's neater.

My heart was in misery laid,
But the blow I endured
for his life was insured,
And I'd kept the premiums paid,
for I'd kept the premiums paid.

No 6 Recit.

Scene 6.
Mrs. S. My last investment.
Blowbello Oh, my tenor is an artists.
7. Recitative. Eureka.

No. 6. Recit

Allegro *Blowbello*

Eu-re ka Eu-re-ka

for six months did I seek a fit tenor for my op-er-a and not until this

wards as sign of an artist fit But there never was a

Andante

proprietor than this one on whom I've hit He can mur-mur He can

attempts

portando
 war-ble Throw his voice up like a baw-ble He can

low-ter He can gurgle Soft-ly as a thief can burgle His the

pianissimo
 great and the only Ya-yet-li He beats nothing but plain or mi-cel-li when he
 as smooth as the white

Throws up his voice all the ladies re-joice and they weep for the tones from his



7²

Scene 8.

Mrs. S. Wont it choke him?

B. Small lossif it did. But I mean in
the throat of his damned hern.

Mrs. S. Yes, sir. Exit. Then enter Yayelli.

8. Duet&c.

Welcome, daer Signeor Y.

Be

Yay

22

No 7 Recit and Duet

Moderato
Blowbello

Yayelli

Blow Wel-come dear Signor Ya-yelli as welcome as red ducks with jelly Good

3
morn-ing Professor Blow-bel-lo You're real-ly too kind to a fellow 9m

Y. + B

a Tempo moderato

Blow
Yayelli

music we're pro-ficient Neither one The least de-ficient we know a tune when we reach
we know a tune when we

Prima donna assoluta, sempre porta la batatu,
Colla voce con sordini, e da capo sim'al fine,
Expressivo e dolente,
Come prima largamente,

Sempre molto piangendo,
Meno mosso e morendo,
Pizzicato e staccato,
Sempre molto ben marcato,

Prima donna assoluta,
Sempre porta la batuta,
Dio mio, Traditor!
Dio mio, Traditor!

Poco, poco, poco, poco, rallentando,
Pochettino, pochettino, affettando,
Piccolo, piccolo, piccolo, piccolo, poggatura,
Bella, Bella donna acciacatura.

Con rabbia, con furia, suono la tromba, andiamo,
Con brio, confuoco, con gusto, robusto andiamo,
La vendetta, la codetta, caba letta, Marietta, suono la Tromba,
Ah con rabbia con furia, con gusto, robusto andiamo,
Con rabbia, confuria, suono la tromba,
La codetta, La vendetta, La codetta, La codetta,
Cabaletta Marietta andiamo.

name we never sing anything twice the same we can often tell when wine off the key and we
 read the name he never sing twice the

hate other musical men, do we with a hate that burns eternal-ly

Andante
Yayelli
 Prima don. nãas-oo-ly... Ta, sempre por... Tala bat...

24.

Blow

Col-la vo -- ce con sor-din -- i, e da ca-po am' al fin - e, da

- lu - ta

Sm' al fine da

cresc

ca - am - al fin -- espres-siv - vo, e do- lente Come pri - ma larga

Espru si - vo e do- lente Come

-- mente sempre mol- to pia -- an- giu ... do mosso e mo- ro ... do pri- mo

pri - ma larga - mente suai - gendo mosso e mo- ro .. do

ad lib *atempo*

- ca To e sta- ca- To sem- pre mol- to ben mar- ca- to Pri- ma

ah

don- na as- ce lu- ta sem- pre por- ta la ba- tu- ta ... sem- pre

ad lib *rall* *Lento*

por- ta la ba- tu- ta sem- pre por- ta la ba- tu- ta ... Ta la- ba tu- ta Dio

mis Ira di Dio mio Ira di ... Tor

Dio mio Tra-di-tor

cresc

(dopo) *(1)* poco

Recit

pochet-tino, pochettino affrettando

poco, poco poco rallentando

pic-colo piccdo piccdo piccdo poggia tura

Bella

cadenza ad lib

Bella donna acciaccata tura

Allegro vivace

p cresc

Adman

Con rab-bia, con furia su-ono la Tromba an- dia mo, con

Con rabbia con furia sus no 80 la Trom ba an dia

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with lyrics 'Con rab-bia, con furia su-ono la Tromba an- dia mo, con' and a piano accompaniment. The second system continues the vocal line with lyrics 'Con rabbia con furia sus no 80 la Trom ba an dia' and the piano accompaniment. The piano part includes various chordal textures and melodic lines.

trio con fuoco con gusto robusto an- diam la ven detta

Con trio con fuoco Boa con gusto an- diam

Detailed description: This system contains the third and fourth systems of the musical score. The top system has a vocal line with lyrics 'trio con fuoco con gusto robusto an- diam la ven detta' and a piano accompaniment. The second system continues the vocal line with lyrics 'Con trio con fuoco Boa con gusto an- diam' and the piano accompaniment. The piano part includes various chordal textures and melodic lines.

la co-det- Ta ca ba let- ta Mar i et- te suo- no la Trom

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system has a vocal line with lyrics 'la co-det- Ta ca ba let- ta Mar i et- te suo- no la Trom'. The piano accompaniment continues with various chordal textures and melodic lines.

ba ah

con rab-bia con furia con

ah

con rabbia con furia

This system contains the first two systems of handwritten musical notation. The top system shows a vocal line with lyrics 'ba ah' and 'con rab-bia con furia con'. The second system continues the vocal line with 'ah' and 'con rabbia con furia'. Below these are two systems of piano accompaniment, including a grand staff with treble and bass clefs, and a separate bass line.

gusto ro-bus-to An-dia

mo con rabbia con furia suo

con gusto

con rab-bia con furia

This system contains the third and fourth systems of handwritten musical notation. The top system shows a vocal line with lyrics 'gusto ro-bus-to An-dia' and 'mo con rabbia con furia suo'. The second system continues the vocal line with 'con gusto' and 'con rab-bia con furia'. Below these are two systems of piano accompaniment, including a grand staff with treble and bass clefs, and a separate bass line.

-o-no la Trom ba ... La co-det-ta La un-det-ta La co-detta, la un-detta caba - -

suono la

This system contains the fifth and sixth systems of handwritten musical notation. The top system shows a vocal line with lyrics '-o-no la Trom ba ... La co-det-ta La un-det-ta La co-detta, la un-detta caba - -'. The second system continues the vocal line with 'suono la'. Below these are two systems of piano accompaniment, including a grand staff with treble and bass clefs, and a separate bass line.



let-Ta Marie. et-ta Andi-a- mo

A vocal line in G major, 4/4 time. The melody consists of eighth and quarter notes. The lyrics are written below the staff. The word 'mo' is written above the final note.

Piano accompaniment for the first system. The right hand features chords and melodic fragments, while the left hand provides a harmonic foundation with chords and moving lines.

Andiam - Andiam - ...

A vocal line in G major, 4/4 time. The melody consists of quarter and eighth notes. The lyrics are written below the staff.

Piano accompaniment for the second system. The right hand features a more active melodic line with eighth notes and slurs. The left hand continues with chords and moving lines.

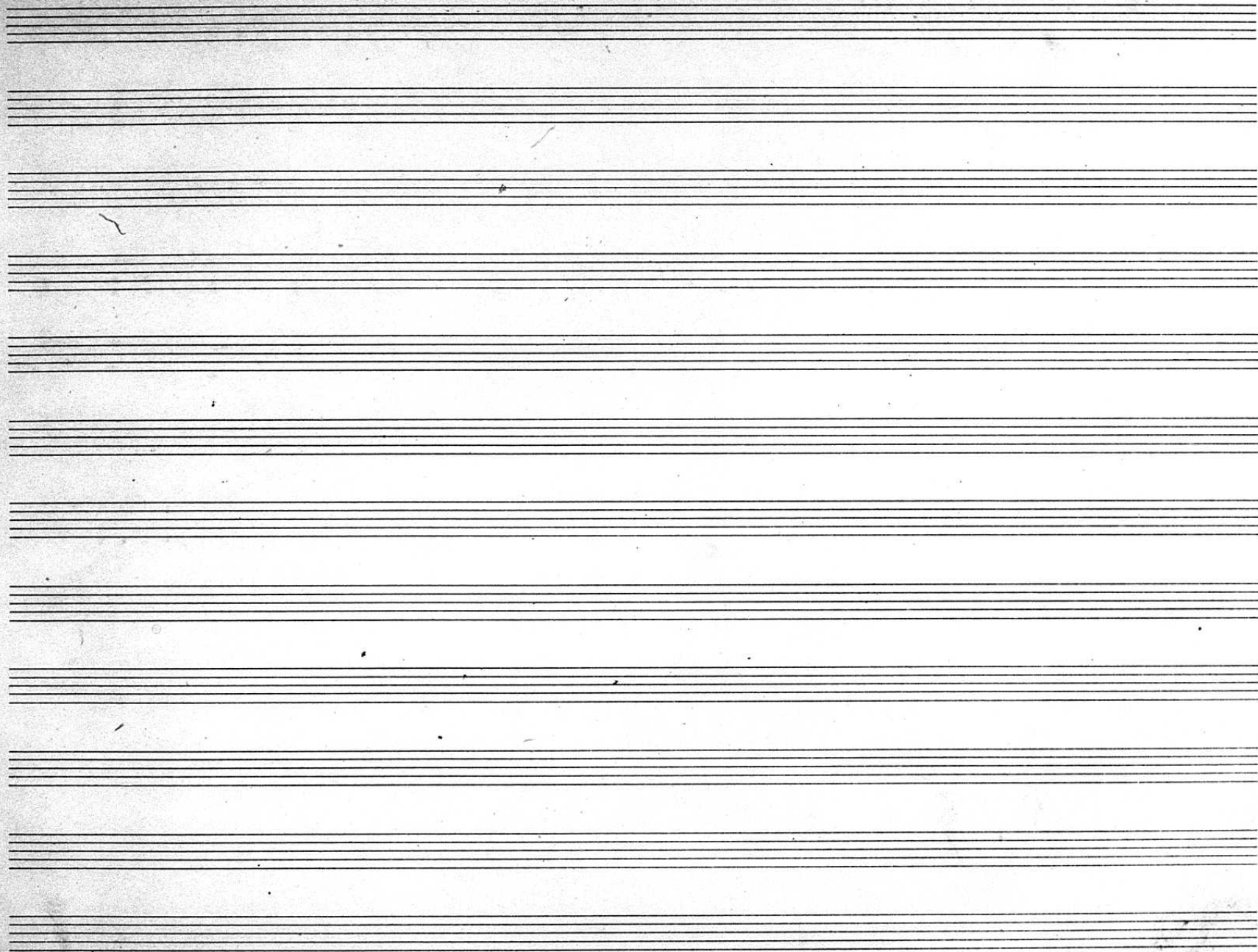
8va

Piano accompaniment for the third system. The right hand features a rapid eighth-note pattern, likely for a harp or similar instrument. The left hand provides a steady harmonic accompaniment.

curse
P. M. M.
1879/1880

The image shows a page of musical manuscript paper with 12 staves. The top 10 staves are blank. The 11th staff contains faint musical notation, including a treble clef, a key signature of one flat, and a series of notes. The 12th staff contains a few scattered notes.





30 Then I shall go with him
No 9. Trio. (Araminta - Yarelli - Herkellon)

a.

Then its time you did I'll not do
No 9 never No 9

B

Did you ever will you hear me

Quasi Presto

what you bid Others nothing like a maiden when with woful reso shis laden for des - -
Others nothing



pite of all she's bound to have her way you may threaten and or - face her you may
 min
 min

plead or may a - buse her but she does not can a fig. fig, for all you pay

2

no

2

Dance last time

30

Scene 11.

B. Oh, a man must have the genius of a R. S.
or a Schonberg to play like that.

10. Duet. Oh, is this my quiet abode.

32

to play as loudly as that!

Duet and Trios No 10

A.

3

Andante Oh, is this my quiet a - toke Is this the seduction I've form'd, O shall I see peace ever

(Cornet) you are not so obstinate you would not ~~make~~ ^{have} this

Know, till I am laid under the ground

(Cornet) *Andante*

now But now I tell you as sure as fate I'll surely keep my own

4

6

Allegretto mosso

loves tones an pleasing when he pleads his love from far O a loves tones an pleasing when he

Teasing *teasing when he*

pleads his love from far when his cornet like a hornet when his cornet like a hornet

pleasing pleasing gladdening gladdening Na Na Na Na Na Na loves tones are

Teasing *Teasing* *maddening* *maddening* *blank etc*

ac *cel* *lin* *an* *etc*



pleasing when he pleads his love from far, when his
 corset like a hornet makes mad my dear pa-

- pa

ACT II.
 Scene 1.
 B. Sit still, my heart, t'is she. (Enter Mrs. S. in a stealthy manner. B. takes her by the wrist, and leads her forward with an air of mystery.)

11. Duet: We conspire and desire _____

Enter Mrs. S.

Act II No. 11.

Mrs. S.

Blow-billows the con-ceive and de-
the conceive

Allegro moderato

-sine to es-cape the eyes of all
and de-sire Deeds most awful and un-lawful will
Deeds most awful and un-lawful

do what-ever be fall
List It is done List list I have
List Is it done List list

Alllegro Animato

won. I have won
 O what rapture O what joy
 Thus we're safe from fates annoy

It is done

f *ff*

O what rapture O what joy
 Thus we're safe from fates annoy
 Deeds most awful

p *ff*

dist. dist.

and unlawful
 Deeds most awful + un- law - - - ful

dist. *pp*

8

Scene 2.
 B. Don't be cheeky; will you, or will you not, marry Signor Y.?
 A. Most certainly I will not.

12. Aria: I'm a dutiful daughter.

no

— decidedly I will not.

No. 12

Arminotta

37

Allegro molto

f

f

Im a

du- tiful daughter and do what I ought to, but I'll marry the man whom I please Don't sup-

p

f

— pose you can make me to any be- take me for cause in his favor you please

p

— I'm a maid — en most spi-rit-ful I'm a man — a-ging wil-ful

f

Do you think you can rule me, Pa-pa Do you think you can rule me, Pa-pa

I have no leg to say sir & will have my way sir & answer you 'pet', Bah Bah

I'm I have I

Ence
2nd

Scene 3.

A. by the respect you show for the truth.
 Y. I am indeed the most blest of men.

13. Aria. Oh, pictures are nothing but paint.



I am the happiest of men.

No 3 No 13

39

Vijayali 2. 0

Tempo di Marcia

music is nothing but noise, but noise and poems are nothing but words
 pictures are nothing but paint, but paint and statues are nothing but stone

But in
 out

Love True and real in love are the joys and my heart is more light than the birds
 blood are her blushes, her blushes so faint, and flesh is this girl of my own

Though

Some girls be nothing but gail, but gail and others be nothing but slang, slang slang. My
 Some girls are nothing but bones, but bones, and others are nothing but fat, fat fat But

love is per-fection, per fection of all the queen of the feminine gang
 shout it, I shout it in gu-bilant tones, Ara-mina is nothing like that For I've

cantabile
 I caught her and I've caught her this sweet ^{precious} maid of my choice In her praise all my

ad lib
 days will I lift up my voice: - I will I lift up my voice

allarg *f* *colla scanto*

This is the tune that afterwards became "Tobacco march"

Enore 2nd V

Scene 4.
 B. You impudent rascal, what are you here for?
 C. Because Miss B. called me, _____
 Y. Whom are you, sir?
 C. Who am I?

14. Aria: I'm a poet.

- Who am I?

No. 14.

Christlich

41

Allegro grazioso

Im a postman & show it writing

Rhymes for folks to sing, Now would buy them but they try them since there free & have a

ring I'm in fashion and my passion suits the teas of five o'clock still la-menting and re-

-senting, woe & sighs a very flock I'm no mo-ving, so im-proving that the doffers dare not

42

Ret

zeer while sweet misses, formed for kisses, see weep in very bliss to hear

col canto

I'm a poet and all know it when my rhymes the singers sing for I blush so while they

gush so 'tis too sweet for any thing, for I blush so while they gush so too too

a piacere

col canto

sweet, too sweet for any y. thing

Handwritten signature and scribbles





A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically across the page. The staves are empty, with no notes or markings.

43

- A. _____ He is cross because I am yours.
- B. But you're not.
- Y. Most certainly not.
- C. But she is, just the same. You may bet on the girl every time.

15. Quartette.
Oh, how can one make a girl yield.

A

Y

B

C

The image shows the left edge of a musical score. It features four staves, each with a letter label to its left: 'A', 'Y', 'B', and 'C'. Each staff begins with a treble clef. The notation is partially obscured by a large black shadow that covers the right two-thirds of the page.

43 *Quintet* - But for she? is

Quartet No 15.

Allergo

Araminta

Araminta $\text{B}\flat$ 7 | i - - - - - | - - - - - | 2. a maid falls in love with a

Jayelli $\text{B}\flat$ 7 | i - - - - - | - - - - - | 3. a man falls in love with a

Blowbellow $\text{B}\flat$ 7 | i - - - - - | - - - - - | *Canto part in bass clef*

Christopher $\text{B}\flat$ 7 | i - - - - - | - - - - - | *do* *B. 1.* how can one make a girl

Son *Jayelli* *C 4.* when you can't have a thing it is

5. O how un-drumms we ask all our

A
mom + her heart answers his pit-a pat thought the whole world opposes the plan: now what is the reason of

Y
maid, then an thousands of girls thin or fat yet on this one alone his heart stayed now what is the reason of

B
yield when she's put up her back like a cat still be obstinate still though I kneel now what is the reason of
but give it up like a second hand hat get them nothing else please you just " " " "

C
days from the back who ask questions in case for the gaffer who tottering stamp but we never can find the re-

Ornaments

That Blow the question, we query we quing yet when all's said & done it is flat, that the

that

that

that

plus

rall end of all questioning is: Pray, what is the reason of that that that

a tempo

last time *Dance* 2

45

- a. Dearest Christopher, you may count on me.
- c. I will, dearest, and score on your father.

18. Duet and Quartet.
Though grieving, I'm believing

45 - distrust me not.

No 16.

Araminta

Son - deed I am not de -

Christophe

Moderato espressivo

Though I am grieving, I am be - lieving

ceasing I'll keep my brethren plighted though we

though ex - cepted I am not blight - ed

allarg.

never, yet fore - ev - er shall our true hearts beat as one though we may not be to

though we may not be to

allarg.

Handwritten musical score for voices A, C, Y, and B. The lyrics are:

A: our thoughts with love shall run with love shall run

C: with love shall run

Y: their thoughts with love may run with love may run

B: their thoughts with love shall run

The score includes vocal lines and piano accompaniment. The lyrics are written below the vocal staves.

Entered

- B. Araminta, I should be loath to resort to the punishment effective in your childhood.
 Y. Mr. Higginbotham, I
 C. Don't talk, listen.

Scene 7.

- B. My daughter, Mrs. S.? is betrothed to Mr. Higginbotham, the distinguished poet.
 C. Thank you, father-in-law. I'll give you my (cornet) as a wedding present.

Quintette. My dear Christopher, he

I have no further use for it.

Finale — No 17.

448

All. vivace

Handwritten musical notation for the piano introduction of the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The music begins with a forte (f) dynamic. The treble staff contains chords and some melodic fragments, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

A single treble clef staff containing the vocal line for the first system. The lyrics are written below the notes.

Arnim! My dear Christopher he is the husband for me, in his love will I ever con

Chorus 2.
Blow 3.
Smutch 4.

Handwritten musical notation for the piano introduction of the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and rhythmic accompaniment.

Handwritten musical notation for the piano introduction of the third system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and rhythmic accompaniment.

A single treble clef staff containing the vocal line for the third system. The lyrics are written below the notes.

side and no more will he blow on the cornet I know when at last he has claimed me as

Handwritten musical notation for the piano introduction of the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and rhythmic accompaniment.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.

49

Ara

Smutch

with a fallalal-lal-lal lay and a fallalal-lal do as will now bring this thing to an

Yay Blow

tride

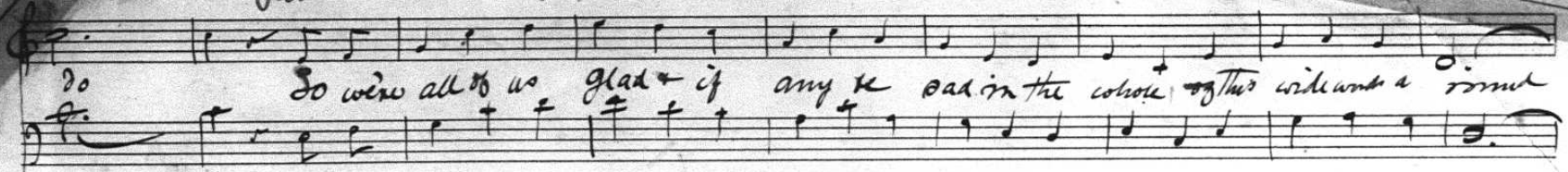
Yay + Chris

end - - with a fallalal-lal lay + a fallalal-lal loo ama then o no more to

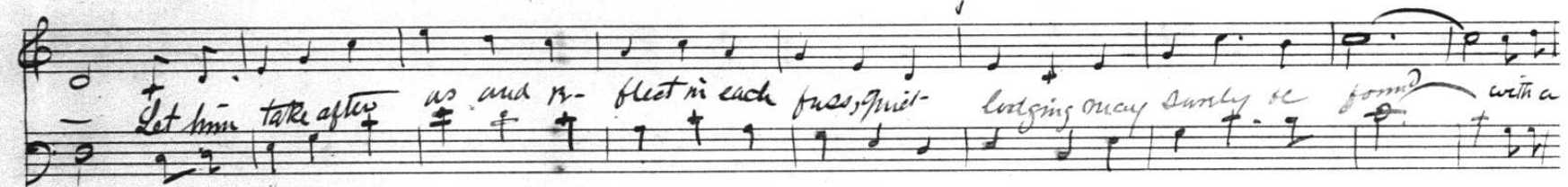


Yuth last time

So we're all of us glad if any be sad in the whole of this wide world with a



Let him take after us and reflect in each fuss, quiet lodging may surely be found with a



fal-lal-lal-lal lay and a fallalal-lal loo we'll now bring this thing to an end with a



51.

S
fal-lal-lal-lal lay and a fal-lal-lal-lal lov Since there's no more to do. ---

H
V A
B-C

ral

a tempo

ral

Detailed description: This block contains the vocal parts of a musical score. It features four staves: Soprano (S), Alto (V A), Tenor (H), and Bass (B-C). The lyrics are written below the Soprano staff. The music is in a common time signature. There are several performance markings: 'ral' (rallentando) above the Soprano staff in the fourth measure, and 'a tempo' above the Soprano staff in the seventh measure. There are also some markings below the Bass staff, including 'ral' and a double bar line with a repeat sign.

Fine

Detailed description: This block contains the piano accompaniment for the piece. It consists of two staves, Treble and Bass clef. The music is in a common time signature. The piece concludes with a double bar line and the word 'Fine' written above the staff. There are some markings below the Bass staff, including a double bar line with a repeat sign.