

1375

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

PERCY E. FLETCHER.

THE DEACON'S
MASTERPIECE

ONE SHILLING & SIXPENCE.

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MORS ET VITA

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Vocal Score	8vo, paper cover	1	Sed signifer Sanctus Michael.		
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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE DEACON'S MASTERPIECE

OR

THE WONDERFUL ONE-HOSS SHAY.

A HUMOROUS BALLAD FOR CHORUS (WITH SOLO
QUARTET *ad lib.*) AND ORCHESTRA.

THE WORDS BY

OLIVER WENDELL HOLMES.

THE MUSIC BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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NOTE.

This little work, although conceived in a modern spirit, is in no sense ultra-modern, and does not ignore the claims of melody and straightforward choral writing. Considerable contrast has been secured, but care has been taken to avoid undue patchy effects.

The Orchestral introduction leads directly into a bold setting of the opening lines; this movement is followed by an Andante moderato in a burlesque Handelian manner, suggestive of the period referred to. An Orchestral Tutti then leads into an Allegretto scherzando, a melodious choral movement, lightly scored. The intentions of the Deacon are then strongly proclaimed by the Basses, after which the words commencing: "So the Deacon inquired of the village folk," are set in the style of a Rustic Dance, which is worked up to a climax corresponding with the completion of the chaise. After a Quasi Recit. passage a March movement occurs (which is intended to suggest the March of Time), concluding with a Grandioso Orchestral Tutti at the announcement of the 100th year. The following Violin Solo episode leads into the Solo Quartet (or Semi-Chorus) setting of the quaint "moral" verse. The lines referring to the age of the "One-hoss Shay" are set "à la Minuetto," whilst the following movements are of a descriptive and dramatic nature in keeping with the text; after the "break up" a little elegy is introduced, and a fortissimo Coda concludes the work.

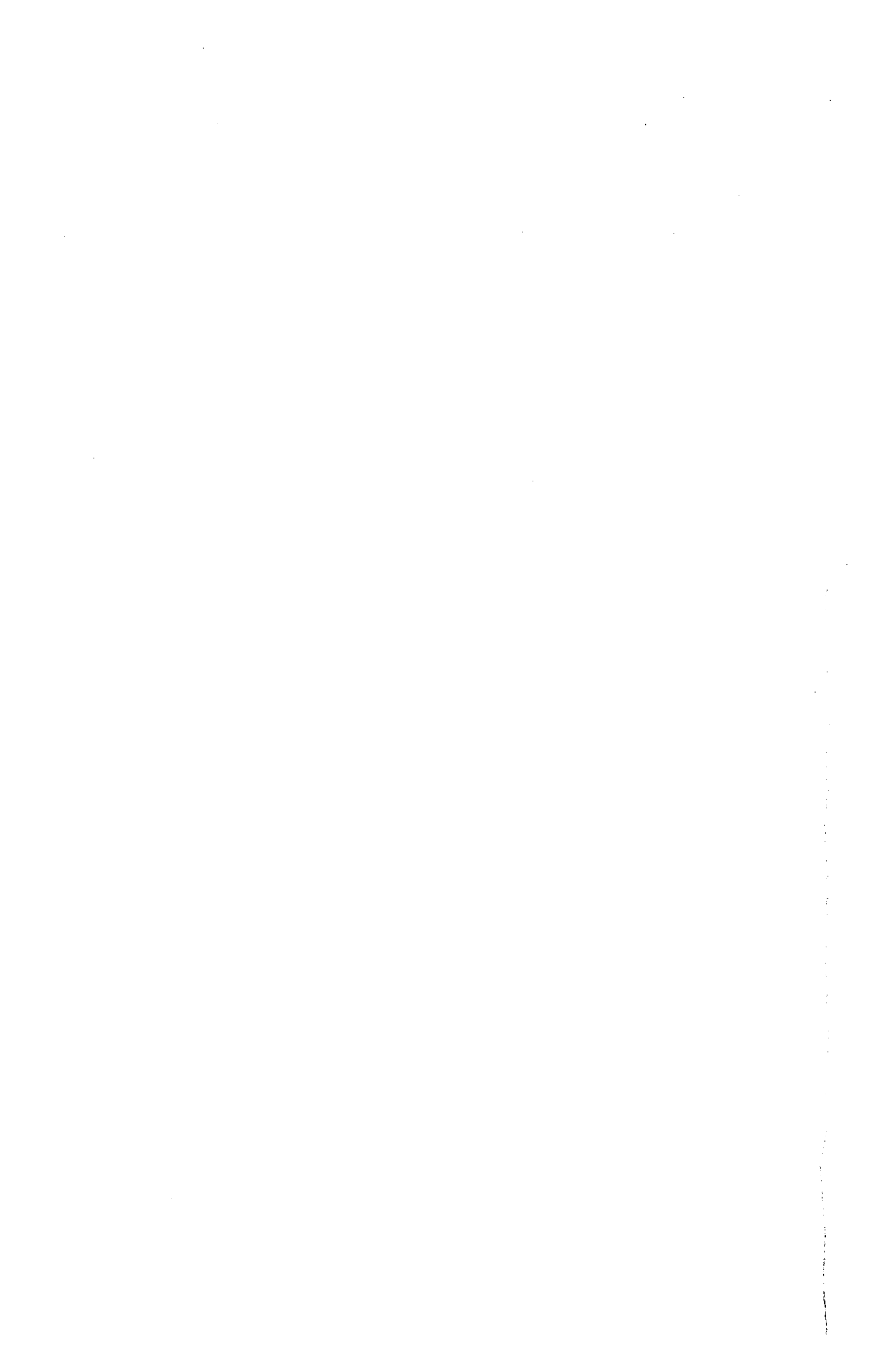
Attention is drawn to the theme representing the "Masterpiece," which appears in various forms throughout the work.

This work is scored for a Full Orchestra consisting of the usual Strings, Harp, 2 Flutes, (2nd changing to Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones and Tuba, 2 Timpani, Side Drum, Bass Drum and Cymbals, Triangle and Tambourine, with the *ad lib.* addition for humorous realistic purposes of a Wood Drum, Whip, Ratchet Rattle, and Glockenspiel or Small Chimes.

The Score is so arranged, however, that it can be effectively presented with a Small Orchestra of Strings, 1st Flute, 1st Oboe, 1st and 2nd Clarinets, 2nd Bassoon, 1st and 2nd Horns, 1st and 2nd Trumpets (or Cornets), 3rd Trombone, and Timpani, with Triangle and Tambourine *ad lib.*, whilst the addition of any of the other instruments will add proportionately to the effect of the performance.

The Work should be performed without a break, excepting a momentary pause after the Solo Quartet. Time taken in performance is from twenty-five to thirty minutes.

P. E. F.



THE DEACON'S MASTERPIECE,

OR

THE WONDERFUL ONE-HOSS SHAY.

"That many readers enjoy the 'One-Hoss Shay' without suspecting that it typifies the theological system in which the shrewd old deacon lived and moved is certainly a tribute to Holmes's art as a satiric poet."—WILLIAM P. TRENT, M.A., LL.D., in "A History of American Literature."

ORCHESTRAL INTRODUCTION.

CHORUS.

Have you heard of the wonderful one-hoss shay,
That was built in such a logical way?
It ran a hundred years to a day,
And then, of a sudden, it — ah, but stay,
I'll tell you what happened without delay,
Scaring the parson into fits,
Frightening people out of their wits,—
Have you ever heard of that, I say?

Seventeen hundred and fifty-five.
Georgius Secundus was then alive,—
Snuffly old drone from the German hive.
That was the year when Lisbon-town
Saw the earth open and gulp her down,
And Braddock's army was done so brown,
Left without a scalp to its crown.
It was on the terrible Earthquake-day
That the Deacon finished the one-hoss shay.

Now in building of chaises, I tell you what,
There is always *somewhere* a weakest spot,—
In hub, tire, felloe, in spring, or thill,
In panel, or crossbar, or floor, or sill,
In screw, bolt, thoroughbrace,—lurking still,
Find it somewhere you must and will,—
Above or below, or within or without,—
And that's the reason, beyond a doubt,
That a chaise *breaks down*, but doesn't *wear out*.

BASSES.

But the Deacon swore (as Deacons do,
With an "I dew vum," or an "I tell *yeou*,")
He would build one shay to beat the taown
'n' the keounty 'n' all the kentry raoun';
It should be so built that it couldn' break
daown:
—"Fur," said the Deacon, "'t's mighty plain
That the weakes' place mus' stan' the strain;
'n' the way t' fix it, uz I maintain,
Is only jest
T' make that place uz strong uz the rest."

CHORUS.

So the Deacon inquired of the village folk
Where he could find the strongest oak,
That couldn't be split nor bent nor broke,—
That was for spokes and floor and sills;
He sent for lancewood to make the thills;
The crossbars were ash, from the straightest
trees,
The panels of white-wood, that cuts like cheese,
But lasts like iron for things like these;
The hubs of logs from the "Settler's ellum,"—
Last of its timber,—they couldn't sell 'em,
Never an axe had seen their chips,
And the wedges flew from between their lips,
Their blunt ends frizzled like celery-tips;
Step and prop-iron, bolt and screw,
Spring, tire, axle, and linchpin too,
Steel of the finest, bright and blue;
Thorough-brace bison-skin, thick and wide;
Boot, top, dasher, from tough old hide
Found in the pit when the tanner died.
That was the way he "put her through."—
"There!" said the Deacon, "naow she'll
dew!"

CHORAL RECIT.

Do! I tell you, I rather guess,
She was a wonder, and nothing less!
Colts grew horses, beards turned gray,
Deacon and Deaconess dropped away,
Children and grandchildren, where were they?
But there stood the stout old one-hoss shay
As fresh as on Lisbon-earthquake-day!

CHORUS.

EIGHTEEN HUNDRED;—it came and found
The Deacon's masterpiece strong and sound,
Eighteen hundred increased by ten;—
"Hahnsum kerridge" they called it then.
Eighteen hundred and twenty came;—
Running as usual much the same.
Thirty and forty at last arrive,
And then come fifty, and FIFTY-FIVE.

ORCHESTRAL INTERLUDE.

SOLO QUARTET (OR SEMI-CHORUS).

Little of all we value here
 Wakes on the morn of its hundredth year
 Without both feeling and looking queer.
 In fact, there's nothing that keeps its youth,
 So far as I know, but a tree and truth.
 (This is a moral that runs at large;
 Take it.—You're welcome.—No extra charge.)

CHORUS.

FIRST OF NOVEMBER.—the Earthquake-day—
 There are traces of age in the one-hoss shay,
 A general flavour of mild decay,
 But nothing local, as one may say.
 There couldn't be,—for the Deacon's art
 Had made it so like in every part
 That there wasn't a chance for one to start.
 For the wheels were just as strong as the thills,
 And the floor was just as strong as the sills,
 And the panels just as strong as the floor,
 And the whipple-tree neither less nor more,
 And the back-crossbar as strong as the fore,
 And the spring and axle and hub *encore*.
 And yet, *as a whole*, it is past a doubt
 In another hour it will be *worn out*!

First of November, 'Fifty-five!
 This morning the parson takes a drive.
 Now, small boys, get out of the way!
 Here comes the wonderful one-hoss shay,
 Drawn by a rat-tailed, ewe-necked bay.
 "Huddup!" said the parson.—Off went they.

The parson was working his Sunday's text,—
 Had got to *fifthly*, and stopped perplexed
 At what the—Moses—was coming next.
 All at once the horse stood still,
 Close by the meet'n'-house on the hill.
 —First a shiver, and then a thrill,
 Then something decidedly like a spill,—
 And the parson was sitting upon a rock,
 At half-past nine by the meet'n'-house clock,—
 Just the hour of the Earthquake shock!

What do you think the parson found,
 When he got up and stared around?
 The poor old chaise in a heap or mound,
 As if it had been to the mill and ground!
 You see, of course, if you're not a dunce,
 How it went to pieces all at once,—
 All at once, and nothing first,—
 Just as bubbles do when they burst.

End of the wonderful one-hoss shay.
 Logic is logic. That's all I say.

In the vocal score the composer has slightly modified some of the lines written in dialect for the sake of choral pronunciation.

THE DEACON'S MASTERPIECE

OR

THE WONDERFUL "ONE-HOSS SHAY."

Oliver Wendell Holmes.

Percy E. Fletcher.

Allegro moderato e risoluto. ♩=120.

PIANO.

ff e marcato

The musical score is written for piano in 4/4 time, with a tempo of Allegro moderato e risoluto (♩=120). It consists of five systems of music. The first system begins with a dynamic of *ff e marcato*. The second system continues with similar dynamics. The third system features a dynamic of *f*. The fourth system features a dynamic of *mf*. The fifth system features a dynamic of *dim.* (diminuendo) leading to *p* (piano) and then *mp* (mezzo-piano). The score includes various musical notations such as triplets, slurs, and accents.

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1

mf e marcato *piu f*

The first system of the piano introduction features a treble clef with a key signature of one flat and a 2/4 time signature. The music begins with a series of chords in the right hand, marked *mf e marcato*. The left hand plays a steady eighth-note accompaniment. The system concludes with a dynamic shift to *piu f* and a change in the right-hand texture.

f

The second system continues the piano introduction. The right hand features a melodic line with triplets, marked *f*. The left hand maintains its accompaniment with some harmonic changes.

cresc. *ff*

The third system shows a crescendo leading to a fortissimo (*ff*) section. The right hand continues with triplet patterns, and the left hand features more complex chordal textures.

CHORUS.

Sopranos. *ff* Have you

Contraltos. *ff* Have you

Tenors. *ff* Have you

Basses. *ff* Have you

The chorus section consists of four vocal staves. Each part begins with a rest followed by the lyrics "Have you" in a fortissimo (*ff*) dynamic. The vocal lines are simple and homophonic.

The piano accompaniment for the chorus features a treble clef with a key signature of one flat and a 2/4 time signature. It consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with triplets. The dynamics are consistent with the fortissimo section of the piano introduction.

2

heard — of the won-der-ful one-hoss shay,— That was built in such a log-i-cal

heard — of the won-der-ful one-hoss shay,— That was built in such a log-i-cal

heard — of the won-der-ful one-hoss shay,— That was built in such a log-i-cal

heard — of the won-der-ful one-hoss shay,— That was built in such a log-i-cal

ff

way? — It ran a hun-dred years to a day, it

way? — It ran a hun-dred years to a day, it

way? — It ran a hun-dred years to a day, it

way? — It ran a hun-dred years to a day, it

mf

mf

cresc. ran a hun-dred years to a day, And then, *f>* of a sud-den, and *cresc.*

cresc. ran a hun-dred years to a day, And then, *f>* of a sud-den, and *cresc.*

cresc. ran a hun-dred years to a day, And then, *f>* of a sud-den, and *cresc.*

cresc. ran a hun-dred years to a day, And then, *f>* of a sud-den, and *cresc.*

Lento. then, of a sud-den, it— ah, but stay, —

then, of a sud-den, it—

p then, of a sud-den, it— ah, but stay, —

then, of a sud-den, it—

Lento. *mp*

cresc. ed accel.

Fright'ning peo - ple out of their wits, Scar - - - ing the par - - son

Fright'ning peo - ple out of their wits, Scar - - - ing the par - - son

Fright'ning peo - ple out of their wits, Scar - - - ing the par - - son

Fright'ning peo - ple out of their wits, Scar - - - ing the par - - son

cresc. ed accel.

in - - - to fits, Fright' - - ning peo - ple out of their

in - - - to fits, Fright' - - ning peo - ple out of their

in - - - to fits, Fright' - - ning peo - ple out of their

in - - - to fits, Fright' - - ning peo - ple out of their

wits!

wits!

wits!

wits!

ff

rit.

ff **4** *Tempo I^o*

Have you heard _____ of the won-der-ful one-hoss shay, That was

ff

Have you heard _____ of the won-der-ful one-hoss shay, That was

ff

Have you heard _____ of the won-der-ful one-hoss shay, That was

ff

Have you heard _____ of the won-der-ful one-hoss shay, That was

ed allargando

ff **4** *Tempo I^o*

built in such a lo-gi-cal way? — It ran a hun-dred years to a

built in such a lo-gi-cal way? — It ran a hun-dred years to a

built in such a lo-gi-cal way? — It ran a hun-dred years to a

built in such a lo-gi-cal way? — It ran a hun-dred years to a

rit. day, — Have you heard of that, — I say? *a tempo*

day, — Have you heard of that, — I say?

rit. day, — Have you heard of that, — I say? *a tempo*

day, — Have you heard of that, — I say?

rit. *ff* *a tempo*

Più moderato.

mf 3

Seven-teen hun-dred and fif - ty -

Seven-teen hun-dred and fif - ty -

Più moderato.

mf 3

- five. _____

mp 3 *rit.*

Seven-teen hundred and fif - ty - five. _____

- five. _____

mp 3 *rit.*

Seven-teen hundred and fif - ty - five. _____

mf 3 *mp rit.*

Andante moderato. ♩ = 76.

5 Basses. *mf* Seven-teen hun-dred and fif- - ty-five,

mf semi-staccato *sostenuto*

Contraltos. *mf* Snuf-fy old drone from the

Geor - gius Se - cun - dus was then a-live, —

poco marcato

Ger - - - man hive, from — the

6 Sopranos. *mf* *molto cresc.*

Contraltos. *mf* That was the year when *molto cresc.*

Tenors. *mf* Ger - - - man hive. That was the year when *molto cresc.*

Basses. *mf* That was the year when *molto cresc.*

6 *mp* *molto cresc.*

Lis - - - - bon - town Saw the earth

Lis - - - - bon - town Saw the earth

Lis - - - - bon - town Saw the earth

Lis - - - - bon - town Saw the earth

ff o - - pen and gulp her down,

ff o - - pen and gulp her down,

ff o - - pen and gulp her down,

ff o - - pen and gulp her down,

ff

mf saw the earth o - - pen and *f* gulp her down, *mp* And Braddocks' sar - my was

mf saw the earth o - - pen and *f* gulp her down,

mf saw the earth o - - pen and *f* gulp her down, *mp* And Braddocks' sar - my was

mf saw the earth o - - pen and *f* gulp her down,

mf *f* *mp e semi-staccato*

done so brown, was done so brown, —

mp Left without — a

done so brown, was done so brown, —

mp Left without — a

mf *mp* *cresc.*

cresc. It was on the ter - ri - ble Earth - quake -
scalp to its crown. — It was on the ter - ri - ble Earth - quake -
cresc. It was on the ter - ri - ble Earth - quake -
scalp to its crown. — It was on the ter - ri - ble Earth - quake -

ff - day — That the Dea - con fin - ished the one - hoss shay. *rit.*
ff - day — That the Dea - con fin - ished the one - hoss shay.
ff - day — That the Dea - con fin - ished the one - hoss shay. *rit.*
ff - day — That the Dea - con fin - ished the one - hoss shay.

Grandioso. (a tempo moderato.)

7 *ff*

espress.
dim.
mp

p
dim. e rall.

8 *Allegretto scherzando. ♩. = 72.*
p
cresc.

mp
Now in
mp
Now in
mp
Now in
mp
Now in

f
mp

build-ing of chais-es, I tell you what, There is al-ways *some-where* a

build-ing of chais-es, I tell you what, There is al-ways *some-where* a

build-ing of chais-es, I tell you what, There is al-ways *some-where* a

build-ing of chais-es, I tell you what, There is al-ways *some-where* a

cresc.
weak-est spot, - In hub, - tire, fel-loe, in spring or thill, In

cresc.
weak-est spot, - In hub, tire, fel-loe, in spring or thill, In

cresc.
weak-est spot, - In hub, tire, fel-loe, in spring or thill, In

cresc.
weak-est spot, - In hub, - tire, fel-loe, in spring or thill, In

cresc.

panel, or cross-bar, or floor, or sill, *mp* lurk - ing still, lurk-ing still,
 panel, or cross-bar, or floor, or sill, *mp* In screw, bolt, thorough-brace, lurk - ing still,
 panel, or cross-bar, or floor, or sill, *mp* In screw, bolt, thorough-brace, lurk - ing still,
 panel, or cross-bar, or floor, or sill, *mp* In screw, bolt, thorough-brace, lurk - ing still,

mp *mf*

mf Find it somewhere you must and will,
mf Find it somewhere you must and will,
mf Find it somewhere you must and will,
mf Find it somewhere you must and will,
mf Find it somewhere you must and will,

9 *mf* *sost.*

rall. e dim. *mp a tempo* *cresc.* *mf*
 Find it somewhere lurk-ing still, A - bove, with - in, — A -

mp *cresc.* *mf*
 Find it some-where lurk-ing still, A - bove, with - in, — A -

rall. e dim. *a tempo mp* *cresc.* *mf*
 Find it somewhere lurk-ing still, Be-low, with-out, — A -

mp *cresc.* *mf*
 Find it some-where lurk-ing still, Be-low, with-out, — A -

rall. e dim.
 - bove or be - low, with - in or with-out, A - bove or be - low, with -

rall. e dim.
 - bove or be-low, with - in or with-out, A - bove or be-low, with -

rall. e dim.
 - bove, be - low, with - in or with-out, A - bove, be - low, with -

rall. e dim.
 - bove, be - low, with - in or with-out, A - bove, be-low, with -

10

mp a tempo

- in or with-out; In build-ing of chais-es, I tell you what, There is

- in or with-out; In build-ing of chais-es, I tell you what, There is

- in or with-out; In build-ing of chais-es, I tell you what, There is

- in or with-out; In build-ing of chais-es, I tell you what, There is

10

mp a tempo

al - ways *somewhere* a weak-est spot, And that's the rea - son, be -

al - ways *somewhere* a weak-est spot, And that's the rea - son, be -

al - ways *somewhere* a weak - est spot, And that's the rea - son, be -

al - ways *somewhere* a weak - est spot, And that's the rea - son, be -

Poco più lento. (short pause)

cresc. *dim.* *(short)*

- yond a doubt That a chaise breaks down, but does -n't wear out, a

cresc. *dim.*

- yond a doubt That a chaise breaks down, but does -n't wear out, a

cresc. *dim.*

- yond a doubt That a chaise breaks down, but does -n't wear out, a

cresc. *dim.*

- yond a doubt That a chaise breaks down, but does -n't wear out, a

Poco più lento. (short pause)

cresc. *p* *dim.* *(short)*

a tempo

p *(longer)*

chaise breaks down but doesn't wear out. —

p

chaise breaks down but doesn't wear out. —

p *a tempo*

chaise breaks down but doesn't wear out. —

p

chaise breaks down but doesn't wear out. —

(longer)

a tempo *p*

Basses.

Moderato e molto pesante. ♩=108. *declamando*

But the

Deacon swore _____ (as Deacons do, _____ With an "I dew vum," or an

sempre marcato

"I _____ tell you;" _____ He would build one shay to beat the town An' the

cresc.

coun - ty an' all the coun-try roun'; _____ It should be so built that it

couldn't break down, It should be — so built that it couldn't break

ff *sf* *sf*

12

down:

ff *f*

mp espress. e cantabile *cresc.*

"For," said the Deacon, 'tis migh-ty plain That the weakest place must *sost. ed. espress.*

mf *mp*

stand the strain; An'the way to fix it, as I — maintain,

f

cresc. *ff* 13

Is on - ly jest To make that place as strong as the rest!"

cresc. *sf* *ff e marcatisimo*

14 *Allegro moderato.* ♩ = 120.

cresc. ed accel. *sf* *mf* *mp*

Sopranos. *mp leggiero e scherzando*

So the Dea - con in-quired of the vil - lage folk

Contraltos. *mp leggiero e scherzando*

So the Dea - con in-quired of the vil - lage folk

leggiero e scherzando

simile

Where he could find the strong - est oak, That could-n't be
 Where he could find the strong - est oak, That could-n't be

split nor bent nor broke,-
 split nor bent nor broke,-
 Tenors. *mp* That was for spokes and floor and
 Basses. *mp* That was for spokes and floor and

mp 15
 He sent for lance-wood to make the thills; The cross-bars were
 He sent for lance-wood to make the thills; The cross-bars were
 sills;
 sills;

mp 15

Sopranos. *cresc.*
 ash, from the straight - est trees, The pan-els of white - wood, that
 Contraltos. *cresc.*
 ash, from the straight - est trees, The pan-els of white - wood, that

8

cresc.

cuts like cheese,
 cuts like cheese,
 Tenors. *mf*
 But lasts like ir - on for things like these;
 Basses. *mf*
 But lasts like ir - on for things like these;

8

mf

16
mp delicato
poco cresc.

Tenors. *mf*

Basses. *mf*

The hubs of logs from the "Set - tler's

The hubs of logs from the "Set - tler's

cresc.

el-lum,"- Last of its timber,- they could - n't sell 'em,

el-lum,"- Last of its timber,- they could - n't sell 'em,

cresc.

cresc.

17 Sopranos. *mf* *cresc.* *f accel.*

Ne - - ver an axe had seen their chips, The wedges

Contraltos. *f*

The wedges

f *accel.*

Ne-ver an axe had seen their chips, And the wedges

Ne-ver an axe had seen their chips, And the wedges

17 *f* *mf accel. e cresc.*

poco a poco *cresc.*

flew from be - tween their lips, Their blunt ends friz-zled like

flew from be - tween their lips, Their blunt ends friz-zled like

poco a poco *cresc.*

flew from be - tween their lips, Their blunt ends friz-zled like

flew from be - tween their lips, Their blunt ends friz-zled like

poco a poco

ff *3*

cel-er-y-tips; _____

ff *3*

cel-er-y-tips; _____

ff *3*

cel-er-y-tips; _____

ff *3*

cel-er-y-tips; _____

8

ff *sf*

18 Più animato.
sempre ff

Step and prop - iron, bolt and screw, — Spring, tire,
sempre ff
 Step and prop - iron, bolt and screw, — Spring, tire,
sempre ff
 Step and prop - iron, bolt and screw, — Spring, tire,
sempre ff
 Step and prop - iron, bolt and screw, — Spring, tire,

18 Più animato. ♩ = 144.

sempre ff

ax - le, and linch - pin too, — Steel, —
 ax - le, and linch - pin too, — Steel, —
 ax - le, and linch - pin too, — Steel of the fin - est, —
 ax - le, and linch - pin too, — Steel of the fin - est, —

19

— bright and blue; — Thorough-brace bi - son-skin, thick and

— bright and blue; Thorough-brace bi - son-skin, thick and

bright and blue; — Thorough-brace bi - son-skin, thick and

bright and blue; — Thorough-brace bi - son-skin, thick and

8 *cresc.*

mp

19

cresc.

wide, — thorough - brace bi - son-skin, thick and wide; —

cresc.

wide, thorough - brace bi - son-skin, thick and wide;

cresc.

wide, — thorough - brace bi - son-skin, thick and wide; —

cresc.

wide, thorough - brace bi - son-skin, thick and wide;

cresc.

mf *dim.* *mp*
 Boot, top, dash-er, from tough old hide Found in the
mf *dim.* *mp*
 Boot, top, dash-er, from tough old hide Found in the
mf *dim.* *mp*
 Boot, top, dash-er, from tough old hide Found in the
mf *dim.* *mp*
 Boot, top, dash-er, from tough old hide Found

mf *dim.* *mp*
 pit when the tan-ner died.
 pit when the tan-ner died.
 pit when the tan-ner died.
 in the pit when the tan-ner died.
mf

20

That _____ was the way he "put _____

That _____ was the way he "put _____

That _____ was the way he "put _____

That _____ was the way he "put _____

20

her through," _____ that _____ was the way he

her through," _____ that _____ was the way he

her through," _____ that _____ was the way he

her through," _____ that _____ was the way he

piu f

piu f

piu f

piu f

piu f

“put her through.” “There!”

“put her through.” “There!”

“put her through.” “There!”

“put her through.” “There!”

8

said the Dea - con, “now”

said the Dea - con, “now”

said the Dea - con, “now”

said the Dea - con, “now”

molto rit. **21** *a tempo*

she'll do!"

she'll do!"

she'll do!"

she'll do!"

molto rit. **21** *ff a tempo*

f *dim.*

Moderato. (quasi Recit.)

Basses.

cresc.ed accel.

22 *f* *mf* *cresc.ed accel.*

Do! — I tell you, I ra-ther guess, — Shewasawonder and

f *mf* *cresc.ed accel.*

no - thing less! —

f *mf e sost.* *rall. e dim.*

23 Andante misterioso. ♩ = 66.

Colts grew hor - ses, beards turned gray, Dea - con and dea - con - ess

p

Sopranos.

Chil - dren and grand - chil - dren - where were they? —

Contraltos.

Chil - dren and grand - chil - dren - where were they? —

Tenors.

dropped a - way, —

24

Moderato e maestoso.

But there — stood the stout old

But there — stood the stout old

mp Where were they? — But there — stood the stout old

mp Where were they? — But there — stood the stout old

24

Moderato e maestoso. ♩ = 100.

mf

f

one-hoss shay — As fresh — as on Lis-bon - earth-quake-day! —

one-hoss shay — As fresh — as on Lis-bon - earth-quake-day! —

one-hoss shay — As fresh — as on Lis-bon - earth-quake-day! —

one-hoss shay — As fresh — as on Lis-bon - earth-quake-day! —

mf

Four staves of piano introduction. The first three staves are treble clef, and the fourth is bass clef. The music is in G major and 3/4 time. It begins with a quarter rest in all staves, followed by a quarter note G in the first three staves and a quarter note G in the bass staff.

Two staves of piano introduction. The upper staff is treble clef and the lower is bass clef. Measure 5 is marked *accel. molto*. Measure 6 is marked *f*. The music features a rapid sixteenth-note melody in the right hand and a bass line in the left hand.

Vocal introduction for Tenors and Basses. The Tenors part is on a treble clef staff and the Basses part is on a bass clef staff. Measure 9 is marked *mp*. The vocal line begins with a quarter rest followed by a quarter note G. The lyrics "EIGHT-EEN" are written below the Basses staff.

Two staves of piano introduction. The upper staff is treble clef and the lower is bass clef. Measure 13 is marked *mp dim. e rall.*. Measure 14 is marked *p*. The music features a steady bass line in the left hand and a melody in the right hand.

Vocal line for Tenors and Basses. The Tenors part is on a treble clef staff and the Basses part is on a bass clef staff. The lyrics are: "HUN-DRED;— it came and found The Dea - con's mas - ter-piece". The word *cresc.* is written above the Tenors staff and below the Basses staff.

Two staves of piano accompaniment. The upper staff is treble clef and the lower is bass clef. The music features a steady bass line in the left hand and a melody in the right hand. The word *cresc.* is written below the bass staff.

Sopranos.

26

mf

Eight-een hun-dred in - creased by

Contraltos.

mf

Eight-een hun-dred in - creased by

strong and sound; —

strong and sound; —

26

cresc.

ten; — "Hahn-sum kerridge" they called it then. —

ten; — "Hahn-sum kerridge" they called it then. —

27

Eight- een hun- dred and twen- -ty came; —

27

cresc.

Running as us - ual much — the same. — Thir-ty and

f *ff*

for - ty at last ar - rive, — And then come fif - ty,
 for - ty at last ar - rive, — And then come fif - ty,
 for - ty at last, at last ar - rive, And then come fif - ty,
 for - ty at last, at last ar - rive, And then come fif - ty,

ff
sf
rinf. e

rinf. e poco rit. **28** Grandioso.

and FIF - TY - FIVE. —
 and FIF - TY - FIVE. —
rinf. e poco rit. *fff*
 and FIF - TY - FIVE. —
 and FIF - TY - FIVE. —

Grandioso. ♩ = 100.
28
poco rit. *fff*
sf

8

sf

First system of musical notation with treble and bass staves. It features a key signature of two sharps (F# and C#) and a common time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *sf* (sforzando) is present.

animando *allargando* *tutta forza*

8

fff

Second system of musical notation. It continues the piece with a key signature change to one sharp (F#) and a common time signature. The tempo and mood markings *animando*, *allargando*, and *tutta forza* are indicated. A dynamic marking of *fff* (fortississimo) is used.

8

29 *Andante tranquillo. ♩ = 80.* *dolce ed espress.*

sf *mp ed espressivo* *p*

Third system of musical notation. It begins with a measure rest for 8 measures. The tempo is marked *Andante tranquillo. ♩ = 80.* and the mood is *dolce ed espress.* Dynamic markings include *sf*, *mp ed espressivo*, and *p*.

l.h.

Fourth system of musical notation, primarily for the left hand. It features a key signature of one sharp (F#) and a common time signature. The music consists of sustained chords and arpeggiated figures. A *3* (triple) marking is present.

dim. e pp rall.

Fifth system of musical notation. It continues the left-hand part with a key signature change to one sharp (F#) and a common time signature. The music concludes with a dynamic marking of *dim. e pp rall.* (diminuendo and pianissimo, then rallentando).

SOLO QUARTET (or SEMI-CHORUS) *Unaccompanied.*

30 Allegretto leggiero.

mp (In a quaint, humorous manner.)

Lit-tle of all we val-ue here Wakes on the morn of its
 Lit-tle of all we val-ue here Wakes on the morn of its
 Lit-tle of all we val-ue here Wakes on the morn of its
 Lit-tle of all we val-ue here Wakes on the morn of its

30 Allegretto leggiero. ♩=88.

mp (Unaccompanied)

hun-dredth year With-out both feel-ing and look-ing queer.—
 hun-dredth year With-out both feel-ing and look-ing queer.—
 hun-dredth year With-out both feel-ing and look-ing queer.—
 hun-dredth year With-out both feel-ing and look-ing queer.—

mp In fact, there's no - thing — that keeps its youth, *cresc.* So far as I *mf*

mp In fact, there's no - thing — that keeps its youth, *cresc.*

mp In fact, there's no - thing — that keeps its youth, *cresc.* *mf* So far as I

mp In fact, there's no - thing — that keeps its youth, *cresc.*

In fact, there's no - thing — that keeps its youth,

know, *p* so far as I know, *p*

mf So far as I know, *p* so far as I

know, *mf* so far as I know, *p*

So far as I know, so far as I

31 (*expressively*) but a tree, *p* a tree and

know, but a tree, *p* a tree and

(expressively) but a tree, *p* a tree and

know, **31** (*expressively*) but a tree, *p* a tree and

poco rall. *Più lento.*

truth. _____

truth. _____

poco rall.

truth. _____

mp (solemnly)

truth. _____ (This is a mor-al that runs at

poco rall. *Più lento.*

mp (solemnly)

a tempo
p (playfully)

Take it... You're wel-come... No ex-tra charge.)_

p

Take it... You're wel-come... No ex-tra charge.)_

a tempo
p (playfully)

Take it... You're wel-come... No ex-tra charge.)_

dim.

large; No ex-tra charge.)_

a tempo
(playfully)

dim. *p*

32 *Allegro e poco agitato.* $\text{♩} = 132.$

mf *cresc.* *f* *sf*

mf

f
FIRST OF NOVEMBER,-the Earthquake-day -

mf
FIRST OF NOVEMBER,-the

f
FIRST OF NOVEMBER,-the Earthquake-day -

mf
FIRST OF NOVEMBER,-the

mf

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with chords and a melodic line. Dynamics include *f* and *mf*.

Earthquake-day -

Earthquake-day -

mp *deciso*

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with chords and a melodic line. Dynamics include *mp* and *deciso*.

33 Allegretto à la Minuetto. ♩=126.

mf

Detailed description: This system contains two staves for piano accompaniment. The top staff is the right hand with a melodic line, and the bottom staff is the left hand with a rhythmic accompaniment. Dynamics include *mf*.

mp

There are

mp

There are tra - ces of age in the one - hoss shay, —

mp

There are tra - ces of age in the

mp

34

tra - ces of age in the one - hoss shay,

poco cresc.

A gen - 'ral fla - vour of

mp

There are tra - ces of age in the one - hoss shay,

one - hoss shay, — A

34

mf

A gen - 'ral fla-vour of mild de - cay, But

mild de - cay, But

mf

A gen - 'ral fla-vour, But

poco cresc.

gen - 'ral fla-vour of mild de - cay, But

mf

no - thing lo-cal, as one may say.

mp

no - thing lo-cal, as one may say, As one may say.

mp

no - thing lo-cal, as one may say, As one may say.

P

no - thing lo-cal, as one may say, As

35 *mp*

There

mp

There couldn't be, —

mp

There

mp

one may say. There couldn't be, —

35

cresc.

couldn't be, — for the Deacon's art Had made it so like in

cresc.

— for the Dea - con's art Had made it so like in

cresc.

couldn't be, — for the Deacon's art Had made it so like — in

cresc.

— for the Dea - con's art Had made it so like — in

cresc.

ev - 'ry part, *mf* There was-n't a chance for one to start, there
 ev - 'ry part, *mf* There was-n't a chance for one to start, there
 ev - 'ry part, *mf* That there was-n't a chance to start, there
 ev - 'ry part, *mf* That there was-n't a chance for one to start, there

was - n't a chance for one to start. *dim.* 36
 was - n't a chance for one to start. *dim.*
 was - n't a chance for one to start. *dim.*
 was - n't a chance for one to start. *dim.* 36 *mp*

For the wheels were

For the wheels were just— as strong as the

mp *cresc.*

mp *cresc.*

mp

For the wheels were just— as strong as the thills,

just— as strong as the thills, were just as strong,

For the wheels were as strong as— the—

thills, as strong— as— the thills, ——— And the

mf

mf

mf

mf

cresc.
And the floor was just— as

cresc.
And the floor— was just— as strong as the sills,— was

cresc.
thills, And the

floor was just— as strong as the sills, as strong as— the

mp *cresc.*

mf **37** *cresc. ed accel. poco a poco*

strong as the sills; And the pan - els just as strong as the floor, And the

mf
just as strong, And the pan - els just— as strong as the floor, And the

mf *cresc. ed accel. poco a poco*
floor as the sills, And the pan - els just as strong as the floor, And the

mf
sills, ——— And the pan - els just— as strong as the floor, And the

37 *cresc. ed accel. poco a poco*

mf

whip - ple-tree nei - ther less nor more, And the back - cross-bar as
 whipple-tree nei - ther less nor more, And the back - cross-bar as
 whip - ple-tree nei - ther less nor more, And the back - cross-bar as
 whipple-tree nei - ther less nor more, And the back - cross-bar as

strong as the fore, And spring and ax - le and hub *en - core*. And
 strong as the fore, And spring and ax - le and hub *en - core*. And
 strong as the fore, And spring and ax - le and hub *en - core*. And
 strong as the fore, And spring and ax - le and hub *en - core*. And

38 Allegro deciso.

yet, as a whole, it is past a doubt — In an - o - ther hour it will

yet, as a whole, it is past a doubt — In an - o - ther hour it will

yet, as a whole, it is past a doubt — In an - o - ther hour it will

yet, as a whole, it is past a doubt — In an - o - ther hour it will

ff

Allegro deciso. ♩ = 100.

38

ff

be worn out! — In an -

be worn out! — In an -

be worn out! — In an -

be worn out! — In an -

mp

mp

mp

mp

f

mf

rall. e dim. *p* *molto rit.*

- o-ther hour it will be— worn out!

- o-ther hour it will be— worn out!

rall. e dim. *molto rit.*

- o-ther hour it will be— worn out!

- o-ther hour it will be— worn out!

molto rit. *p*

Andante affettuoso. ♩ = 63.

39

p ed espressivo

poco animato

mp *cresc.*

mf *cresc. ed accel.*

40 Allegro agitato.

First of No-ven-ber, Fif-ty - five! _____

First of No-ven-ber, Fif-ty - five! _____

40 Allegro agitato.

First of No-ven-ber, Fif-ty - five! _____

First of No-ven-ber, Fif-ty - five! _____

First of No-ven-ber, Fif-ty - five! _____

mf

dim. e rall.

41 Moderato e giocoso.

mf
This morning the par-son takes a drive.

41 Moderato e giocoso. $\text{♩} = 108$.

mf

*più animato poco a poco**f*
Out of the way,*più animato poco a poco**f*
Get out of the way,*mf*
Now, small boys get out of the way,*più animato poco a poco*

f > out of the way, out of the way! Now, small boys, get

f > Out of the way, out of the way! Now, small boys, get

f > out of the way, out of the way! Now, small boys, get

f > get out of the way, get out of the way, small boys, get

ff > cut ___ of the way! — Here comes — the

ff > out ___ of the way! — Here comes — the

ff > out ___ of the way! — Here comes — the

ff > out ___ of the way! — Here comes — the

42

ff *marcato* *sf*

won-der-ful one-hoss shay,— Drawn — by a rat - -tailed,

won-der-ful one-hoss shay,— Drawn — by a rat - -tailed,

won-der-ful one-hoss shay,— Drawn — by a rat - -tailed,

won-der-ful one-hoss shay,— Drawn — by a rat - -tailed,

f

ewe - -necked bay. —

ewe - -necked bay. —

ewe - -necked bay. —

ewe - -necked bay. —

Allegro spiritoso.

43 *ff*

Soprano: Off went they.

Alto: Off went they.

Tenors: Off went they.

Basses: "Hud-dup!" said the par-son.— Off went they.

Allegro spiritoso. ♩ = 132.

43 (b)

f *sf* *ff* *mf*

(with well marked rhythm)

simile

Tenors. *mf* *poco sostenuto*

Basses. *mf* *poco sostenuto*

The par- - -son was

The par- - -son was

work- - -ing his Sun - - -day's text, _____

work- - -ing his Sun - - -day's text, _____

Had got to *fifth - ly*, _____ and stopped per -

Had got to *fifth - ly*, _____ and stopped per -

cresc.

44 *f* - plexed _____ At what the - Mo-ses -

- plexed _____ At what the - Mo-ses -

44 *f*

Sopranos.

cresc.ed accel.

Musical staff for Sopranos, showing a rest followed by a melodic phrase starting with a forte dynamic and an accent.

He stopped perplexed,

Contraltos.

Musical staff for Contraltos, showing a rest followed by a melodic phrase starting with a forte dynamic and an accent.

He stopped perplexed,

cresc.ed accel.

Musical staff for Soprano and Contralto, showing a triplet of eighth notes followed by a melodic phrase with a forte dynamic and an accent.

what the Moses was coming next, — He stopped perplexed,

Musical staff for Bass and Tenor, showing a triplet of eighth notes followed by a melodic phrase with a forte dynamic and an accent.

what the Moses was coming next, — He stopped perplexed,

Piano accompaniment featuring a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The tempo marking *cresc.ed accel.* is present.

Musical staff for Soprano and Contralto, showing a melodic phrase with a forte dynamic and an accent.

perplexed At what, what the Mo-ses was com-ing

Musical staff for Bass and Tenor, showing a melodic phrase with a forte dynamic and an accent.

perplexed At what, what the Mo-ses was com-ing

Musical staff for Soprano and Contralto, showing a melodic phrase with a forte dynamic and an accent.

perplexed At what, what the Mo-ses was com-ing

Musical staff for Bass and Tenor, showing a melodic phrase with a forte dynamic and an accent.

perplexed At what, what the Mo-ses was com-ing

Piano accompaniment featuring a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

45

Più moderato.

next. _____ All at once the horse stood still,

next. _____

next. _____ All at once the horse stood still,

next. _____

45

Più moderato.

sfp

(very dramatically) *mp* *cresc.*

Close by the meeting-house on the hill. — First a shiv-er, and

— First a shiv-er, and

Close by the meeting-house on the hill. — First a shiv-er, and

— First a shiv-er, and

sfp *mf* *mp*

molto cresc. ed accel.

then a thrill, Then something de - cidedly like a

then a thrill, Then something de - cidedly like a

then a thrill, Then something de - cidedly like a

then a thrill, Then something de - cidedly like a

(accel.)

46 Allegro frenetico.

f > spill, _____

f > spill, _____

f > spill, _____

f > spill, _____

46 Allegro frenetico.

f

47 *Andante tranquillo, misterioso e sotto voce*

p

And the par-son was sit-ting up-

47 *Andante tranquillo. ♩ = 66.*

Clock chimes

p *pp*

- on a rock,

misterioso e sotto voce

p At half-past nine by the meet-ing-house clock, -

misterioso e sotto voce

p Just the hour of the

The first system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "- on a rock,". The second staff is a vocal line with the lyrics "At half-past nine by the meet-ing-house clock, -". The third staff is a vocal line with the lyrics "Just the hour of the". The fourth staff is a piano accompaniment line. The piano part features a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo and mood are indicated as "misterioso e sotto voce".

Earth - quake shock! _____

poco cresc.

pp

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "Earth - quake shock! _____". The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a piano accompaniment line. The piano part features a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo and mood are indicated as "poco cresc." and "pp".

48 Lento elegiaco. $\text{♩} = 48$.

p *cresc.* *mf*
espressivo

—What do you think the par-son found, When
—What do you think the par - son found, When
—What do you think the
—What do you think the

mp *p*

he got up and stared a-round? The poor old chaise in a
he got up and stared a-round? The poor old chaise in a
par-son found, When he got up and stared a - round? The chaise in a
par-son found, When he got up and stared a - round? The chaise in a

cresc.
cresc.
cresc.
cresc.

cresc.

heap or mound, As if it had been to the mill and ground!

heap or mound, As if it had been to the mill and ground!

heap or mound, As if it had been to the mill and ground!

heap or mound, As if it had been to the mill and ground!

dim.

49

Poco animando.

mp espressivo

You see, of course, if youre

mp

You

mp espressivo

You see, of course, if youre

mp

You

49

Poco animando.

mp

mp espressivo

not a dunce, How it went to pie - ces —
 see, of course, if you're not a dunce, How it
 not a dunce, How it went to pie - ces
 see, of course, if you're not a dunce, — How it

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "not a dunce, How it went to pie - ces — see, of course, if you're not a dunce, How it not a dunce, How it went to pie - ces see, of course, if you're not a dunce, — How it". The piano accompaniment features arpeggiated chords and moving lines in both hands.

all at once, — All at once, and no-thing first, —
 went to pie - ces All at once, and no-thing first, —
 all at once, — All at once, and no-thing first, —
 went to pie-ces all at once, All at once, and no-thing first, —

The second system consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "all at once, — All at once, and no-thing first, — went to pie - ces All at once, and no-thing first, — all at once, — All at once, and no-thing first, — went to pie-ces all at once, All at once, and no-thing first, —". The piano accompaniment features arpeggiated chords and moving lines in both hands, with a dynamic marking of *mf* (mezzo-forte).

p *rall.* *Più lento.*

Just as bub-bles do when they burst.

Just as bub-bles do when they burst.

Just as bub-bles do when they burst.

Just as bub-bles do when they burst.

p *rall.* *Più lento.*

pp e delicato

rit.

50 *Tempo I? (Allegro.)*

Più maestoso. (very broadly)

ff End of the won-der-ful

ff End of the won-der-ful

ff End of the won-der-ful

ff End of the won-der-ful

50 *Tempo I? (Allegro.)*

rit. *Più maestoso. (very broadly)*

f *ff*

poco accel.

one-hoss shay, — (That was built in such a lo-gic-al way!) —

one-hoss shay, — (That was built in such a lo-gic-al way!) —

poco accel.

one-hoss shay, — (That was built in such a lo-gic-al way!) —

one-hoss shay, — (That was built in such a lo-gic-al way!) —

poco accel.

marcato *marcato* *allarg. e rit.*

Lo-gic is lo-gic, Lo-gic is lo-gic. That's all —

marcato *marcato* *allarg. e rit.*

Lo-gic is lo-gic, Lo-gic is lo-gic. That's all —

marcato *marcato* *allarg. e rit.*

Lo-gic is lo-gic, Lo-gic is lo-gic. That's all —

marcato *marcato* *allarg. e rit.*

Lo-gic is lo-gic, Lo-gic is lo-gic. That's all —

allarg. e rit.

51 *Maestoso.*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "say!". Each staff begins with a fermata over a whole note, followed by a rest. The music is marked *Maestoso.*

Maestoso.

Piano accompaniment for the first system. The right hand features a melodic line with triplets and accents, starting at measure 51. The left hand provides harmonic support with chords and moving lines. Dynamics include *sf* and *sempre ff*.

Allegro molto.

Piano accompaniment for the second system. The right hand has a rapid triplet pattern. The left hand has a steady accompaniment. The section is marked *Allegro molto.* and includes the instruction *accel.*

Piano accompaniment for the third system. The right hand has a melodic line with accents. The left hand has a steady accompaniment. The section is marked *molto rit.* and includes the instruction *sf*.



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W. CROTCH.			
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FAIRY RING ...	2/6	—	—
W. G. CUSINS.			
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B. J. DALE.			
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GOD GOETH UP WITH SHOUTING	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESU, NOW WILL WE PRAISE THEE	<i>Jesu, nun sei gepreiset.</i>
JESU SLEEPS, WHAT HOPE REMAINETH?	<i>Jesus schläft, was soll ich hoffen ?</i>
*MY SPIRIT WAS IN HEAVINESS	<i>Ich hatte viel Bekümmerniss.</i>
*O LIGHT EVERLASTING	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende ?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM	<i>Preise, Jerusalem, den Herrn.</i>
*SLEEPERS, WAKE!	<i>Wachet auf.</i>
THE LORD IS A SUN AND SHIELD	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA	<i>Sie werden aus Saba Alle kommen.</i>
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