

F. 575.

THE
JACKDAW OF RHEIMS:

Cantata.

WRITTEN BY THE LATE

THOMAS INGOLDSBY.

MUSIC COMPOSED BY

GEORGE FOX.

Ent. Sta. Hall.



Price 2s. 6d. Nett.

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To
J. SIMS REEVES, ESQ.,

THE FOLLOWING PAGES

ARE DEDICATED

AS

A slight token of admiration and respect.



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A NEW CANTATA,
"The Jackdaw of Rheims."

WORDS FROM THE INGOLDSBY LEGENDS.

(By the kind permission of R. BENTLEY, Esq., Burlington Street, W.)

Music Composed by GEORGE FOX.

INTRODUCTION.

(The Feast.)

CHORUS.

The Jackdaw sat on the Cardinal's chair !
Bishop and abbot and prior were there ;
 Many a monk, and many a friar,
 Many a knight, and many a squire,
With a great many more of lesser degree,—
In sooth a goodly company ;
And they served the Lord Primate on bended knee.
 Never, I ween,
 Was a prouder seen,
Read of in books, or dreamt of in dreams,
Than the Cardinal Lord Archbishop of Rheims !

ARIA BUFFA (*Contralto*) and CHORUS.

In and out, through the motley rout,
That little Jackdaw kept hopping about ;
 Here and there,
 Like a dog in a fair,
 Over comfits and cates,
 And dishes and plates,
Cowl and cope, and rochet and pall,
Mitre and crosier ! he hopp'd upon all !
 With saucy air,
 He perch'd on the chair
Where, in state, the great Lord Cardinal sat
In the great Lord Cardinal's great red hat :
 And he peer'd in the face
 Of his Lordship's Grace
With a satisfied look, as if he would say,
"We two are the greatest folks here to-day !"
 And the priests, with awe,
 As such freaks they saw,
Said, "The Devil must be in that little Jackdaw !"

RECIT., QUARTETT and CHORUS.

The feast was over, the board was clear'd,
The flaws and the custards had all disappear'd,
And six little Singing-boys—dear little souls !
In nice clean faces, and nice white stoles—
Came in order due,
Two by two,
Marching the grand refectory through !

A nice little boy held a golden ewer,
Emboss'd and fill'd with water, as pure
As any that flows between Rheims and Namur,
Which a nice little boy stood ready to catch
In a fine golden hand-basin made to match.
Two nice little boys, rather more grown,
Carried lavender water and eau de Cologne ;
And a nice little boy had a nice cake of soap,
Worthy of washing the hands of the Pope.
 One little boy more
 A napkin bore,
Of the best white diaper, fringed with pink,
And a Cardinal's Hat mark'd in "permanent ink."

AIR (*Soprano*.)

The great Lord Cardinal turns at the sight
Of these nice little boys dress'd in white ;
 From his finger he draws
 His costly turquoise ;
And, not thinking at all about little Jackdaws,
 Deposits it straight
 By the side of his plate,
While the nice little boys on his Eminence wait ;
Till, when nobody's dreaming of any such thing,
That little Jackdaw hops off with the ring !

ARIA BUFFA (*Bass*) and CHORUS.

There's a cry and a shout,
And a deuce of a rout,
And nobody seems to know what they're about,
But the monks have their pockets all turn'd inside out ;
 The friars are kneeling,
 And hunting and feeling
The carpet, the floor, the walls, and the ceiling.
The Cardinal drew
Off each plum-coloured shoe,
And left his red stockings exposed to the view ;
 He peeps, and he feels
 In the toes and the heels ;
They turn up the dishes—they turn up the plates—
They take up the poker and poke out the grates,
 They turn up the rugs,
 They examine the mugs :—
 But no !—no such thing ;—
 They can't find THE RING ! [it,
And the Abbot declared that, "when nobody twigged
Some rascal or other had popp'd in, and prigg'd it !"

"THE JACKDAW OF RHEIMS."

CHORUS (*Tenors and Basses*).

The Cardinal rose with a dignified look,
He call'd for his candle, his bell, and his book !
In holy anger, and pious grief,
He solemnly cursed that rascally thief :
He cursed him at board, he cursed him in bed ;
From the sole of his foot to the crown of his head.
He cursed him in sleeping, that every night
He should dream of the devil, and wake in a fright ;
He cursed him in eating, he cursed him in drinking,
He cursed him in coughing, in sneezing, in winking ;
He cursed him in sitting, in standing, in lying ;
He cursed him in walking, in riding, in flying,
He cursed him in living, he cursed him in dying !—
Never was heard such a terrible curse !

RECIT. (*Bass*).

But what gave rise
To no little surprise,
Nobody seem'd one penny the worse !

CHORUS.

The day was gone,
The night came on,
The Monks and the Friars they search'd till dawn ;
When the Sacristan saw,
On crumpled claw,
Come limping a poor little lame Jackdaw ;
No longer gay,
As on yesterday ;
His feathers all seem'd to be turned the wrong way ;—
His pinions droop'd—he could hardly stand,—
His head was as bald as the palm of your hand ;
His eye so dim,
So wasted each limb,
That, heedless of grammar, they all cried, " THAT'S HIM ;
That's the scamp that has done this scandalous thing !
That's the thief that has got my Lord Cardinal's Ring !"

AIR, *Andante lacrimoso* (*Tenor*).

The poor little Jackdaw,
When the monks he saw,
Feebly gave vent to the ghost of a caw ;
And turn'd his bald head, as much as to say,
" Pray be so good as to walk this way "
Slower and slower
He limp'd on before
Till they came to the back of the belfry door,
When the first thing they saw,
Midst the sticks and the straw,
Was the RING in the nest of that little Jackdaw !

CONCERTED PIECE, QUARTETT and CHORUS.

Then the great Lord Cardinal call'd for his book,
And off that terrible curse he took ;
The mute expression
Served in lieu of confession,
And, being thus coupled with full restitution,
The Jackdaw got plenary absolution ;—
When those words were heard,
That poor little bird
Was so changed in a moment, 'twas really absurd.
He grew sleek and fat ;
In addition to that,
A fresh crop of feathers came thick as a mat !

His tail waggled more
Even than before ;
But no longer it wagg'd with an impudent air,
No longer he perch'd on the Cardinal's chair.

RECIT. (*Contralto, Bass*) and CHORUS.

He now hopp'd about
With a gait devout ;
At Matins, at Vespers, he never was out ;
And, so far from any more pilfering deeds,
He always seem'd telling the Confessor's beads.
If any one lied,—or if any one swore,—
Or slumber'd in prayer-time and happen'd to snore,
That good Jackdaw
Would give a great " Caw,"
As much as to say, " Don't do so any more !"
While many remarked, as his manners they saw,
That they " never had known such a pious Jackdaw !"

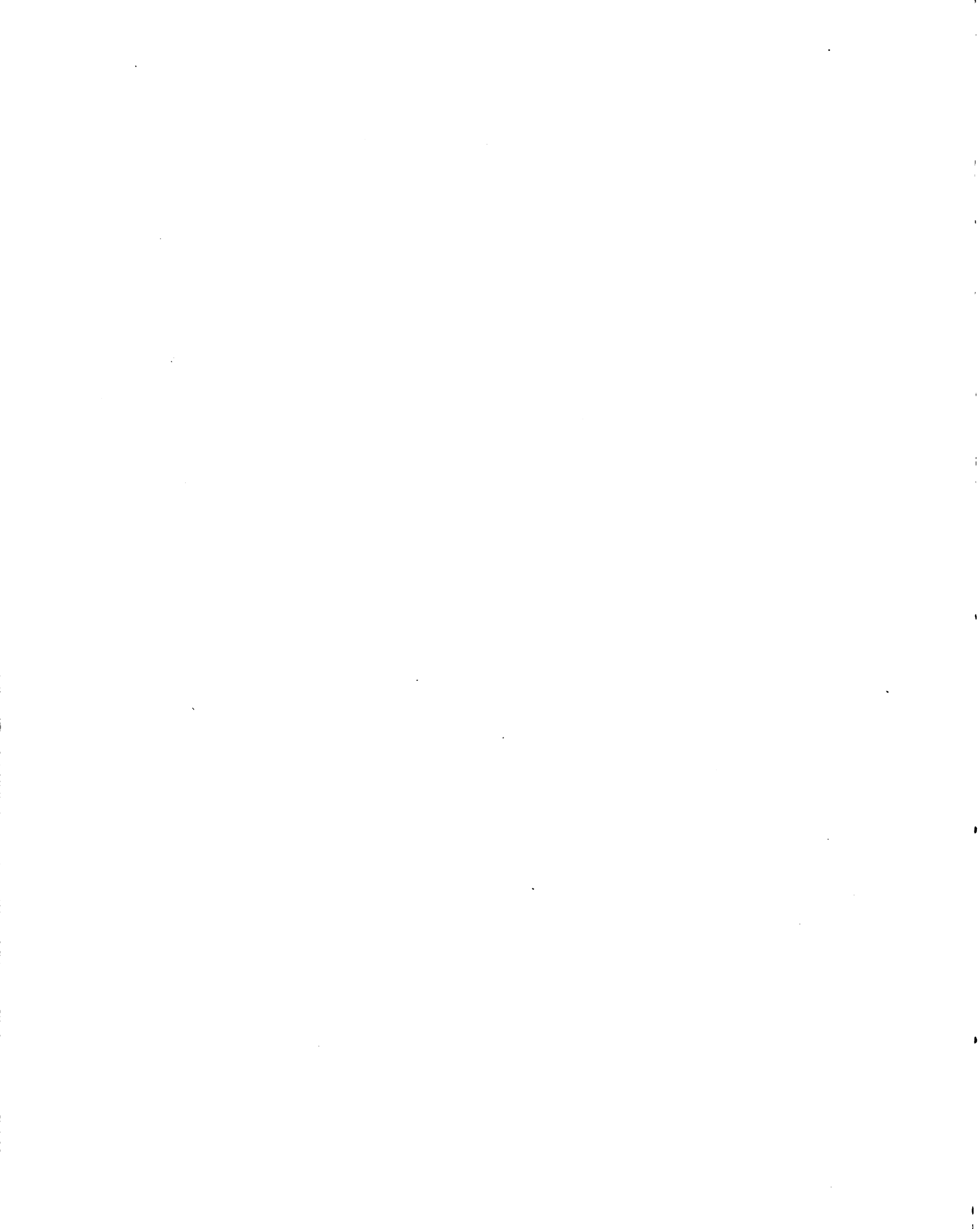
RECIT. (*Soprano*).

He long lived the pride
Of that country side,
And at last in the odour of sanctity died ;

DEAD MARCH.

FINALE, QUARTETT and CHORUS.

When, as words were too faint
His merits to paint,
The Conclave determined to make him a saint !
And on newly-made Saints and Popes, as you know,
It's the custom, at Rome, new names to bestow,
So they canonized him by the name of Jim Crow !



THE JACKDAW OF RHEIMS:

A COMIC CANTATA.



Words by Thomas Ingoldsby, Esq.

Music by George E. Fox.

INTRODUCTION.
Larghetto.

PIANO.



pp *cres.* *pp*

Ped.



cres. *p*




mf *dolce.*

Ped.



Ped.

Allegro.



tr *tr*

THE JACKDAW OF RHEIMS.

1st time. 2nd time.

f *mf*

Ped. *ff*

Ped.

tr *Sua.*

Ped.

Sua. *tr*

tr *ff* *mf*

p *pp* *f* *pp*

THE JACKDAW OF RHEIMS.

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes with slurs. The bass clef accompaniment is a steady eighth-note pattern, starting with a dynamic marking of *mf* and a hairpin crescendo.

The second system continues the piece. The treble clef melody includes a section marked *triquillo.* The bass clef accompaniment features a dynamic marking of *f* and a section marked *p* with a *Ped.* (pedal) instruction.

The third system shows the treble clef melody with a trill-like figure. The bass clef accompaniment includes dynamic markings of *ff*, *mf*, and *ff*.

The fourth system features a treble clef melody with a trill. The bass clef accompaniment includes a dynamic marking of *ff* and a *Sua* marking.

The fifth system continues with a treble clef melody featuring trills. The bass clef accompaniment has a dynamic marking of *f*.

The sixth system shows the final part of the piece. The treble clef melody continues with eighth and sixteenth notes. The bass clef accompaniment maintains the eighth-note pattern.

THE JACKDAW OF RHEIMS.

ff
cres.

dim.

p ff

tr

dim. > p dim. > pp f

8ves.....

8ves..... Attacca.

THE JACKDAW OF RHEIMS.

No. 1. CHORUS—"THE JACKDAW SAT ON THE CARDINAL'S CHAIR.

PIANO. *Giocosamente allegretto.*

SOPRANO. The jack - daw sat on the Car - di - nal's chair,

CONTRALTO. The jack - daw sat on the Car - di - nal's chair,

TENOR. (8ve. lower.) The jack - daw sat on the Car - di - nal's chair,

BASS. The jack - daw sat on the Car - di - nal's chair,

PIANO. *f p f tr*

mf Bis - hop, and ab - bot, and prior were there,

mf Bis - hop, and ab - bot, and prior were there,

mf Bis - hop, and ab - bot, and prior were there,

mf Bis - hop, and ab - bot, and prior were there,

mf Bis - hop, and ab - bot, and prior were there,

tr p tr

THE JACKDAW OF RHEIMS.

Many a monk and ma - ny a friar, Ma - ny a knight and ma - ny a squire, And a
 Ma - ny a monk and ma - ny a friar, Ma - ny a knight and ma - ny a squire, And a
 Ma - ny a monk and ma - ny a friar, Ma - ny a knight and ma - ny a squire, And a
 Ma - ny a monk and ma - ny a friar, Ma - ny a knight and ma - ny a squire, And a

great ma - ny more of less - er de-gree; In sooth, a good - ly com - pa - ny,
 great ma - ny more of less - er de-gree; In sooth, a good - ly com - pa - ny,
 great ma - ny more of less - er de-gree; In sooth, a good - ly com - pa - ny,
 great ma - ny more of less - er de-gree; In sooth, a good - ly com - pa - ny,

SOLO. A great ma - ny more of less - er de-gree, **f** **CHORUS.** In
 In sooth, a good - ly com - pa - ny, In
 In

THE JACKDAW OF RHEIMS.

sooth, a good - ly com pa -
sooth, a good - ly com pa -
sooth, a good - ly com pa -
sooth, a good - ly com - pa - ny. And they

This system contains the first four staves of the musical score. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: 'sooth, a good - ly com pa -' on the first three staves, and 'sooth, a good - ly com - pa - ny. And they' on the fourth staff.

- ny.
- ny.
- ny. And they serv'd the Lord Pri-mate on bend - ed knee,
serv'd the Lord Pri-mate on bend - ed knee, And they serv'd the Lord Pri-mate on bend - ed knee,

This system contains the next four staves. The lyrics continue: '- ny.' on the first three staves, and 'And they serv'd the Lord Pri-mate on bend - ed knee, serv'd the Lord Pri-mate on bend - ed knee, And they serv'd the Lord Pri-mate on bend - ed knee,' on the fourth staff.

Read of in books, or
Read of in books, or
was prouder seen,
Ne-ver, I ween, Read of in books, or dreamt of in dreams,

This system contains the final four staves. The lyrics are: 'Read of in books, or' on the first two staves, 'was prouder seen,' on the third staff, and 'Ne-ver, I ween, Read of in books, or dreamt of in dreams,' on the fourth staff.

THE JACKDAW OF RHEIMS.

dreamt of in dreams, The jack - daw sat on the
 dreamt of in dreams, The jack - daw sat on the
 The jack - daw sat on the
 Than the Car - di - nal Lord Arch - bishop Arch-bishop of Rheims, The jack - daw sat on the

cres. *ff*
Sva.

Car - di - nal's chair, Bis - hop, and ab - bot, and prior were there,
 Car - di - nal's chair, Bis - hop, and ab - bot, and prior were there,
 Car - di - nal's chair, Bis - hop, and ab - bot, and prior were there,
 Car - di - nal's chair, Bis - hop, and ab - bot, and prior were there,

mf *tr* *cres.* *tr*

Ma - ny a monk and ma - ny a friar, Ma - ny a knight and ma - ny a squire; In
 Ma - ny a monk and ma - ny a friar, Ma - ny a knight and ma - ny a squire; In
 Ma - ny a monk and ma - ny a friar, Ma - ny a knight and ma - ny a squire; In
 Ma - ny a monk and ma - ny a friar, Ma - ny a knight and ma - ny a squire; In

sooth, a good - ly com - pa - ny, a good - ly com - pa - ny.

sooth, a good - ly com - pa - ny, a good - ly com - pa - ny.

sooth, a good - ly com - pa - ny, a good - ly com - pa - ny.

sooth, a good - ly com - pa - ny, In sooth, a good - ly com - pa - ny.

Ne - - ver, I ween, was a

proud - er seen, Read of in books, or dreamt of in dreams ; . . .

THE JACKDAW OF RHEIMS.

than the Car - di - nal Lord Arch -

Ne - ver, I ween, was a proud - er . . seen . . than the Car - di - nal Lord Arch -

than the Car - di - nal Lord Arch -

Ne - ver, I ween, was a proud - er . . seen . . than the Car - di - nal Lord Arch -

dim.

- bis-hop of Rheims, the Car - di - nal Lord Arch - bis - hop of Rheims, the

- bis-hop of Rheims, the Car - di - nal Lord Arch - bis - hop of Rheims, the

- bis-hop of Rheims, the Car - di - nal Lord Arch - bis - hop of Rheims, the

- bis-hop of Rheims, the Car - di - nal Lord Arch - bis - hop of Rheims, the

ff *dim.*

Car - di - nal Lord Arch - bis-hop of Rheims, . . the Car - di - nal Lord Arch -

Car - di - nal Lord Arch - bis-hop of Rheims, . . the Car - di - nal Lord Arch -

Car - di - nal Lord Arch - bis-hop of Rheims, . . the Car - di - nal Lord Arch -

Car - di - nal Lord Arch - bis-hop of Rheims, . . the Car - di - nal Lord Arch -

- bis-hop . . . of Rheims. . . . The jack - daw sat on the Car - di - nal's chair,
 - bis - hop of Rheims. . . . The jack - daw sat on the Car - di - nal's chair,
 - bis - hop of Rheims. . . . The jack - daw sat on the Car - di - nal's chair,
 - bis-hop . . . of Rheims. . . . The jack - daw sat on the Car - di - nal's chair,

Bis-hop, and ab-bot, and prior were there,
 Bis-hop, and ab-bot, and prior were there,
 Bis-hop, and ab-bot, and prior were there,
 Bis-hop, and ab-bot, and prior were there,

Ma - ny a monk, and ma - ny a friar, Ma - ny a knight and ma - ny a squire, In sooth, a
 Ma - ny a monk, and ma - ny a friar, Ma - ny a knight and ma - ny a squire, In sooth, a
 Ma - ny a monk, and ma - ny a friar, Ma - ny a knight and ma - ny a squire, In sooth, a
 Ma - ny a monk, and ma - ny a friar, Ma - ny a knight and ma - ny a squire, In sooth, a good - ly

THE JACKDAW OF RHEIMS.

good - ly com - pa - ny,

good - ly com - pa - ny,

good - ly com - pa - ny,

com - pa - ny, In sooth, a

p

ff

a good - ly com - pa - ny, a good - ly com - pa - ny, a

a good - ly com - pa - ny, a good - ly com - pa - ny, a

a good - ly com - pa - ny, a good - ly com - pa - ny, a

good - ly, good - ly com - pa - ny, a good - ly com - pa - ny, a

good-ly com - pa - ny.

good-ly com - pa - ny.

good-ly com - pa - ny.

good-ly com - pa - ny.

rit. pp

Ped.

No. 2.

ARIA BUFFA—"IN AND OUT."

CONTRALTO AND CHORUS.

Rapida.

VOICE

PIANO.

In . . and out, thro' the mot - ly rout, That little jack - daw kept hop - ping a - bout,

Here and there, like a dog in a fair, Like a dog in a fair, . . . o - ver

com - fits and cates, and dish - es and plates; Cowl and cope, and

ro - chet and pall, Mi - tre and cro - zier, he hopp'd up - on all; With a sau - cy air he

perch'd on the chair, Where, in state, the great Lord Car - di - nal sat; In the

THE JACKDAW OF RHEIMS.

great Lord Car-di-nal's great red hat, And he peered in the face of his Lord - ship's grace With a sat - is - fied air, as

if he would say : We two are the greatest folks here to - day! And the

CHORUS IN UNISON. *Sotto voce.* SOLO. CONTRALTO.

priests with awe, As such freaks they saw, Said, the de - vil must be in that lit - tle jack - daw, And the

CHORUS.

priests with awe, As such freaks they saw, Said, the de - vil must be in that lit - tle jack - daw.

Tremolo.

No. 3.

“THE FEAST WAS OVER.”

Andante alla cappella.

PIANO. *pp*

The piano introduction consists of two staves. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and the same key signature. The music is in 3/4 time and begins with a series of chords and moving lines in both hands, marked *pp* (pianissimo).

RECIT. *Gran gusto.*

The feast was o - ver, And the board was cleared, The

The first line of the recitative features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a bass clef with the same key signature. The vocal line includes the lyrics "The feast was o - ver, And the board was cleared, The". There are triplets in the piano accompaniment.

flaws and the custards had all dis - appeared, And - six lit - tle sing - ing boys, dear lit - tle souls, In nice clean fa - ces, and

The second line of the recitative continues the vocal and piano accompaniment. The vocal line includes the lyrics "flaws and the custards had all dis - appeared, And - six lit - tle sing - ing boys, dear lit - tle souls, In nice clean fa - ces, and". There are triplets in the piano accompaniment.

Allegretto.

nice white stoles, Came in or - der due, Two and two,

The third line of the recitative is marked *Allegretto*. The vocal line includes the lyrics "nice white stoles, Came in or - der due, Two and two,". The piano accompaniment features a more rhythmic accompaniment.

March - ing that grand re - - fec - tory through ;

The fourth line of the recitative includes the lyrics "March - ing that grand re - - fec - tory through ;". The piano accompaniment continues with a rhythmic accompaniment.

THE JACKDAW OF RHEIMS.

CONTRALTO. *Parlando.* SOPRANO.

A nice lit - tle boy held a gold - en ewer, Em-boss'd and fill'd with

pp scherzando.

CONTRALTO. *ad lib.*

wa-ter as pure As a - ny that flows be-tween Rheims and Na - mur,

pp rit.

TENOR. *accel.* BASS.

Andante. Which a nice lit - tle boy stood rea - dy to catch, In a nice gold - en hand ba - sin

pp accel.

SOPRANO.

made to match, Two nice lit - tle boys, ra - ther more grown, Car - ried la - ven - der wa - ter and

Sua.....

TENOR.

rit.

eau de co - logs, And a nice lit - tle boy had a nice cake of soap, Wor - thy of wash - ing the

Soa.....

CONTRALTO.

hands of the Pope. One lit - tle boy more, A nap - - kin bore Of the best white di - a - per,

fring'd with pink, And a car - di - nal's hat mark'd in

CHORUS IN UNISON.

f

per - ma - nent ink, And a car - di - nal's hat mark'd in per - ma - nent ink.

f

No. 4.

AIR—"THE GREAT LORD CARDINAL."

VOICE

Eleganza moderato.

PIANO.

SOPRANO.

The great Lord Car-di-nal turns at the sight Of these

rit.

nice lit-tle boys . . dress'd all in white, The great Lord Car-di-nal turns at the sight Of these

nice lit-tle boys . . dress'd all in white; From his fin-ger he draws his cost-ly turquoise,

Bassoon. Clar.

And not think - ing at all a - bout lit - tle jack - daws, De - po - sits it straight by the

Oboe.

side of his plate, While the nice lit - tle boys on his Em - i - nence wait, Till, when no - bo - dy dream - ing of

any . . . such thing, That lit - tle jack - daw hops off with the ring, That lit - tle jack - daw hops

pp staccato.

rit. off with the ring.

Allegretto.

rit. *dim.* *pp*

No. 5. AIR & CHORUS—"THERE'S A CRY AND A SHOUT."

Allegro.

VOICE

BASS.

There's a cry and a shout and a

PIANO.

f *p*

deuce of a rout, And no - bo - dy seems to know what they're a - bout ; But the monks have their pock - ets all

turn'd in - side out, But the monks have their pock - ets all turn'd in - side out ; The friars are kneel - ing, and

hunt - ing, and feel - ing The car - pet, the floor, the walls, and the ceil - ing, The friars are kneel - ing, and

The musical score is written for voice and piano. The voice part is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system shows the beginning of the piece with the tempo marking 'Allegro.' and the vocal line starting with 'There's a cry and a shout and a'. The piano accompaniment starts with a forte (f) dynamic and then moves to piano (p). The second system continues the vocal line with the lyrics 'deuce of a rout, And no - bo - dy seems to know what they're a - bout ; But the monks have their pock - ets all'. The third system continues with 'turn'd in - side out, But the monks have their pock - ets all turn'd in - side out ; The friars are kneel - ing, and' and 'hunt - ing, and feel - ing The car - pet, the floor, the walls, and the ceil - ing, The friars are kneel - ing, and'. The piano accompaniment consists of chords and moving lines in both hands.

hunt - ing, and feel - ing The car - pet, the floor, the walls, and the ceil - ing, The Car - di - nal drew off each

plum - colour - ed shoe, And left his red stock - ings ex - pos'd to the view, The - pos'd to the view; He

1st time. *2nd time.*

peeps and he feels in the toes and the heels, He

Ped. *

peeps and he feels in the toes and the heels, He

Ped. *

rall.

peeps and he feels in the toes and the heels, He peeps and he feels in the toes

pp *rall.*

THE JACKDAW OF RHEIMS.

a tempo.

and the heels, . . . They turn up the dish - es, they turn up the plates, They

take up the pok - er and poke out the grates, They turn up the rugs, They ex - am - ine the mugs, . They

CHORUS.

f But no! no such thing, . . . They

But no! no such thing, They

But no! no such thing, They

turn up the rugs, They ex - am - ine the mugs, *f* But no! no such thing, They

Ben marcato.

f can't . . . find the ring! . . . But no! . . . no such thing, . . . They can't . . . find the

can't find the ring! . . . But no! no such thing, They can't find the

can't find the ring! . . . But no! no such thing, They can't find the

can't find the ring! . . . But no! no such thing, They can't find the

Solo. ring! But no! . . . no such thing, . . . They can't . . . find the ring! . . . *Tutti.* But no! no such

ring! But no! no such

ring! But no! no such

ring! But no! no such

p

thing, They can't find the ring! But no! no such thing, They

thing, They can't find the ring! But no! no such thing, They

thing, They can't find the ring! But no! no such thing, They

thing, They can't find the ring! But no! no such thing, They

can't . . . find . . . the ring!

can't . . . find . . . the ring!

can't . . . find . . . the ring!

Solo. *Pomposo.* And the ab - bot de - clar'd that when

Andante. *mf*

THE JACKDAW OF RHEIMS.

no - bo - dy twigg'd it, Some ras - cal or o - ther had popp'd in and prigg'd it,

Larghetto.

Some ras - - cal or o - - ther had prigg - - ed it.

Some ras - - cal or o - - ther had prigg - - ed it.

Some ras - - cal or o - - ther had prigg - - ed it.

Some ras - - cal or o - - ther had prigg - - ed it.

Adagio

No. 6. CHORUS—"THE CARDINAL ROSE WITH A DIGNIFIED LOOK."

Moderato Serioso.

PIANO. *p*

BASSES AND TENORS.

The Car - di - nal rose with a

dig - ni - fed look, He call'd for his can - dle, his

bell, and his book, In

mf *pp*

ho - ly an - ger and pi - ous grief He sol - emn - ly curs'd that

tr *tr* *ff*

Ped. #

ras-cal-ly thief! In ho-ly an-ger and pi-ous grief He so-lemn-ly curs'd that ras-cal-ly thief!

Andante.

He cursed him at board, he cursed him in bed, From the sole of his foot to the

f Bell. *mf*

Ped. *

crown of his head; He cursed him in sleep-ing,— that ve-ry night He should dream of the de-vil, and

f *cris.*

wake in a fright; He cursed him in eat-ing, he cursed him in drink-ing, He cursed him in coughing, he

Sva. *furia fff* *mf*

Ped.

sneezing, in wink-ing; He cursed him in sit-ting, in stand-ing, in ly-ing; He cursed him in walk-ing, in

f *cris.*

THE JACKDAW OF RHEIMS.

riding, in fly-ing, He cursed him in liv-ing, he cursed him in dy-ing! Never was heard such a ter-ri-ble curse!

pp dim. ppp RECIT. *Timoroso.*

pp dim. ppp Ped.

But what gave rise to no lit-tle sur-prise: . . . No-bo-dy seem'd one pen-ny the worse!

Larghetto. Sotto voce. SOLO. *Gaio.*

Gaio. *pp*

Hornpipe.

cres. f cres. ff

3 3 3 3

No. 7.

CHORUS—"THE DAY WAS GONE."

VOICE.

PIANO.

Allegretto Moderato. *mf*

SOPRANO AND CONTRALTO. *mf*

The day was gone, the night came on, The

tr *dim.* *p*

monks and the friars they search'd till dawn, When the sa - cri - stan saw on crum - pled claw Come

limp - ing a poor lit - tle lame jack - daw ; No long - er gay, as yes - ter - day, His

fea - thers all seem'd to be turn'd the wrong way, His eye so dim, so wast - ed each limb, That,

Tutti ff
heed - less of gram - mar, they cried, "That's him!"

Ped. *

Ped. *

TENORS AND BASSES.

The day was gone, the night came on, The monks and the friars they

THE JACKDAW OF RHEIMS.

SOPRANO.

search'd till dawn, When the sa - cris - tan saw on crump - led claw Come limp - ing a poor lit - tle

TENORS.

lame jack - daw. His pin - ions droop'd—he could hard - ly . stand,—His head was as bald as the

CONTRALTOS & SOPRANOS. TUTTI.

palm of your hand,—“That's the scamp that has done this scan - dal - ous thing! That's the

thief that has got . my Lord Car - di - nal's ring ! ”

No. 8.

SOLO—"THE POOR LITTLE JACKDAW."

Andante lacrimoso.

PIANO.

Musical notation for the piano introduction, consisting of two staves. The upper staff features a series of chords and melodic fragments, while the lower staff provides a harmonic accompaniment. Dynamics include *p* and *pp*.

Musical notation for the piano accompaniment, consisting of two staves. The upper staff continues the melodic line, and the lower staff provides a steady accompaniment. Dynamics include *f dim.* and *p*.

TENOR.

The poor lit-tle jack-daw,

Musical notation for the tenor and piano accompaniment. The tenor part is on a single staff, and the piano accompaniment is on two staves. Dynamics include *p* and *pp*.

when the monks he saw, Feeb-ly gave vent to the ghost of a caw, And

Musical notation for the tenor and piano accompaniment. The tenor part is on a single staff, and the piano accompaniment is on two staves. Dynamics include *pp* and *sva.....*.

turned his bald head, as much as to say, Pray be so good as to

Musical notation for the tenor and piano accompaniment. The tenor part is on a single staff, and the piano accompaniment is on two staves.

THE JACKDAW OF RHEIMS.

walk this way. Slow - er and slow - er he limp'd . . on be - fore, Till they

came to the back of the bel - - fry door, When the first thing they saw, 'mid the

acc.
tremolo.

f *p* *cres.*

sticks and the straw, Was the ring! in the nest of that lit - tle jack - daw, Was the

Tremolo. *ff* *a tempo.*

f *cres.* *ff* *p*

ring! in the nest of that lit - tle jack - daw, Was the

dim. *pp* *Lacrimoso.* *mf*

Ped. Ped.

ring! . . . in the nest of that lit - tle jack - daw.

pp

THE JACKDAW OF RHEIMS.

Moderato serio.

TENORI E BASSI.

Then the

great Lord Car - di - nal call for his book,

And off that ter - ri - ble curse he took ;

The mute ex - pres - sion served in lieu of con - fes - sion,

And,

be - ing thus coupled

with full res - ti - tu - tion, And, be - ing thus coupled with full res - ti - tu - tion, The

THE JACKDAW OF RHEIMS.

TENOR SOLO.

jack-daw got ple - na - ry ab - so - lu - tion. When those

CONTRALTO SOLO.

words were heard, that poor lit - tle bird Was so changed in a mo - ment, 'twas real - ly ab - surd; He

p *cres.*

fs *cres.*

SOPRANO SOLO. BASS SOLO. TENOR SOLO.

grew sleek and fat, and, in ad - di - tion to that, A fresh crop of fea - thers came thick as a mat; His

tremolo.

SOPRANO.

tail wag - gled more e - ven than be - fore, But no long - er it wagg'd with an

tremolo.

BASS.

im - pu - dent air, No long - er he perch'd on the

tremolo.

THE JACKDAW OF RHEIMS.

alla Capella ad lib.

At ma - - tins and ves - pers he ne - - - ver was out,

Andante espressione.

colla voce.

Ped.

And so far from a - ny more pil - fer - ing deeds,

ff *pp* *ff* *pp* *cres.*

Ped.

As for a - ny more pil - fer - ing deeds, He al - ways seemed tell - ing the con - fes - sor's beads; If

mf

CONTRALTO SOLO.

a - ny one lied,—or if a - ny one swore,— Or slumbered in prayer - time and happened to snore, That

colla voce.

ad lib.

good jack-daw would give a neat caw! As much as to say, Don't do so an-y more! While

Allegretto. *Andante.*

ma - ny re - mark'd as his man - ners they saw, That they ne - ver had known such a pi - ous jack - daw.

No. 10. RECITATIVE—"HE LONG LIVED THE PRIDE."

VOICE.

Andante. *rit.*

PIANO. *p* *pp*

SOPRANO. *adagio.*

He long liv'd the pride of that coun - try side, And at last in the o - dour of sanc - ti - ty died

ad lib.

Attacca.

No. 11.

DEAD MARCH.

PIANO.

Dolore.

p *dim.* *pp* *cres.* *mf* *tr*

Dolcezza.

cres.

pp

mf *dim.* *cres.*

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is divided into several systems of two staves each. The first system is marked 'Dolore.' and includes dynamics *p*, *dim.*, *pp*, *cres.*, and *mf*, along with a trill (*tr*) in the right hand. The second system begins with a repeat sign and a *p* dynamic. The third system is marked 'Dolcezza.' and includes a *cres.* dynamic. The fourth system features a *pp* dynamic. The fifth system includes *mf*, *dim.*, and *cres.* dynamics. The score uses various musical notations including slurs, accents, and repeat signs.

The first system shows a piano introduction with a trill (tr) in the right hand. The second system continues the accompaniment. The third system includes a trill (tr) and a first ending (1st time) followed by a second ending (2nd time). The piece concludes with a piano (pp) dynamic and a ritardando (rit.) marking.

No. 12. FINALE—"WHEN, AS WORDS WERE TOO FAINT."

This section features vocal parts for Soprano, Contralto, Tenor, and Bass, along with a piano accompaniment. The vocal parts are marked with SOLO. The lyrics are: "When, as words were too faint his". The piano accompaniment includes dynamics such as *ff* (fortissimo), *p* (piano), and *sva.* (sustained vibrato), as well as a trill (tr) in the right hand.

THE JACKDAW OF RHEIMS.

me - rits to paint, The con-clave de - ter-mined to make him a saint, As words were too faint his

me - rits to paint, The con-clave de - ter-mined to make him a saint, As words were too faint his

me - rits to paint, The con-clave de - ter-mined to make him a saint, As words were too faint his

mf

me - rits to paint, The con-clave de - ter-mined to make him a saint,

me - rits to paint, The con-clave de - ter-mined to make him a saint,

me - rits to paint, The con-clave de - ter-mined to make him a saint,

SOLO.

And on new - ly - made saints and

popes, as you know, It's the cus - tom at Rome new names to be - stow, It's the cus - tom at Rome new

ff Tutti.

Jim Crow, Jim Crow, Jim Crow, Jim Crow, Jim

Jim Crow, Jim Crow, Jim Crow, Jim Crow, Jim

Jim Crow, Jim Crow, Jim Crow, Jim Crow, Jim

Tutti.

names to be - stow, So they can - on - ized him by the name of Jim Crow,

ff

THE JACKDAW OF RHEIMS.

Crow, Jim Crow, Jim Crow, Jim Crow! They can - on - ized him by the name of Jim Crow! They can - on - ized him by the

Crow, Jim Crow, Jim Crow, Jim Crow! They can - on - ized him, they

Crow, Jim Crow, Jim Crow, Jim Crow! They

Jim Crow! They can - on - ized him by the

p *cres.* *f* *cres.*

name of Jim Crow! They can - on - ized him by the

can - on - ized him, they can - on - ized him by the

can - on - ized him, they can - on - ized him by the name of Jim Crow! They can - on - ized him by the

name of Jim Crow! They can - on - ized him by the name of Jim Crow! They can - on - ized him by the

p *dolce.* *cres.* *f* *p* *dolce.*

name . . of Jim Crow! . . As words were too faint his

name of Jim Crow! . . As words were too faint his

name of Jim Crow! . . As words were too faint his

name of Jim Crow! . . As words were too faint his

Svd.....

me - rits to paint, The con - clave de - ter - mined to make him a saint,

me - rits to paint, The con - clave de - ter - mined to make him a saint,

me - rits to paint, The con - clave de - ter - mined to make him a saint,

me - rits to paint, The con - clave de - ter - mined to make him a saint,

tr

tr *tr*

THE JACKDAW OF RHEIMS.

And on new - ly - made saints and popes, as you know, It's the cus - tom in Rome new

And on new - ly - made saints and popes, as you know, It's the cus - tom in Rome new

And on new - ly - made saints and popes, as you know, It's the cus - tom in Rome new

And on new - ly - made saints and popes, as you know, It's the cus - tom in Rome new

names to bes - tow, So they can - on - ized him by the name

names to bes - tow, So they can - on - ized him by the name

names to bes - tow, So they can - on - ized him by the name

names to bes - tow, So they can - on - ized him by the name of Jim Crow!

fs *fs* *fs* *fs*

THE JACKDAW OF RHEIMS.

Musical score for the first system. It features three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "of Jim Crow! As". The piano part includes a *Solo.* section with *pp* dynamics and a *8va* marking. The piano part also includes a *tr* (trill) marking.

Musical score for the second system. It features three vocal staves and a piano accompaniment. The lyrics are: "words were too faint his me - rits to paint, As words were too faint his me - rits to paint, As". The piano part includes a *Tutti. ff* section, a *Solo.* section, and another *Tutti.* section. The piano part also includes a *Ped.* (pedal) marking and an asterisk (*) marking.

words were too faint his me - rits to paint, The con - clave de - ter - mined to make him a saint, The

words were too faint his me - rits to paint, The con - clave de - ter - mined to make him a saint, The

words were too faint his me - rits to paint, The con - clave de - ter - mined to make him a saint, The

words were too faint his me - rits to paint, The con - clave de - ter - mined to make him a saint, The

con - clave de - ter - mined to make . . him a saint . . .

con - clave de - ter - mined to make him a saint . . .

con - clave de - ter - mined to make him a saint . . .

SOLO.
con - clave de - ter - mined to make him a saint . . . And on new - ly - made saints and

popes, as you know, It's the cus - tom in Rome new names to be - stow. It's the cus - tom in Rome new

Jim Crow, Jim Crow, Jim Crow, Jim Crow, Jim
 Jim Crow, Jim Crow, Jim Crow, Jim Crow, Jim
 Jim Crow, Jim Crow, Jim Crow, Jim Crow, Jim

TUTTI.
 names to be - stow, So they ca - nonized him by the name of Jim Crow,

Crow, Jim Crow, Jim Crow, Jim Crow! They can-on-ized him by the name of Jim Crow!

Crow, Jim Crow, Jim Crow, Jim Crow! They can-on-ized him,

Crow, Jim Crow, Jim Crow, Jim Crow! They can-on-ized him, they can-on-ized him by the

..... Jim Crow! They can-on-ized him, they can-on-ized him by the

Sva.....

f
They can-on-ized him by the name of Jim Crow!

They can-on-ized him by the name of Jim Crow!

ff
name of Jim Crow! They can-on-ized him by the name of Jim Crow!

name of Jim Crow! They can-on-ized him by the name of Jim Crow!

Sva.

THE JACKDAW OF RHEIMS.

Piu mosso.

The name, the name, of Jim Crow, The
Jim Crow, Jim Crow, The
Jim Crow, Jim Crow, The
The name, the name, of Jim Crow, The

name of Jim Crow, The name of Jim Crow, The name,
name of Jim Crow, The name of Jim Crow, The name,
name of Jim Crow, The name of Jim Crow, The name,
name of Jim Crow, The name of Jim Crow, The name,

Adagio. SOLO.
the name of Jim Crow!
the name of Jim Crow!
the name of Jim Crow!
the name of Jim Crow!
Tremolo.
Sua.....