

1st COCKNEY (Tenor)

3rd COCKNEY (Baritone)
(Cued in Va.)

2nd COCKNEY (Bass)

Me

mis - sus wants to o - pen up the cas - tle in Ca - pri. Mmm.

Cued in Vln. B

doc - tor rec - com - mends a qui - et sum - mer by the sea.

Moderato

TEN. I (Cued in Hns., Trbns.)

TEN. II

BAR.

BASS

p Mmm, — Mmm, — Would - n't it be lov - er - ly?

THIRD COCKNEY:
Where're ya bound this spring, Eliza — Biarritz?

(Cls.)

pp *leggiero*
(Str. pizz.)

(20) ELIZA:

(Fl.)

All I want is a room some - where; Far a - way from the

p (Str. arco)

(+ W.W.)

(Fl.) 7 (E.H. colla voce)

cold night air. With one e - nor-mous chair; oh, would - nt it be

(+ W.W.)

(W.W.) (28) (Hns.) (Str.) Fl. (+ W.W.)

lov-er-ly? Lots of choc'-late for me to eat; Lots of coal ma-kin'

(Bsn., Cello)

(E.H. colla voce)

lots of heat; Warm face, warm hands, warm feet, oh, would - nt it be

(+ W.W.) (+ W.W.)

(36) 3

lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so - bloom - in' -

(Fl., Cl.) (Str., Hp.) (Hns.)

lute - ly still! I would nev - er budge 'til

(Cls., E.Hn.)

(+E.H.)

(+Bsn.)

Spring crept o - ver me win - der - sill. (Hp) Some - one's head rest - in'

(Str.)

(+Hns.)

mf dolce

(Fl., Cl. 8 bassa) 44

on my knee; warm and ten - der as he can be, Who takes good

(Hns.)

(Hns.)

care of me; oh, would - n't it be lov - er - ly?

(+ E.H. colla voce)

52

p

Lov - er - ly! Lov - er - ly! Lov - er - ly! Lov - er - ly!

(Fl.) (Fl.) (Str., W.W.)

(W.W.) (Str., Bsn.) *rall.* (Str.) *mf*

58

TENOR I
TENOR II
Ah, Ah,

BARITONE
BASS
All I want is a room some - where; Far a - way from the

(Str.) (Bsn. Solo)

ELIZA:

Oh,

With one e - nor - mous chair;

cold night air. With one e - nor - mous chair;

(Fl.) (Br. cup) (Str., W.W.)

would - nt it be lov-er - ly? Lots of choc-'late for me to eat;

Ah, — Lots of choc-'late me — eat; —

Ah, — Lots of choc-'late me — eat; —

(E.H.) (Str., Bsn., Hn.) (Vln.) (+Br.) (E.H. Solo) (Str.)

Lots of coal mak - in' lots of heat. Warm face, warm

Lots of coal make lots — heat. — Warm face, warm

Lots of coal make lots — heat. — Warm face, warm

(Fl.) (Br. cup) (Str., W.W.)

hands, warm feet; Oh, would - n't it be lov - er - ly?

SOLO TENOR:
pp Ah, —

hands, warm feet.

hands, warm feet.

(E.H.)

(Hns., Str.)

(+ Br.)

74

Oh, so lov - er - ly sit - tin' ab - so-bloom - in' - lute - ly

Ah — Ah —

(Vln.A arco, div.)

(Fl.)

(W.W., Str. pizz.)

still! I would nev - er budge 'til Spring crept

The first system of the score consists of three staves. The top staff is the vocal line, starting with a whole note 'still!' followed by a melodic line for 'I would nev - er budge 'til Spring crept'. The middle staff is a treble clef piano accompaniment with a long, sweeping melodic line. The bottom staff is a bass clef piano accompaniment with a steady rhythmic accompaniment.

o - ver me win - der - sill.

82 (E.H.)

ALL: O - ver me win - der, Ah, -

Some-one's head rest - in' on my knee, -

(Hp.)

(E.H.)

(Br.)

(Str. arco)

(+ Hns.)

The second system of the score continues the vocal and piano parts. It includes performance instructions such as '(Hp.)', '(E.H.)', '(Br.)', '(Str. arco)', and '(+ Hns.)'. The vocal line features a triplet of eighth notes and a long note. The piano accompaniment includes a triplet of eighth notes and various textures.

(E.H. colla voce)

(E.H.)

Who takes good care of me; Oh,
 Ah, Who takes good care of me,
 Warm and tender as she can be, Who takes good care of me,
 (+Hns.) (Str.) (Fl. & va, Cl.)

90

would - n't it be lov - er - ly? Lov - er - ly!
 Ah, Lov - er - ly!
 Ah,
 Lov - er - ly!
 Ah, Ah, —
 (w.w.) (Str.) (Str.)

94

The men whistle as the sweepers dance.

(Soft Shoe) *leggiro*
 (Vlns. div.)
 (Cl., Bsn.)
mf (Br.)
 (Trbn. II)
 (Bs. pizz.)
 etc.

(Hp.)

(Vlns.)

(Hp.)

(102)

(Fl.)
 (Vlns. div.)
 (+ Va., Cello)
 (Cl., Bsn., Va., Cello)
 (Br.)
 (Bs. as before)

Detailed description of the musical score: The score is for a piece titled 'The men whistle as the sweepers dance.' It is marked '(Soft Shoe) leggiro' and begins at measure 94. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is arranged for a full orchestra and includes a vocal line. The vocal line features a melodic phrase with a fermata and a triplet. The instrumental parts include: Violins (divided), Clarinet and Bassoon, Trumpet II, Horn II, Horn I, Flute, Violins (divided), Viola and Cello, and Bassoon. The bassoon part is marked 'Bs. as before'. The score contains several triplet markings and dynamic markings such as 'mf' and 'etc.'. Measure 102 is circled. The score concludes with a final melodic phrase and a fermata.

110 (W.W.)

(Vlns.) (Fl.) (Muted Trpt.) (Va. Cello)

(W.W.)

118 (Hp.)

(W.W.) (Va. Cello) (Cl. Bsn.) (Cello) (Br.) (Bs. pizz.) (Hns. Str. pizz.)

(Cello)

ELIZA: (E.H., Str. div.)

126

Oh, would - n't it be lov - er - ly?

(Hp.)

(Fl.)

(Str., W.W.)

(Hn., Cello)

Lov - er - ly! Lov - er - ly!

TEN. I Ah, Ah,

TEN. II Lov - er - ly! Lov - er - ly!

BARITONE Ah, Ah,

BASS Ah, Ah,

(Trpt.) (Str.) (Trpt.) (W.W.) (The scene changes.)

dim. poco a poco

(Tbns.) (Hn., Cello) (Tbn.) (Str.) *pp* *f*

(Tbns.) (pizz)