

1

poco a poco acceleyando

PRISM

teen-age girls are now-days taught en-sures com-plete sec-ur-it-y from faults with which no mod-ern man could

Allegro (♩ = 138)

PRISM

quar-rel. All top-ics of dis-cus-sion must re-flect a fine im-mun-i-ty from

PRISM

ev-ry-thing un-ques-tion-ab-ly mor-al! So they file a-way their nails thinking



PRISM

of their wed-ding veils as sex - ol - o - gy is real-ly most sug - ges - tive. They're so

PRISM

"know-it-all" and naught-y but just wait un-til they're for-ty and do not feel half so "with-it" and ex-

PRISM

-ces - sive! Of course I might just stress, a high-class tu-tor-ess must

PRISM

do her best to ex-er-cise great char-i-ty. Be-ing heart-less is quite eas-y but one

PRISM

keeps most cool and bree-zy while en-deav-our-ing to free them from vul-gar-i-ty. We

2 ♩ = 60 Poco a poco accelerando -----

PRISM

used to think that it was best to hold the sup-po-si-tion that the things you do not know could never

simile



Allegro (♩ = 138)

PRISM

hurt you. So we gave our lit-tle la-dies just a min-i-mal tu-i-tion and then

PRISM

hoped that they'd be par-a-gons of vir-tue. Now that noth-ing is for-bid-den and the

PRISM

facts of life not hid-den they are rap-id-ly cor-rupt-ing our tra-di-tion. So ob-

PRISM

- ses-sive-ly ro-man-tic they are driv-en near-ly fran-tic, and to lust for men is now their sole am-

PRISM

- bi-tion. Of course I might just stress, a high-class tu-tor-ess must

PRISM

do her best to ex-er-cise great char-i-ty. Be-ing heart-less is quite eas-y but one



PRISM

Keeps most cool and breezy while en - deav-our-ing to free them, while en - deav-our-ing to free them, while en -

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment features a right hand with arpeggiated chords and a left hand with block chords, some of which are marked with a circled 'h'.

3

PRISM

-deav-our-ing to free them from vul - gar - i - ty.

The second system continues the musical piece. The vocal line ends with a fermata over a whole note. The piano accompaniment continues with similar textures, including arpeggiated figures and block chords. A circled 'h' is present in the left hand of the piano part.

The third system shows the piano accompaniment continuing. It features a right hand with arpeggiated chords and a left hand with block chords. A circled 'h' is present in the left hand.

PRISM

mf

Cec-i-ly, Cec-i-ly. Time for les-sons.

Musical score for Prism's first system. The vocal line (treble clef) begins with a rest, followed by the lyrics "Cec-i-ly, Cec-i-ly. Time for les-sons." The piano accompaniment (grand staff) features a complex texture with many beamed notes and rests, including a circled '4' in the bass line.

Prism sits.

PRISM

Musical score for Prism's second system. The vocal line is entirely silent. The piano accompaniment continues with a similar complex texture of beamed notes and rests, including a circled '4' in the bass line.

(con conversationally)

CECILY

mf

Is it

Musical score for Cecily's system. The vocal line (treble clef) begins with a rest, followed by the lyrics "Is it". The piano accompaniment (grand staff) continues with a similar complex texture of beamed notes and rests, including a circled '4' in the bass line.



CECILY

real-ly ne-ces-sa-ry, all these drea-ry ses-sions? Miss Pri-sm, it's too nice a day I'd

CECILY

much ra-ther wa-ter the flow-ers. (conversationally) *mf*

PRISM

Now_ Cec-i-ly, no de-lay, we're wast-ing pre-cious hou-ys. You

PRISM

know your guard-ian pla-ces great im-port-ance u-pon your ed-u-ca-tion.

Andante e espressivo (♩ = 84) rall. -----

CECILY

To my

a tempo

CECILY

dia-ry I've con-fi-ded, from this life there's no re-prieve till my fu-ture is de-ci-ded all I

un poco animato (♩ = 96) a tempo (♩ = 84)

CECILY

have is make-be-lieve. To ex - is-tence in this fa-shion I have grown to be ye-signed, fan-ta-



rallentando

CECILY

-sies of love and pas-sion chase each oth-er thro' my mind. On-ly

lento (♩ = 5/4)

rall.

CECILY

in my dreams can I dis-cov-er the sort of lov-er who's my i-deal. On-ly

a tempo

rall.

CECILY

in my dreams can I cre-ate him, ap-pre-ci-ate him, as be-ing real, but a-

un pochissimo più mosso (♩ = 60)

rit.

CECILY

mf

-gain I find on wa-king my heart is break-ing, or so it seems, tho' I

a tempo (♩ = 60)

rit.

CECILY

ver-y much re-gret it, I can't for-get it's on-ly in my dreams. Not for

Andante (♩ = 84)

CECILY

me a life of leis-ure, not for me the so-cial whirl. I'm a - fraid there's lit-tle pleas-ure for a



un poco animato (♩ = 96)

a tempo (♩ = 84)

CECILY

lone-ly on-ly girl. How to find a man to care for, no-one ev-er comes my way. In this

The first system of music features a vocal line for Cecily and a piano accompaniment. The vocal line begins with a forte (f) dynamic. The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4.

rallentando

CECILY

i - so - la - tion there-fore, I can on-ly dream all day. On-ly

The second system continues the vocal line and piano accompaniment. The tempo is marked as rallentando. The vocal line has a more melodic and slower feel. The piano accompaniment features a right-hand melody with quarter and eighth notes, and a left-hand bass line with chords. The key signature remains one flat.

lento (♩ = 54)

rall.

CECILY

in my dreams can I dis-cov-er the sort of lov-er who's my i-deal. On-ly

The third system continues the vocal line and piano accompaniment. The tempo is marked as lento. The vocal line is slower and more expressive. The piano accompaniment features a right-hand melody with quarter notes and a left-hand bass line with chords. The key signature remains one flat.

a tempo

rall.

CECILY

in my dreams can I cre-ate him, ap-pre-ci-ate him, as be-ing real, but a-

The first system of music features a vocal line for Cecily and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "in my dreams can I cre-ate him, ap-pre-ci-ate him, as be-ing real, but a-". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and single notes.

un pochissimo piú mosso (♩=60)

rall.

CECILY

-gain I find on wak-ing my heart is break-ing, or so it seems, tho' I

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "-gain I find on wak-ing my heart is break-ing, or so it seems, tho' I". The piano accompaniment features a right-hand melody with eighth notes and a left-hand accompaniment with chords and single notes.

a tempo (♩=60)

rallentando

CECILY

ver-y much re-gret it, I can't for-get it's on-ly in my

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "ver-y much re-gret it, I can't for-get it's on-ly in my". The piano accompaniment features a right-hand melody with eighth notes and a left-hand accompaniment with chords and single notes.



8 a tempo (♩ = 5/4)

CECILY

dreams.

mp

Merriman enters. recitativo (conversationally)

MERRIMAN

mf
Mis-ter Ern-est Worth-ing has ar-rived from the

mf

CECILY

mf (conversationally)
Un-cle Jack's broth-er!

MERRIMAN

sta-tion. He has brought his lug-gage with him.

mf

CECILY

Well, this is an oc-ca-sion. You did tell him Mis-ter Worth-ing is-n't in?

Musical score for Cecily's first line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

MERRIMAN

Yes, Miss. He says he would like to speak to you pri-vate-ly for a

Musical score for Merriman's first line. The vocal line is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

CECILY

Ask him to come here, please, Mer-yi-man, and sort out the spare room

MERRIMAN

mo-ment or two.

Musical score for Cecily's second line and Merriman's second line. Cecily's vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Merriman's vocal line is in bass clef with the same key signature and time signature. The piano accompaniment is in the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



Merriman exits.

CECILY

for him. Will you do this?

MERRIMAN

Yes, Miss.

CECILY

I've

CECILY

nev-er met a wick-ed per-son be-fore. How ex-cit-ing! —this I will a —

9 con moto (♩ = 80)

CECILY *f* *recitativo*
-dore. (aside) *mp*

ALGY *mf*
Algy enters. Cous-in Cec-i-ly? She

CECILY *mf*
Are you Un-cle Jack's broth-er - my wick-ed cous-in Ern-est?

ALGY *f*
cer-tain-ly is heav-en-ly. Oh!

sempre espressivo e cantabile

ALGY *sub. mf*
I'm not wick-ed at all, and as for the rest, I've been a bit reck-less at times. Per-haps you'll try re-form-ing me!



CECILY

mf

I don't have the time to-day, but some oth-er time, we'll see.

mp

rallentando ----- *un poco animato* (♩ = 96)

ALGY

mf

You are the most beau-ti-ful girl I have ev-er seen. — Per-haps some day you'll con-sent to

mf

(showing pleasure)

rallentando -----

CECILY

mf

Miss Pri-sm says that good looks are on-ly a de-vice for trap-ping men.

ALGY

be my.... I mean....

a tempo primo (♩ = 80) rallentando
(thoughtfully)

ALGY

mf mp

Prob-ably be-cause she has no good looks and so she ----- but then....

10 a tempo e espressivo (♩ = 80)

ALGY

(mp)

Beauty is a snare, or so it's of-ten thought, in which most an-y man would care to

(mp)

ALGY

let him-self be caught, but all too few have known, un-less they're ver-y cle-ver, that



ALGY

beau-ty on its own will nev-er hold a man for ev-er. Soon he'll re-a-lize a pret-ty

ALGY

face is — when the hon-ey-moon-ing days are past, not a

yal. -----

ALGY

tru-ly sat-is-fac-tor-y — ba — sis on which to build a life to- geth-er that is

a tempo

ALGY

sure to last. Beauty is a bait by which a man is hooked, be-

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with a *mf* dynamic marking, starting with a half note chord and followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

ALGY

-fore he sees it is too late he finds his goose is cooked, when cau-tion is re-quir-ed, her

The piano accompaniment for the second system continues the musical theme. The right hand has a melodic line with a *mf* dynamic marking, and the left hand provides a steady accompaniment with chords and moving lines.

ALGY

love-li-ness may blind it, and he will soon grow tir-ed if there's noth-ing else be-hind it.

The piano accompaniment for the third system concludes the piece. The right hand has a melodic line with a *mf* dynamic marking, and the left hand provides a steady accompaniment with chords and moving lines.



ALGY

Is-n't it just like a pret-ty flow — er? There is noth-ing left when all it's beau-ty

ALGY

dies. Sure-ly there's some oth-er mag-ic pow-er that makes a girl ap-

rall. ----- *a tempo*



ALGY

—pear so spec-ial in her lov-ers eyes. No one can de-fine who'll

ALGY

make a per-fect mate, per-haps some high de-sign pre-des-tines ev-ry-bod-ys fate - for

rallentando

ALGY

there is on-ly one with some-thing won-der-ful a-bout her — when

dolce

pp mp

a tempo

rallentando

ALGY

all is said and done he'll know — he

dolce

pp mp

R.H.



Cecily and Algy exit.

----- a tempo

ALGY

can-not live with-out her.

rallentando ----- a tempo

rallentando -----

a tempo

(non rall.)

Prism and Chasuble enter.

recitativo (L'istesso tempo: ♩ = 80)

mf (conversationally)

PRISM

Dear doc-tor, you are too much a-lone — you should get mar-ried. To be

PRISM

too much on your own is not good, I'm sure you will con-cede.

CHAS.

mp (thoughtfully)
Miss Pri-sm, I shall give your kind sug-ges-tion my most ser-i-ous con-

un poco rall. ----- *a tempo* *mf* (looking round) *un poco animato* (♩ = 96) *f*

PRISM

Cec-i-ly seems to be ne-glec-ting her stud-ies. She should be

CHAS.

- si - de - ra - tion.



PRISM

mf more con-sci-en-tious a - bout these. *mf*

The piano accompaniment for the first system consists of a grand staff (treble and bass clefs) and two single staves. The music is in a minor key and features a steady accompaniment with chords and moving lines. Dynamics include *mf* and *mp*. There are several fermatas and slurs over the piano parts.

13

Jack enters dressed in mourning clothes.

Recitativo

PRISM

CHAS.

f Mis-ter Worth-ing!
Mis-ter Worth-ing!

The piano accompaniment for the second system continues from the first. It features a grand staff and two single staves. The music is in a recitativo style, characterized by a slower, more speech-like tempo. Dynamics include *f*. There are several fermatas and slurs over the piano parts.

PRISM

mf
 This is a sur-prise — — we did-nit ex-pect you to-day.

mp
 (b) (b) (b)

Jack wrings Prism's hand in a tragic manner.

PRISM

More shame-ful debts for you to pay? *mf*

CHAS.

still lead-ing a life of

JACK

mf
 I've re-turned be-cause of my broth-er.

(b) (b) (b)



rallentando -----

PRISM

CHAS.

JACK

Dead?

Dead?

pleas-ure?

He is dead.

The piano accompaniment for the first system consists of two staves. The right hand plays chords and single notes, while the left hand provides harmonic support with chords and a bass line. Dynamics include *mf* and *f*. There are fermatas over the first and last measures.

a tempo

rall. -----

PRISM

JACK

mf

His

He had man-y faults, but it is a sad, sad blow.

The piano accompaniment for the second system continues with two staves. It features various dynamic markings such as *mp*, *f*, *mf*, and *mf*. The music includes chords and melodic fragments in both hands, with some phrasing slurs and fermatas.

a tempo

Yall. -----

PRISM

death is on-ly right and prop-er — his be-hav-iour be-ing so low.

14 Allegro (♩ = 144)

JACK

My poor broth-er Ern-est his fate has been the stern-est this is the cul-min-a-tion of



PRISM

CHAS.

JACK

It's on-ly right and prop-er that he should come a crop-ber and
 It's on-ly right and prop-er that he should come a crop-ber and
 all his dis-si-pa-tion. It's on-ly right and prop-er that he should come a crop-ber and

PRISM

CHAS.

JACK

now this cheat and fa-ker has gone to meet his ma-ker.
 now this cheat and fa-ker has gone to meet his ma-ker. With all this e-vil liv-ing I'm

CHAS.

ritardando

mp (spoken wistfully)

(sung)

ver-y un-foy-giv-ing I al-ways have de-cried it al-though I've nev-er tried it.

a tempo

PRISM

CHAS.

JACK

It's on-ly right and prop-er that he should come a crop-per and
 It's on-ly right and prop-er that he should come a crop-per and
 It's on-ly right and prop-er that he should come a crop-per and



PRISM

now this cheat and fa-ker has gone to meet his ma-ker. It's al-ways been my cre-do to

CHAS.

now this cheat and fa-ker has gone to meet his ma-ker.

JACK

now this cheat and fa-ker has gone to meet his ma-ker.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

PRISM

quench the male li-bi-do and bring a quick ces-sa-tion to o-ver-pop-u-la-tion. It's

CHAS.

It's

JACK

It's

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

PRISM
 CHAS.
 JACK

on-ly right and prop-er that he should come a crop-per and now this cheat and fa-ker has
 on-ly right and prop-er that he should come a crop-per and now this cheat and fa-ker has
 on-ly right and prop-er that he should come a crop-per and now this cheat and fa-ker has

15

PRISM
 CHAS.
 JACK

gone to meet his ma-ker.
 gone to meet his ma-ker.
 gone to meet his ma-ker. I'm going to miss him sad-ly al-though he lived so bad-ly I



PRISM

CHAS.

JACK

It's on-ly right and prop-er that
 It's on-ly right and prop-er that
 could have been his sa-viour des-pite his bad be-ha-viour. It's on-ly right and prop-er that

PRISM

CHAS.

JACK

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker.
 he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker. In
 he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker.

CHAS.

warn-ing to such ver-min I should com-pose a ser-mon a - gainst la dol-ce vi-ta

rallentando -----

a tempo

PRISM

CHAS.

JACK

(spoken piously) (sung) It's on-ly right and prop-er that
 be-fore one meets Saint Pe-ter. It's on-ly right and prop-er that
 It's on-ly right and prop-er that



PRISM

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker. No

CHAS.

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker.

JACK

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker.

PRISM

doubt this vile de-bauch-er put wom-en to the tor-ture in most re-volt-ing fa-shions to

PRISM

slake his wild-est pas-sions. It's on-ly right and prop-er that he should come a crop-per and

CHAS.

It's on-ly right and prop-er that he should come a crop-per and

JACK

It's on-ly right and prop-er that he should come a crop-per and

PRISM

now this cheat and fa-ker has gone to meet his ma-ker. It's on-ly right and prop-er that

CHAS.

now this cheat and fa-ker has gone to meet his ma-ker. It's on-ly right and prop-er that

JACK

now this cheat and fa-ker has gone to meet his ma-ker. It's on-ly right and prop-er that



PRISM he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker, and

CHAS. he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker, and

JACK he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker, and

PRISM now this cheat and fa-ker has gone to meet his ma-ker, and now this cheat and

CHAS. now this cheat and fa-ker has gone to meet his ma-ker, and now this cheat and

JACK now this cheat and fa-ker has gone to meet his ma-ker, and now this cheat and

PRISM

CHAS.

JACK

fa - ker has gone to meet his ma - ker, and now this cheat and

fa - ker has gone to meet his ma - ker, and now this cheat and

fa - ker has gone to meet his ma - ker, and now this cheat and

PRISM

CHAS.

JACK

fa - ker has gone to meet his ma - ker,

fa - ker has gone to meet his ma - ker,

fa - ker has gone to meet his ma - ker,



rallentando - - - - -

PRISM

CHAS.

JACK

his ma-ker.

his ma-ker.

his ma-ker.

By the way,

mf

16 a tempo ma un poco meno mosso (♩ = 138)

recitativo

(surprised)
mf

CHAS.

JACK

Sure-ly, Mis-ter Worth-ing, you've al-read-y been

Doc-tor, I would like to be chvist-ened.

mp

CHAS.

christ-ened?

You want to be

JACK

But I'd like to be done a-gain this af-ter-noon.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes dynamic markings such as 'mp' and 'mf ten.'

CHAS.

ye - christ-ened this af-ter-noon - what time would suit you?

JACK

Would five, say,

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes dynamic markings such as 'mp', 'mf', and 'mf ten.'



(he takes out large watch)

CHAS.

Five's a good time — yes, five would be fine.

JACK

suit you?

Musical score for the first system. It features a vocal line for Chas. with lyrics "Five's a good time — yes, five would be fine." and a vocal line for Jack with lyrics "suit you?". Below these is a piano accompaniment with dynamic markings such as *ten.*, *mp*, and *pp*. The music is in 3/4 time and includes various musical notations like slurs and accents.

CHAS.

Now, Mis-ter Worth-ing, I'll take my leave and in-trude no

Musical score for the second system. It features a vocal line for Chas. with lyrics "Now, Mis-ter Worth-ing, I'll take my leave and in-trude no". Below is a piano accompaniment with dynamic markings including *f*, *mf*, and *mp*. The music continues with complex harmonic structures and melodic lines.

CHAS.

long-er — while you grieve.

Musical score for the third system. It features a vocal line for Chas. with lyrics "long-er — while you grieve.". Below is a piano accompaniment with dynamic markings such as *mp* and *(mp)*. The music concludes with sustained chords and melodic fragments.

Cecily enters from house.

Piano accompaniment for the first system, measures 1-3. The music is in 3/4 time and features a mix of chords and moving lines in both hands.

Piano accompaniment for the second system, measures 4-6. The music continues with similar harmonic textures, including some sustained notes in the right hand.

17

CECILY

Un - cle Jack! You're back — but why the fun-ny clothes? You

Piano accompaniment for the third system, measures 1-3. The accompaniment supports the vocal line with chords and rhythmic patterns.

CECILY

look quite ri - dic - u - lous all in black, I would - n't be seen dead in

Piano accompaniment for the fourth system, measures 1-3. The music concludes with a *simile* marking.



Cecily goes to Jack who kisses her brow in a melancholy way.

CECILY those! What's

PRISM Cec-i-ly, real-ly!

CECILY wrong, why're you so drear-y? We have a sur-prise vis-i-tor

(her manner changes to gaiety)

CECILY — guess who! Your broth-er is in the di-ning room!

JACK Who?!!

CECILY

Ern-est! — and none oth-er!

JACK

Rub-bish! I have-n't got a broth-er.

mf

Cecily runs back into the house.

mp

PRISM

Quite mi-rac-u-lous.

CHAS.

How mar-vel-lous.



First system of piano accompaniment. The left hand plays chords and single notes, while the right hand plays chords and melodic fragments. The music is in a minor key with a 3/4 time signature.

Second system of piano accompaniment. Similar to the first system, it features bass clef staves with chords and melodic lines. A piano dynamic marking 'p' is present.

Cecily and Algy enter hand in hand -- they go to Jack.

Third system of piano accompaniment. This system includes a treble clef staff with a melodic line, alongside the bass clef accompaniment. A forte dynamic marking 'f' is present.

JACK

Vocal line for Jack. It begins with a fermata on a whole note, followed by the word "What!". The music is in a treble clef.

Fourth system of piano accompaniment. It features both treble and bass clef staves with chords and melodic lines. The music continues in the same key and time signature.

poco a poco rallentando e diminuendo

18 Andante moderato (♩ = 66)

mf, recitativo

ALGY

John, I've come to say I'm sor-ry for the troub-le I've caused you, and so from this ver-y day, I'm

Algy hangs his head.

Algy looks up at Jack and holds out his hand but Jack looks away and puts both hands behind his back.

CECILY

Un-cle

ALGY

go-ing to re-form, and that is true.



CECILY Jack, you're not going to re-fuse to shake your own broth-er's hand, are you?

JACK I will not shake his hand. This man is a die

CECILY Un-cle Jack! There's good in ev'-ry-one. Why,

JACK —grace, and I tell this to his face.

CECILY Eyn-est was telling me ear-lier on a-bout his friend Mis-ter Bun-bur-y who suf-fers from se-vere and sun-dry ills

CECILY

f
— he is in-deed a ter-ri-ble in-va-lid.

JACK

f
I re-peat,

mf *f*

JACK

mf *rallentando* ----- *un poco più mosso* (♩ = 76)

this man's a dis-grace, a dis-cred-it to his race.

mf *mp*

Chasuble clasps his hands.

19 Allegro e ritmico (♩ = 138)

CHAS.

mf
Re —

marcato *mf*



CHAS.

-lent, I beg you please re - lent, don't be too quick in con - dem -

mp

CHAS.

- na - tion. I'm sure your broth - er will re - pent if

CHAS.

you'll ap - ply con - cil - i - a - tion. Think twice be - fore at - tempt - ing

CHAS.

speech and you will find it quite sur-pri-sing. It's

The first system of music features a vocal line in treble clef with lyrics: "speech and you will find it quite sur-pri-sing. It's". The piano accompaniment is in bass clef, providing harmonic support with chords and moving lines.

CHAS.

best to prac-tise what you preach, as I'm for-ev-er ser-mon-

The second system continues the vocal line with lyrics: "best to prac-tise what you preach, as I'm for-ev-er ser-mon-". The piano accompaniment continues with similar harmonic structure.

CHAS.

-i-zing. In shame he hum-bly hangs his head, in

The third system concludes the vocal line with lyrics: "-i-zing. In shame he hum-bly hangs his head, in". The piano accompaniment provides the final harmonic context for this section.



CHAS. man - ner most a - pol - o - get - ic. — Re — joice, — he real - ly is not

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "man - ner most a - pol - o - get - ic. — Re — joice, — he real - ly is not". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex harmonic structure with many accidentals and ties.

CHAS. dead, you — ought — to be more sym - pa - thet - ic. — This con —

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "dead, you — ought — to be more sym - pa - thet - ic. — This con —". The piano accompaniment is written in a grand staff and continues the complex harmonic structure from the first system.

20

CHAS. — trite — look, you un - der - stand, your — heart should ra - pid - ly un -

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "— trite — look, you un - der - stand, your — heart should ra - pid - ly un -". The piano accompaniment is written in a grand staff and continues the complex harmonic structure from the previous systems.

CHAS.

-hard-en. — Be — good — e-nough to take his hand al —

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "-hard-en. — Be — good — e-nough to take his hand al —". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex harmonic structure with many accidentals and ties.

CHAS.

— low-ing — him to beg your par-don. Though — dis — so — lute this man has

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "— low-ing — him to beg your par-don. Though — dis — so — lute this man has". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex harmonic structure with many accidentals and ties.

CHAS.

been, he — preyed on oth — ers like a vul — ture, ye —

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "been, he — preyed on oth — ers like a vul — ture, ye —". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex harmonic structure with many accidentals and ties.



CHAS.

-mem-ber cal - low youth is green, (my met - a - phor's from ag - ri-

CHAS.

- cul - ture). The fact he lived a life of chance is

CHAS.

sure - ly wor - thy of ye - gret - ting and tho' he led you quite a

CHAS.

dance, please try for — giv — ing and for — get — ting. Re —

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "dance, please try for — giv — ing and for — get — ting. Re —". The piano accompaniment consists of chords and melodic lines in both hands, with some dynamics like *mf* and *f* indicated.

21

CHAS.

— lent, — I beg you please re — lent, and — you — will find it quite sur —

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "— lent, — I beg you please re — lent, and — you — will find it quite sur —". The piano accompaniment includes dynamics like *mf* and *f*.

CHAS.

— pri — sing. It's — best — to prac — tise what you preach, — as —

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "— pri — sing. It's — best — to prac — tise what you preach, — as —". The piano accompaniment includes dynamics like *mf* and *f*.



CHAS.

I'm for ever ser-mon i-zing, for ever ser-mon

CHAS.

i-zing, for ever ser-mon i-zing, for ever ser-mon

CHAS.

i-zing, ser-mon i-zing.

gliss

rallentando e diminuendo

ALGY

ff

22 *Andante moderato* (♩ = 92)

recitativo

ALGY

course I ad-mit the fault's all on my side. But I must say John's cold-ness is ver-y pain-ful in-deed and al

ten.

mp

CECILY

ALGY

Un-cle Jack, shake hands with Ern-est,

— though this goes a-against my pride, for his for-give-ness I'm pre-pared to fur-ther plead.

mf

CECILY *mf*
 or I'll nev-er for-give you. Now don't be a boye. *mf* Nev-er! (*mf*)

JACK
 Nev-er? Well, — all right. But this is the last time I'll

Jack looks distastefully at Algy and shakes hands.

CHAS. *mf*
 It is

JACK
 do it, dear "broth-er" of mine!

CHAS.
 most pleas-ing to see such a ye-con-cil-i-a-tion. I think we should leave Mis-ter Worth-ing now

CECILY

mf
oh! I feel so hap-py, — real-ly most hap-py.

CHAS.

with his close re-la-tion.

All except Jack and Algy go into the house.

mf

JACK

You chan-cer, you must get out of here, there'll be no Bun-but-y-ing in my

f *mf* *mp*



JACK

home, is that clear?

The musical score for Jack's first line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat major/D minor) and a 3/4 time signature. It contains three measures of music with lyrics "home, is that clear?". The piano accompaniment is in grand staff (treble and bass clefs) and features chords and melodic lines in both hands, with some dynamics like *f* and *mf* indicated.

Merriman enters.

MERRIMAN

In

The musical score for Merriman's first line consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of one flat and a 3/4 time signature. It contains three measures of music with the lyric "In". The piano accompaniment is in grand staff and features a more active melodic line in the right hand and a bass line in the left hand, with dynamics like *f* and *mf* indicated.

23

JACK

lug-gage! Is there some-thing fur-ther I don't

The musical score for Jack's second line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. It contains three measures of music with lyrics "lug-gage! Is there some-thing fur-ther I don't". The piano accompaniment is in grand staff and features chords and melodic lines in both hands, with dynamics like *f* and *mf* indicated.

MERRIMAN

which room shall I put Mis-ter Ern-est's lug-gage, sir?

The musical score for Merriman's second line consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of one flat and a 3/4 time signature. It contains three measures of music with the lyric "which room shall I put Mis-ter Ern-est's lug-gage, sir?". The piano accompaniment is in grand staff and features chords and melodic lines in both hands, with dynamics like *mf* and *mp* indicated.

JACK *f* know? *f* What a damn

MERRIMAN *mf* Yes, sir. Three port-man-teaux.

ALGY *mf* I can on-ly stay a week, then I must get back.

JACK *mf* cheek! Mer-ri-man, don't un-pack. Mis-ter Kyn-est won't be stay-ing af-ter all, so have the car read-y with-out de-lay.



Merriman exits.

MERRIMAN *mf*

Yes, sir. I'll be wait-ing in the hall. *mf*

ALGY

But

JACK *mf*

ALGY

Jack, I must stay. I must get to know Cec-i-ly with-out fur-ther de-lay, it is an ur-gent ne-ces-sit-y. *mf*

You'll have to

JACK

go back to Town, my pre-sump-tious "re-la-tion." I'll have the car drive you down in a few min-utes to the sta-tion.

Indicating his clothes, Jack exits.

JACK

Now I've got to change out of these in a hur-ry.

The musical score for Jack's first line consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(Listesso tempo)

ALGY

What an ex-ci-ting Bun-bur-y! Bun-bur-y, oh Bun-bur-y, my

The musical score for Algy's first line includes a vocal line in bass clef and piano accompaniment in grand staff. The vocal line starts with a quarter rest, followed by a triplet of eighth notes. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble.

ALGY

ver-y dear old friend, my ver-y dear old friend! And

The musical score for Algy's second line continues with a vocal line in bass clef and piano accompaniment in grand staff. The vocal line features a series of quarter notes with a fermata over the final note. The piano accompaniment provides harmonic support with chords and moving lines.



ALGY

to meet Cec-i-ly! — Oh, Cec-i-ly! — I'm here at

mf *f*

Cecily has entered unobtrusively and is watering the flowers.

24

CECILY

Yes? ...

f

ALGY

this end.

mf

mp

CECILY

Oh, Ern-est! I thought you were with Un-cle Jack.

mf *mp*

p

un poco meno mosso (♩ = 80)

ALGY

mp

No, he's gone to change. And, by his stern re-quest, I have soon to be on my way back.

Sempre espressivo e cantabile

CECILY

mp

Have we got to part? Oh no.

ALGY

mf

I'm a — fraid so. Thwart-ed at the ver-y start.

CECILY

mp

find this ver-y sad, Ern-est, real-ly.

ALGY

mp

You do? Oh, Cec-i-ly!

rallentando -----



Merriman enters.

a tempo

rall. ----- a tempo

mf

MERRIMAN

The

Musical score for Merriman's first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on a grand staff with treble and bass clefs. The tempo markings 'a tempo', 'rall.', and 'a tempo' are positioned above the vocal line. The dynamic marking 'mf' is placed above the final note of the vocal line. The word 'The' is written below the vocal line at the end of the first measure.

MERRIMAN

car is wait-ing, sir.

mf

Ver-y good, sir, if you'd pre-fer.

ALGY

Tell it to come back la-ter.

Musical score for Merriman's second vocal line, Algy's vocal line, and piano accompaniment. Merriman's second vocal line is on a single staff with a treble clef. Algy's vocal line is on a single staff with a treble clef. The piano accompaniment is on a grand staff with treble and bass clefs. Dynamic markings 'mf' and 'mp' are placed above the vocal lines. The lyrics are written below the respective vocal lines.

Merriman exits.

CECILY

I hope you are a-ware that Un-cle Jack does-n't like to be kept wait-ing.

Musical score for Cecily's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on a grand staff with treble and bass clefs. The dynamic marking 'mp' is placed above the first note of the vocal line. The lyrics are written below the vocal line.

ALGY

mf

I don't real-ly care if Jack finds it frus - tra-ting. I don't care a - bout an-y

ALGY

one ex-cept you. I love you. Cec-i - ly, ---- Will you mar-ry me?

CECILY

mp

Should-nit I be in love with you too?

ALGY

And aren't you?

poco a poco crescendo



CECILY

mf *f*

I don't know al - though I do feel a bit strange.

Yall.

25 Allegro e ritmico (♩. = 66)

CECILY

mf

I feel a

CECILY

glow from head to toe when I am near to you. My voice is shrill I can't keep

CECILY

still per-haps it's clear to you. — What can have caused this a — gi —

CECILY

— ta — tion; this queer sen — sa — tion; what can it be? —



CECILY

I feel a glow from head to toe when I am near to you. My voice is

The first system of music features a vocal line for Cecily and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "I feel a glow from head to toe when I am near to you. My voice is". The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns. Dynamics markings include *mf* and *mp*.

CECILY

shrill I can't keep still per-haps it's clear to you. — What can have

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "shrill I can't keep still per-haps it's clear to you. — What can have". The piano accompaniment continues with similar chordal and rhythmic structures.

CECILY

caused this a — gi — ta — tion; this queer sen — sa — tion; what can it

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "caused this a — gi — ta — tion; this queer sen — sa — tion; what can it". The piano accompaniment includes a dynamic marking of *mf* and a final chord marked with a circled 'A'.

26

CECILY

be? *f* I'm all a — fi — re with strange de —

The first system of music features a vocal line for Cecily and a piano accompaniment. The vocal line begins with a quarter note 'be?' followed by a rest. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. Dynamics include a forte 'f' marking above the vocal line.

CECILY

— si — re what makes me feel this way? *mf*

The second system continues the musical piece. The vocal line has a melodic phrase '— si — re what makes me feel this way?' with a fermata over the final note. The piano accompaniment features a mezzo-forte 'mf' dynamic marking.

CECILY

I'm in a whirl — I'm not the girl — who I was

The third system concludes the page's music. The vocal line contains the lyrics 'I'm in a whirl — I'm not the girl — who I was'. The piano accompaniment provides harmonic support with various chordal textures.



CECILY

yes — ter — day. Ern — est, please show what I'm

CECILY

dy — ing to know; what can have hap-pened to me?

CECILY

Can it be love? no an — gels are sing-ing and

24
27

CECILY

no one is ring-ing a bell. _____ The touch of your

The first system of music features a vocal line for Cecily and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "no one is ring-ing a bell." followed by a long horizontal line, then "The touch of your". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. There are various musical notations such as slurs, accents, and dynamic markings.

CECILY

lips brings a to-tal e-clipse tho' the sun is still shi-ning a

The second system of music continues the vocal line and piano accompaniment. The lyrics are "lips brings a to-tal e-clipse tho' the sun is still shi-ning a". The musical notation includes slurs, accents, and dynamic markings, maintaining the same key signature and tempo as the first system.

CECILY

—bove. _____ This won-der-ful feel-ing that sets my heart

The third system of music concludes the vocal line and piano accompaniment. The lyrics are "—bove." followed by a long horizontal line, then "This won-der-ful feel-ing that sets my heart". The musical notation includes slurs, accents, and dynamic markings, maintaining the same key signature and tempo as the previous systems.



CECILY

reel-ing; can this be love? I feel a

This block contains the first system of music. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "reel-ing; can this be love? I feel a". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The piano part features a steady bass line and chords that support the vocal melody.

CECILY

glow from head to toe when I am near to you. My voice is shrill I can't keep

This block contains the second system of music. The vocal line continues with the lyrics "glow from head to toe when I am near to you. My voice is shrill I can't keep". The piano accompaniment continues with similar harmonic support, featuring chords and a consistent bass line.

CECILY

still per-haps it's clear to you. What can have caused this a - gi-

This block contains the third system of music. The vocal line concludes with the lyrics "still per-haps it's clear to you. What can have caused this a - gi-". The piano accompaniment provides harmonic support throughout the system.

CECILY

- ta - tion; this queer sen - sa - tion can on - ly be love?

28

un poco più mosso (♩ = 72)

CECILY

recitativo

mp

In that case, Ernest, I will marry you.

ALGY

I feel that too.

Would-nt



CECILY

ALGY

No, it

you love me if I had some oth-er name, like, well, for in-stance, Al-ger-non?

CECILY

would-n't be the same if it were Al-ger-non. I might re-spect you, might e-ven ad-mi-re you,

CECILY

but I fear I could-n't love you. No def-i-nite-ly no!

The musical score is written for Cecily and Algy. It consists of three systems of music. Each system includes a vocal line for Cecily and a piano accompaniment. The key signature is one sharp (F#). The first system shows Algy's dialogue and Cecily's response. The second system continues Cecily's dialogue. The third system concludes Cecily's dialogue. The piano accompaniment features arpeggiated chords and melodic lines in both hands.

CECILY
ALGY

Oh, yes. Doc-tor Chas-u-ble.
Your Rec-tor, Cec-i-ly...

ALGY

hope it'll be pos-si-ble to see him im-me-diate-ly on a most im-port-ant christ-en... er,

ALGY

bus-i-ness mat-ter. his-ten, I must run a-long now and make an en-qui-



Jack rushes out.

CECILY

mf How im-pet-u-ous he is. *mp* I'll write this in my dia-ry.

ALGY

-ry.

mp

Merriman enters.

MERRIMAN

mf A Miss

29

MERRIMAN

Fair-fax has just called to see Mis-ter Worth-ing who has, un-fo-r-tun-ate-ly, just gone to the Rec-to-ry.

mp

CECILY

Ask her to come out here in the mean-time.

MERRIMAN

Ver-y im-port ant bus-i-ness, the la-dy says, Miss.

CECILY

I'll talk to her as I have some free time. And bring us some tea, please, Mer-yi-man.

Merriman exits.

MERRIMAN

I will im-me-diate-ly. Thank you, mam.

Cecily looks through her diary until Merriman returns.

Andante e espressivo (♩ = 84)

The first system of music is a piano accompaniment in G major, 3/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante e espressivo' with a quarter note equal to 84 beats per minute. The dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

The second system of music continues the piano accompaniment. It includes a section with a tremolo effect in the right hand, indicated by wavy lines. The dynamics are marked mezzo-forte (mf).

Merriman enters followed by Gwendolen.

Merriman exits.

MERRIMAN

The vocal line for Merriman begins with the lyrics "Miss Gwen-do-len Fair-fax." The music is in G major, 3/4 time. The piano accompaniment provides harmonic support. Dynamics include mezzo-forte (mf) and mezzo-piano (mp).

Cecily goes to meet Gwendolen.

30 recitativo
mp (conversationally)

CECILY

The vocal line for Cecily begins with the lyrics "Do come and sit down and ye—". The music is in G major, 3/4 time. The piano accompaniment includes a section with a tremolo effect in the right hand. Dynamics include mezzo-piano (mp) and piano (p).

They both sit down.

CECILY

GWEN.

-lax. My name is Cec-i-ly Car-dew. (conversationally)

Oh, how do you do.

CECILY

GWEN.

Oh no! I live here. (severely) mp

You're on a vis-it here? Real-ly? You live here, — with your



Gwendolen rises in dismay and

CECILY

GWEN.

No, I have no moth-er. You see, Mis-ter Worth-ing looks af-ter me.

moth-er? looks af-ter you? In-deed?

goes to stand over Cecily.

rallentando ----- *Moderato* (♩ = 96)

CECILY

GWEN.

Did you say Ern-est?

That I can't be-lieve. Ern-est is the soul of truth and what you sug-gest...

Yes, I

CECILY

But it is-n't Ern-est who is my guard-ian. It's his old-er broth-er.

GWEN.

did. Guard-ian? Ern-est nev-er men-tioned to me

The first system of the musical score features two vocal staves and a piano accompaniment. Cecily's line is on a treble clef staff with lyrics: "But it is-n't Ern-est who is my guard-ian. It's his old-er broth-er." Gwen's line is on a treble clef staff with lyrics: "did. Guard-ian? Ern-est nev-er men-tioned to me". The piano accompaniment is on a grand staff (treble and bass clefs) with chords and melodic lines. Dynamics include *mf* and *f*. There are slurs over the piano accompaniment and a fermata over Cecily's final note.

CECILY

No. They have-n't been on speak-ing terms for some time now, it seems.

GWEN.

that he had a broth-er. Ah!

The second system of the musical score continues the dialogue. Cecily's line is on a treble clef staff with lyrics: "No. They have-n't been on speak-ing terms for some time now, it seems." Gwen's line is on a treble clef staff with lyrics: "that he had a broth-er. Ah!". The piano accompaniment is on a grand staff with chords and melodic lines. Dynamics include *mf* and *f*. The instruction "poco a poco crescendo" is written above the piano accompaniment. There are slurs over the piano accompaniment and a fermata over Cecily's final note.



CECILY

GWEN.

mf

Quite sure...

mf

That ac-counts for it... you are quite sure it is Ern-est Worth-ing who is your guard-ian?

mp

CECILY

GWEN.

f

... In fact, his wife I'm going to be. *mf* We are en-gaged to be

Will you please say that a - gain.

poco a poco crescendo

CECILY

mar-ried, you see.

GWEN.

You are quite mis-taken. He's en-gaged to me.

(Cresc.)

Cecily rises and they glare at each other.

Ritardando

GWEN.

mf

My



31 Animato (♩ = 144)

GWEN.

dear you're quite mis-ta-ken as Wrong as Wrong can be, Ern-est has un-der-ta-ken quite

GWEN.

soon to mar-ry me. Un-doubt-ed-ly he'll mar-ry me with me his troth is plight-ed. 'midst

CECILY

My dear, I beg your par-don but

GWEN.

tears of joy I told the boy that I would be de-light-ed.

CECILY

I would have you know he pro-posed to me this morn-ing not half-an-hour a-go. As-

Piano accompaniment for Cecily's first line of music, featuring a grand staff with treble and bass clefs. The music consists of chords and a simple bass line.

CECILY

- sur-ed-ly he'll mar-ry me his pas-sion was quite thril-ling and when he said we ought to wed I

Piano accompaniment for Cecily's second line of music, featuring a grand staff with treble and bass clefs. The music consists of chords and a simple bass line.

CECILY

told him I was wil-ling.

GWEN.

Too bad your hopes are blight-ed no doubt you're not to blame but

Piano accompaniment for Cecily's third line and Gwen's first line of music, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *f* and *mf*, and phrasing slurs.



GWEN.

don't get too ex-ci-ted I have the pri-or claim as cer-tain-ly he'll mar-ry me I

The musical score for Gwen's first line consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "don't get too ex-ci-ted I have the pri-or claim as cer-tain-ly he'll mar-ry me I". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand.

CECILY

Please

The musical score for Cecily's line consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. The lyrics are: "Please". The piano accompaniment is written in a grand staff with a key signature of one flat, providing harmonic support for the vocal line.

GWEN.

gave him my com-pli-ance and for his part he gave his heart and swore to an al-li-ance.

The musical score for Gwen's second line consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. The lyrics are: "gave him my com-pli-ance and for his part he gave his heart and swore to an al-li-ance." The piano accompaniment is written in a grand staff with a key signature of one flat, featuring a consistent bass line and chordal accompaniment.

CECILY

don't be too heart-bro-ken but I ex-pect you'll find that from the way he's spo-ken he's

The musical score for Cecily's second line consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. The lyrics are: "don't be too heart-bro-ken but I ex-pect you'll find that from the way he's spo-ken he's". The piano accompaniment is written in a grand staff with a key signature of one flat, including a dynamic marking of *mf* (mezzo-forte).

CECILY

clear-ly changed his mind for doubt-less-ly he'll mar-ry me he gave a firm as-sur-ance to

32

CECILY

break his word would be ab-surd and quite be-yond en-dur-ance.

CECILY

I'm a - fraid, Miss Fair-fax, you are clear-ly un-der some grave mis-con-cep-tion.



GWEN.

mf

rallentando -----

It would pain me, Miss Car-dew, if you're a vic-tim of de-cep-tion.

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some arpeggiated figures.

They appear to consider the position.

The piano accompaniment continues with a similar texture, featuring chords and melodic fragments in both hands.

a tempo

CECILY

GWEN.

We have here an e-nig-ma that
We have here an e-nig-ma we'd take a sol-emn oath

The vocal lines are written on two staves. Cecily's line starts with a fermata and then enters. Gwen's line follows, also with a fermata. The lyrics are written below the notes.

The piano accompaniment features a more active bass line with moving eighth notes and chords, supporting the vocal lines.

CECILY

GWEN.

he'd not risk the stig-ma He'd have to see that you and me find
 of mar-ry-ing us both. He'd have to see that you and me find

The first system of the musical score features two vocal staves and a piano accompaniment. Cecily's line begins with the lyrics 'he'd not risk the stig-ma' and ends with '(h)'. Gwen's line begins with 'of mar-ry-ing us both.' and ends with '(h)'. The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

CECILY

GWEN.

his in-ten-tions aw-ful. We both a-gree that big-a-my is sor-did and un-law-ful. We
 his in-ten-tions aw-ful. We both a-gree that big-a-my is sor-did and un-law-ful. We

The second system of the musical score continues the vocal lines and piano accompaniment. Cecily and Gwen both sing the lyrics 'his in-ten-tions aw-ful. We both a-gree that big-a-my is sor-did and un-law-ful. We'. The piano accompaniment continues with similar chordal and melodic patterns.



CECILY

GWEN.

both a-gree that big-a-my is sor-did and un-law-ful. We both a-gree that big-a-my is
 both a-gree that big-a-my is sor-did and un-law-ful. We both a-gree that big-a-my is

mf *f* *mf*

CECILY

GWEN.

sor - did and un - law - ful, un - law - ful, is
 sor - did and un - law - ful, un - law - ful, is

CECILY

GWEN.

soy — did and un — law — ful, un — law — ful, un —

soy — did and un — law — ful, un — law — ful, un —

CECILY

GWEN.

— law — ful, is soy — did and un — law — ful, un —

— law — ful, is soy — did and un — law — ful, un —



CECILY

GWEN.

— law — ful, un — law — ful, is sor — did

— law — ful, un — law — ful, is sor — did

CECILY

GWEN.

and un — law — ful, un

and un — law — ful, un

33

CECILY

GWEN.

- law - ful.

- law - ful.

Musical score for Cecily and Gwen. The vocal lines for Cecily and Gwen are shown with lyrics '- law - ful.' The piano accompaniment consists of two staves with chords and melodic lines.

Merriman enters and lays the table for tea; the two girls sit and glare at each other, restrained

Piano accompaniment for the first section of the scene, featuring chords and melodic lines in both hands.

only by the presence of Merriman.

Piano accompaniment for the second section of the scene, featuring chords and melodic lines in both hands.

Piano accompaniment for the third section of the scene, featuring chords and melodic lines in both hands.



GWEN.

(showing signs of anger) *mf*

Quite a

34

CECILY

mf (sarcastically)

That you like it I am pleased to hear, Miss

GWEN.

well-kept gar-den you have here, Miss Car-dew.

CECILY

Fair-fax.

f

The su-

GWEN.

of course, I can't un-der-stand how an-y - bod-y can live in the coun-try.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, chords, and melodic lines.

CECILY

-bur-ban clas-ses, so they say, do have that prob-lem, don't they? Tea, Miss Fair-fax?

mf

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, chords, and melodic lines.

Merriman exits.

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs, chords, and melodic lines.



GWEN.

mf

If my poor

Musical score for Gwen's first line. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a half rest, and then the lyrics "If my poor" starting on a quarter note. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features chords and melodic lines with slurs.

GWEN.

Ern-est has been trapped in-to mak-ing a fool-hard-y prom-ise, I shall, to res-cue him,

Musical score for Gwen's second line. The vocal line is in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics "Ern-est has been trapped in-to mak-ing a fool-hard-y prom-ise, I shall, to res-cue him,". The piano accompaniment is in grand staff with a key signature of one sharp and a common time signature, featuring chords and melodic lines with slurs.

CECILY

mf

What-ev-er ill- chos-en act my young man has been guilt-y of, from this he'll

GWEN.

do all I can.

Musical score for Cecily and Gwen's lines. Cecily's line is in treble clef with a key signature of one sharp and a common time signature, with lyrics "What-ev-er ill- chos-en act my young man has been guilt-y of, from this he'll". Gwen's line is in treble clef with a key signature of one sharp and a common time signature, with lyrics "do all I can.". The piano accompaniment is in grand staff with a key signature of one sharp and a common time signature, featuring chords and melodic lines with slurs.

CECILY *f* free him-self and not wed you! I'm ob-vi-ous-ly

GWEN. *f* How dare you say that - he told me he's mine!

mf *f*

Jack enters.

CECILY wast-ing your val-u-a-ble time!

f

35

GWEN. (catching sight of Jack) *f* Ern-est! My own Ern-est!

JACK *f* Gwen-do-len! Darl-ing!

mf



(Jack is about to kiss her) *mf* (drawing back)

GWEN.

One mo-ment, Ern-est, be-fore you are

(points to Cecily)

GWEN.

charm-ing, are you en-gaged to this girl sit-ting here?

JACK

To

mf (offers cheek)

GWEN.

Thank you. You may.

JACK

Cec-i-ly? Good-ness, of course I'm not, dear.

CECILY

(sweetly to Gwendolen)

mf

You see, I did try to say there's been a mis-un-der-stand-ing.

Piano accompaniment for Cecily's first line of music, featuring a treble and bass clef with various chords and melodic lines.

CECILY

mf

This is my guard-ian, Mis-ter John Worth-ing. This is Un-cle Jack.

Piano accompaniment for Cecily's second line of music, including dynamic markings like mp and mf.

Algy enters.

CECILY

(recoiling)

mf

Here's Ern-est — he's just come back.

(she crosses to Algy)

GWEN.

What? Un-cle Jack?

Piano accompaniment for Cecily's and Gwen's lines of music, with dynamic markings like sub. mf.



(offers to kiss her)

ALGY

f $b \sharp$ \sharp \sharp \sharp

Cec-i-ly, my dear!

CECILY

mf
First we must get some-thing clear. Are you en-gaged to this girl here?

ALGY

Good lord! It's Gwen-do-len! Of

CECILY

mf
I'm pleased to hear it. Go on then. (offers cheek)

ALGY

course not. What gave you such a strange i-dea?

(recoiling)
mf

CECILY

mf (to Cecily)

Your cous-in, Al-ger-non Mon-

GWEN.

He's my cous-in, Al-ger-non mon-crieff. I knew there's some mis-take.

mp

The girls move away from them.

CECILY

-crieff? I real-ly hope not —for his sake!

mp *mf*

(to Algy)

CECILY

Is your name real-ly Al-ger-non?

Oh

ALGY

Yes, that is so.

mp



(to Gwendolen)

CECILY

no!

(to Jack)

My poor, wronged Gwen-do-len. Dear

GWEN.

Ans-wer tru-ly. Are you John?

JACK

I am, ye-gret-a - bly.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

CECILY

me! (to Cecily)

GWEN.

It is-n't fair, sweet Cec-i - ly.

Piano accompaniment for the second system, continuing the musical piece with complex chordal textures.

Piano accompaniment for the third system, concluding the piece with sustained chords and melodic fragments.

37

piu mosso (♩ = 88)

CECILY

GWEN.

f We're sis-ters in our mu-tu-al ad-ver-si-ty, the

f We're sis-ters in our mu-tu-al ad-ver-si-ty, the

The musical score for this section features two vocal staves for Cecily and Gwen, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked *piu mosso* with a quarter note equal to 88 beats per minute. The vocal lines begin with a rest followed by a half note, then enter with the lyrics. The piano accompaniment consists of chords and moving lines in both hands, with dynamics ranging from *f* to *mf*.

CECILY

GWEN.

la-test vic-tims of a man's de - ceit. We both des-pise the lot of them, and

la-test vic-tims of a man's de - ceit. We both des-pise the lot of them, and

The musical score for this section continues with two vocal staves for Cecily and Gwen, and a piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is common time (C). The vocal lines enter with the lyrics. The piano accompaniment features chords and moving lines, with a dynamic marking of *mf*.



CECILY

if we could get shot of them we're sure our hap-pi-ness would be com-plete.

GWEN.

if we could get shot of them we're sure our hap-pi-ness would be com-plete.

How

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

CECILY

There is-n't one on whom we can de-

GWEN.

can a girl put up with their per-ver-sit-y?

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

CECILY

GWEN.

pend. Their char-ac-ters are crim-i-nal and why some sil-ly wom-en-ll sub-

Their char-ac-ters are crim-i-nal and why some sil-ly wom-en-ll sub-

CECILY

GWEN.

-mit to them, we can-not com-pre-hend. We - hate -

-mit to them, we can-not com-pre-hend. We - hate -



CECILY

GWEN.

men. There's no-thing in a man you can't con-demn.
 men. There's no-thing in a man you can't con-demn.

Musical score for Cecily and Gwen. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "men. There's no-thing in a man you can't con-demn." The music consists of three measures. The first measure has a half note on G4 and a half note on B4. The second measure has quarter notes on A4, G4, F#4, E4, D4, C4. The third measure has a half note on G4 and a half note on B4.

CECILY

GWEN.

We — hate — men. No pun-ish-ment is bad e-nough for
 We — hate — men. No pun-ish-ment is bad e-nough for

Musical score for Cecily and Gwen. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "We — hate — men. No pun-ish-ment is bad e-nough for". The music consists of three measures. The first measure has a half note on G4 and a half note on B4. The second measure has quarter notes on A4, G4, F#4, E4, D4, C4. The third measure has a half note on G4 and a half note on B4.

CECILY

GWEN.

them. I'd dear-ly like to shoot them.

them. I'd love to ex-e-cute them. I'd

CECILY

GWEN.

I'd quite e-rad-i-cate them. They want to sub-ju-gate us. Im-

like to mut-i-late them. They want to sub-ju-gate us. Im-



CECILY

GWEN.

-pose a low-er stat-us. Won't some-one lib-e-rate us, from men? It

-pose a low-er stat-us. Won't some-one lib-e-rate us, from men? It

CECILY

GWEN.

real-ly is a shame how they mis-han-dle us. Their laws re-gard-ing wom-en are un-

real-ly is a shame how they mis-han-dle us. Their laws re-gard-ing wom-en are un-

CECILY

GWEN.

— just. It's al-so un-de-ni-a-ble they're all so un-re-li-a-ble, there

— just. It's al-so un-de-ni-a-ble they're all so un-re-li-a-ble, there

CECILY

GWEN.

sim-ply is-n't one a girl can trust.

sim-ply is-n't one a girl can trust. The sheer ef-front-er-y of men is



CECILY

GWEN.

tho' they them-selves are mere-ly par-a - sites, with
 scan-da-lous, with

CECILY

GWEN.

bla-tant in-hu-man-i-ty and just to feed their van-i-ty they claim we have no ba-sic hu-man
 bla-tant in-hu-man-i-ty and just to feed their van-i-ty they claim we have no ba-sic hu-man

rallentando e diminuendo -----

CECILY
rights.

GWEN.
rights.

38 Moderato (♩ = 104)

CECILY
Tell us just this one thing, and we're

CECILY
at our ver-y stern-est.

GWEN.
Yes, Mis-ter Worth-ing. Where is your broth-er Ern-est?



GWEN. *mf*

We are both en-gaged to him and now are plagued by fear-ful doubts, so do be frank, you un-der-stand, a-

This block contains the first system of music. It features a vocal line for Gwen starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "We are both en-gaged to him and now are plagued by fear-ful doubts, so do be frank, you un-der-stand, a-". Below the vocal line is a piano accompaniment consisting of two staves with chords and some moving lines.

GWEN.

-bout his pres-ent where-a-bouts.

JACK *mp*

Gwen-do-len.... Cec-i-ly. This is ver-y pain-ful for me.

This block contains the second system of music. It features two vocal lines: Gwen's line continues from the previous system with the lyrics "-bout his pres-ent where-a-bouts." Jack's line begins with a mezzo-piano (*mp*) dynamic and the lyrics "Gwen-do-len.... Cec-i-ly. This is ver-y pain-ful for me." The piano accompaniment continues with chords and melodic fragments.

CECILY

f No broth-er

JACK *mf*

Truth to tell I have no broth-er Ern-est. In fact, I have no broth-er at all.

This block contains the third system of music. It features two vocal lines: Cecily's line with a forte (*f*) dynamic and the lyrics "No broth-er". Jack's line starts with a mezzo-forte (*mf*) dynamic and the lyrics "Truth to tell I have no broth-er Ern-est. In fact, I have no broth-er at all." The piano accompaniment continues with chords and melodic fragments.

CECILY

Ern-est?

GWEN:

mf
I'm a-fraid it's quite clear, my dear Cec-i-ly, we're not en-gaged to

JACK

mf
None at all.

CECILY

mf
What an un-pleas-ant dis-cov-er-y! sud-den-ly we have two men whom

GWEN:

mar-ry eith-er one.

rallentando -----



a tempo

CECILY

we can-not re-ly u-pon.

GWEN.

Mis-ter Worth-ing, what's your ex-pla-na-tion for pre-tence of a re-la-tion,

GWEN.

was it so you could come up to Town and pos-si-bly see me?

JACK

Yes, Miss Fair-fax, it was to see

CECILY

mf
Mis-ter Mon-creef, why did you pre-tend to be Jack's broth-er?

JACK

you.

ALGY

mf (h)
There could be no oth-er

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, chords, and melodic lines.

CECILY

mf
That is true. Oh yes! I mean,

GWEN.

mf
Shall we for-give them?

ALGY

way of meet-ing you.

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, chords, and melodic lines.



CECILY

GWEN.

no!

True! I had for-got-ten, there are prin-ci-ples in-volved. So which one of us should

Gwendolen beats time as they sing.

un poco rallentando

CECILY

GWEN.

let's both.

tell them? A good i-dea. Here goes.

mp
Des—

mp
Des—

39 Scherzando (♩ = 96)

CECILY

GWEN.

- pite our dis- ap- point- ment re- gard- ing both your claims the fly with- in the oint- ment is

- pite our dis- ap- point- ment re- gard- ing both your claims the fly with- in the oint- ment is

P

CECILY

GWEN.

JACK

ALGY

just your Christ-ian names.

just your Christ-ian names. *mp*

If that is all, please list- en, for we shall change them soon — as

If that is all, please list- en, for we shall change them soon — as



rallentando ----- meno mosso e espressivo (♩ = 72)

(to Jack, semi spoken)

GWEN.

You

JACK

Chas-u-ble will christ-en us, some-time this af-ter-noon.

ALGY

Chas-u-ble will christ-en us, some-time this af-ter-noon.

(to Algy, semi spoken)

CECILY

For

GWEN.

do this fright-ful thing for love of me? (semi spoken)

JACK

I do.

CECILY

me you'd face this or-deal wil-ling-ly? (semi spoken)

ALGY

Too true!

They fall into each other's arms. *un poco rall.* ----- *cantabile con passione* (♩ = 66)



Merriman enters.

(announces)

The couples separate rapidly as

MERRIMAN

Lady B. enters; Merriman exits.

GWEN.

LADY B.

GWEN.

f

I'm en-gaged to Mis-ter Worth-ing!

LADY B.

mf

You're not en-gaged to an-y-one, now let's have no more talk there-on.

Lady B. turns to Jack.

LADY B.

Come here and sit down. I was in-formed of my daught-er's sud-den flight from Town and

LADY B.

giv-en (by my maid) this clan-des-tine ad-dress (she saw that I was in a state of great dis-tress) I



LADY B. fol-lowed here at once - and it seems just as well.

JACK But still, we are en-gaged,

LADY B. You are noth-ing of the kind, sir. All com-mun-i-ca-tion will now

JACK la - dy Brack-nell.

Lady B. turns to Algy.

LADY B. cease with her. And now as to you, Al-ger-non.

LADY B. *mf* This house which I've stum-ble-d on, is this where your friend Bun-bux-y re - sides? *rit.* *f*

ALGY Oh! No!

41 *lento* (♩ = 48)

LADY B. *mf* Do you

ALGY *mf* Bun-bux-y does not live here, in fact, I've heard the trag-ic news that he has just died.



LADY B. *real-ly* mean he's dead? And what caused this man's *drear-y* death, do

ALGY That, dear aunt, is *sad-ly* what I said.

un poco rall. ----- *a tempo*

LADY B. you *sup-pose?* *Ex-posed!?* (*mf*)

ALGY He was, well, er.... *ex-posed.* I mean no one quite

LADY B. *I'm* glad he's made his mind up *fi-nal-ly.*

ALGY *knows.*

un poco rall. ----- un poco piu mosso (♩ = 66)

LADY B.

Mis-ter Worth-ing, who's this la- dy, please tell me whose hand my neph-ew holds so

This system contains the vocal line for Lady B. and the piano accompaniment. The vocal line starts with a 3-measure rest, followed by the lyrics. The piano accompaniment features a 3/4 time signature and a key signature of one flat. It includes a dynamic marking of *mf* and a repeat sign with first and second endings.

LADY B.

JACK

un-be-com-ing-ly?

This is my young ward, her name is Cec-i-ly Car-dew.

This system contains the vocal lines for both Lady B. and Jack, along with the piano accompaniment. Lady B. has a 3-measure rest before her line. Jack's line begins with a dynamic marking of *mf*. The piano accompaniment continues with the same key signature and includes a dynamic marking of *mf*.

Lady B. bows coldly, then sits down.

LADY B.

JACK

How do you do?

Mis-ter Worth-ing, who e-xact-ly is Miss Car-dew? (angrily)

The

This system contains the vocal lines for Lady B. and Jack, along with the piano accompaniment. Lady B. has a 3-measure rest before her line. Jack's line begins with a dynamic marking of *mf*. The piano accompaniment continues with the same key signature and includes a dynamic marking of *mf*.



LADY B. *mf* Mis-ter

JACK
grand-daught-er of the late Thom-as Car—dew; a man of great wealth and dis-tinc-tion.

LADY B.
Worth-ing, may I ask you if Miss Car—dew has wealth too —just to know the true po—si—tion.

LADY B. *mf* That will more than do! (I mean that in the best sense.) Miss

JACK
sev-en hun-dred thou-sand and in—vest-ments.

LADY B.

Car-dew seems to me a most at-tract-ive lit-tle la-dy — now that I look at her she real-ly

LADY B.

seems most de-mure. mf

one

Andante (♩ = 80)

LADY B.

should-n't dis-par-age an of-fer of mar-riage I think it should be quite clear. f mf

When

mp *sempre arpeggiando*



un poco rall. -----

LADY B.

mat-ters fi-nan-cial are fair-ly sub-stan-tial at sev-e-yal thou-sand a year. I'm

meno mosso e espressivo (♩. 56)

un poco rall. -----

LADY B.

nev-er too proud, if a gal's well en-dowed and her for-tune is safe-ly in-vest-ed, and

(sempre arpeggiando)

Andante (♩. = 80)

un poco rall.

LADY B.

if she's a beaut-y I feel it my du-ty to tell her I'm most in-ter-est-ed. In a

non arpegg.

meno mosso e espressivo (♩. = 56)

LADY B.

mat-ter like this an av-er-age miss is bound to at-tract no-tor-i-et-y — and a

LADY B.

most pleas-ant chore for her aun-tie-in-law would be launch-ing her in-to so-ci-et-y.

Cecily goes across.

13

(semi spoken — espressivo)

LADY B.

Come o-ver here, dear. Pret-ly child! Your

p molto espressivo



LADY B.

dress is sad-ly simple and your hair is al-most as Na-ture may have left it -

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part consists of chords with wavy lines underneath, indicating arpeggiated figures.

un poco rall. ----- Andante (♩. = 80)

LADY B.

but we can soon al-ter it. I think I should men-tion it

The second system continues the vocal line and piano accompaniment. The piano part includes a section with a *mp* dynamic marking and a *ritardando* hairpin.

LADY B.

is my in-ten-tion to man-age this whole af-fair. And tho' she is win-some we'd

The third system shows the final part of the vocal line and piano accompaniment. The piano part continues with arpeggiated chords.

il basso sempre arpeggiando

un poco rall. ----- meno mosso e espressivo (♩.=56)

LADY B.

bet-ter be-gin some im-prove-ments to her hair. — It' ll stand out a mile done in

The first system of music features a vocal line for Lady B. and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for a grand piano, with a right-hand part featuring arpeggiated chords and a left-hand part with block chords. The tempo and mood markings are 'un poco rall.' and 'meno mosso e espressivo' with a quarter note equal to 56 beats per minute.

un poco rall. ----- Andante (♩.=80)

LADY B.

up-to-date style and with me as her beaut-y ad-vi-sor — she'll de-vel-op a pas-sion for the

The second system of music continues the vocal line and piano accompaniment. The tempo and mood markings are 'un poco rall.' and 'Andante' with a quarter note equal to 80 beats per minute. The piano accompaniment continues with arpeggiated figures in the right hand and chords in the left hand.

un poco rall. meno mosso e espress. (♩.=56)

LADY B.

high-est of fash-ion and soon you will not rec-og-nise her. In a mat-ter like this an

The third system of music concludes the vocal line and piano accompaniment. The tempo and mood markings are 'un poco rall.' and 'meno mosso e espress.' with a quarter note equal to 56 beats per minute. The piano accompaniment ends with a 'non arpeggiando' instruction. A small logo is visible in the bottom left corner of the page.



molto rall. ----- *Maestoso* (♩ = 108)

LADY B.

av-er-age miss is bound to at-tract no-tor-i-et-y and a most pleas-ant chore for her

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is written in a key with one sharp (F#) and a common time signature.

molto rall. ----- *a tempo secondo* (♩ = 56)

LADY B.

aun-tie-in-law would be launch-ing her in-to so-ci-et-y.

The piano accompaniment for the second system continues the musical theme. It features a more active right hand with frequent chords and a left hand with a steady bass line. The tempo marking indicates a change to 'a tempo secondo' with a metronome marking of 56.

LADY B.

[Musical notation for the vocal line, showing a few notes and rests.]

The piano accompaniment for the third system shows a continuation of the harmonic structure. The right hand has a melodic line with some slurs, and the left hand provides a solid harmonic foundation with chords and a moving bass line.



recitativo l'istesso tempo

LADY B. *mf*
 Well, Al-ger-non, there are cer-tain-ly dis-tinct so-cial pos-si-bil-i-ties in Miss
mp

LADY B. Car-dew, don't you think?
 ALGY *mf* I don't care a damn a-bout all those ab-surd-i-ties,
mf

LADY B. Well, I sup-pose then I must give you my con-sent.
 JACK This
 ALGY all I care a-bout is Cec-i-ly -she's Heav-en-sent.



JACK

mar-riage is tot-al-ly out of the ques-tion. mf Miss

JACK

car-dew can-not marry him with-out my con-sent and this I de-cline to

JACK

give. But there may be a so-lu-tion. If you a-gree to my wed-ding

LADY B. *mf* What you pro- pose is out of the

JACK *f* Gwen-do-len I will glad-ly give you my con- sent.

Chasuble enters.

LADY B. ques-tion.

LADY B. *f* The christ-nings? What christ-nings?

CHAS. *f* Ev-ry-thing is read-y for the christ-nings.



LADY B. (indicating Jack and Algy) *f* Bab-ti-sm! *mf* At their age that'd be

CHAS. *mf* Both these gen-tle-men have a de-sire now for bab-ti-sm.

The first system of music features three staves. The top staff is for Lady B., with lyrics "(indicating Jack and Algy) Bab-ti-sm! At their age that'd be". The middle staff is for Chas., with lyrics "Both these gen-tle-men have a de-sire now for bab-ti-sm.". The bottom staff is a piano accompaniment with chords and melodic lines in both hands.

LADY B. an a-nach-ro-ni-sm.

JACK *mf* As things stand at pres-ent it'd be of use to nei-ther of us.

The second system of music features three staves. The top staff is for Lady B., with lyrics "an a-nach-ro-ni-sm.". The middle staff is for Jack, with lyrics "As things stand at pres-ent it'd be of use to nei-ther of us.". The bottom staff is a piano accompaniment with chords and melodic lines in both hands.

CHAS. *mf* I am grieved to hear it but I real-ly now have got to rush. Miss Pri-sm's

The third system of music features two staves. The top staff is for Chas., with lyrics "I am grieved to hear it but I real-ly now have got to rush. Miss Pri-sm's". The bottom staff is a piano accompaniment with chords and melodic lines in both hands.

LADY B. *f* (startled) *mf*
Pri-sm! — Did you say Miss Pri-sm?

CHAS. *(mf)*
wait-ing at the church. Yes, Mad-am, I'm on my way to

LADY B *mf*
And what pos-i-tion does Miss Pri-sm hold in your home, pray, please tell me?

CHAS.
join her.

CHAS. (shocked) *mf*
Mad-am! She's the ver-y es-sence of ye-spect-a-bil-i-ty.

JACK *mf*
Miss Pri-sm, la-dy Brack-nell, is Miss



LADY B.

I must see her now try and act well! — can Miss

JACK

Cay-dew's pres-ent men-tor.

LADY B.

Pri-sm, please be sent for? *f* (looking off-stage)

CHAS.

That's her now mak-ing her ap-proach — see?

CHAS.

I've been de-layed so long, I'm a-fraid. I hope she's not go-ing to re-proach me.

46

Prism hurries on.

f *mf*

PRISM

I've been wait-ing in the ves-try for hours now, Can-non! You said you'd on-ly be a while and

mp

Prism catches sight of Lady Bracknell, who has fixed her with a strong stare, and stands still.

poco a poco accelleyando ma non troppo -----

PRISM

then see me a - non.

LADY B.

Pri-sm! Come here.



Prism approaches her slowly and humbly.

Energico (♩ = 72)

LADY B.

Pyi-sm!

Where is that ba-by?

The first system of the musical score features a vocal line for Lady B. and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Pyi-sm!" and "Where is that ba-by?". The piano accompaniment consists of chords and melodic fragments in both hands, with a dynamic marking of *mf* (mezzo-forte) appearing in the right hand.

LADY B.

When you worked for us, Pyi-sm, you were in charge of a ba-by. Pyi-sm!

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "When you worked for us, Pyi-sm, you were in charge of a ba-by. Pyi-sm!". The piano accompaniment features a more active melodic line in the right hand, with a dynamic marking of *f* (forte) and a *ff* (fortissimo) marking. There are also some performance markings like *mf* and *f* in the piano part.

LADY B.

Some

f, marcato

The third system shows the final part of the vocal line and piano accompaniment. The vocal line has a rest followed by the word "Some". The piano accompaniment is marked *f*, *marcato* and features a complex, rhythmic accompaniment with many chords and some accidentals in both hands.



LADY B.

eight and twen-ty years have past and now I can en-quire at last pre - cise-ly, where's the ba-by? No

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of two sharps. The lyrics are: "eight and twen-ty years have past and now I can en-quire at last pre - cise-ly, where's the ba-by? No". The piano accompaniment starts with a mezzo-forte (mf) dynamic marking. The piano part consists of chords and moving lines in both hands.

LADY B.

ifs or buts or may-be, where did you put that ba-by? I'm

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "ifs or buts or may-be, where did you put that ba-by? I'm". The piano accompaniment includes a section with a fermata over the right hand (RH.) and a section with a fermata over the left hand (LH.), with dynamic markings (p) and (f) indicated.

LADY B.

more than pleased to have this chance to real-ly ques-tion you at last pre - cise-ly, where's the ba-by? No

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "more than pleased to have this chance to real-ly ques-tion you at last pre - cise-ly, where's the ba-by? No". The piano accompaniment continues with chords and moving lines in both hands.



LADY B.

ifs or buts or may-be, where did you put that ba-by? You

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the notes. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with chords and bass notes. A large bracket spans the final two measures of the piano accompaniment.

LADY B.

took him in his lit-tle pram and lost him and a-way you ran from this boy with no fa-ther, we

The second system of music continues the vocal line and piano accompaniment. The vocal line has the same clef and key signature as the first system. The piano accompaniment continues with similar harmonic and melodic patterns, ending with a final chord in the right hand.

LADY B.

thought you'd show more ar-dour - we've nev-er been hit har-der. You

The third system of music concludes the vocal line and piano accompaniment. The vocal line maintains the same musical setting. The piano accompaniment features a more active right-hand part with a melodic line and a left-hand part with chords. A large bracket spans the final two measures of the piano accompaniment.

LADY B.

nev-er sent a tel-e-gram, in fact, you could-n't care a damn. He did-n't count much did he? We

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "nev-er sent a tel-e-gram, in fact, you could-n't care a damn. He did-n't count much did he? We". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

LADY B.

won-dered where he could be. You should have come to tell me. So

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "won-dered where he could be. You should have come to tell me. So". The piano accompaniment includes some chordal textures and a melodic line in the right hand.

48

LADY B.

af-ter all this time has past do let us have the truth at last pre-cise-ly, where's the ba-by? No

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "af-ter all this time has past do let us have the truth at last pre-cise-ly, where's the ba-by? No". The piano accompaniment continues with its characteristic rhythmic and melodic patterns.



LADY B.

ifs or buts or may-be, where did you put that ba-by? Where did you put that ba-by? No

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains three measures of music with lyrics underneath. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

LADY B.

ifs or buts or may-be, where did you put that ba-by? No ifs or buts or may-be, where

The second system of music continues the vocal line and piano accompaniment. The vocal line has four measures of music with lyrics. The piano accompaniment continues with chords and melodic lines. A dynamic marking 'f' (forte) is present above the final measure of the vocal line.

LADY B.

did you put that ba-by?

The third system of music shows the vocal line and piano accompaniment for the phrase 'did you put that ba-by?'. The vocal line has three measures of music. The piano accompaniment includes some triplet markings and concludes with a final chord. A dynamic marking 'f' is also present above the first measure of the vocal line.

Andante moderato (♩ = 96)

PRISM

mf
Your la-dy-ship re-mem-bers well the black-est day in his-tor-y, a

un poco rall. -----

PRISM

day which still is, truth to tell, sur — round-ed deep in mys-ter — y. The

a tempo

PRISM

nurse-maid on that day was I, un — hap-py bro-ken-heart-ed wench, My la-dy, I can-not de-ny, I



un poco rall. ----- a tempo

PRISM

left the ba-by on a bench. When half-way home, it came to light, i-

PRISM

-mag-ine please my con-ster-na-tion, that care-less-ly I'd left the mite on

un poco rall. ----- a tempo

PRISM

some for-got-ten rail-way sta-tion. Quite sure that if back home I went Your

PRISM

ka-dy-ship would have a fit I, to a — void em-bar-rass-ment, de —

un poco rall. ----- a tempo

PRISM

— ci-dea then and there to quit. Since when, it seems with-out suc-cess, a —

PRISM

— ban-don-ing my kith and kin, I then be-came a gov-er-ness to try to ex-pi-ate my



un poco rall. ----- a tempo

PRISM

Sin. But now I see you've tracked me down that mad es-cape my guilt en-larg-es,

un poco rall. -----

PRISM

I'll go quickly back to Town to stand trial and face my

a tempo

PRISM

charg-es.

PRISM

mf
You

50 recitativo

PRISM

see, on that day I took the man-u-script of a book which I had written and want-ed to

mp

PRISM

ed-it. (I had ta-ken it in a large black leath-er hand-bag.)



PRISM

I was ab-stact-ed and so thus I act-ed, (you won't be-lieve this, mam), I put the

PRISM

book in the pram and the child in the hand-bag, be - cause, as I say, I had to ed-it it.

PRISM

In the

JACK

But where did you leave it — this large black leath-er hand-bag?

PRISM
cloak-room of a rail-way sta-tion.

JACK
There's just one point need-ing con-fir-ma-tion.

JACK
Miss Pri-sm, this large hand-bag, did it have i-ni-tials on it

PRISM
Yes, h. P. stands for hae-ti-tia

JACK
— I mean some-thing like h. P.?



PRISM
Pri-sm, my name, you see — it's en-graved u-pon the lock.

JACK
In that case — or should I

Yall. ----- Animato (♩ = 126)

PRISM
f You were that ba-by?

JACK
ya-ther say bag! I was that ba-by! This is in-

PRISM
I must ad-mit I'm bad-ly sha-ken.

JACK
— deed a shock. I'm am sure you're not mis-ta-ken. But whose child

(pointing to lady B.)

PRISM

There - - -

JACK

am I - - - and where did you work then - - - where?

PRISM

there is the la-dy who can tell you who you real-ly are.

molto rallentando - - - - -

LADY B.

(looking astonished) *f*

You - - - are - - -

mp

the



51 Andante moderato (♩=96)

Poco f

LADY B.

son of my poor sis-ter, Mys. -- Mon-crieff whose un-time-ly death caused the

LADY B.

fam-ly so much grief, in oth-er words, you are my neph-ew and Al-ger-non's

un poco rall.

(to Jack)

Poco f

GWEN.

But

LADY B.

old-er broth-er. Poco f

JACK

Then I do have a broth-er! Al-gy that's grand!

a tempo

GWEN.

What then is your Christ-ian name? Now you're some-one else, it can - not be the same. —

Musical notation for Gwen's part, including vocal line and piano accompaniment. The piano part features chords and arpeggiated figures in both hands.

un poco rall. ----- a tempo

LADY B.

(to lady B.)

You were named

JACK

Yes, I'd for-got-ten. What name was I giv-en?

Musical notation for Lady B. and Jack's parts, including vocal lines and piano accompaniment. The piano part continues with harmonic support for the dialogue.

rallentando -----

LADY B.

af-ter your fa-ther — being the eld-est — so there-fore your name is ...

Musical notation for Lady B.'s part, including vocal line and piano accompaniment. The piano part concludes the scene with sustained chords.



52 Maestoso (♩ = 80)

LADY B.

JACK

Ern-est.

Ern-est! So my name is Ern-est af-ter all, Gwen-do-len, my

Jack and Gwendolen embrace.

GWEN.

CHAS.

JACK

ALGY

Ern-est, my Ern-est!

(to Prism)

dear-est! Gwen-do-len. At last!

Cec-i-ly. At last!

Algy and Cecily embrace.

Chasuble and Prism embrace.

PRISM

CHAS.

Fred-e-rick! At last!

-ti-tia! Need I ask?

Lane and Merriman enter from -

opposite sides of the stage.

rallentando



53 Allegro con spirito (♩ = 144)

CECILY GWEN. *f a2.*
 PRISM LADY B. *f a2.*
 CHAS. JACK *f a2.*
 LANE *f a2.*
 ALGY MERRIMAN *f a2.*

What's in a name? You nev-er did re-quest it. What's in a name? Quite

CEC. + GW. *f a2.*
 P. + LADY B. *f a2.*
 CHAS. + J. *f a2.*
 LANE *f a2.*
 AL. + MER. *f a2.*

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CEC. + GW. } What's in a name? You'd bet-ter change it la-ter.

P. + LADY B. } What's in a name? You'd bet-ter change it la-ter. For when it comes to

CHAS. + J. } What's in a name? You'd bet-ter change it la-ter. For when it comes to

LANE } What's in a name? You'd bet-ter change it la-ter.

AL. + MER. } What's in a name? You'd bet-ter change it la-ter.

Piano accompaniment for the first system of the song, featuring a grand staff with treble and bass clefs. The music includes various chords, arpeggios, and melodic lines in both hands.

P. + LADY B. } vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS. + J. } vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

Piano accompaniment for the second system of the song, continuing the grand staff with treble and bass clefs. The music includes various chords, arpeggios, and melodic lines in both hands.



P.+LADY B.
CHAS.+ J.

shows their taste is ut-ter-ly a-bys-mal. They give them names that

shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC.+ GW.
P.+LADY B.
CHAS.+ J.
LANE
AL.+ MER.

oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

What's in a name? It's some-times best to lose it.

CEC.+GW. { What's in a name? You nev-er ev-er choose it. A yose smells the same no

P.+LADY B.

CHAS.+J. { What's in a name? You nev-er ev-er choose it. A yose smells the same no

LANE

AL.+MER. What's in a name? You nev-er ev-er choose it. A yose smells the same no

CEC.+GW. } mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

P.+LADY B.

CHAS.+J. } mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

LANE

AL.+MER. mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.



54

CECILY

GWEN.
You nev-er did re-quest it.

JACK
What's in a name?

ALGY
What's in a name?

f Quite

CECILY
like-ly you de-test it.

GWEN.
it's bound to be your pa-ter.

JACK
If some-one's to blame

ALGY
If some-one's to blame

CECILY
You'd bet-ter change it la-ter.

GWEN.
What's in a name?

LADY B.
For when it comes to

CHAS.
For when it comes to

JACK
What's in a name?

ALGY
You'd bet-ter change it la-ter.

Piano accompaniment for the first system of vocal parts, featuring chords and melodic lines in both hands.

LADY B.
rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS.
rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

Piano accompaniment for the second system of vocal parts, featuring chords and melodic lines in both hands.



LADY B. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS. shows their taste is ut-ter-ly a-bys-mal. They give them names that

PRISM *f* It's some-times best to lose it.

LADY B. oth-er peo-ple dare-n't.

CHAS. oth-er peo-ple dare-n't. *(f)* What's in a name?

PRISM

CHAS.

You nev-er ev-er choose it. A rose smells the same no
 What's in a name? A rose smells the same no

The musical score for the first system includes two vocal staves and a piano accompaniment. The Prism part starts with a rest followed by a melodic line. The Chas. part begins with a melodic line. The piano accompaniment features chords and a bass line. The lyrics are: Prism: "You nev-er ev-er choose it. A rose smells the same no"; Chas.: "What's in a name? A rose smells the same no".

PRISM

CHAS.

mat-ter what its ti-tle. It is-n't real-ly vi-tal.
 mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

The musical score for the second system includes two vocal staves and a piano accompaniment. The Prism part continues with a melodic line. The Chas. part continues with a melodic line. The piano accompaniment features chords and a bass line. The lyrics are: Prism: "mat-ter what its ti-tle. It is-n't real-ly vi-tal."; Chas.: "mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.". A dynamic marking 'f' is present in the piano accompaniment.



CECILY GWEN
PRISM LADY B.
CHAS. JACK
LANE
ALGY MERRIMAN

f a2.
What's in a name? You nev-er did re-quest it. What's in a name? Quite

CEC. + GW.
P. + LADY B.
CHAS. + J.
LANE
AL. + MER.

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CEC.+GW. { What's in a name? You'd bet-ter change it la-ter. For when it comes to

P.+LADY B.

CHAS.+J. { What's in a name? You'd bet-ter change it la-ter. For when it comes to

LANE

AL.+MER. { What's in a name? You'd bet-ter change it la-ter. For when it comes to

JACK

ALGY

CEC.+GW. { rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

JACK

ALGY { rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which



CEC.+GW. } shows their taste is ut-ter-ly a - bys-mal. They give them names that

JACK } shows their taste is ut-ter-ly a - bys-mal. They give them names that

ALGY } shows their taste is ut-ter-ly a - bys-mal. They give them names that

CEC.+GW. oth-er peo-ple dare-nit. } What's in a name? It's some-times best to lose it.

P.+LADY B. oth-er peo-ple dare-nit. } What's in a name? It's some-times best to lose it.

JACK

CHAS.+ J. oth-er peo-ple dare-nit. } What's in a name? It's some-times best to lose it.

LANE

ALGY

AL.+ MER. oth-er peo-ple dare-nit. } What's in a name? It's some-times best to lose it.

CEC.+GW. {What's in a name? You nev-er ev-er choose it. A rose smells the same no

P.+LADY B. {What's in a name? You nev-er ev-er choose it. A rose smells the same no

CHAS.+J. {What's in a name? You nev-er ev-er choose it. A rose smells the same no

LANE {What's in a name? You nev-er ev-er choose it. A rose smells the same no

AL.+MER. What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC.+GW. {mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

P.+LADY B. {mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

CHAS.+J. {mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

LANE {mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

AL.+MER. mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.



56

CECILY *(f)* What's in a name? — You ne-ver did re-quest it. What's in a name?

GWEN. *(f)* What's in a name? You nev-er did re-quest it. What's in a name? Quite

mf

CECILY Quite like-ly you de-test it. If some-one's to blame it's bound to be your

GWEN. like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CECILY

pa-ter. What's in a name? — change it la-ter.

GWEN.

What's in a name? You'd bet-ter change it la-ter.

LADY B.

For when it comes to

CHAS.

For one hears

LADY B.

rit-u-als bap-tis — mal, one hears some han — ales cho-sen by the pa-rent which

CHAS.

some — han — ales cho — sen by the pa — rent —



LADY B. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS. which shows _____ their _____ taste is ut-ter-ly _____

The musical score for the first system includes two vocal staves and a piano accompaniment. Lady B.'s line starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Chas.'s line is in the same key and time. The piano accompaniment is written for a grand piano with treble and bass clefs. The lyrics are: "shows their taste is ut-ter-ly a-bys-mal. They give them names that" for Lady B., and "which shows _____ their _____ taste is ut-ter-ly _____" for Chas.

CECILY _____

GWEN. _____

PRISM (f) _____

LADY B. oth-er peo-ple dare-n't.

CHAS. a _____ bys-mal.

What's in a name? It's some-times best to

What's in a name? It's some-times best to lose it.

What's in _____ a name? _____

The musical score for the second system includes five vocal staves and a piano accompaniment. Cecily, Gwen, and Prism have vocal lines with lyrics: "What's in a name? It's some-times best to", "What's in a name? It's some-times best to lose it.", and "(f) _____" respectively. Lady B. and Chas. have vocal lines with lyrics: "oth-er peo-ple dare-n't." and "a _____ bys-mal.". The piano accompaniment continues with the same key signature and time signature. The lyrics "What's in a name? It's some-times best to" and "What's in a name? It's some-times best to lose it." are also written across the vocal staves.

CECILY
lose it. What's in a name? You nev-er ev-er choose it. A Rose smells the same.

GWEN.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

PRISM
It's some — times best to lose it. What's in a

CECILY
no mat-ter what its ti-tle. What's in a name? It is-n't vi-tal.

GWEN.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

PRISM
name? — You — nev — er ev — er choose it.

GWEN.  What's in a name? — You nev-er did ye-quest it. What's in a name?

PRISM  What's in — a name? — You nev — er

JACK  What's in a name? You nev-er did ye-quest it. What's in a name? Quite



GWEN.  Quite like-ly you de-test it. If some-one's to blame it's bound to be your

PRISM  did ye — quest it. What's in — a name? — Quite —

JACK  like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.



CECILY *(f)* For

GWEN. pa-ter. What's in a name? Change it la-ter.

PRISM like — ly — you de — test it.

LADY B. *(f)* For when it comes to

CHAS. *(f)* For one hears

JACK What's in a name? You'd bet-ter change it la-ter.

CECILY when it comes to rit-u-als bap-tis-mal, one hears some han-dles

PRISM *(f)* For when it comes to

LADY B. rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS. some han — dles cho-sen by the pa — rent



CECILY
 cho-sen by the pa-rent which shows their taste is ut-ter-ly a - bys-mal,

PRISM
 rit - u - als - - - - - bap - - - - - tis - - - - - mal, one hears - - - - -

LADY B.
 shows their taste is ut-ter-ly a - bys-mal. They give them names that

CHAS.
 which - - - - - shows their - - - - - taste is ut - - - - - ter - - - - - ly

CECILY
 ut-ter-ly a - bys-mal. What's in a name? What's

GWEN.
 PRISM some han-dles. It's some-times best to

LADY B.
 oth-er peo-ple dare-n't.

CHAS.
 JACK (f) a - - - - - bys-mal. (f) It's some-times best to lose it.

ALGY
 What's in a name?

CECILY
in a name? You nev-er ev-er choose it, choose it.

GWEN.
lose it. What's in a name? You nev-er choose it. A yose smells the same

JACK
What's in a name? A yose smells the same no

ALGY
You nev-er ev-er choose it. No

CECILY
You nev-er ev-er choose it. What's in a name? It is-n't vi-tal.

GWEN.
no mat-ter what its ti-tle. What's in a name? It is-n't vi-tal.

JACK
mat-ter what its ti-tle. So what's in a name? It is-n't real-ly vi-tal.

ALGY
mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.



CECILY GWEN. *f a2.*
 PRISM LADY B. *f a2.*
 CHAS. JACK *f a2.*
 LANE *f a2.*
 ALGY MERRIMAN *f a2.*

What's in a name? You nev-er did re-quest it. What's in a name? Quite

CEC.+ GW.
 P.+ LADY B.
 CHAS.+ J.
 LANE
 AL.+ MER.

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CEC.+GW. { What's in a name? You'd bet-ter change it la-ter. For when it comes to

P.+LADY B. { What's in a name? You'd bet-ter change it la-ter. For when it comes to

CHAS.+J. { What's in a name? You'd bet-ter change it la-ter. For when it comes to

LANE { What's in a name? You'd bet-ter change it la-ter. For when it comes to

AL.+MER. What's in a name? You'd bet-ter change it la-ter. For when it comes to

CEC.+GW. { rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

P.+LADY B. { rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS.+J. { rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

LANE { rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

AL.+MER. rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which



CEC.+GW. } shows their taste is ut-ter-ly a-bys-mal. They give them names that

P.+LADY B. } shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS.+J. } shows their taste is ut-ter-ly a-bys-mal. They give them names that

LANE } shows their taste is ut-ter-ly a-bys-mal. They give them names that

AL.+MER. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC.+GW. } oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

P.+LADY B. } oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

CHAS.+J. } oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

LANE } oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

AL.+MER. oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

CEC.+GW. {What's in a name? You nev-er ev-er choose it. A rose smells the same no

P.+LADY B. {What's in a name? You nev-er ev-er choose it. A rose smells the same no

CHAS.+J. {What's in a name? You nev-er ev-er choose it. A rose smells the same no

LANE {What's in a name? You nev-er ev-er choose it. A rose smells the same no

AL.+MER. What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC.+GW. {mat-ter what its ti-tle. What's in a name? It is-nit real-ly, is-nit real-ly,

P.+LADY B. {mat-ter what its ti-tle. What's in a name? It is-nit real-ly, is-nit real-ly,

CHAS.+J. {mat-ter what its ti-tle. What's in a name? It is-nit real-ly, is-nit real-ly,

LANE {mat-ter what its ti-tle. What's in a name? It is-nit real-ly, is-nit real-ly,

AL.+MER. mat-ter what its ti-tle. What's in a name? It is-nit real-ly, is-nit real-ly,



CECILY

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

GWEN.

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

PRISM

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

LADY B.

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

CHAS.

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

JACK

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

LANE

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

ALGY

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

MERRIMAN

real-ly vi-tal, is-n't real-ly, is - n't real - ly vi - tal.

59

(♩ = ♩)

ff

{ What's in a name? _____ What's in a name? _____

{ What's in a name? _____ What's in a name? _____

{ What's in a name? _____ What's in a name? _____

{ What's in a name? _____ What's in a name? _____

{ What's in a name? _____ What's in a name? _____

♩ What's in a name? _____ What's in a name? _____

The piano accompaniment consists of two staves. The right hand plays chords and melodic fragments, while the left hand plays a bass line with chords. The music is in 4/4 time and G major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *ff* and accents. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.



CECILY

GWEN.

PRISM

LADY B.

CHAS.

JACK

LANE

ALGY

MERRIMAN

What's in a name? What's

What's in a name? What's

What's in a name? What's

What's in a name? What's

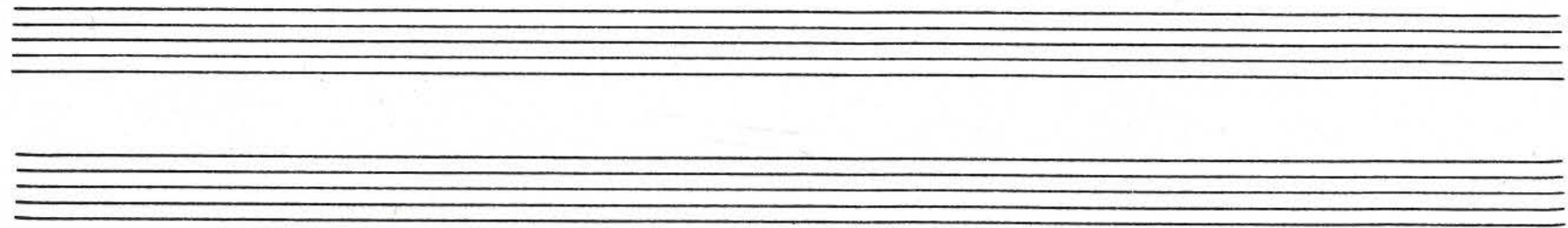
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What's in a name? What's

What's in a name? What's

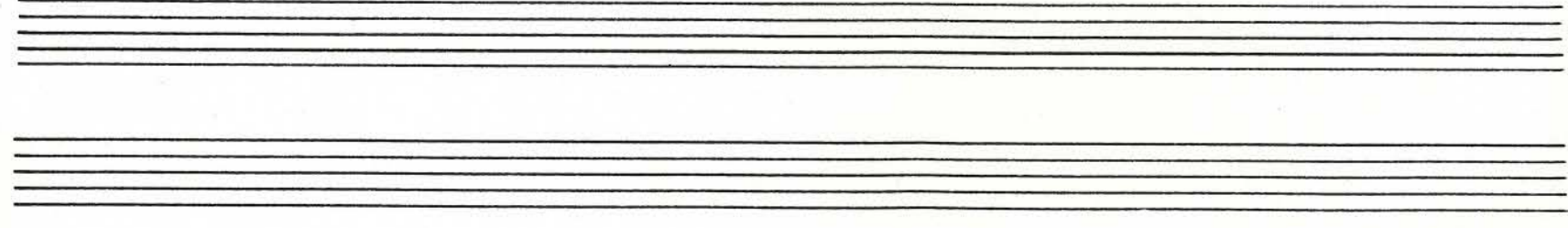
What's in a name? What's



Handwritten musical score for a vocal ensemble. It consists of six systems, each with two staves. The lyrics are: "in a name?"

The first system shows a vocal line with lyrics "in a name?" and a piano accompaniment. The second system is similar. The third system has a vocal line with lyrics "in a name?" and a piano accompaniment. The fourth system has a vocal line with lyrics "in a name?" and a piano accompaniment. The fifth system has a vocal line with lyrics "in a name?" and a piano accompaniment. The sixth system has a vocal line with lyrics "in a name?" and a piano accompaniment.

Handwritten musical score for a piano accompaniment. It consists of two staves. The first staff is the right hand, and the second staff is the left hand. The music includes various chords and melodic lines. There are some markings like "sva" and "p" above the notes.



Handwritten musical notation for the first system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music includes various notes, rests, and dynamic markings such as *mf* and *f*. There are also some bracketed groups of notes and a fermata over a note in the bass staff.

Handwritten musical notation for the second system. It continues the piece with similar notation. There are dynamic markings like *mf* and *f*, and some notes with accents. A fermata is present over a note in the bass staff.

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Handwritten musical notation for the third system. It features a fermata over a note in the bass staff and dynamic markings like *mf* and *f*. The notation includes various notes and rests.

CECILY

GWEN.

PRISM

LADY B.

CHAS.

JACK

LANE

ALGY

MERRIMAN

f *mf* *f*

What's in a name?

f *mf* *f*

What's in a name?

f *mf* *f*

What's in a name?

f *mf* *f*

What's in a name?

f *mf* *f*

What's in a name?

f *mf* *f*

What's in a name?

f *mf* *f*

What's in a name?

f *mf* *f*

What's in a name?

f *mf* *f*

What's in a name?

mf



CECILY

GWEN.

PRISM

LADY B.

CHAS.

JACK

LANE

ALGY

MERRIMAN

This musical score is for a vocal ensemble and piano accompaniment. It features ten vocal staves and a piano accompaniment section. The vocal parts are for Cecily, Gwen, Prism, Lady B., Chas., Jack, Lane, Algy, and Merriman. The piano part is written for grand piano. The score is in G major (one sharp) and 4/4 time. The vocal parts consist of a single melodic line with a long note value (likely a half note or whole note) in each measure, with a slur over the notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a consistent accompaniment throughout the piece.

A handwritten musical score for a piece titled "End of Opera". The score is written on ten staves. The first seven staves are for vocal parts, each starting with a treble clef and a key signature of one sharp (F#). The eighth staff is for a piano accompaniment, starting with a bass clef and the same key signature. The ninth and tenth staves are for a grand piano, with a brace on the left and a treble clef on the top staff and a bass clef on the bottom staff. The key signature for the grand piano is also one sharp. The score consists of a single measure of music, followed by a double bar line. The notes in the first measure are: vocal staves 1-7 have a quarter note on G4; piano staff 8 has a quarter note on G3; grand piano staves 9-10 have a quarter note on G3. The text "Fast Curtain" is written in a box above the piano staff, and "End of Opera" is written below the grand piano staff. The time signature is 3/4.

End of Opera

Johannesburg 1988/89

