

No. 23. Then I may sing and play

Nekaya, Kalyba, Lord Dramaleigh & Mr. Goldbury

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of a vocal line and a piano accompaniment.

Vocal Line:

- Nekaya:** Then I may sing and play?
- Lord D.:** You may!
- Kalyba:** And

Piano Accompaniment:

- Allegro** tempo marking.
- mf** (mezzo-forte) dynamic marking.
- The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and chords.

Goldbury:

Nekaya:

Lord D.: Kalyba:

I may laugh and shout? No doubt! These max - ims you en - dorse? Of course! You

Nekaya:

Gold.: Kalyba:

Then I may sing and play, And I may laugh and shout, You won't ex-claim "Oh
won't ex-claim "Oh fie!" Not I! Then I may sing and play, And I may laugh and shout, You won't ex-claim "Oh

cresc.

fie!" Ha, ha, ha, ha, ha, ha, ha!

fie!" Ha, ha, ha, ha, ha, ha, ha!

Lord Dramaleigh:

Ha, ha, ha, ha, ha, ha, ha!

Mr. Goldbury:

Ha, ha, ha, ha, ha, ha, ha! What - ev - er you are — be that: What -

Allegro con brio

ev-er you say— be true: Straight - for-ward-ly act— Be hon - est— in fact Be no - bo-dy else but

Lord Dramaleigh:

you. Give ev - er - y an - swer pat— Your char - ac - ter true un - furl: And

when it is ripe, You'll then be a type of a cap - i - tal Eng - lish girl!

Nekaya:



Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Kalyba:



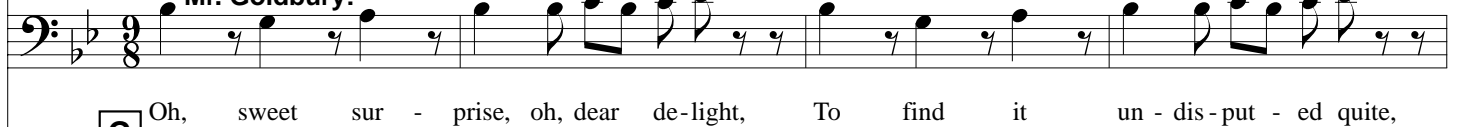
Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Lord Dramaleigh:



Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Mr. Goldbury:



Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,



G
p



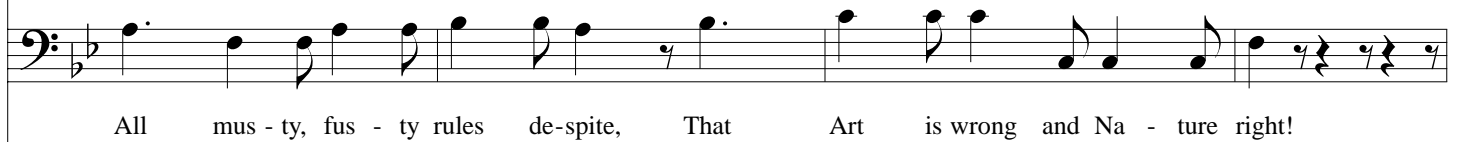
All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right! —



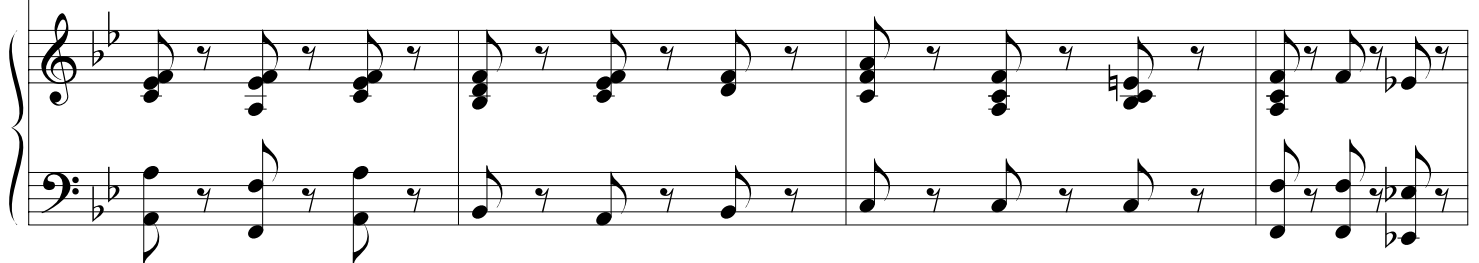
All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right! —



All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!



All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!



Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,

H Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,

The first system of the score consists of five staves. The top four staves are vocal lines for different voices, each with the lyrics "Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,". The fifth staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic line in the bass. A box containing the letter "H" is placed above the first vocal line.

All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!

J

The second system of the score consists of five staves. The top four staves are vocal lines for different voices, each with the lyrics "All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!". The fifth staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic line in the bass. A box containing the letter "J" is placed above the first vocal line. The piano part includes a dynamic marking of *mf* (mezzo-forte) and a hairpin crescendo symbol.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of two flats. The music consists of a rhythmic pattern of eighth and sixteenth notes in the treble, and a bass line of chords in the bass.

Nekaya:

When hap-py I, with laugh-ter glad I'll wake the e-choes

Musical notation for Nekaya's first line, including vocal melody and piano accompaniment. The piano part features a trill (tr) and dynamic markings *meno* and *p*. A box labeled 'K' is placed above the piano part.

Kalyba:

fair - ly, And on - ly sigh when I am sad— And that will be but rare - ly! I'll row and fish and

Musical notation for Kalyba's first line, including vocal melody and piano accompaniment. A box labeled 'L' is placed above the piano part.

gal-lop soon— No long - er be a prim one— And when I wish to hum a tune, It need - n't be a

Musical notation for Kalyba's second line, including vocal melody and piano accompaniment.

Nekaya:

It need-n't be a hymn one!

hymn one?

It need-n't be a hymn one!

Lord Dramaleigh:

No, no! no, no! It need-n't be a hymn one!

Mr. Goldbury:

No, no! no, no! It need-n't be a hymn one!

No, no! no, no! It need-n't be a hymn one!

M **Tempo I**

pp *rit.* *f*

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

p

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics: "All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—". The second pair of vocal staves (Tenor and Bass) has the lyrics: "All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—". The piano accompaniment is written in two staves (Right and Left Hand) and features a rhythmic pattern of eighth and sixteenth notes.

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics: "Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,". The second pair of vocal staves (Tenor and Bass) has the lyrics: "Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,". The piano accompaniment is written in two staves (Right and Left Hand) and features a rhythmic pattern of eighth and sixteenth notes.

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

The score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in a homophonic setting, each with the same lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. A dynamic marking of *f* (forte) is present in the piano part.

(Dance, and off)

The piano accompaniment for the dance section. It features a right-hand melody with eighth-note patterns and a left-hand bass line with chords. The tempo and mood are indicated by the instruction *(Dance, and off)*.

The piano accompaniment continues with a right-hand melody featuring trills (*tr*) and eighth-note patterns, and a left-hand bass line with chords. The section concludes with a double bar line.