

No 7.

RECITATIVE & SONG.- (Lord Chancellor.)

Allegro.

PIANO. *f*

RECIT. LORD CHAN.

Love, un-re-

A a tempo

-quit - ed, robs me of my rest:

A f

Love, hope-less love, my ar - dent soul en - cum-bers: Love, night-mare

fz

like, lies hea-vy on my chest, And weaves it-self

dim.

B

in-to my mid-night slum - bers!

a tempo

p

fz

Allegro ma non troppo.

p

When you're ly-ing a-wake with a dis-mal head-ache, and re - pose is ta-bood by anx-

C

C

-i - e - ty, I con - ceive you may use a - ny lan - guage you choose to in -

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The lyrics are: "-i - e - ty, I con - ceive you may use a - ny lan - guage you choose to in -". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part uses a simple, rhythmic accompaniment of eighth notes.

-dulse in, with-out im-pro - pri - e - ty; For your brain is on fire— the bed-clothes con-spire— of

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "-dulse in, with-out im-pro - pri - e - ty; For your brain is on fire— the bed-clothes con-spire— of". The piano accompaniment remains consistent with the first system.

u - su - al slum-ber to plun - der you: First your coun - ter - pane goes, and un -

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "u - su - al slum-ber to plun - der you: First your coun - ter - pane goes, and un -". The piano accompaniment remains consistent with the previous systems.

-co - vers your toes, and your sheet slips de - mure - ly from un - der you; Then the

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "-co - vers your toes, and your sheet slips de - mure - ly from un - der you; Then the". The piano accompaniment remains consistent with the previous systems.

D

blank-et - ing tic - kles - you feel like mixed pic - kles - so ter - ri - bly sharp is the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a D chord above the first measure. The lyrics are: "blank-et - ing tic - kles - you feel like mixed pic - kles - so ter - ri - bly sharp is the".

D

prick - ing, And you're hot, and you're cross, and you tum - ble and toss till there's

The second system continues the vocal line and piano accompaniment. The lyrics are: "prick - ing, And you're hot, and you're cross, and you tum - ble and toss till there's".

E

no - thing 'twixt you and the tick - ing. Then the bed - clothes all creep to the

The third system continues the vocal line and piano accompaniment. The lyrics are: "no - thing 'twixt you and the tick - ing. Then the bed - clothes all creep to the". An E chord is indicated above the final measure of the vocal line.

ground in a heap, and you pick 'em all up in a tan - gle; Next your pil - low re - signs and po -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "ground in a heap, and you pick 'em all up in a tan - gle; Next your pil - low re - signs and po -".

-lite - ly de - clines to re - main at its u - su - al an - gle! Well, you

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "-lite - ly de - clines to re - main at its u - su - al an - gle! Well, you".

F

get some re - pose in the form of a doze, with hot eye - balls and head e - ver

ach, - ing, But your slum - ber - ing teems with such hor - ri - ble dreams that you'd

G

ve - ry much bet - ter be wak - ing; For you dream you are cross - ing the Channel, and toss - ing a -

G

pp

-bout in a steam - er from Har - wich — Which is some - thing be - tween a large

bath - ing ma - chine and a ve - ry small se - cond class car - riage — And you're

giv - ing a treat (pen - ny ice and cold meat) to a par - ty of friends and re -

- la - tions— They're a ra - ven - ous horde—and they all came on board at Sloane

Square and South Kensing-ton Sta-tions. And bound on that jour-ney you find your at - tor-ney (who

start - ed that morn-ing from De - von;) He's a bit un - der - siz'd, and you

don't feel sur - pris'd when he tells you he's on - ly e - le - ven. Well, you're

driv-ing like mad with this sin-gu-lar lad (by - the - bye the ship's now a four -

- wheel-er,) And you're play-ing round games, and he calls you bad names, when you

tell him that "ties pay the deal-er;" But this you can't stand, so you throw up your hand, and you

find you're as cold as an i - ci - cle; In your shirt and your socks (the black

silk with gold clocks), cross-ing Sal's-bu - ry Plain on a bi - cy - cle: And

he and the crew are on bi - cy - cles too - which they've some - how or oth - er in -

- vest - ed in - And he's tell - ing the tars, all the par - tic - u - lars of a

com - pa - ny he's in - ter - est - ed in - It's a scheme of de - vi - ces, to get at low pri - ces, all

goods from cough mix - tures to ca - bles (Which tic - kled the sail - ors) by

treat - ing re - tail - ers, as though they were all ve - ge - ta - bles - You

M

get a good spades-man to plant a small trades-man, (first take off his boots with a

boot-tree,) And his legs will take root, and his fin - gers will shoot, and they'll

blos-som and bud like a fruit-tree - From the green-gro-cer tree you get grapes and green-pea, cau-li -

N

- flow - er, pine - ap - ple, and cran - ber - ries, While the pas - try - cook plant, cher - ry

bran - dy will grant, ap - ple puffs, and three - cor - ners, and ban - bur - ys - The

0

shares are a pen-ny, and e-ver so ma-ny are ta-ken by Roths-child and

Ba-ring, And just as a few are al-lot-ted to you, you a-wake with a shud-der des-

-pair-ing- You're a reg-u-lar wreck, with a crick in your neck, and no

Q

won-der you snore, for your head's on the floor, and you've nee-dles and pins from your

cre - - -

soles to your shins, and your flesh is a - creep, for your left leg's a - sleep, and you've

scen - - do

cramp in your toes, and a fly on your nose, and some fluff in your lung, and a

R

dim.

fe - ver - ish tongue, and a thirst that's in - tense, And a gen - e - ral sense that you

have - n't been sleep - ing in clo - ver; But the

cre - - scen - - do

S

dark - ness has pass'd, and it's day - light at last, and the night has been

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a soprano 'S' marking. The bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are 'dark - ness has pass'd, and it's day - light at last, and the night has been'. The piano part starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment.

long - dit-to, dit-to my song - And thank good-ness they're both of them o -

cre - scen - do

f

colla voce

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'long - dit-to, dit-to my song - And thank good-ness they're both of them o -'. The piano accompaniment continues with the same eighth-note pattern. There are dynamic markings for *f* and *colla voce*. The system ends with a double bar line and a repeat sign.

- ver!

Con fuoco **VIDE**

ff

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a whole rest followed by the syllable '- ver!'. The piano accompaniment continues with the eighth-note pattern. There is a handwritten annotation 'VIDE' in blue ink above the piano staff. The dynamic marking *ff* is present. The system ends with a double bar line.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a whole rest. The piano accompaniment continues with the eighth-note pattern. The system ends with a double bar line.