

20

## Barrel of a Gun

cue: LORD ADALBERT: ...and death looked right back.

**Andante**

**LORD ADALBERT:**

1 When you're look - ing down the bar - rel of a

2

3

4 gun, it con - cen - trates the mind com - plete - ly, and

5

6

7 sud - den - ly you find a love for hu - man - kind that makes you look up - on the world more sweet - ly. When

8

9

10 *sim.*

11 all at once it seems your life is done, you re - cog - nize it all goes by so fleet - ly. There's

12

13

14

15 *(Monty "sneezes")*

16 so much left to do, ex - cept, of course, for you, when you're look - ing down the bar - rel of a

17

18

19 gun.

2

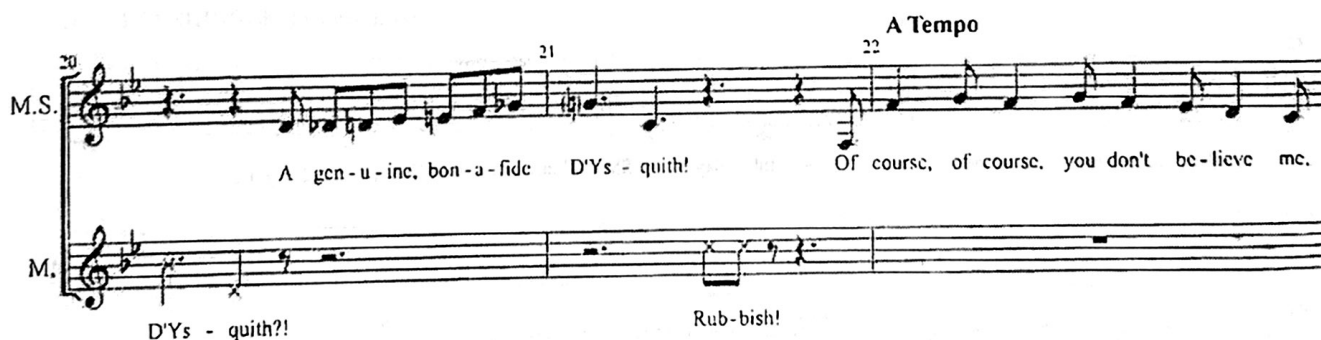
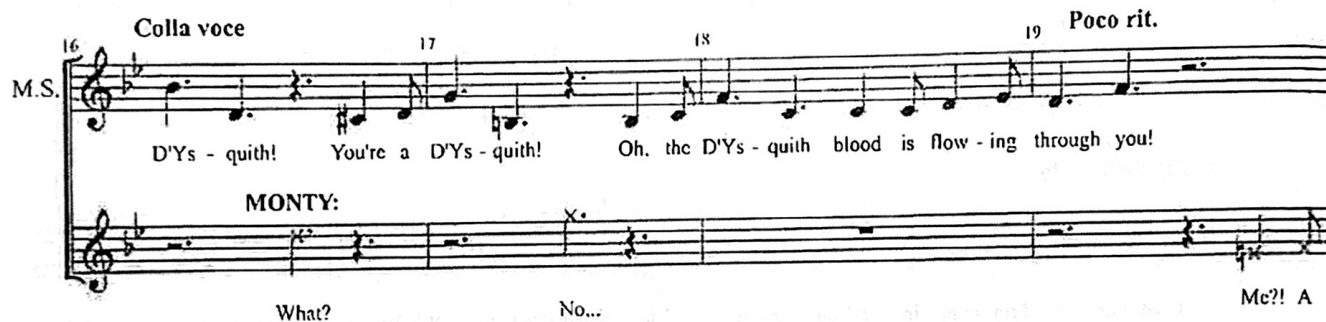
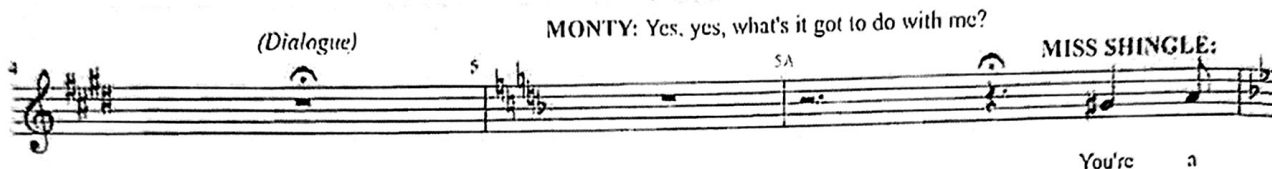
## You're A D'Ysquith

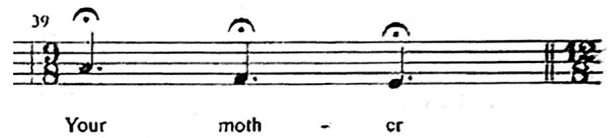
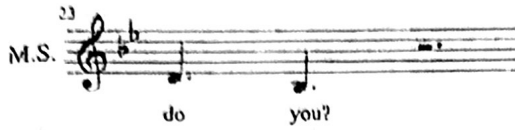
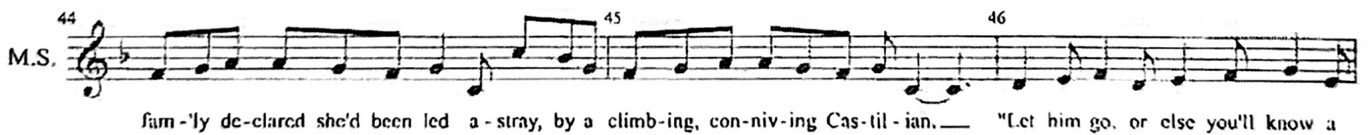
enc: MISS SHINGLE: Have you heard of the D'Ysquith family?

MISS SHINGLE: Then you've heard of Highhurst Castle? (MUSIC)



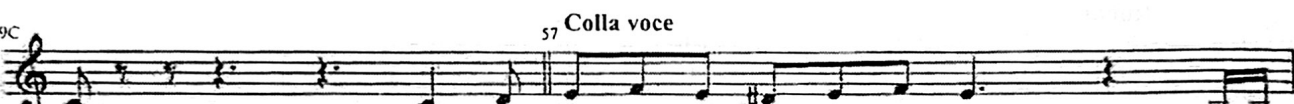

MISS SHINGLE: ...Their vast wealth and influence? (MUSIC)



**Molto deliberato**

M.S. <sup>47</sup>  <sup>48</sup>  
 life you will live to re - gret!" This was no i - dle threat! "You're a

M.S. <sup>49</sup>  <sup>49A</sup>  <sup>49B</sup>   
 D'Ys - quith! You're a per - fect - ly breed - a - ble D'Ys - quith, and a D'Ys - quith does her du - ty, don't for -

M.S. <sup>49C</sup>  <sup>57</sup> *Colla voce*   
 gct!" There was noth - ing your moth - er could say. She c -

M.S. <sup>58</sup>  <sup>59</sup>   
 loped with your fath - er the ver - y next day.

**MONTY:**  
 So she was disinherited?

*cue:* **MISS SHINGLE:** In a word, yes.



3

# I Don't Know What I'd Do Without You

9 SIBELLA: 10 3 11 12

Don't you just love me in pink? Would you, please?

13 14 3 15 16

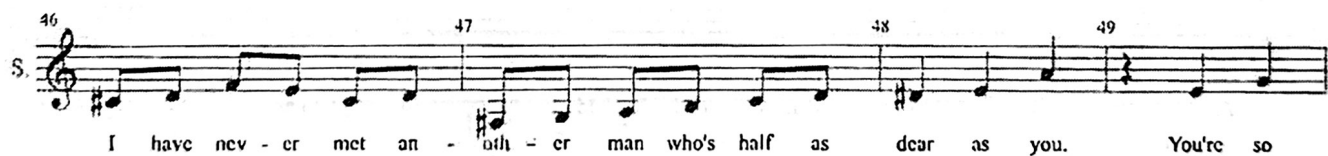
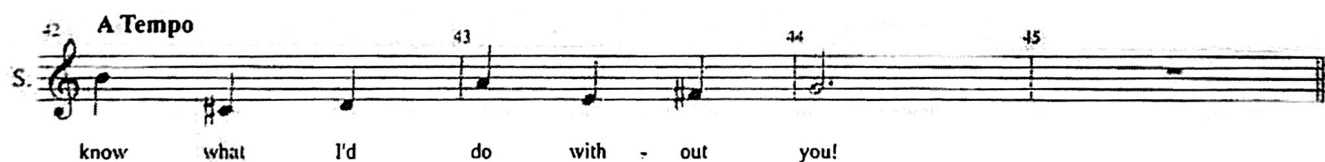
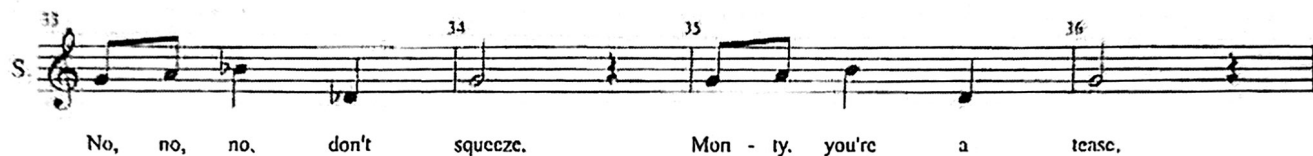
S. May - be a flow'r for my hair? No. No. Yes! No.

17 18 19 20

S. Vio - let? No, at - tar of ro - ses, I think. Look,

21 22 23 24

S. you brought me choc - 'lates! Oh, no, I don't dare. Do



S. 54 33 56 57

Why are oth - er men so drear - y, Mon - ty, and so dead - ly dull? No one

S. 58 59 60 61

*Rit.*

holds a con - ver - sa - tion half as beau - ti - f'ly as you!

S. 62 63 64 65

*Slowly* *A Tempo*

You have - n't said a word a - bout my dress! You're a brute!

S. 66 67 68 69

See how it moves when I turn? Two - Three - One - Two, It's a

S. 70 71 72 73

bit much for Clap - ham, — but nev - er - the - less.

S. 74 75 76 77

May - be just a bite, Just to be po - lite.

S. 78 79 80 81

*Rit.*

Mon - ty, that's too tight. Mon - ty, that's just right.

82 **Slowly**

S. Oh, what I put you through! I don't

87 **Accel. poco a poco**

S. know what I'd do, I do

91 **A Tempo**

S. not have a clue, I don't

95 know what I'd do with out

99 you!

100 100A 100B

4

# Foolish to Think

cue: MONTY: "Definitively, Mr. Asquith D'Ysquith, Jr."

Pigs might fly...

1 **Valse pensive** 2 **Rit.** 3 **A Tempo** 4 **Rit.**

5 **MONTY:** 6 7 8

Fool - ish to think she would mar - ry you.

9 10 11 12

M. Why would she sink so low? You've

13 14 15 16

M. on - ly a claim to a no - ble old name.

17 18 19 20 **Rit.**

M. Who could blame her for say - ing "no"?

21 **A Tempo** 22 23 24

M. Fool - ish to dream she's in love with you. You're a





**Gaining Momentum - In 1**

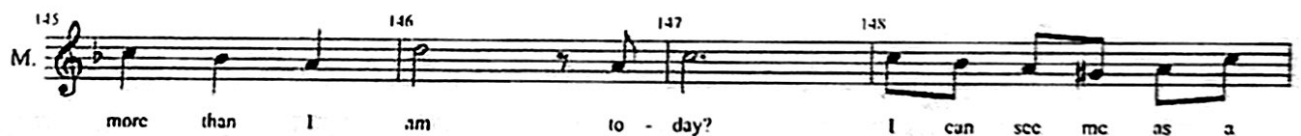


**#4 - Foolish to Think**









**Meno Mosso** **Colla voce**

157 158 159 160

M. Am I fool - ish to dream I'll be

161 162 163 164

M. Earl one day. a low - cr - ing man a - mong

165 166 167 168

M. men? Then who could de - ny now and

**Rit.** 169 170 171

M. then pigs can fly?

**A Tempo** 172 173 174 175 176 177 **Rit.**

M. Who will look fool - ish then?

**A Tempo** 178 179 180 181 182 183

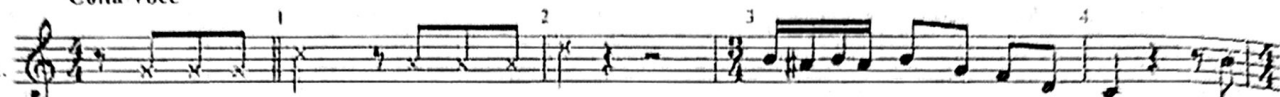
M. Who will look fool - ish then?


6

## I Don't Understand The Poor


entr: LORD ADALBERT: I say, you there!

Colla Voce

L.A.  1 2 3 4  
Hands off that sword! Put down that book! Is - n't it e-nough we let you look?! 1

L.A.  5 6 7 8  
hate to dash your fu-tile lit-tle hopes, but you pay your six-pence, and stay be-hind the ropes! 1

Con moto

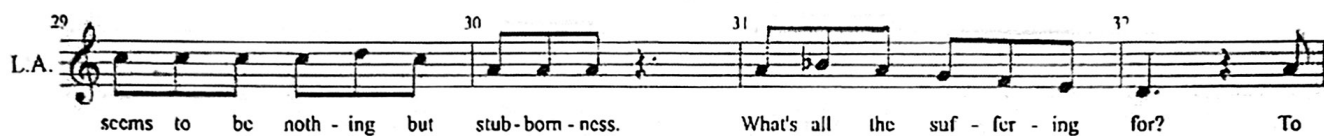
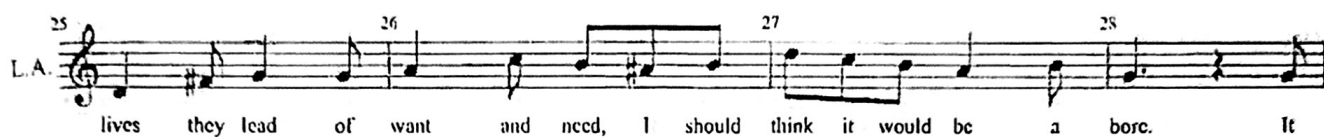
L.A.  9 10 11  
cringe when ev - 'ry cob - bler, or butch - cr, or far - mer comes touch-ing my ban - ni - sters,

L.A.  12 13 14  
bang-ing my ar - mour. They fin - ger ev - 'ry fi - ni - al. They poke your cor - ner - stone. Who'd

Colla Voce

L.A.  15 16 17  
want to be re-mind-ed of what they'll ne - ver own? Though my po - li - tics are pure - ly de - mo -

L.A.  18 19 20  
cra - ti-cal. I find the spe - cies, frank - ly, pro - ble - ma - ti-cal. 1



Portraits

## [6]

## Better With A Man

cue: HENRY: My name's D'Ysquith, by the way.

Tempo di Polonaise

1 2 3 HENRY:

When a fel - low needs a lit - tle

4 5 6

H. help - ing hand, who'll be there? It's al - most guar - an - teed:

7 8 9 10

H. No one else could ev - er real - ly un - der - stand; on - ly a - no - ther man knows what you need. And

11 12 13 14

H. when a man has fal - len down up - on his knees, in such a mo - ment, who'd be bet - ter than

15 16 17

H. some - one who's self - con - trolled, some - one who's strong and bold, some - one who's good as gold, it's bet - ter with a

**HENRY:** Then you agree, my friend? **MONTY:** Indeed I do.

18 19 20

H. 

man. \_\_\_\_\_

### #10 — Better With A Man

[7]

A Tempo

MONTY:



I am stand-ing here with poi-son in my pock-et, stand-ing on this froz-en lit-tle dock, it seems that



I've just let them skate my op - por - tu - ni - ty a - way.



If I'd had the poise to put the poi-son in a pot of tea, or else a shot of gin, I would be



back a - mid the noise of Lon - don by the end of day, But,



I am stand-ing here with poi-son in my pock-et, one eye on the tar-get, one eye on the clock, it


34 M.  35  
bet - ter hap - pen soon be - fore I lose my nerve and run.

36 M.  37  
If I had a knife, I could have grabbed him, then dis - creet - ly knocked him on the head and stabbed him, nor to

38 M.  39  
men - tion what I would have done if I had had a gun. Then a - gain, the

40 M.  41  
thought oc - curs, if I had tru - ly tak - en stock, it might have stopped me put - ting poi - son in my pock - et.

42 M.  43  
What a fool to tra - vel all this way and not think twice.

44 M.  45 Rit.  
Mur - der's not a hob - by for the cau - tious, thoughts of vi - o - lence can make the ti - mid nau - seous...

46 M.  47 Slower 48 accel. A Tempo  
un - less, of course, the vic - tim plun - ges head - long through the ice! It ap - pears that I've been





hand - ed quite an op - por - tune sol - u - tion. All that still re - mains is pro - per ex - e - cu - tion. I had



bet - ter join them on the lake be - fore it gets too late!



Sud - den - ly there is no stum - bling block. it means that I won't need the poi - son in my pock - et. What a



stroke of luck Si - bel - la teased me 'til I learned to skate!

[8]

## Inside Out

cue: PHOEBE: ...well, they assume a lot of things.

Andantino, Grazioso 1 3 4 Poco rit. PHOEBE:

An oys - ler

A Tempo

shell it - self is un - as - sum - ing, but look in - side, you'll find a pearl. The man who

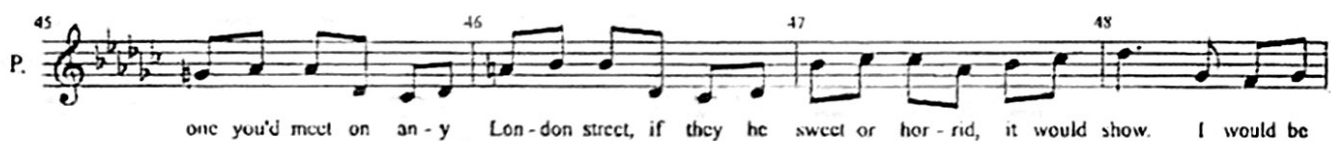
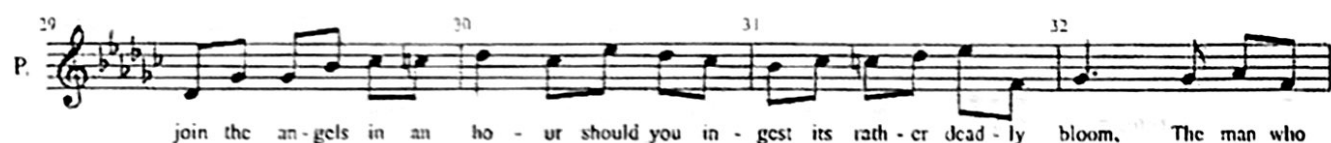
oth - er - wise is un - pre - sum - ing may share the same blood as an earl. Do not dis -

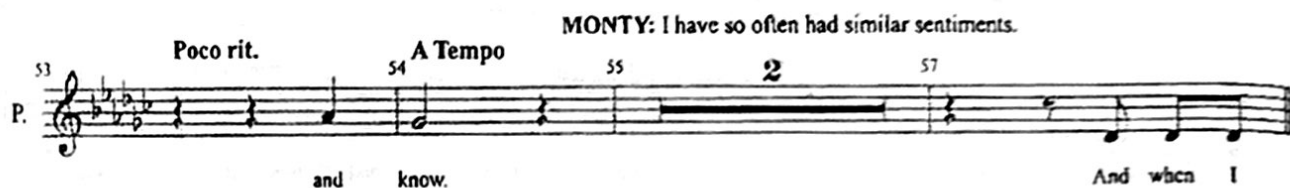
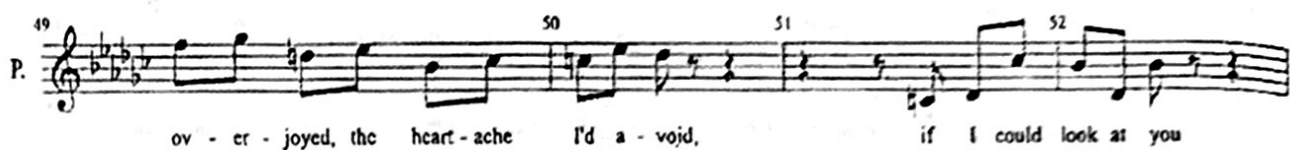
miss a wo-man of po - si - tion, she can be ten - der - heart - ed, have no doubt. The world would

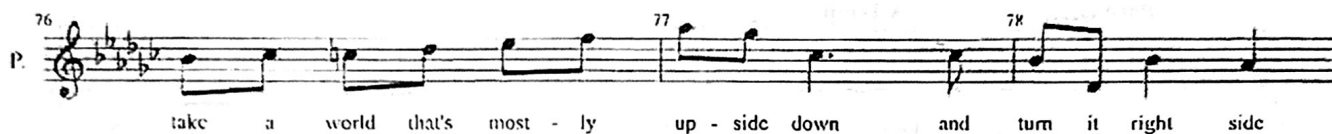
be in aw - fully good con - di - tion if we could all live... in - side

MONTY: You have a refreshing way of putting things, Miss D'Ysquith.

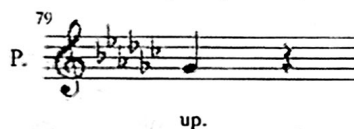
out. Though bel - la -







*(Henry enters, waves encouragingly to Monty, puts on his beekeeper's hat, and exits to attend to his bees.)*



## Sibella

16

cue: MONTY: Do you mind terribly? SIBELLA: I don't know.

Molto Rubato

MONTY: I never tire of looking at you...

3 4 Rit.

A Tempo

2 7 Rit.

8 MONTY:

I see a

A Tempo

9 M.

10 11 12

nose that be - longs on a coin. And there's that

13 M.

14 15 16

smile with a se - cret in - side. And here are two

17 M.

18 19 20

eyes that are bright with a mis - chic - vous light you

SIBELLA: Monty...

21 M.

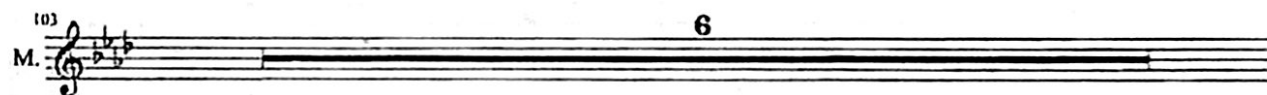
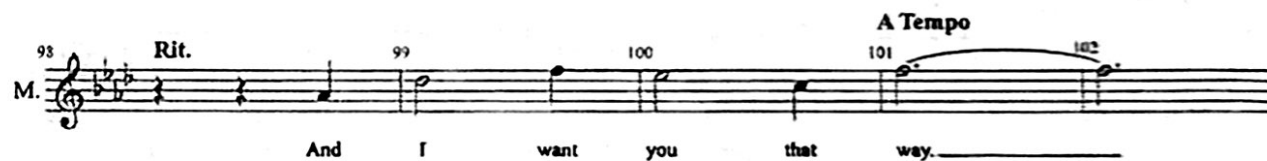
22 23 24 2 26

try but can't quite hide. Oh, there's that









[10]

## I've Decided To Marry You

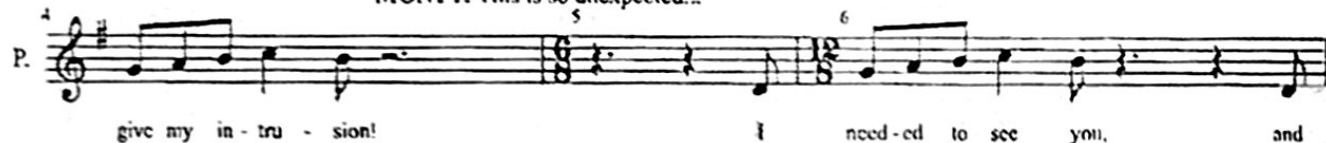


cue: (Monty exits to open door.)

Animato MONTY: Miss D'Ysquith!



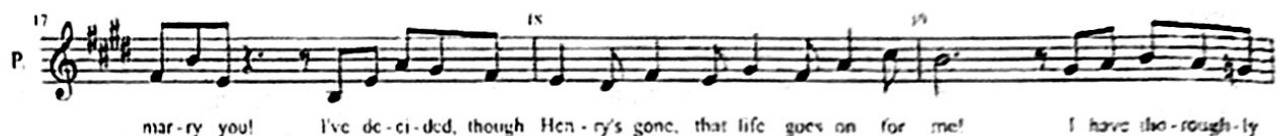
MONTY: This is so unexpected...

MONTY:  
Yes, of course...

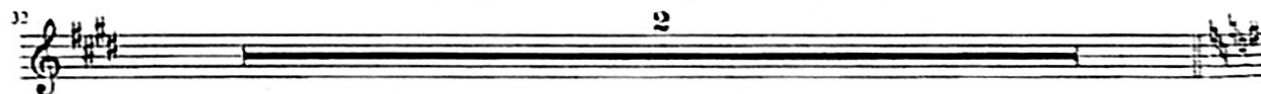
Mis - ter Na - var - ro!

Mis - ter Na - var - ro!





MONTY: Miss D'Ysquith, you've rendered me speechless! May I call you Phoebe?



### #17 - I've Decided To Marry You

34 SIBELLA:



48  
S. her rep - u - la - tion se - vere - ly in ques - tion? The mere - est sug - ges - tion would cause a seg - sa - tion and

50  
P. I'll be warned not to mar - ry you! I'll be scorned if I  
S. I can - not hear, which is hell! I could go home.

52  
P. mar - ry you! Still, I've de - ci - ded to live my life a gain! Who'd be lieve how my  
S. I should go home to live my life and be a wife a - gain!

55  
P. life has turned? Af - ter griev - ing, I've quick - ly learned there is no - thing can  
S. I should be off, but he makes me laugh. No - thing can

## #17 - I've Decided To Marry You

57 58 59

P. bend the will like half-Cas-til-lian men! And there's good-ness to spare in you. And a gen-tle-ness

S. bend the will like half-Cas-til-lian men! Is-n't this fun?

60 61

P. there in you. You have tak-en a wound-erl bird and taught her how to

S. Is-n't she done?

62 63

P. fly! This is quite un-con-ven-tion-al, is it not?


S. Fam-'ly bus-'ness, my eye! This is quite un-con-ven-tion-al, is it not?

64 65

P. Ra-ther a turn in the plot! And so will I be your fi-an-cee?

S. Ra-ther a turn in the plot! Why don't you

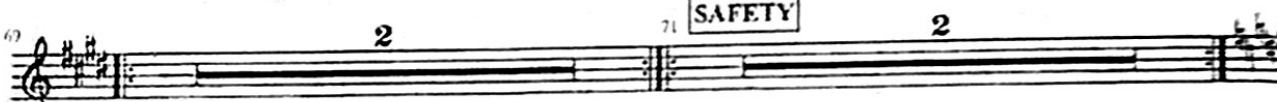
P.  When I re-call this day. I think I'll cry.

S.  send the cow a-way? When I re-call this day. I think I'll cry.

**MONTY:**

 Phoe-be, dar-ling!

**PHOEBE:** What was that?! **MONTY:** What was what? **PHOEBE:** That sound! Is there someone here? **MONTY:** Oh, pay no attention, that's... that's my new manservant, he's... finding his way around. I'll be with you in a moment... (CUT MUSIC)

 SAFETY

(CUE: Monty slams doors.)

M.  Is - n't this mad - ness? Who could fore - see how one trick of tim - ing could ru - in it all?

M.  One in the par - lour, one in the bed - room. No - thing be - tween them but me and a wall! Look at

M.  Phoe - be! No - ble and pi - ous, my es - teem for her on - ly grows.

# #17 - I've Decided To Marry You