

vocal score

LONDON GENTLEMEN

or The Harlot's Reprieve (after William Hogarth)
Book & Lyrics by John Gehl - Music by John Webber

A young girl is rescued from the notorious procuress Mother Needham in a daring raid by 18th-century London's greatest artists and thinkers. They are left exhilarated and determined to embark on further secret adventures in an 18th century precursor to the #MeToo movement, ...



LONDON GENTLEMEN

A Musical Fantasy in Two Acts

Book & Lyrics by John Gehl — Music by John Webber

no. 1

OVERTURE

Piano

f *p* *f*

Pf

ff *mf*

Pf

Pf

f *p* *ff*

Pf

p

20

Pf

Musical score for measures 20-24. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth and sixteenth notes. Measure 21 contains a complex chordal texture with multiple sharps in the bass line.

25

Pf

Musical score for measures 25-29. The right hand continues with a melodic line, and the left hand has a bass line. Measure 28 features a complex chordal texture with multiple sharps in the bass line. A dynamic marking of *mp* (mezzo-piano) is present in measure 29.

30

Pf

Musical score for measures 30-33. The right hand features a steady eighth-note accompaniment pattern, and the left hand has a bass line with eighth notes. The texture is consistent throughout this section.

34

Pf

Musical score for measures 34-38. The right hand continues with a steady eighth-note accompaniment pattern, and the left hand has a bass line. Measure 37 features a complex chordal texture with multiple sharps in the bass line. A dynamic marking of *pp* (pianissimo) is present in measure 38.

39

Pf

Musical score for measures 39-43. The right hand continues with a steady eighth-note accompaniment pattern, and the left hand has a bass line. The texture is consistent throughout this section.

43

Pf

Musical score for measures 43-47. The piece is in G major. Measure 43 starts with a piano (p) dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. The texture is light and rhythmic.

48

Pf

Musical score for measures 48-51. The right hand has a more active role with sixteenth-note patterns and chords, while the left hand continues with eighth-note accompaniment. The overall feel is more intricate than the previous system.

52

Pf

Musical score for measures 52-55. The right hand features a series of chords and short melodic phrases, with a key signature change to F major indicated by a flat sign. The left hand maintains a consistent eighth-note accompaniment.

56

Pf

Musical score for measures 56-58. The right hand has a melodic line with eighth notes and chords, while the left hand has a more complex accompaniment with sixteenth-note runs. The texture is more dense.

59

Pf

Musical score for measures 59-62. The right hand features a melodic line with eighth notes and chords, while the left hand has a steady eighth-note accompaniment. The texture is light and rhythmic.

64

Pf

ff

This system contains measures 64 through 67. The music is written for piano (Pf) in a grand staff. Measure 64 features a complex chordal texture in the right hand with some grace notes, while the left hand plays a simple bass line. Measure 65 continues with similar textures. Measure 66 has a rest in the right hand and a melodic line in the left hand. Measure 67 begins with a forte (ff) dynamic and features a more active right hand.

68

Pf

This system contains measures 68 through 71. The music is written for piano (Pf) in a grand staff. Measures 68 and 69 show a rhythmic pattern of eighth notes in the right hand. Measures 70 and 71 continue this pattern with some chromatic movement in the right hand and a steady bass line in the left hand.

72

Pf

This system contains measures 72 through 75. The music is written for piano (Pf) in a grand staff. Measures 72 and 73 feature a dense texture of chords in the right hand. Measures 74 and 75 continue with similar textures, showing a steady progression of chords in both hands.

76

Pf

This system contains measures 76 through 79. The music is written for piano (Pf) in a grand staff. Measures 76 and 77 feature a dense texture of chords in the right hand. Measures 78 and 79 continue with similar textures, showing a steady progression of chords in both hands.

80

Pf

p

This system contains measures 80 through 83. The music is written for piano (Pf) in a grand staff. Measure 80 begins with a piano (*p*) dynamic and features a melodic line in the right hand. Measures 81 and 82 continue with similar textures, showing a steady progression of chords in both hands. Measure 83 concludes the system with a final chord in the right hand and a melodic line in the left hand.

85

Pf

Musical score for measures 85-90. The piece is in a key with one sharp (F#) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamic markings include *mf* and *f*.

91

Pf

Musical score for measures 91-96. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. A dynamic marking of *mf* is present.

97

Pf

Musical score for measures 97-100. The right hand has a melodic line with a dynamic marking of *p*. The left hand features a rhythmic accompaniment of eighth notes with rests.

101

Pf

Musical score for measures 101-104. The right hand has a melodic line with a dynamic marking of *mp*. The left hand has a rhythmic accompaniment of eighth notes.

105

Pf

Musical score for measures 105-110. The piece changes to a key with two flats (Bb and Eb) and a 3/4 time signature. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a rhythmic accompaniment of eighth notes.

109

Pf

Musical score for measures 109-112. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. The music is written for piano (Pf) in a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature changes to two flats (B-flat and E-flat) at the beginning of measure 110.

113

Pf

Musical score for measures 113-116. The key signature changes to three flats (B-flat, E-flat, and A-flat) at the start of measure 113. The right hand has a more complex texture with sixteenth-note runs and chords, while the left hand continues with eighth-note accompaniment. The key signature changes to two flats (B-flat and E-flat) at the beginning of measure 115.

117

Pf

Musical score for measures 117-120. The key signature changes to one flat (B-flat) at the start of measure 117. The right hand features a melodic line with eighth notes, and the left hand provides a simple accompaniment of eighth notes. The key signature changes to two flats (B-flat and E-flat) at the beginning of measure 119.

121

Pf

Musical score for measures 121-124. The key signature changes to two flats (B-flat and E-flat) at the start of measure 121. The right hand has a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. The key signature changes to one flat (B-flat) at the beginning of measure 123.

125

Pf

Musical score for measures 125-128. The key signature changes to two sharps (F# and C#) at the start of measure 125. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. The key signature changes to one sharp (F#) at the beginning of measure 127.

129

Pf

132

Pf

136

Pf

140

Pf

ff

143

Pf

p *pp*

attacca

Act 1 Scene 1

INTRODUCTION

no. 2

Cast of Characters

THE HOGARTHS AND GENTLEMEN

Enter Hogarth in front of curtain

1 $\text{♩} = 132$

William Hogarth
Baritone

A__ sim-ple sto - ry we shall tell

Piano

6

WH

To__ put you in a mood that's swell A

Pf

11

WH

sto - ry of__how greatthink ers Can be coaxed to fight like hell

Pf

17

WH

Our_ sto - ry thus will turn out well But_ we fine lads will

Pf

22

WH

scream and yell And e-ven put a-side our claims as drink - ers To

Pf

26

WH

save a mai-den from straits un - sa - vo - ry Who are these gen tle-men,

Pf

31

WH

you may ask Who re - luc - tant - ly as - sumed the task Of

Pf

36

WH

res-cu-ing a mai-den from a vi-cous troll When bec-koned by a la - dy good

Pf

41

JH

That

WH

f We_ first have Ho-garth that would be me And his good wife Jane

Pf

46

JH

would be me? We will prod our gen-tle men to go a-against the grain And

Pf

50

JH

lay down books then pick up arms And thus turn their fine words to ro-bust deeds

Pf

55

JH

His_

WH

Comes now a man of know-ledge le-gen-da-ry

Pf

60

JH

skills not me-di-cal but li - te - ra - ry Doc-tor Sam - uel John-son will

Pf

65

JH

guide the troop and keep them men-tal-ly pre-pared to swoop

Pf

70

JH

Next comes our lit-tle a-lex

WH

Next comes our lit-tle a-lex

SJ

That would be me Next comes our lit-tle a-lex

Pf

75

JH
an - der Pope Whose wits will help his fel-lows cope

WH
an - der Pope Whose wits will help his fel-lows cope

SJ
an - der Pope Whose wits will help his fel-lows cope

Pf

80

JH
So that they can rise to the oc - ca - sion And pre - pare them-selves to launch an in-

WH
So that they can rise to the oc - ca - sion And pre - pare them-selves to launch an in-

SJ
So that they can rise to the oc - ca - sion And pre - pare them-selves to launch an in-

Pf

84

JH
va-sion

AP
That would be I the pro-per sub-ject of man-kind is man

WH
va-sion

SJ
va-sion

Pf

89

JH
And now comes the great dean Swift Whose

AP
And now comes the great dean Swift Whose

WH
And now comes the great dean Swift Whose

SJ
And now comes the great dean Swift Whose

Pf

94

JH
sa - tire gives us all a gift And whose wits when called to

AP
sa - tire gives us all a gift And whose wits when called to

WH
sa - tire gives us all a gift And whose wits when called to

SJ
sa - tire gives us all a gift And whose wits when called to

Pf

Detailed description of the musical score: The score is for measures 94-97. The SATB parts (JH, AP, WH, SJ) are in bass clef. The piano part (Pf) is in treble and bass clefs. The SATB parts have lyrics: "sa - tire gives us all a gift" and "And whose wits when called to". The piano part features a complex accompaniment with chords and moving lines in both hands.

99

JH
ac - tion Sup-port the ef-fort to cre-ate dis - trac-tion

AP
ac - tion Sup-port the ef-fort to cre-ate dis - trac-tion

WH
ac - tion Sup-port the ef-fort to cre-ate dis - trac-tion

SJ
ac - tion Sup-port the ef-fort to cre-ate dis - trac-tion

Pf

105

JS
f
Yes, it is I, Jo - na-thon Swift When a true ge - ni - us ap -

Pf
f

109

JS

Pears in this world You will know him by_ this_ sign___ That the

Pf

114

JH

And

AP

And

WH

And

SJ

And

JS

dun-ces are in con-fra-cy a-against him

And

Pf

120

JH

Gar-rick then who struts up-on the stage Like Ham-let in dark and dus-ky rage

AP

Gar-rick then who struts up-on the stage Like Ham-let in dark and dus-ky rage

WH

Gar-rick then who struts up-on the stage Like Ham-let in dark and dus-ky rage

SJ

Gar-rick then who struts up-on the stage Like Ham-let in dark and dus-ky rage

JS

Gar-rick then who struts up-on the stage Like Ham-let in dark and dus-ky rage

Pf

The musical score for page 18, measures 120-124, is presented in a grand staff format. It features five vocal parts (JH, AP, WH, SJ, JS) and a piano accompaniment (Pf). The tempo is marked as 120. The lyrics are: "Gar-rick then who struts up-on the stage Like Ham-let in dark and dus-ky rage". The vocal parts are written in treble clef (JH) and bass clef (AP, WH, SJ, JS). The piano accompaniment is written in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are placed below the corresponding vocal lines.

125

JH

A-against the for-ces that af - flict us all Since A-dam's first un - timely

AP

A-against the for-ces that af - flict us all Since A-dam's first un - timely

WH

A-against the for-ces that af - flict us all Since A-dam's first un - timely

SJ

A-against the for-ces that af - flict us all Since A-dam's first un - timely

JS

A-against the for-ces that af - flict us all Since A-dam's first un - timely

Pf

The musical score is arranged in a system with six staves. The vocal parts (JH, AP, WH, SJ, JS) are in bass clef, and the piano part (Pf) is in treble and bass clef. The lyrics are printed below each vocal staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

130

Musical score for voices and piano. The score includes parts for JH, DG, AP, WH, SJ, JS, and Pf. The DG part has lyrics: "That_ would in - deed be me I am". The piano part (Pf) is written in treble and bass clefs.

JH
fall

DG
8
That_ would in - deed be me I am

AP
fall

WH
fall

SJ
fall

JS
fall

Pf

136

JH  Who

DG  proud to strut on stage or off But comes now Hen - ry__ Feild-ing Squire Who

AP  Who

WH  Who

SJ  Who

JS  Who

Pf 

141

JH
said it takes ad - ver - si - ty To learn if__ you're ho-nest-or not And love and scan-dal to

DG
said it takes ad - ver - si - ty To learn if__ you're ho-nest-or not And love and scan-dal to

AP
said it takes ad - ver - si - ty To learn if__ you're ho-nest-or not And love and scan-dal to

WH
said it takes ad - ver - si - ty To learn if__ you're ho-nest-or not And love and scan-dal to

SJ
said it takes as - ver - si - ty To learn if__ you're ho-nest-or not And love and scan-dal to

JS
said it takes as - ver - si - ty To learn if__ you're ho-nest-or not And love and scan-dal to

Pf

146

JH
sweet-en your tea

DG
sweet-en your tea

AP
sweet-en your tea

WH
sweet-en your tea

SJ
sweet-en your tea

HF
Fi-nal

JS
sweet-en your tea

Pf

152

HF
ly we come up-on Gold-smith, Ol-lie Our fa-vo-rite boy a boy called Nol-lie

Pf

157

HF  Who set our gen-tle-men_ of to save a lass Whose

Pf 

162

OG  *mp* The fo-cus of our dra-ma's pas-sions

AP  *pp* *mmm*


WH  *pp* *mmm*

SJ  *pp* *mmm*

HF  *pp* on-ly sin was to be hun-gry *mmm*

Pf 

168

OG  Is our lit-tle Hen-ny whose plight fash-ions And di-rects the course of

AP  *mmm* *mmm*

WH  *mmm* *mmm*

SJ  *mmm* *mmm*

HF  *mmm* *mmm*

Pf 

Detailed description: This page of a musical score, numbered 168, features six staves. The top staff, labeled 'OG', is in treble clef and contains the vocal melody with lyrics: 'Is our lit-tle Hen-ny whose plight fash-ions And di-rects the course of'. The following four staves, labeled 'AP', 'WH', 'SJ', and 'HF', are in bass clef and provide accompaniment for the vocal line, each marked with 'mmm' and a slur. The bottom staff, labeled 'Pf', is in grand staff (treble and bass clefs) and provides piano accompaniment. The piano part begins with a chordal texture in the right hand and a rhythmic accompaniment in the left hand.

173 rall.

OG 
 8 these e - vents Which our sto-ry now to you pre - sents

AP 
 mmm

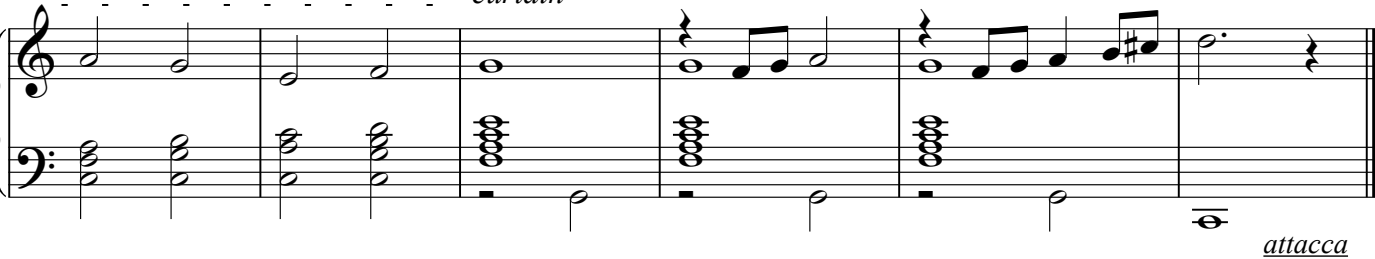
WH 
 mmm

SJ 
 mmm

HF 

Pf 
 rall.

178 ♩=96
curtain

Pf 
 attacca

Act 1 Scene 1 Part A

HOGARTH'S Studio

HENNY

Mr Hogarth, do you really have no food at all for me in this great big house --this fine, elegant establishment? I am so incredibly hungry! I must have some food!

no. 3

A Lion's Courage

HOGARTH

1 $\text{♩}=96$ solo oboe

Piano *pp*

HOGARTH

Stop pestering me for food. I didn't bring you here to watch you feed your face. I brought you here to attend to the guests who will be convening here shortly to discuss what can be done to improve the condition of the wretched poor who clutter all of our doorsteps.

6 $\text{♩}=150$

Pf

HOGARTH

A person such as myself needs the courage of a lion to leave his house in the morning to pay a simple visit to a friend, I should rather say, lions worthof courage -- one lion's worth of courage to leap over some wretch snoring on my own doorstep; a second to take me over the different wretch or wretches-plural on the doorstep of the home I am visiting; and then another leap as I depart that home on the conclusion of my visit; and yes, then leap again -- this makes four leaps -- as I arrive again at my doorstep. Of course, I may well have been murdered by now. I remind you again: This is London. In every doorstep lies a potential murderer. Four doorsteps! I could be murdered four times! ... Besides, I already gave you a biscuit just two or so hours ago. Many girls such as yourself are not so lucky.

12

Pf

...
HOGARTH *spoken*

Besides, I already gave you a biscuit just two or so hours ago.
 Many girls such as yourself are not so lucky

13

Pf *pp*

17

WH *p*

I need a li-on's cou-rage to leap o-ver the

Pf

21

WH

poor And not fall in-to their soup A li-on's a - gi-li-ty I leap high in the

Pf

25

WH *mf*

air And land - ing on so-lid ground don't have need to re-group Yes a

Pf

29

WH

li - on's cou-rage is a good thing to have when you're

Pf

mf

32

WH

leap - ing a-round or when you find no ap-peal in di-ving in some poor va-grant's pot of soup

Pf

p

36

WH

Bet-ter to feel the li-on's strength cours-ing through your veins Bet-ter_ to

Pf

40

WH

know you'd go to a - ny lengths To keep your-self from land-ing in the soup

Pf

43

WH *f*

For with the ta - lent to fly _____ o - ver the poor You can

Pf *f*

46

WH *pp*

keep your head held high And car - ry just a sin - gle um -

Pf *pp*

49

WH

brel - la un - less it's rain - ing real _____ ly hard

Pf

Act 1 Scene 1 Part B

HOGARTH

But you have to understand: Many, many, MANY girls and boys are hungry. That is why I am an artist. But stay here until I return. I have some other business to attend to

no. 4

The Way of the World

HENNY

♩=96 1

Piano *pp*

5

HY *p*

I've been told that the way of the World Means for

Pf

11

HY

me to be hun - gry, for me to be poor But him to be weal-ty and fed like a

Pf

18

HY

bull I think there's some-thing wrong with what I've been told I've been

Pf

24

HY

told that the way of the World is— cruel and cold and I think this may be true

Pf

31

HY

Oth - ers a - bove me are meant to be weal - thy And eat e-nough to

Pf

37

HY

feed a bat - tal - lion_____ or so I've been told_____ But_

Pf

accel.

accel.

45 $\text{♩} = 108$

HY why does it have to be this way Why must we suf - fer the way of the

Pf $\text{♩} = 108$

51 *rall.*

HY world If it's going to be such a beast-ly way As though there's a war a-gainst us

Pf *rall.*

57 $\text{♩} = 96$

HY and we don't know a-bout it *p* Why does it have to be this way Why must we

Pf $\text{♩} = 96$ *pp*

HENNEY
Sir, but I have
no place to live.

63 *rall.*

HY suf - fer the way of the worlds_____

Pf *rall.*

HOGARTH

Yes, thousands of young girls are in that very same predicament. I will certainly point that problem out in my satirical engravings. Don't worry yourself. You have good looks, intelligence, and high spirits. Your future is assured, I feel certain. Take my word for it.

69

Piano

70 ♩=96

JS

Pf

HENNY

Thank you sir. You are a lovely person, and a very cheerful, good-looking, mature man. I like you.

They dance together sweetly — more like a curtsy than a dance.

76

Pf

HOGARTH

I'm a much older man. I will not encroach on you.

83

Pf

HOGARTH

I wish I were twenty or thirty years younger.

HOGARTH

Then I would

89

Pf

HOGARTH
pounce.**HENNY**

My feelings are mixed sir. I'm a young girl. Although extremely hungry, I respect your position.

95

Pf

102

Pf

HOGARTHI know. I love young girls.
However, I think we should part.*poco rall.**JANE HOGARTH*
appears from the rear

106

Pf

Act 1 Scene 1 Part C

JANE

What in Jesus name is going on? I don't like what I am seeing and hearing. "You love young" girls indeed.

...

...

HENNY

Yes ma'am. Thank you ma'am.

Act 1 Scene 1 Part D

no. 5

Living Together

JANE & WILLIAM HOGARTH

HOGARTH

Do you still love me, Jane?

JANEOf course I still love you. We're married...
We live together as man and wife.

1 Gently $\text{♩}=84$ rall.

Piano

5 a tempo $\text{♩}=84$

JH *p*

Li-ving to-ge-ther is a way of know - ing grow - ing, slow - ly build-ing a

a tempo $\text{♩}=84$

Pf *p*

9

JH

dream.

WH

What e-ver love is is what I

Pf

13

WH

have and want I know more a-bout it than aFrench sa-vant. I want it, I need it

Pf

17

WH

Hold it so dear I know more a-bout it than a Freanch sa-vant. I want iot need it

Pf

21

WH

Hold it so dear, Give me some time and I'll make my-self

Pf

p

25

JH *p* Li-ving to-ge-ther

WH clear. and I'll make my-self clear. *p* Li-ving to-

Pf

29

JH is a way of know - ing grow - ing, slow - ly build-ing a dream.

WH ge-ther is a way of know-ing and grow - ing slow - ly build - ing

Pf

33

JH slow - ly build-ing slow - ly build-ing slow - ly build a dream.

WH slow - ly build-ing slow - ly build-ing slow - ly build a dream.

Pf

38

JH *pp*
Li-ving to - ge-ther Li-ving to - ge-ther to -

WH *pp*
Li-ving to - ge-ther

Pf *mf* *pp*

42

JH
ge-ther to - ge-ther to - ge-ther to - ge-ther

WH *ppp*
Li-ving to - ge-ther to - ge-ther to - ge-ther to - ge-ther

Pf

HOGARTH
Jane, you touch my heart.

JANE
And yet you still have
your fondness for tarts.

46

Pf *pp*

Act 1 Scene 1 Part E

...
HOGARTH

That's not true, not true at all. I also think of drunks, and muggers, and pickpockets, and jailers, and murderers. I think of the people in the streets and in the taverns, and I think of people in their kitchens and bedrooms. I am an artist, Jane. I think of other things than tarts. I seek knowledge and experience. I think always of my art, and always of life.

no. 6

The Artist's Life
 JANE & WILLIAM HOGARTH

(HOGARTH)

$\text{♩} = 84$ 1 I live the artist's life.

Pf

(HOGARTH)

6 The artist's life isn't like onions at the market.

WH

mp

The ar - tist's life is the blood in his veins

Pf

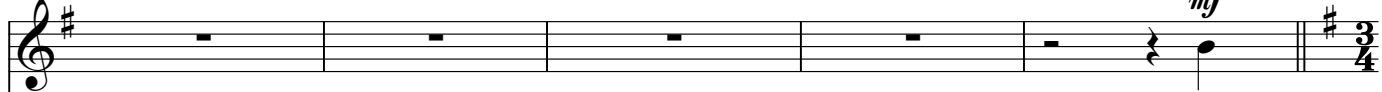
11


WH

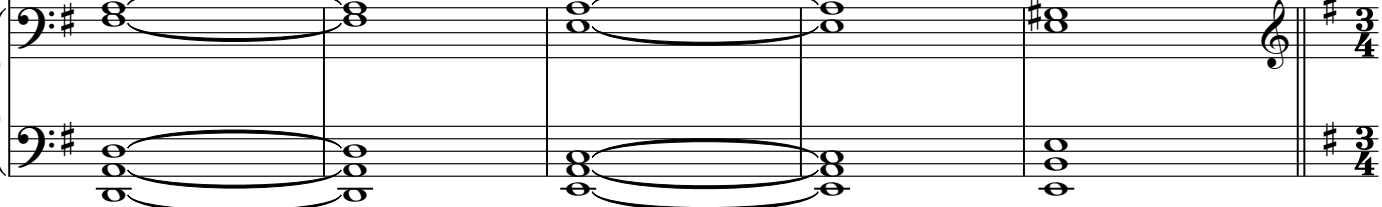
It has cho-sen him not vice ver - sa, It im - pri-sons him in chains,

Pf

16 **rall.** *mf*

JH 

WH 


Pf 

The

And he turns it to art but for ar - tis - tic - i - ner - tia.

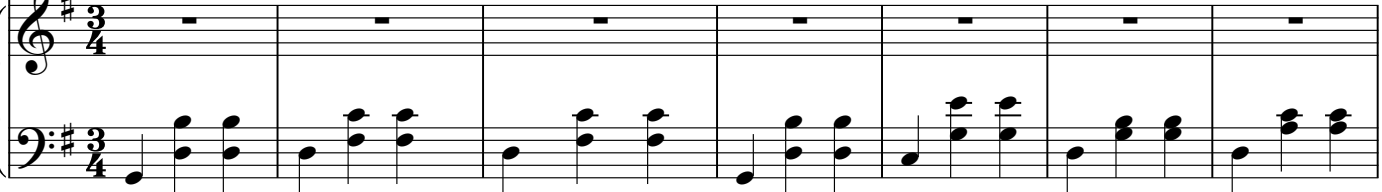
rall.

21 $\text{♩} = 100$ **accel.**

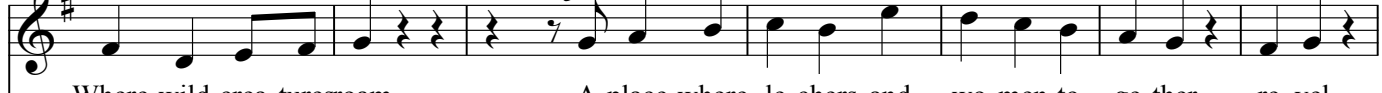
JH 

ar - tist lives near the home of the de - vil, A le - vel be - low

$\text{♩} = 100$ **accel.**


Pf 

28 $\text{♩} = 150$ **f**

JH 

Where wild crea-tures roam, A place where le-chers and wo-men to - ge-ther re-vel,

$\text{♩} = 150$

Pf 

35 $\text{♩} = 100$

JH far from health and sa-ni-ty of home. We dis - a-gree here sure - ly we

WH We dis - a - gree here sure-ly

Pf $\text{♩} = 100$

42

JH dis - a - gree here sure - ly we have two vi - sions of life we

WH We dis - a - gree here sure - ly we have two vi - sions of life

Pf

44

JH have two vi-sions of life *rall.* *mp* One of us seeks the no - ble

WH we have two vi-sions of life *rall.* *mp* One of us seeks the truth

Pf

47 $\text{♩} = 108$ meno **rall.**

JH *f*
We best dis-cuss the is-sue We

WH
We best dis-cuss the is-sue

Pf $\text{♩} = 108$ meno **rall.**


51 $\text{♩} = 108$ a tempo *f*


JH *f*
best dis-cuss we best_ dis_ cuss. We best dis - cuss the is - sue.


WH
We best dis-cuss we best_ dis_ cuss.

Pf $\text{♩} = 108$ a tempo *mf*


53


JH  The_ art - ist lives close to the de-vil


WH  The ar - tist's life is the blood of his veins is the

Pf 


55


JH  Lives close to the de-vil. Lives close to the de-vil.


WH  blood of his veins is the blood of his veins

Pf 

57

JH  Where wild crea - tures roam A le-vel be - low

WH  It has cho - sen him and im - pri - sons him And he

Pf 

59

JH A place where le-chers and wo - men re - vel. A

WH turns it to art And he turns it to art

Pf

61 *ff*

JH place where le - chers and wo - men re - vel. **HOGARTH**
If a man is alone in a forest, is he still wrong?

WH

Pf

63 $\text{♩} = 84$ tempo I

JH We best dis-cuss the is - sue

WH We best dis-cuss the is - sue

Pf

67 $\text{♩} = 84$ **rall.**

JH

On that we do a-gree. On that we do a-gree.

WH

On that we do a-gree. On that we do a-gree.

$\text{♩} = 84$ **rall.**

Pf

Detailed description of the musical score: The score is for measures 67-70. The JH (Tenor) and WH (Bass) parts are vocal lines with lyrics. The Pf (Piano) part provides accompaniment. The tempo is marked 'rall.' and the metronome is set to 84. The key signature has two flats (B-flat and E-flat). The JH and WH parts have lyrics 'On that we do a-gree.' repeated twice. The Pf part shows piano accompaniment with sustained chords.

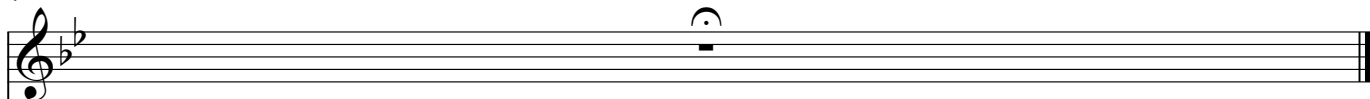
Act 1 Scene 1 Part F

JANE

How nice that you assure me that you have such pure and moral motives for tramping through the slums and parks and every other place where tarts hang out. I feel so comforted.

71

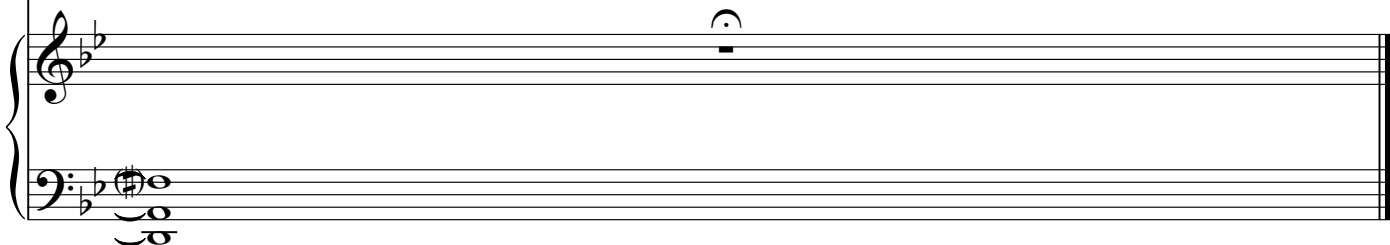
JH

**HOGARTH**

What?! Oh dear Lord, we can't keep them waiting in the downstairs foyer. These are the greatest men in London and the greatest of this century, along with myself of course. Jane, please greet them for me. Henny, you stay with me while Miss Jane is gone to fetch my guests.

(Exit JANE to greet the guests.)

Pf



no. 7**Act 1 Scene 2 Part A**

HOGARTH'S Studio

1 **Playfully** ♩=100

Piano

HOGARTH

Henny, my child, this is an important assignment for you. If you perform it well I will give you a good recommendation for your employment search. I wish you well, dear girl. I really do. But don't dwell on our meeting earlier today in the park. Forget it ever happened.

8

Pf

...
HENNY

No painters, sir? No engravers?

HOGARTH

I am the painter and I am the engraver. None other is needed, because none other is worthy of this assemblage of London's most distinguished personages. Oh, I forgot Dean Jonathan Swift, who has given us the remarkable "Gulliver's Travels." You must read it, he's an absolutely brilliant man, who thinks better of horses than he does of humans. I think he has a point. Oh, now here they are. Stand up. Stand up! Stand up!

17

Pf

(HENNY and HOGARTH stand; enter

JOHNSON, POPE, FIELDING, GOLDSMITH, GARRICK, and SWIFT, who arrange themselves around the room, but who will individually stand again and move around as the discussion proceeds.)

18 ♩=100 **a tempo**

Pf

21

Pf

pp *mf p*

25

Pf

mf *p* *f* *mp* *ff*

28

Pf

f

31

Pf

ff *mf* *f* *p*

HOGARTH (*Speaking*)

Yes, welcome to all. I am honored that you've come today, and honored and humbled that you are my friends. Henny, our serving girl today, will bring you your drinks of ale.

35

Pf

p

Act 1 Scene 2 Part B

no. 8

London Living
Dr. JOHNSON & GENTLEMEN

DR JOHNSON

I mean people. Bookstores. Laughter. Games. Shopping. People drinking coffee, people drinking tea.

1 **Playfully** ♩=84
spoken:

Samuel Johnson Bass

I mean peo-ple in Lon don en - gaged in Lon-don liv - ing

Playfully ♩=84

Piano

6 **rall.**

SJ

lead - ing Lon - don lives That is what I mean by

rall.

Pf

10 ♩=48

♩=100 tempo di foxtrot

SJ

life. Lon-don li ving Lon don life, Lon-don joy in a Lon-don rife with abound-ing plea-sure,

♩=48 ♩=100 tempo di foxtrot

Pf

16

SJ

of course with a mea-sure of trou-ble and strife. Lon-don li-ving

Pf

22

SJ

Lon don life, Lon-don fog can't be cut with a knife in a Lon-don a-bound-ing in plea-sure. And

Pf

27

SJ

al-so with trea-sure if you can han-dle a knife. Tired of Lon don?__

Pf

33

SJ

Then you're tired of life For li-ving in Lon-don of-fers all that life af-fords and

Pf

39

SJ gives to Lon-don-ers all of life's re-wards. Lon-don is liv-ing

Pf

45

SJ Lon-don is joy Lon-don is Hea-ven for ev-ry girl and boy Li-ving in

Pf

53

SJ Lon-don makes you break in-to dance Li-ving in Lon-don makes you want to

Pf

59

ff **FIELDING** shouted! **SWIFT** shouted!

SJ prance Then why not prance Dr Johnson? And why not dance?

Pf *ff*

66

FIELDING
spoken
p

SJ

Then why not

JOHNSON *spoken*
(Though not myself a dancer
I often feel the need to prance.)

Pf

73

SWIFT
spoken

SJ

prance Dr Johnson?

And why not dance?

Pf

attacca

Act 1 Scene 2 Part C

his friend Hester Thrale appears, and they dance as in a dream

DR JOHNSON
 I don't know the
 steps! ... Ah, Mrs
 Hester Thrale!...
 Would you care to
 use this occasion to
 give me a little
 lesson?

78 starting slowly ♩=54 accel. ♩=74 accel.

Pf *p*

87 ♩=100

Pf *f*

95

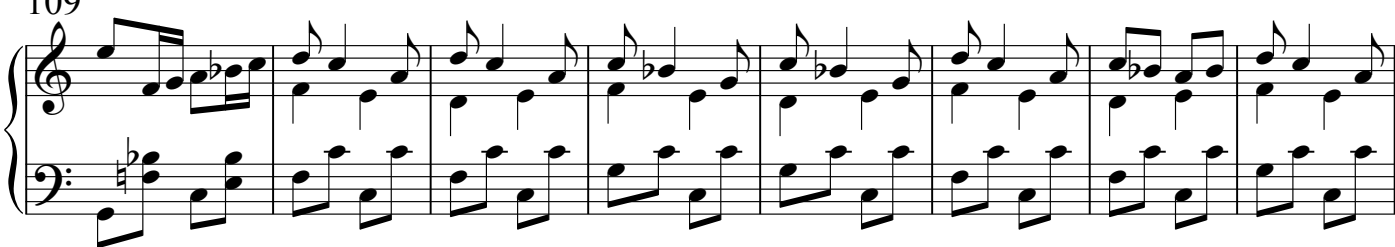
Pf

102

Pf

109

Pf




117

Pf



124

Pf



131

Pf



138

SJ

Lon-don is liv-ing Lon-don is joy

Pf



145

SJ

Lon-don _____ is Hea-ven for ev-'ry girl and boy Li-ving in Lon-don makes you

Pf

152

SJ

break in - to dance _____ Li-ving in Lon-don makes you want to prance

ff

Pf

158

Pf

ff

162

Pf

p *pp*

Act 1 Scene 2 Part D

no. 9

In Some Unknown Future

Dr. JOHNSON & GENTLEMEN

...
DR JOHNSON

The mind is never satisfied with the objects immediately before it, but is always breaking away from the present moment, and losing itself in dreams of future felicity... The natural flights of the human mind are not from pleasure to pleasure in the

1 **Peacefully** ♩=84
spoken

Samuel Johnson Bass

pre-sent but from hope to hope in some un-know fu-ture.

Piano

4

SJ

In some un-known fu - ture

Pf

8

SJ

we'll find our joy Our hopes will lead us to fe-li-ci-ty

Pf

12

SJ *rall.*
 Our minds will smile at our du-pli-ci-ty The fu - ture will save us
rall.

Pf

16 *a tempo* ♩=84

DG *pp*
 In some un-known fu - ture We'lgrasp at fal-ling snow.

OG *pp*
 In some un-known fu - ture We'lgrasp at fal-ling snow.

AP *pp*
 In some un-known fu - ture We'lgrasp at fal-ling snow.

WH *pp*
 In some un-known fu - ture We'lgrasp at fal-ling snow.

SJ
 Or we will be lost.

HF *pp*
 In some un-known fu - ture We'lgrasp at fal-ling snow.

JS *pp*
 In some un-known fu - ture We'lgrasp at fal-ling snow.

a tempo ♩=84

Pf

20

DG

8

We'll touch the sky And hold_____ it in our dream The

OG

8

We'll touch the sky And hold_____ it in our dream The

AP

We'll touch the sky And hold_____ it in our dream The

WH

We'll touch the sky And hold_____ it in our dream The

HF

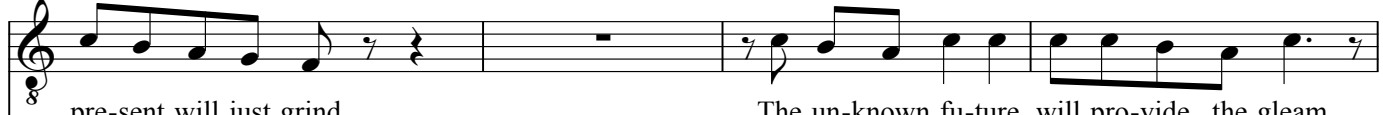
We'll touch the sky And hold_____ it in our dream


JS


We'll touch the sky And hold_____ it in our dream

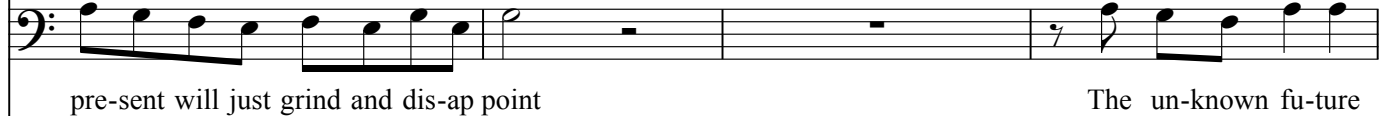
Pf


23

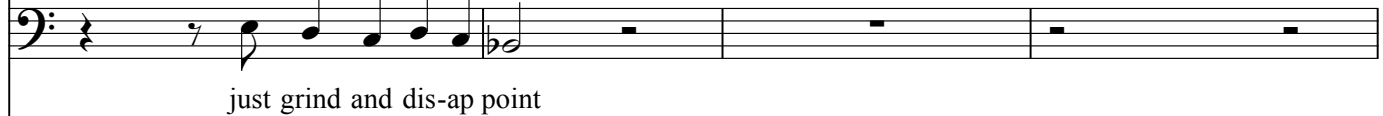
DG 
pre-sent will just grind The un-known fu-ture will pro-vide the gleam

OG 
pre-sent will just grind The un-known fu-ture will pro-vide the gleam

AP 
pre-sent will just grind and dis-ap point The un-known fu-ture

WH 
pre-sent will just grind and dis-ap point The un-known fu-ture

HF 
just grind and dis-ap point

JS 
just grind and dis-ap point

Pf 

Detailed description: This page of sheet music contains seven staves. The top six staves are for vocal parts: DG (Soprano), OG (Alto), AP (Tenor), WH (Bass), HF (Bass), and JS (Bass). Each vocal staff has lyrics underneath. The DG and OG parts have identical lyrics: "pre-sent will just grind" followed by a two-measure rest, then "The un-known fu-ture will pro-vide the gleam". The AP and WH parts have lyrics: "pre-sent will just grind and dis-ap point" followed by a two-measure rest, then "The un-known fu-ture". The HF and JS parts have lyrics: "just grind and dis-ap point" followed by a two-measure rest. The seventh staff is for the Piano (Pf) accompaniment, which begins with a two-measure rest followed by a melodic line in the right hand and a bass line in the left hand.

27

AP

will pro-vide the gleam

WH

will pro-vide the gleam

HF

The un-known fu - ture will pro-vide the gleam

JS

The un-known fu - ture will pro-vide the gleam


Pf


Ped.

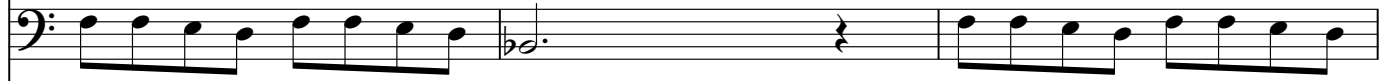
30


DG 
 Ne-ver will we seem to lose our way


OG 
 Ne-ver will we seem to lose our way

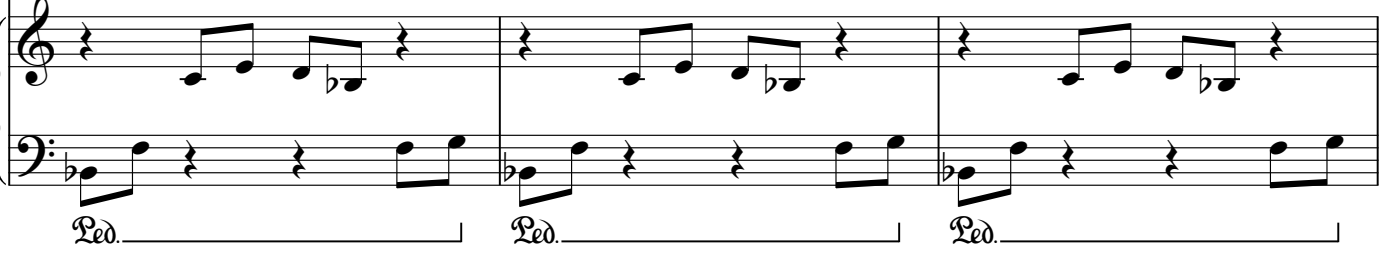
AP 
 Ne-ver will we seem to lose our way

WH 
 Ne-ver will we seem to lose our way

SJ 
 Ne-ver will we seem to lose our way Ne-ver will we fail to have our

HF 
 Ne-ver will we seem to lose our way

JS 
 Ne-ver will we seem to lose our way

Pf 
 Ped. Ped. Ped.

33

DG 
 Ne - ver will we fail to have our say We will al - ways be fine

OG 
 Ne - ver will we fail to have our say We will al - ways be fine

AP 
 Ne - ver will we fail to have our say We will al - ways be fine

WH 
 Ne - ver will we fail to have our say We will al - ways be fine

SJ 
 say We will al - ways be fine

HF 
 Ne - ver will we fail to have our say We will al - ways be fine

JS 
 Ne - ver will we fail to have our say We will al - ways be fine

Pf 
 Ped. Ped.

36 **rall.** *pp*

DG gen - tle - men Look - ing to find to - mor - row un - der a - ny near - by tree.

OG gen - tle - men Look - ing to find to - mor - row un - der a - ny near - by tree. To T. *pp*

AP gen - tle - men Look - ing to find to - mor - row un - der a - ny near - by tree. *pp*

WH gen - tle - men Look - ing to find to - mor - row un - der a - ny near - by tree. *pp*

SJ gen - tle - men Look - ing to find to - mor - row un - der a - ny near - by tree. To B. *pp*

HF gen - tle - men Look - ing to find to - mor - row un - der a - ny near - by tree. *pp*

JS gen - tle - men Look - ing to find to - mor - row un - der a - ny near - by tree. *pp*

rall.

Pf

...
SWIFT

That is an excellent observation, Dr Johnson. However, in the present case, our room here is very large and in any case it's evident that our friend Goldsmith can no longer hear us, because as you can see he has moved as far away from us as he can get -- and he seems quite entranced by that young girl Henny.

no. 10

Actresses

David Garrick & Gentlemen

FIELDING

She may be ready to go
on the streets.

GARRICK

When she fills our
glasses she makes

1 ♩. = 120

Piano

7

Pf

GARRICK

It would be a shame
but I can see it
happening?

FIELDING

Mr Garrick, is there any kind of actress other than wanton? As the leading man of London theater, you of all men should know.

13

Pf

20 GARRICK

DG *p*

8 None are more fun_than ac - tres-ses Who strut on stage or

Pf

DG 25

8 mat - tres-ses With sun - ny dis-po - si-tions and pro - vo-ca-tive po-


Pf

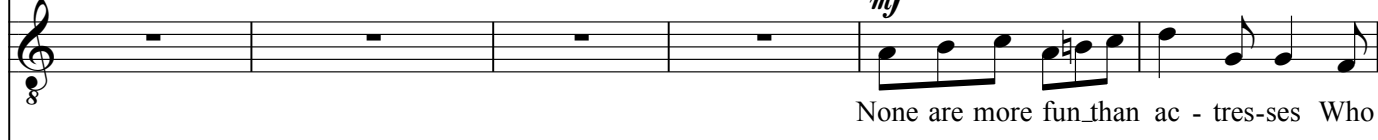
DG 30

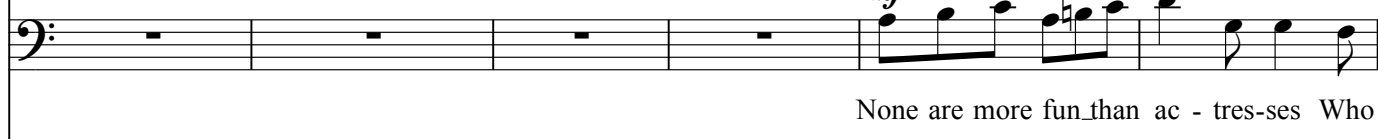
8 si-tions Their goal_____


Pf

35

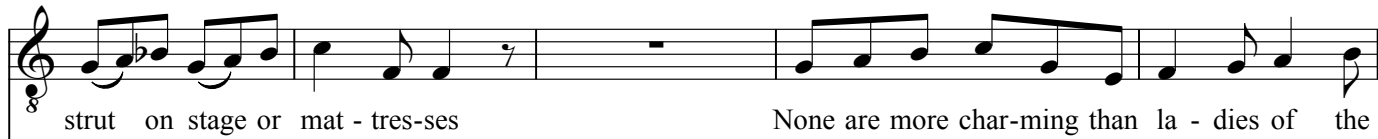
DG  is al - ways giv - ing peo - ple fun

LG  **GENTLEMEN** *mf* None are more fun than ac - tres-ses Who


LG  **GENTLEMEN** *mf* None are more fun than ac - tres-ses Who

Pf 

41

LG  strut on stage or mat - tres-ses None are more char-ming than la - dies of the

LG  strut on stage or mat - tres-ses None are more char-ming than la - dies of the

Pf 

46

LG ₈ stage In love or wars they al - ways win what - e - ver wars they

LG stage In love or wars they al - ways win what - e - ver wars they

Pf

51

LG ₈ wage Like law - ers or phy - si-cians they're mas - ter-ful tch - ni-cians who

LG wage Like law - ers or phy - si-cians they're mas - ter-ful tch - ni-cians who

Pf

56

DG *f* Ac - - - - tres

LG do not leave the field Un-til the war is won They're so ve - ry kind and sweet

LG do not leave the field Un-til the war is won They're so ve - ry kind and sweet

Pf

62

DG ses Ac - - - - tres - ses

LG They al - ways sweep men off their feet

LG They al - ways sweep men off their feet

Pf

67

DG  Ac - - - - - tres - ses

LG  May they live on for-e-ver while pretending when they're fif-

LG  May they live on for-e-ver while pretending when they're fif-

Pf 

72

LG  ty or more that they're still just twen - ty-four

LG  ty or more that they're still just twen - ty-four

Pf 

77

LG *p* None are more fun_than ac - tres-ses Who

LG *p* None are more fun_than ac - tres-ses Who

Pf *pp*

82

LG *p* strut on stage or mat - tres-ses With sun - ny dis-po - si-tions and pro

LG *p* strut on stage or mat - tres-ses With sun - ny dis-po - si-tions and pro

Pf *pp*

87 *mf*

DG 

LG 
vo-ca-tive_ po - si-tions

LG 
vo-ca-tive_ po - si-tions


Pf 


92


DG 
goal_____ is al - ways giv - ing peo - ple fun

Pf 


97 *mf*

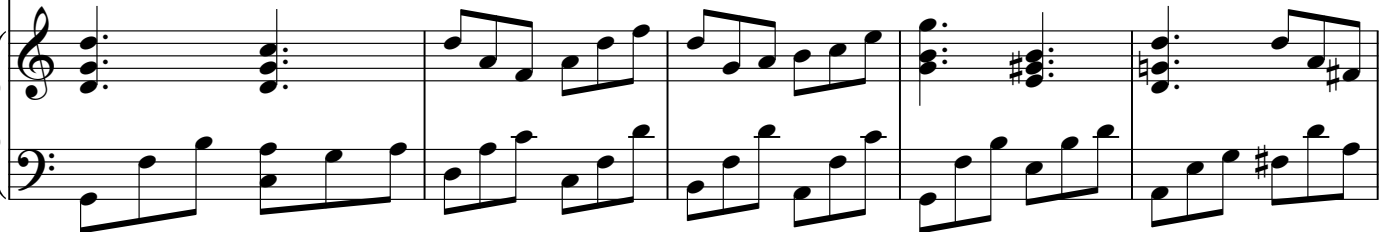
LG 
None are more fun_ than ac - tres-ses Who strut on stage or mat - tres-ses

LG 
None are more fun_ than ac - tres-ses Who strut on stage or mat - tres-ses

Pf 

102 GARRICK

DG 
 8 None are more char-ming than la - dies of the stage In love or wars they

Pf 

107

DG 
 8 al - ways win what - e - ver wars they wage Like law - ers or phy - si-cians they're

Pf 

112

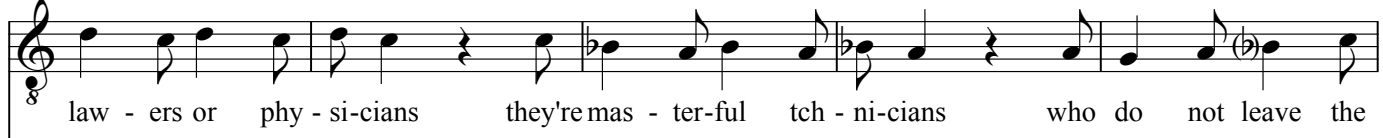
DG 
 8 mas - ter-ful tch - ni-cians who do not leave the field Un-til the war is won
GENTLEMEN *mf*


LG 
GENTLEMEN Like *mf*


LG 
 Like

Pf 

118

LG 

LG 

Pf 

123

DG 

LG 

LG 

Pf 

129

DG

LG

LG

Pf

134

DG

LG

LG

Pf

139

LG  that they're still just twen - ty-four

LG  that they're still just twen - ty-four

Pf 

144 *mp*

LG  None are more fun_ than ac - tres-ses Who strut on stage or

LG  None are more fun_ than ac - tres-ses Who strut on stage or

Pf 

149

LG  mat - tres-ses With sun - ny dis-po - si-tions and pro-

LG  mat - tres-ses With sun - ny dis-po - si-tions and pro-

Pf 

153

LG  vo-ca - tive_ po - si-tions Their

LG  vo-ca - tive_ po - si-tions Their

Pf 

158

DG  Ac - -

LG  goal_____ is al - ways giv - ing peo - ple fun They're so ve - ry

LG  goal_____ is al - ways giv - ing peo - ple fun They're so ve - ry

Pf 

164

DG

 LG

 LG

 Pf

169

DG

 LG

 LG

 Pf

174

LG *p*

LG *p*

Pf

179

LG *p*

LG *p*

Pf

184

LG *p*

LG *p*

Pf

188

LG *8* si-tions Their goal _____

LG si-tions Their goal _____

Pf

193

DG *8* Ac - - - tres-ses

LG *mf* is al - ways giv - ing peo - ple fun When gen - tle-men they meet They're

LG *mf* is al - ways giv - ing peo - ple fun When gen - tle-men they meet They're

Pf *mf*

199

DG *8* Ac - - tres-ses Ac - - tres-ses Ac -

LG *8* bound to have a treat May they live for - e-ver May they live for

LG bound to have a treat May they live for - e-ver May they live for

Pf *p*

204

DG *8* - tres - ses Ac - - - tres - ses

LG *8* e - ver May they live for - e - ver *p*

LG e - ver May they live for - e - ver *p*

Pf *pp*

207

DG *8* *p spoken* If not in the mir - ror at least on the street.

Pf *pp*

Act 1 Scene 2 Part E

...
HOGARTH

Godspeed to you both. Dr Goldsmith, we will look forward to your return both to our company and to your more usual state of exuberance. Perhaps when you do we will, once more, enjoy your dancing on the table, Dr Goldsmith. Again, sir, Godspeed.

...

*They exit EXCEPT Swift, Garrick, Pope
 & Henny. ATTACCA NO 9*

Act 1 Scene 2 Part F

no. 11

In Pursuit Of My Dreams

Henny

$\text{♩} = 100$ 1

Henny

In pur - suit of my dreams I'll do an - y thing I'll take cold I'll

$\text{♩} = 100$

Piano

6

HY

take on heat I'll do as I'm told or may - be cheat. I'll do what

Pf

13

HY

e - ver it takes for me to eat. In pur - suit of my dreams I'll do

Pf

20

HY

ev-'ry- thing, I'll sho-vel coal, I'll sho-vel peat I'll drink cham-pagne, I'll

Pf

25

HY

chew on meat, A - ny-thing Lord,

rall.

Pf

p *pp*

rall.

pp

33

HY

A - ny-thing Lord Just let me eat! For. Hea-ven Must pro

$\text{♩} = 100$

Pf

$\text{♩} = 100$

41

HY

tect me If_ I'm to_ last the day

Pf

49

HY

Chan-ces are I'll sure-ly die If for-tune fails to come my way.

pp

Pf

pp

56

POPE
What

SWIFT
Nothing good, Mr Pope.

GARRICK
Something bad.

Pf

POPE

LIG

Oh dear. Oh dear.

63

Pf

TO DARKNESS
AND CURTAIN

69 *rall.*

f *pp*

END ACT ONE

ACT TWO
HOGARTH'S Studio

Act 2 Scene 1 Part A

Act 2 Scene 1 Part B

Act 2 Scene 1 Part C

...

There is a silence as the gentlemen look at one another. HOGARTH seems devastated. JANE joins him downstage as the other gentlemen remain where they are, in conversation the viewers cannot hear.

ACT TWO

Act 2 Scene 1 Part D

JANE

Billy, you look just dreadful. What can I do?

HOGARTH

Nothing. This is all my fault, all my fault. I feel I am going mad.

JANE

Have some ale, Billy. Put this sad business behind you.

JANE

I have lost my mind. If the girl's at Mother Needham's, Needham's friend Colonel Charteris will rape that poor sweet girl! That is what that monster does, it is his specialty!

JANE

Billy, you can't right every wrong. Get back to your work. But the rest of you: take action!

no. 12

Take Action

JANE

1 $\text{♩} = 100$

Bass Drum

Snare Drum

Piano

8

B. D.

S. D.

JH

Pf

f

ff

ff

Put a-side your pre-cious ale And show the way

15

JH

Put your wits now to_ a-vail And You will save the day!

Pf

22

JH

Take ac-tion hold your heads high And find a way Take the les-sons from youbooks

Pf

29

B. D.

S. D.

JH

And make them pay! For

Pf

35

JH

now is the time when wis_dom shall mat-ter If wis-dom can turn in - to strength Don't

Pf

40

B. D.

S. D.

JH

let your for-ces scat ter Push your cou-rage to an-y length Take ac-tion Take action

Pf

46

B. D.

S. D.

JH

Pf

Take ac-tion Take ac-tion Take ac-tion Take ac-tion

52

Pf

ff

56

Pf

DR JOHNSON

The girl's imprisonment shall not not stand! It is time to turn thoughts into action! Jane Hogarth is right: that girl Henny is one of our own. Gather around me now. I am forming a war council. We gentlemen are called to save that girl! We must be single-minded now and do just that!

60

Pf

p

vamp 'til ready

attacca

Act 2 Scene 1 Part E

no. 13

London Gents

JANE & GENTLEMEN

1

Jane Hogarth
Mezzo-soprano

Too much ale a - mong them

David Garrick
Tenor

f
Lon - don gents may have their sins

Oliver Goldsmith
Tenor

f
Lon - don gents may have their sins

Bass Solo

f
Lon - don gents may have their sins

William Hogarth
Baritone

f
Lon - don gents may have their sins

Samuel Johnson
Bass

f
Lon - don gents may have their sins

Henry Fielding
Bass

f
Lon - don gents may have their sins

Jonathon Swift
Bss

f
Lon - don gents may have their sins

Piano

f

The musical score is set in G major (one sharp) and 3/4 time. It begins with a piano introduction. The vocal parts enter with a melody of eighth notes. The lyrics are: 'Too much ale a - mong them' for Jane Hogarth, and 'Lon - don gents may have their sins' for the other vocalists. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

3

JH 
but still they shout "Cher - chez la femme

DG 
Ro - sy _ girls they la - ter rue

OG 
Ro - sy _ girls they la - ter rue

SJ 
Ro - sy _ girls they la - ter rue

HF 
Ro - sy _ girls they la - ter rue

JS 
Ro - sy _ girls they la - ter rue

Pf 

6
BASS DRUM

B. D. 

DG 
Lon - don gents may have their faults

OG 
Lon - don gents may have their faults

AP 
Lon - don gents may have their faults

WH 
Lon - don gents may have their faults

SJ 
Lon - don gents may have their sins

HF 
Lon - don gents may have their sins

JS 
Lon - don gents may have their sins

Pf 

9

JH
Too much gin a-mong them Ro-sy dreams and cra-zy scemes that some-times turn a-gainst them

DG
Ro-sy dreams and cra-zy scemes that some-times turn a-gainst them

OG
Ro-sy dreams and cra-zy scemes that some-times turn a-gainst them

AP
Ro-sy dreams and cra-zy scemes that some-times turn a-gainst them

WH
Ro-sy dreams and cra-zy scemes that some-times turn a-gainst them

SJ
Ro-sy dreams and cra-zy scemes that some-times turn a-gainst them

HF
Ro-sy dreams and cra-zy scemes that some-times turn a-gainst them

JS
Ro-sy dreams and cra-zy scemes that some-times turn a-gainst them

Pf
p

12

JH *p* But Oh! *mf* But Oh!

DG *p* On some dis-tant sun - burnt shore *mf* They will find a wrong that

OG *p* On some dis-tant sun - burnt shore *mf* They will find a wrong that

AP *p* some dis - tant sun burnt shore *mf* They will find a wrong that

WH *p* some dis - tant sun burnt shore *mf* They will find a wrong that

SJ *p* some dis - tant sun burnt shore *mf* They will find a wrong that

HF *p* some dis - tant sun burnt shore *mf* They will find a wrong that

JS *p* some dis - tant sun burnt shore *mf* They will find a wrong that

Pf *mf*

16

JH *f* But Oh! But Oh!

DG *f* must be res - ti - fied, A truth a truth a truth that must be re - cog - nised,

OG *f* must be res - ti - fied, A truth a truth a truth that must be re - cog - nised,

AP *f* must be res - ti - fied, A truth a truth a truth that must be re - cog - nised,

WH *f* must be res - ti - fied, A truth a truth a truth that must be re - cog - nised,

SJ *f* must be res - ti - fied, A truth a truth a truth that must be re - cog - nised,

HF *f* must be res - ti - fied, A truth a truth a truth that must be re - cog - nised,

JS *f* must be res - ti - fied, A truth a truth a truth that must be re - cog - nised,

Pf *f*

19

JH
A cause that calls for war A cause that calls for war Then Lon-don gents will

DG
A cause that calls for war A cause that calls for war Then Lon-don gents will

OG
A cause that calls for war A cause that calls for war Then Lon-don gents will

AP
A cause that calls for war A cause that calls for war Then Lon-don gents will

WH
A cause that calls for war A cause that calls for war Then Lon-don gents will

SJ
A cause that calls for war A cause that calls for war Then Lon-don gents will

HF
A cause that calls for war A cause that calls for war Then Lon-don gents will

JS
A cause that calls for war A cause that calls for war Then Lon-don gents will

Pf

The musical score consists of nine staves. The first eight staves are vocal parts for different voices: JH (Tenor), DG (Soprano), OG (Soprano), AP (Bass), WH (Bass), SJ (Bass), HF (Bass), and JS (Bass). Each vocal part has a treble or bass clef and a key signature of one sharp (F#). The lyrics are: 'A cause that calls for war' (first two measures), 'A cause that calls for war' (second two measures), and 'Then Lon-don gents will' (third measure). The piano accompaniment (Pf) is on the bottom staff, with a grand staff (treble and bass clefs) and a key signature of one sharp. It provides harmonic support for the vocal lines.

22

JH
rise to the oc - ca - sion! Will rise to the oc - ca - sion!

DG
rise to the oc - ca - sion! Will rise to the oc - ca - sion!

OG
rise to the oc - ca - sion! Will rise to the oc - ca - sion!

AP
rise to the oc - ca - sion! Will rise to the oc - ca - sion!

WH
rise to the oc - ca - sion! Will rise to the oc - ca - sion!

SJ
rise to the oc - ca - sion! Will rise to the oc - ca - sion!

HF
rise to the oc - ca - sion! Will rise to the oc - ca - sion!

JS
rise to the oc - ca - sion! Will rise to the oc - ca - sion!

Pf

25

S. D.

JH

And so their ve - ry ve - ry best and so their ve - ry ve - ry best and

DG

And so their ve - ry ve - ry best and so their ve - ry ve - ry best and

OG

And so their ve - ry ve - ry best and so their ve - ry ve - ry best and

AP

And so their ve - ry ve - ry best and so their ve - ry ve - ry best and

WH

And so their ve - ry ve - ry best and so their ve - ry ve - ry best and

SJ

And so their ve - ry ve - ry best and so their ve - ry ve - ry best and

HF

And so their ve - ry ve - ry best and so their ve - ry ve - ry best and

JS

And so their ve - ry ve - ry best and so their ve - ry ve - ry best and

Pf

28

S. D.

JH *p*
so their ve-ry best so their ve-ry best And more and more and more and

DG *p*
so their ve-ry best so their ve-ry best And more and more and more and

OG *p*
so their ve-ry best so their ve-ry best And more and more and more and

AP *p*
so their ve-ry best so their ve-ry best And more and more and more and

WH *p*
so their ve-ry best so their ve-ry best And more and more and more and

SJ *p*
so their ve-ry best so their ve-ry best And more and more and more and

HF *p*
so their ve-ry best so their ve-ry best And more and more and more and

JS *p*
so their ve-ry best so their ve-ry best And more and more and more and

Pf *f*

31

B. D. 

S. D. 

JH  *ff*
more and more and more and more.

DG  *ff*
more and more and more and more.

OG  *ff*
more and more and more and more.

AP  *ff*
more and more and more and more.

WH  *ff*
more and more and more and more.

SJ  *ff*
more and more and more and more.

HF  *ff*
more and more and more and more.

JS  *ff*
more and more and more and more.

Pf  *ff*

...
GARRICK

I see many difficulties ahead.

DR JOHNSON

So do I. But nothing will ever be attempted if all objections must first be overcome. Saddle up and be on your way!

FIELDING

We must be steadfast. We must urge ourselves on!

no. 14

Saddle Up

GARRICK POPE & FIELDING

1 $\text{♩} = 100$

Snare Drum $\frac{2}{4}$ *f*

Piano $\text{♩} = 100$ *f*

8

S. D.

Pf

13

S. D.

Pf

pp

20

DG

HF

Pf

f

Sad - dle up

f

Sad - dle up Be as cou-

f

mf


27


HF


Pf

ra - geous as the horse you're ri - ding

34

DG  Don't fill youmind with doubt_ Let fly your

HF  Don't ques-tion things Let fly your wings Let fly your

Pf 

40

DG  wings And let your cou-rage be a - bi - ding!

HF  wings And let your cou-rage be a - bi - ding!

Pf 

46

DG  Sad-dle up! Let our vic-'try be a rout! And

HF  Sad-dle up! Let our vic-'try be a rout! be a rout! And

Pf 

53

DG

8

not un-til you've reached it shall you sup! _____

HF

not un-til you've reached it shall you sup! _____

Pf

59

Pf

Act 2 Scene 2

*CUT TO EXTERIOR. NIGHT:
FIELDING and GARRICK are riding
side-by-side on a country road.*

65

Pf

71

Pf

GARRICK

He's thrown a shoe. Oh dear Lord. We're in the middle of nowhere. What should I do?

FIELDING

Give him a stern talking to.

GARRICK

You're joking.

FIELDING

I've been known to make jokes.

GARRICK

This is no time to make one. It's almost midnight.

FIELDING

Shall I wait an hour and tell my joke just before one o'clock?

GARRICK

Sir, we're not in a Henry Fielding novel!

76

Pf

niente last time

Saddle Up (continued)

GARRICK POPE & FIELDING

81 $\text{♩} = 100$

David Garrick
Tenor

Henry Fielding
Bass

Piano

p

$\text{♩} = 100$

Sad - dle up

Sad - dle up Be as

88

DG

HF

Pf

as a hang-man hang - ing!

stand - fast as a hang-man hang - ing!

95

DG

HF

Pf

Don't fill your mind with doubt_ Let fly your

Don't ques-tion things Let fly your wings Let fly your

101

DG *f*
wings Let win-ning let win-ning be a rout!

HF *f*
wings Let win-ning let win-ning be a rout! So

Pf *f*

107

DG *f*
So sad-dle up! Let vic-'try be your goal And

HF *f*
sad-dle up! Let vic-'try be your goal And

Pf *f*

114 *rall.*

DG *rall.*
not un-til you've reached it shall you sup!—

HF *rall.*
not un-til you've reached it shall you sup!— *rall.*

Pf *p*
rall.

attacca

Transition

125 $\text{♩} = 60$

Pf *p*

135

Pf

145

Pf

155

Pf *pp*

165 $\text{♩} = 100$

Pf

173

Pf

Musical score for measures 173-178. The piece is in G major (one sharp) and 3/4 time. The right hand features a complex texture with many beamed eighth and sixteenth notes, often in pairs. The left hand provides a steady accompaniment with eighth and sixteenth notes, including some triplets. The dynamics are marked 'Pf' (piano).

179

Pf

Musical score for measures 179-184. The right hand continues with beamed eighth and sixteenth notes, showing some melodic movement. The left hand accompaniment remains consistent with eighth and sixteenth notes. The dynamics are marked 'Pf'.

185

Pf

Musical score for measures 185-190. The right hand part becomes simpler, consisting of a steady eighth-note melody. The left hand accompaniment continues with eighth and sixteenth notes. The dynamics are marked 'Pf'.

191

Pf

Musical score for measures 191-196. The right hand melody continues with eighth notes, ending with a few notes marked with a fermata. The left hand accompaniment remains consistent. The dynamics are marked 'Pf'.

Act 2 Scene 3

EXTERIOR, AFTERNOON. On the street outside of Mother Needham's establishment in London.

...

SWIFT

Give her no further thought.

POPE

All right. But I'm not a worm.

SWIFT

I've already told you that.

POPE

And I believe you. I'm not a worm.

no. 15

I'm Not A Worm

POPE

1 $\text{♩} = 60$

Bass Solo *p*

I'm not a worm I'm a po-et. A cer-tain kind of scho-lar a cer-tain kind of

Piano *p*

7

AP *mf*

lo - ver I'm a man! I can write fine ver - ses I can soar.

Pf *mf*

14 *accel.*
f

AP I can best my bet-ters with a roar

accel.
f

Pf

18 $\text{♩} = 84$ *p*

AP can si-lence my foes with a snore, draw'r, floor, whore, four, bore wait I'll

$\text{♩} = 84$ *p*

Pf

26

AP need to think on't some more

*CUT TO INTERIOR,
 HOGARTH'S STUDIO, DAYLIGHT.*

Pf *pp*

32

Pf **f**

no. 16

Transition

Playfully ♩=100

Piano

p *mf p*

Pf

pf

Pf

...
JANE

Where are your gentlemen friends?

Pf

Act 2 Scene 4 Part A
HOGARTH'S Studio

Act 2 Scene 4 Part B
HOGARTH'S Privy

CUT TO: DR JOHNSON pounding outside on door of privy

DR JOHNSON
Cout! Come out at once!
You've been in there forever.
Come out!

1 ♩=84

Piano

GOLDSMITH
[from inside the
privy] I can't. I'm
still exerting
myself.

DR JOHNSON
Yes you can. Finish
your business and
come out, you
beastly man!

DR JOHNSON
Yes you can. Finish
your business and
come out, you
beastly man!

4 **accel.**

Pf

DR JOHNSON
Yes you can. Finish
your business and
come out, you
beastly man!

*GOLDSMITH leaves
the privy to be
replaced by DR
JOHNSON*

7

Pf

no. 17**I Feel Much Better**

JOHNSON GOLDSMITH

10 $\text{♩} = 100$

OG

I feel much bet-ter now the clouds have passed I ses the sky a - gain I

Pf

$\text{♩} = 100$

15

OG

hear the lark! I feel much better I feel much bet-ter

Pf

*DR JOHNSON and OLIVER
GOLDSMITH re-enter Hogarth's Studio*

20

Pf

24

Pf

repeat if needed

Act 2 Scene 4 Part C

HOGARTH'S Studio

...
DR JOHNSON

Since I am commander-in-chief, assisted by Mr Hogarth, you must trust my judgement. I'm sure I'll have work for you to do before all this affair is over. But for now I must focus on my own grave responsibility as the commander.

no. 18 Commander in Chief

DR JOHNSON

1 Playfully ♩=100

Samuel
Johnson
Bass

I am the com-man-der in Chief

Which gives me the be-lief that

Playfully ♩=100

Piano

6

SJ

I'm in charge

I'm not cer-tain what my to-tal mis-sion is But I'm cer-tain it is

Pf

12

SJ

large

I am the com-man-der in Chief

Which gives me

Pf

20

SJ

some re-lief Know-ing that the real work is for o-thers

Pf

27

SJ

I'm not sure what they'll do: But I'm cer-tain they'll come through_____

Pf

34

SJ

For they res-pect their lea-der and e - ven hold him in real awe. Thet

Pf

40

SJ

know that he's their leader by the thrust of his jaw. Yes I'm their commander I'm their com

Pf

47

SJ

man-der For I will lead them to do their very best

Pf

53

SJ

For I've always known how to take a test.

Pf

p

ff

JANE

Dr Johnson, I've been horribly negligent toward you. Would you like to have another pot of tea?

58 ♩=120

Pf *p*

VAMP

DR JOHNSON

Yes indeed. It's good for the soul. Tea's proper use is to amuse the idle, relax the studious, and aid the digestion of those who do not exercise and are incapable of abstinence.

64

Pf

VAMP

no. 19**Proper Use Of Tea**

DR JOHNSON

rall.

1

Piano

The piano introduction consists of three measures. The right hand features a melodic line with eighth-note patterns, starting with a quarter rest followed by a quarter note. The left hand provides a harmonic accompaniment with chords and eighth-note patterns.

4 ♩=84

SJ

No-thing is more won-der-ful than tea. Not e-ven his-to-ry

♩=84

Pf

The first system shows the vocal line (SJ) and piano accompaniment (Pf) for the first line of lyrics. The tempo is marked as ♩=84. The vocal line is in bass clef, and the piano accompaniment is in grand staff. The lyrics are: "No-thing is more won-der-ful than tea. Not e-ven his-to-ry".

8

SJ

not e-ven thee Love is a mys-te-ry but tea is real No-thing can cap-ture

Pf

The second system shows the vocal line (SJ) and piano accompaniment (Pf) for the second line of lyrics. The tempo remains ♩=84. The vocal line is in bass clef, and the piano accompaniment is in grand staff. The lyrics are: "not e-ven thee Love is a mys-te-ry but tea is real No-thing can cap-ture".

12

SJ

how it makes me feel! No-thing is more ma-gi-cal than tea_____

Pf

Detailed description: This system contains the first two systems of music. The vocal line (SJ) is in bass clef. The first system shows the vocal line starting with a quarter note 'h' followed by eighth notes 'o', 'w', 'i', 't', 'm', 'a', 'k', 'e', 's', 'm', 'e', 'f', 'e', 'e', 'l', '!', then a whole rest, followed by eighth notes 'n', 'o', '-', 't', 'h', 'i', 'n', 'g', 'i', 's', 'm', 'o', 'r', 'e', 'm', 'a', '-', 'g', 'i', '-', 'c', 'a', 'l', 't', 'h', 'a', 'n', 't', 'e', 'a', followed by a long horizontal line. The piano accompaniment (Pf) is in grand staff. The right hand has whole rests. The left hand has a steady eighth-note accompaniment of chords.

17

SJ

— Not_ e-ven whis-ky not e-ven ale. Love is mys-te-ri-ous but

Pf

Detailed description: This system contains the third system of music. The vocal line (SJ) starts with a whole rest, followed by eighth notes 'n', 'o', 't', 'e', '-', 'v', 'e', 'n', 'w', 'h', 'i', 's', '-', 'k', 'y', eighth notes 'n', 'o', 't', 'e', '-', 'v', 'e', 'n', 'a', 'l', 'e', '.', eighth notes 'l', 'o', 'v', 'e', 'i', 's', 'm', 'y', 's', '-', 't', 'e', '-', 'r', 'i', '-', 'o', 'u', 's', 'b', 'u', 't'. The piano accompaniment (Pf) continues with the eighth-note accompaniment in the left hand. The right hand has whole rests until the fourth measure, where it enters with eighth-note chords.

22

SJ

tea can ne-ver fail. With tea in his bel - ly a sai - lor will sail

Pf

Detailed description: This system contains the fourth system of music. The vocal line (SJ) starts with eighth notes 't', 'e', 'a', eighth notes 'c', 'a', 'n', eighth notes 'n', 'e', '-', 'v', 'e', 'r', eighth notes 'f', 'a', 'i', 'l', '.', eighth notes 'w', 'i', 't', 'h', eighth notes 't', 'e', 'a', eighth notes 'i', 'n', eighth notes 'h', 'i', 's', eighth notes 'b', 'e', 'l', '-', 'l', 'y', eighth notes 'a', eighth notes 's', 'a', 'i', '-', 'l', 'o', 'r', eighth notes 'w', 'i', 'l', eighth notes 'l', 's', 'a', 'i', 'l'. The piano accompaniment (Pf) continues with the eighth-note accompaniment in the left hand. The right hand has eighth-note chords.

26

SJ

No-thing is mor ma-gi-al not e-ven ale

Pf

31

SJ

Not e-ven his-to ry not e-ven thee.

Pf

35

SJ

No-thin is more won-der-ful than tea.

Pf

pp

Transition

1 $\text{♩} = 54$

Piano *pp*

3 3 3 3 3 3 3 3

4

Pf

sf

Act 2 Scene 5

Cut by lighting to: EXTERIOR, NIGHT. -- FIELDING and GARRICK
remain lost in the countryside.

...
FIELDING

Oh dammit, dammit, dammit, why am I here? Enmeshed in mud and muck!. I would rather be anywhere else, doing anything else.

GARRICK

Nothing more specific? Let your imagination fly sir!

no. 20

Two Men Dancing

GARRICK & FIELDING

Fielding
With fine
ladies, of
course. Any
of them.

FIELDING

I would rather be dancing!

GARRICK

Ah. Dancing with whom, sir?

1 $\text{♩} = 96$

Pf

6 **Garrick (spoken)**

DG

Dance.... Well,

Fielding
No fine ladies.
Then we shall
have to do the best
with what we
have... Shall we
dance, sir?

Garrick..
I see no fine ladies here, sir. I see nothing but mud , and
muck—and you, and me. I see no fine ladies, here in all this
mud.

Pf

13

DG

Well why not You may take my hand sir

Garrick
But let us first step over there
a little, to free us of this mud.

Pf

17

Pf

Fielding
Very wise, sir...
There... Now
we may begin.

21

DG *p*
Two men dan - cing no-thing else to do

HF *p*
Two men dan - cing no-thing else to

Pf *p*

25

DG
Two men dan - cing dan-cing with-out

HF
do Two men dan - cing dan-cing with-out

Pf

29

DG
shame Let us hope that no-one sees who does-n't know that dan-cing's just's a game.

HF
shame Let us hope that no-one sees who does-n't know that dan-cing's just's a game.

Pf

32

DG 

Two men dan - cing glad to have a friend Two men dan - cing glad not to be a -

HF 

Two men dan - cing glad to have a friend Two men dan - cing glad

Pf 

36

DG 

lone If a fine_ la - dy should ap-pear right now

HF 

not to be a - lone If a fine_ la - dy should ap-pear right now

Pf 

39

DG 


I would drop you like a stone For we are just mak-ing do Just get-ting throught the


HF 


I would drop you like a stone For we are just mak-ing do Just get-ting throught the

Pf 


42


DG  day For we are just mak-ing do In a Eng-lish sort of way. But oh


HF  day For we are just mak-ing do In a Eng-lish sort of way. We'd love to

Pf 

45

DG  fine la-dies Walk a-cross this mud-dy field!

HF  see fine la-dies Walk a-cross this mud-dy field!

Pf 


48


DG  But oh fine la-dies Walk a-cross this mud-dy field!


HF  We'd love to see fine la-dies Walk a-cross this mud-dy field! A

Pf 


51


DG 
 8 And cause my in - ner parts to flood A


HF 
 la - dy now would make this all worth while

Pf 

54

DG 
 8 la - dy now would make this all worthwhile And cause our in - ner parts to flood

HF 
 And cause our in - ner parts to flood

Pf 

57

DG 
 8 Two men dan - cing

HF 
 Two men dan - cing

Pf 

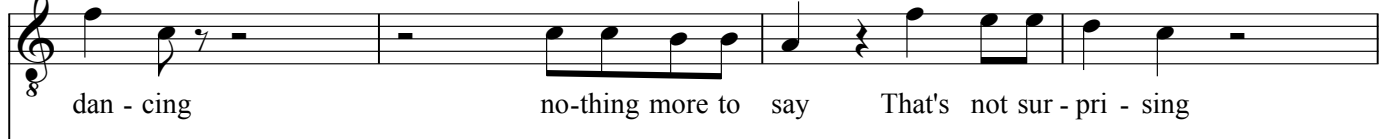
61

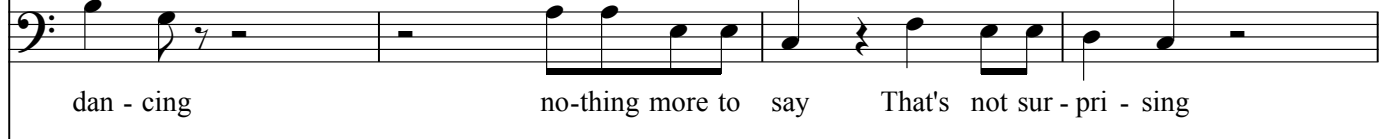
DG  sing-ing out of tune Two men


HF  sing-ing out of tune Two men

Pf 

65

DG  dan - cing no-thing more to say That's not sur - pri - sing

HF  dan - cing no-thing more to say That's not sur - pri - sing

Pf 

69

DG  That's just the Eng-lish way.

HF  That's just the Eng-lish way.

Pf 

73

Pf

Musical score for measures 73-76. The piece is in G major. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The texture is light and airy.

77

Pf

p

Musical score for measures 77-80. The right hand continues with chords and some melodic fragments. The left hand has a more active line with eighth notes. A piano (*p*) dynamic marking is present in measure 78.

81

Pf

Musical score for measures 81-84. The right hand has a series of chords, some with a fermata over the final chord. The left hand continues with a steady eighth-note accompaniment.

85

Pf

Musical score for measures 85-88. The right hand features a melodic line with some grace notes. The left hand has a consistent eighth-note accompaniment.

89

Pf

rall.

Musical score for measures 89-92. The right hand has a series of chords. A *rall.* (ritardando) marking is indicated above the staff with a dashed line. The left hand continues with eighth notes.

93 ♩ = 96 a tempo

Pf

f

Musical score for measures 93-96. The right hand has a complex texture with many chords and some melodic lines. The left hand has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in measure 93. The tempo marking is ♩ = 96 a tempo.

98

DG *f*
Two men dan - cing sing-ing out of tune

HF *f*
Two men dan - cing sing-ing out of

Pf

102

DG *mf*
Two men dan - cing no-thing more to

HF *mf*
tune Two men dan - cing no-thing more to

Pf *mf*

106

DG *p*
say That's not sur - pri - sing That's just the Eng-lish way.

HF *p*
say That's not sur - pri - sing That's just the Eng-lish way.

Pf *p*

110

Pf

attacca

no. 21

Transition

1 ♩=96 L'Istesso tempo

Pf

Musical notation for measures 1-4. The piece is in 4/4 time with a tempo of ♩=96 L'Istesso tempo. The key signature has two sharps (F# and C#). The notation includes a piano (Pf) dynamic marking and various rhythmic patterns in both staves.

5

Pf

Musical notation for measures 5-7. The notation includes a forte (f) dynamic marking and continues with complex rhythmic patterns in both staves.

8

Pf

Musical notation for measures 8-11. The notation includes a piano (pp) dynamic marking and the instruction "sub." (sustained). The music features a steady rhythmic accompaniment in the bass and a more active melody in the treble.

12

Pf

Musical notation for measures 12-14. The notation continues with complex rhythmic patterns in both staves.

15

Pf

Musical notation for measures 15-17. The notation includes a piano (pp) dynamic marking and concludes with a fermata over a chord in the bass staff. The instruction "attacca" is written at the bottom right.

Act 2 Scene 6

Interior of a carriage, LATE MORNING. POPE and SWIFT)

...
SWIFT

Let's take a jaunt and see the sights. That should clear your brain and give you a fresh outlook on the world.

Transition

♩=84

1

Pf

4

Pf

8

Pf

12

Pf

attacca

Act 2 Scene 7
 INTERIOR OF A CARRIAGE, LATE MORNING. POPE and SWIFT

no. 22

London At It's Worst
 POPE & SWIFT

1 $\text{♩} = 84$

Pf

5

AP *pp*
 Lon - don at its ve - ry worst is not a pret - ty sight

JS *pp*
 Lon - don at its ve - ry worst is not a pret - ty sight

Pf *ppp*

8

AP
 All the pipes have burst the town is mud and blight

JS
 All the pipes have burst the town is mud and blight

Pf

11

AP  Lon-don at its ve-ry worst Lon-don at its ve-ry worst

JS  Lon-don at its dark - est

Pf 

15

AP  Lon - don at its dark_ est is not a source of light The

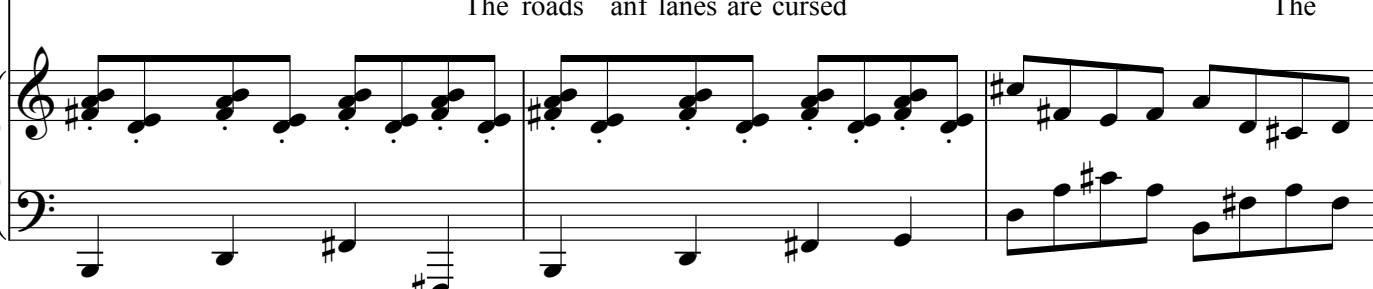
JS  Lon - don at its dark_ est is not a source of light

Pf 


18


AP  roads anf lanes are cursed

JS  The roads anf lanes are cursed The

Pf 

21

AP 
 The day is dead The rest is

JS 
 day is dead The rest is dread - ful

Pf 

25

AP 
 dread - ful night.

JS 
 night.

Pf 

SWIFT

I think we've seen enough, my friend. Let us take some lunch and then get back to Mother Needham's. Yes, you have work to do. since you are not a worm.

POPE

We are agreed!

28

Pf 
attacca

Transition

1 $\text{♩} = 54$

Pf *ppp*

5

9

13 rit.

attacca

Act 2 Scene 8
Outside MOTHER NEEDHAM'S Mansion

no. 23

Siren Song
NEEDHAM'S GIRLS

the ladies of Mother Needham's house sing and dance to entice customers.

1 $\text{♩} = 54$ a tempo

NG Girls:
Come vi - sit us - dea - rie, We

Pf $\text{♩} = 54$ a tempo

4

NG won't hurt you at all We

Pf

7

NG will make things bet - ter We will be your deb - tor For the

Pf

10

NG

plea-sure you will give us for the plea-sure you will give us Come

Pf

13

NG

play with us, swee-tie, So we can blend our-selves Mend our-selves with you,

Pf

16

NG

We will be your deb - tor For the trea - sure you will

Pf

19

NG

give us For the trea - sure you will give us

Pf

22

NG

For all a-round us peo - ple lie But no

Pf

25

NG

you But not you You will pay just what you

Pf

28

NG

said you would_ When you said you'd al-ways be true.

Pf

attacca

no. 24

Parade of Girls
MOTHER NEEDHAM

1 **Playfully** ♩=84 *p* ♩=48 **accel.**

MN *p*
Let me in - tro duce my love-ly girls

Playfully ♩=84 ♩=48 **accel.**

Pf

4 **a tempo** ♩=84

MN
out of mo-des-ty I will o-mit my-self Ex-cept for the most ex-tra

a tempo ♩=84

Pf *p* *pp* *p*

9 **accel.**

MN
or - di - na - ry man Who can of - fer ex - tra - ot - di - na - ry pay. This here is

accel.

Pf

13 $\text{♩}=180$ **rall.**

MN Dol - ly as pret - ty as Ja - pan

Pf $\text{♩}=180$ **rall.**

17 $\text{♩}=84$ **accel.** $\text{♩}=180$

MN and here is Jane gives quite a thrill they say and the gen-tle-men

Pf $\text{♩}=84$ **accel.** $\text{♩}=180$

21 $\text{♩}=84$ **accel.**

MN say she's great in the hay And now who's here but

Pf $\text{♩}=84$ **accel.**

25 $\text{♩}=180$

MN Es - ther And don't let your pas - sion fes - ter Gives this

Pf $\text{♩}=180$

29

MN

love-ly kun-quat a lay. I have o-ther la-dies (you can bet your

Pf

34

MN

life) And e - ven the least will re - lease youe strife

Pf

39

MN

So pay your mo - ney and take your choice

Pf

accel. ♩=84

accel. ♩=84

♩=180

♩=180

43

MN

I need to hear your voice

Pf

attacca

Act 2 Scene 9

Inside MOTHER NEEDHAM'S Mansion

WOMAN (*i.e.*,
MOTHER
NEEDHAM) **SWIFT**
Which of our girls I wish to see
do you wish to see? them all.

1

Piano

WOMAN
You want to see them ALL? I have 17 girls here
now. You don't have sufficient stamina for that.

...
WOMAN
That is your opinion, and you are wrong. You
know nothing about worms. He is a bent little
worm and you are an over-fed buffoon. Get out
of my house at once, or my servant will have
our Mr Dollar, an animal, throw you into the
gutter.

6

Pf

... ... **WOMAN**
Now!

$\text{♩} = 72$

8

Pf

WOMAN
Out! Out! Out!

11

Pf

attacca

Act 2 Scene 10

SWIFT and POPE back in their carriage.

POPE
What did she say
to you, exactly?

SWIFT
She said

1

♩=84 Trotting

Pf *pp*

SWIFT

I got out. It seemed the prudent thing to do. She threatened to have me thrashed by some brute in her employ, a Mr. Dollar or some such. Mr Dollar, indeed.

POPE

Very wise of you. I would have done the same thing myself... In fact I already did... After that woman called me a worm I no longer wished to remain in her company. So I got out, just as you did. Mr Dollar would not have provided you good conversation.

SWIFT
Out, Out!

POPE
And what did you
do?

5

Pf

attacca

TRANSITION

$\text{♩} = 84$

1

Piano *p*

4

Pf *mf*

8

11

Pf *pp*

Act 2 Scene 11

CUT TO INTERIOR, AFTERNOON, HOGARTH'S STUDIO.
THEY ARE ALL BACK TOGETHER NOW.

HOGARTH

It's a pleasure to have all of you gentlemen back here again, safe and sound.

FIELDING

Our horses are dead, mine and Mr Garrick's, from the stress they were subjected to.

...

15

Pf

DR JOHNSON

As commander I add my own thanks, but I must offer you also a new challenge, since we have not yet accomplished our mission. It seems clear now that the girl Henny is being held somewhere in the house of this so-called Mother Needham. To fulfill our mission our entire group must storm that house tonight, and stealthily retrieve the missing girl. We will strike in dead of night. Be ready to leave here at midnight.

18

Pf

DR JOHNSON (continued)

We must persevere. Great works are achieved not by strength but by perseverance. We will persevere, and we will prevail!

19

$\text{♩} = 100$

Pf

pp

attacca

TRANSITION

1 *Stealthily* ♩=84

4

7

10

12 *mf* *pp* *attacca*

Act 2 Scene 12 Part A
Outside MOTHER NEEDHAM'S Mansion

no. 25

Quiet! We must surprise them
GOLDSMITH HOGARTH POPE SWIFT & JOHNSON

HOGARTH

So your mission is simplicity itself: get in, get the girl, and get out. Then we can all go back to my house, where Mrs Hogarth will us a meal worthy of marauding conquerors, which is what we will have been. Let's go to our stations. At three o'clock we strike!

♩.=56 (♩=♩)

1 HOGARTH HOGARTH HOGARTH
So your mission is simplicity itself: get in, get the girl, and get out.

Pf *pp* *mf*

6 HOGARTH
Then we can all go back to my house, where Mrs Hogarth will give us a meal worthy of marauding conquerors, which is what we will have been. Let's go to our stations.

Hogarth Bar *p*

At three

WH *mp* *pp* *p*

12 WH The others:
o'-clock we strike! Shhhhh! Qui-te we must sur

Pf *f* *pp*

WH *p* prise them!

Pf

OG *p* Qui-et we must sur - prise them Qui-et we must sur-prise them Qui-et Qui - et

AP *p* Qui-et we must sur-prise them

SJ

JS Qui - et we must sur-prise them

Pf *p*

8vb

25

OG

we must sur-prise them must sur - prise_ them_

AP

we must sur-prise them Qui - et Qui-et Qui - et Qui - et We must sur-prisethem

WH

We must sur-prisethem

SJ

Qui - et Qui-et Qui - et We must sur-prisethem

JS

Qui-et we must sur-prise them Qui - et we must sur-prise them We must sur-prisethem

Pf

(8)

29

OG *f* They will fall up-on their heads

AP *f*
We must sur-prise them We must sur - prise - them.

WH *f*
We must sur-prise them We must sur - prise - them. They will

SJ *f*
We must sur-prise them We must sur - prise - them.

JS *f*
We must sur-prise them We must sur - prise - them.

Pf *mf*

33

AP They will fall up - on their heads

WH fall up - on their headswhen

SJ They will

JS They will fall up - on their heads

Pf

35

AP *p* when we sur -

WH *p* when we *p* sur - prise them!

SJ fall up - on their heads

Pf *p*

Detailed description: This system contains four staves. The AP staff is in bass clef with a whole rest in the first two measures and a half note in the third. The WH staff is in bass clef with eighth notes and rests. The SJ staff is in bass clef with a sixteenth-note run in the first measure. The Pf staff is in grand staff with a piano accompaniment.

38

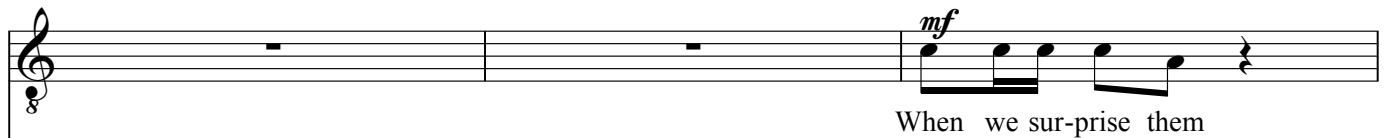
OG when we sur - prise them

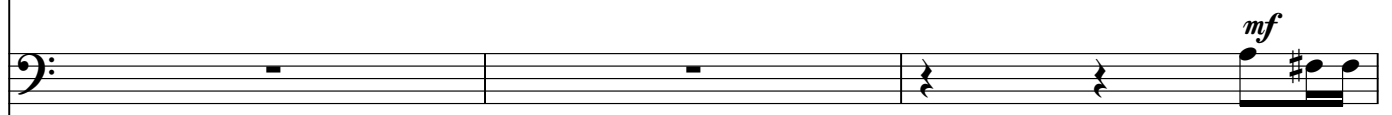
AP *p* prise them

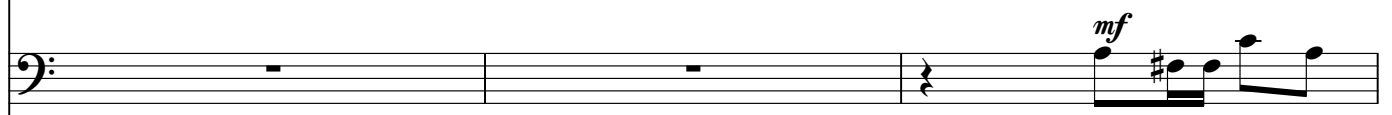
Pf *p*

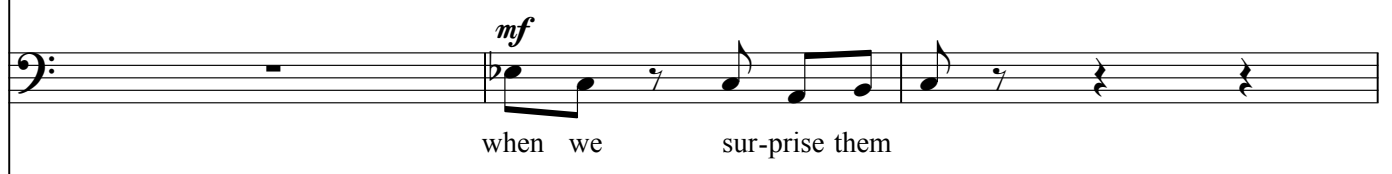
Detailed description: This system contains three staves. The OG staff is in treble clef with a 3/4 time signature and notes for 'when we sur - prise them'. The AP staff is in bass clef with notes for 'prise them'. The Pf staff is in grand staff with a piano accompaniment.

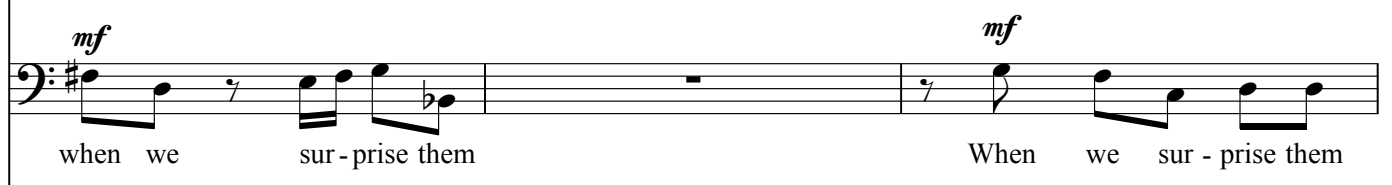
40

OG  *mf*
When we sur-prise them

AP  *mf*

WH  *mf*

SJ  *mf*
when we sur-prise them

JS  *mf* *mf*
when we sur-prise them When we sur-prise them

Pf  *f*

43

OG

When we sur - prise them When we sur-prise them

AP

When we sur-prise them

WH

When we sur - prise them

SJ

When we sur-prise them

JS


When we sur-prise them When we sur -

Pf

Detailed description: This is a musical score for measures 43 and 44. It features six parts: OG (Organ), AP (Alto), WH (Waltz Horn), SJ (Soprano), JS (Jazz Saxophone), and Pf (Piano). The OG part is in treble clef with a 7/8 time signature. The AP, WH, and SJ parts are in bass clef. The JS part is also in bass clef. The Pf part consists of two staves, treble and bass clef. The lyrics are 'When we sur - prise them' for OG, WH, and SJ. For AP, the lyrics are 'When we sur-prise them'. For JS, the lyrics are 'When we sur-prise them' and 'When we sur -'.

45

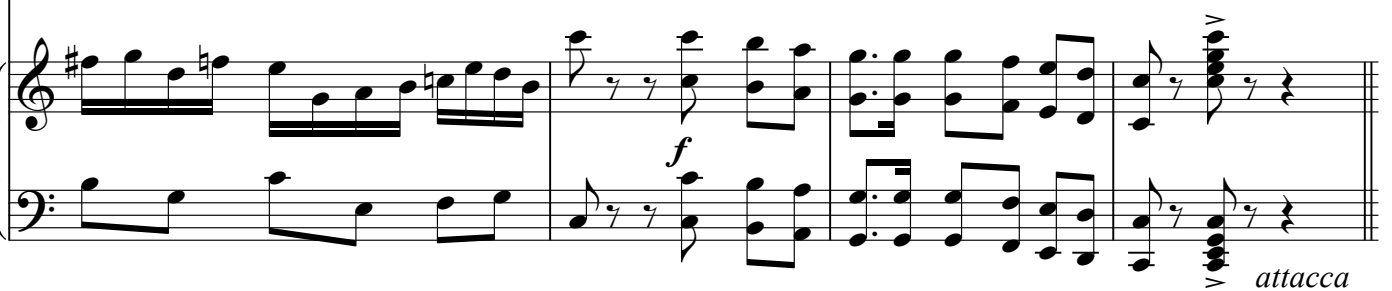
OG  *f* *mp*
When we sur-pris - them And make a noiset to wake the ve-ry dead! shhh!

AP  *f* *mp*
when we sur-prise_ them And make a noiset to wake the ve-ry dead! shhh!

WH  *f* *mp*
When we sur-prise them And make a noiset to wake the ve-ry dead! shhh!

SJ  *f* *mp*
When we sur-prise - them And make a noiset to wake the ve-ry dead! shhh!

JS  *f* *mp*
prise them when we sur-prise_ them And make a noiset to wake the ve-ry dead! shhh!

Pf  *f* *attacca*

Act 2 Scene 12 Part B

THE SURPRISE PARTY

POPE

It is time raise the dead. It is time to make holy hell.

[They use whistles and noisemakers to make extra noise at the same time as Dean Swift presses happily on the house chimes. Their enjoyment intensifies when MOTHER NEEDHAM finally opens the door, in a state of shock. They make horrible faces, and DR JOHNSON exaggerates his normal blinks and twitches. POPE imitates Johnson.]

49 ♩=84

Pf

p

Orchestra join in making noise

POPE (continued)

You want to see a worm in action? Here's a worm in action!
MOTHER NEEDHAM faints outrageously, almost in a death spiral.

51

Pf

52 *rall.*

Pf

f

pp

attacca

Act 2 Scene 12 Part C

CUT TO EXTERIOR, NIGHT, THE REAR OF MOTHER NEEDHAM'S MANSION.

GOLDSMITH (*at the window*)

The window is locked.

HOGARTH

Of course the window is locked.

Break it!

GOLDSMITH

I can't break the window. It's private property.

Breaking it would be against the law.

HOGARTH

Just go ahead and break the window. Everything

we're doing is illegal. That's why it is called

breaking-and-entering.

56 ♩=84 a tempo

Pf

SWIFT (*calling up from below*)Break it, and break it now, or I'll
break your head. Break the
damned thing!*(GOLDSMITH breaks the
window and enters the house.)***GOLDSMITH**

Vic-to-ry!

We are in

GOLDSMITHHave the horses ready to carry the
girl and all of the rest of us back to
Hogarth's house.

60

Pf

mf

attacca

TRANSITION

1 $\text{♩} = 84$ L'Istesso tempo

Pf *mf*

4

Pf *p*

7

Pf *mf*

11

Pf *f p f mf*

attacca

Act 2 Scene 13 Part A

HOGARTH'S Studio

GARRICK

Dr Johnson, what do you think about our
little adventure rescuing that sweet little girl?

15 $\text{♩} = 96$

Pf *pp*

DR JOHNSON

Think? Don't get me started on
what I'm thinking! We don't have
time in the day, or the week or
the month, for me to tell you
what I'm thinking!

FIELDING

Then what are you feeling, sir?

19

Pf

DR JOHNSON

I am divinely exhilarated! I am thrilled as I
have not bee thrilled since I finished writing
the entries for the letter 'E' in my dictionary. I
am ecstatic -- which is one of the 'E' words.

...

21 *rall.*

Pf *pp* *mf* *pp*

...
JANE

I haven't forgotten your pot of tea, sir. And the girl is downstairs toiling at honest work in my kitchen to earn her keep in this household and her honour in civil society. She seems very happy. In fact, it is my understanding that our valued footman Ralph Lozon, is smitten with. He has offered her a proposal of marriage, and our Henny has accepted

25

Pf

DR JOHNSON

I'm glad. Dear Madam Jane, you led us correctly: Rescuing the gir was the right thing to do. Bring her to us now... Ah, she is here already. IT IS A MIRACLE!

26 $\text{♩} = 120$

Pf

31

Pf

Act 2 Scene 13 Part B

*HENNY arrives with the promised ale and tea.***no. 26****Entirely New**

HENNY

DR JOHNSON

Miss Henny, tell us your thoughts, please. I'm sure we would all love to hear the thoughts of such a pretty young girl who has overcome so much. If you please, my dear. Tell me your thoughts.

36 $\text{♩} = 150$

Pf

HENNY

Yes, sir, if you wish.

DR JOHNSON

Are you the same old girl
we knew before?

HENNYNo sir. I am entirely new. $\text{♩} = 150$

43 **rall.**

HY

I'm_ new all o-ver now

Pf

rall. $\text{♩} = 150$

51

HY

New to me, new to thee, new to the world. I'm an ap-ple tree, I'm a bum-ble bee, I'm a

Pf

56

HY
 flag un-furled. I'm all in clo-ver now Glad as rain, glad a sun, glad as a

Pf

62

HY
 ba - by girl. I'm - un - sur-passed I'm a con-non blast I'm a

Pf

69 **rall.**

HY
 top to be whirled

Pf **rall.**

73 **♩=48 accel.**

HY
 I'm in love and my heart is just more than

Pf **♩=48 accel.**

79 $\text{♩}=72$ **accel.**

HY

wil-ling **accel.** My

Pf

85 $\text{♩}=150$

HY

heart says i'ts thril-ling to swim a-shore I'm in love, yet my head has returned to me

$\text{♩}=150$

Pf

92 **rall.**

HY

I see like I'd ne-ver seen a - ny thing be - fore. **rall.**

Pf

100 $\text{♩}=120$

HY

I see like I'd ne-ver seen a - ny thing be - fore.

$\text{♩}=120$

Pf

108

Pf

no. 27

London Gentlemen Reprise

COMPANY

...
SWIFT

I understand why you like the 'K' words, Dr Johnson. They
are among my favourites too. Which ones do you like best?
Do you like the word 'kill'?

1 $\text{♩} = 84$

Piano

*DR JOHNSON and DEAN SWIFT
huddle together to discuss the 'K' words among them.
We hear the discussion focus on the words 'kill', 'killer',
and 'killing' until we can no longer hear what they are saying.*

6 (vamp if needed) G.P.

Pf

12

Pf

18

Pf

24

JH *pp*
On some dis-tant sun-burnt

MN *pp*
On some dis-tant sun-burnt

DG *pp*
On some dis-tant sun-burnt

OG *pp*
On some dis-tant sun-burnt

AP *pp*
On some dis-tant sun-burnt

WH *pp*
On some dis-tant sun-burnt

SJ *pp*
On some dis-tant sun-burnt

Pf *mf pp*

31

NG

HY

JH

MN

DG

OG

AP

WH

SJ

HF

JS

Pf

p *f*

They will find find some wrong that must be rec-ti - fied

They will find find some wrong that must be rec-ti - fied

shore

shore

shore

shore

shore

shore

shore

shore

shore

shore

They will find find some wrong that must be rec-ti - fied

They will find find some wrong that must be rec-ti - fied

They will find find some wrong that must be rec-ti - fied

p *f*

p *f*

p *f*

37

NG *f* *p*
 A truth that must be re-cog-nised A cause that calls for war A call to

HY *f* *p*
 A truth that must be re-cog-nised A cause that calls for war A call to

JH *f* *p*
 A truth that must be re-cog-nised A cause that calls for war A call to

MN *f* *p*
 A truth that must be re-cog-nised A cause that calls for war A call to

DG *f* *p*
 A truth that must be re-cog-nised A cause that calls for war A call to

OG *f* *p*
 A truth that must be re-cog-nised A cause that calls for war A call to

AP *f* *p*
 A truth that must be re-cog-nised A call to war A call to

WH *f* *p*
 A truth that must be re-cog-nised A call to war A call to

SJ *p*
 A truth that must be re-cog-nised A call to war A call to

HF *p*
 A truth that must be re-cog-nised A call to war A call to

JS *p*
 A truth that must be re-cog-nised A call to war A call to

Pf

44

NG
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

HY
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

JH
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

MN
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

DG
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

OG
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

AP
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

WH
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

SJ
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

HF
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

JS
war Then Lon-don gents will rise to the oc - ca - sion! Will rise to the oc-

Pf

51

NG
ca - sion! And so their ve - ry ve - ry best and

HY
ca - sion! And so their ve - ry ve - ry best and

JH
ca - sion! And so their ve - ry ve - ry best and

MN
ca - sion! And so their ve - ry ve - ry best and

DG
ca - sion! And so their ve - ry ve - ry best and

OG
ca - sion! And so their ve - ry ve - ry best and

AP
ca - sion! And so their ve - ry ve - ry best and

WH
ca - sion! And so their ve - ry ve - ry best and

SJ
ca - sion! And so their ve - ry ve - ry best and

HF
ca - sion! And so their ve - ry ve - ry best and

JS
ca - sion! And so their ve - ry ve - ry best and

Pf

57

NG
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

HY
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

JH
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

MN
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

DG
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

OG
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

AP
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

WH
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

SJ
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

HF
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

JS
so their ve - ry ve - ry best and so their ve-ry best so their ve-ry best

Pf

63

NG *p*
And more and more and more and more and more and

HY *p*
And more and more and more and more and more and

JH *p*
And more and more and more and more and more and

MN *p*
And more and more and more and more and more and

DG *p*
And more and more and more and more and more and

OG *p*
And more and more and more and more and more and

AP *p*
And more and more and more and more and more and

WH *p*
And more and more and more and more and more and

SJ *p*
And more and more and more and more and more and

HF *p*
And more and more and more and more and more and

JS *p*
And more and more and more and more and more and

Pf *f*
And more and more and more and more and more and

66 *ff* THE END [Curtain and bows]
 [IF POSSIBLE, THERE IS A LOBBY DISPLAY OF
 REPRODUCTIONS OF A NUMBER OF HOGARTH'S
 FAMOUS ART WORKS, SUCH AS 'A HARLOT'S
 PROGRESS,' 'THE RAKE'S PROGRESS,' 'SELF-
 PORTRAIT,' etc.]

NG more and more.

HY more and more.

JH more and more.

MN more and more.

DG more and more.

OG more and more.

AP more and more.

WH more and more.

SJ more and more.

HF more and more.

JS more and more.

Pf *ff*