

STRONG DRINK

FAST, with strong rhythm

ACT ONE

[Libretto: David Reynolds.
Music: Stephen Dodgson.]

Nº 1

PIANO DUET

1. 2. *sf*

p crescendo

f *sf* *crescendo*

f marc.

f marc.

piano

Full Chorus

Handwritten musical score for the first system of the chorus. It features two vocal parts (1. and 2.) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *mp*, *molto*, and *sf*. There are also performance instructions like *3* and *8* indicating triplet and eighth notes respectively. The piano part has a bass clef and includes a *coll.* marking.

Full Chorus

Handwritten musical score for the second system of the chorus. It includes vocal lyrics: "Ev'...ry mor...ning met or fine we al...ways". Above the lyrics, it says "UNISON f". The score features two vocal parts and piano accompaniment. Dynamic markings include *f* and *sf*. There are also performance instructions like *8* and *3*. The piano part has a bass clef and includes a *coll.* marking.

Full Chorus [UNIS]

Handwritten musical score for the third system of the chorus. It includes vocal lyrics: "clock, clock, clock in on the dot - and - the bos-ses pay ovr wa-ges whe-ther we work". Above the lyrics, it says "[UNIS]". The score features two vocal parts and piano accompaniment. Dynamic markings include *sf*. There are also performance instructions like *8* and *3*. The piano part has a bass clef and includes a *coll.* marking.

Full Chorus

1st TIME 2nd TIME ONLY FINE

WOR...KING WOR...KING WOR...KING

WOR...KING WOR...KING WOR...KING

WOR...KING WOR...KING WOR...KING

1. 2.

psubito

1st TIME 2nd TIME ONLY FINE

Semi-Chorus A

1. 2. >

TEN OF HEARTS! BEAT

psubito

1. 2.

Semi-Chorus

3. ALL THREE p

THE KING! EA...SY WITH A TRUMP! YOUR TURN CHAR...

pp cresc.

pp cresc.

1. 2.

CHALKY
MAN--JACK- IN IT. *p* *crescendo* JUST SO *p*

FULL CHORUS
SHALL WE MAKE- IT A WALK-OUT, A SIT...DOWN OR A SHUT--DOWN?

[R.H. 8^{va} Sempa]

FRED
IF YOU GO AND HAVE A STRIKE

CHALKY
LONG AS IT'S A STRIKE- EV-RY MAN--JACK- IN IT

FULL CHORUS
EV-RY MAN--JACK- IN IT WE INTEND TO

[R.H. Sempa 8^{va}] *p*

FRED
THEN THE WORKS WILL CLOSE FOR GOOD MY AD-VISE IS

FULL CHORUS
HAVE A STRIKE, HAVE A STRIKE THAT'S A TALE WEVE HEARD BEFORE, HEARD BE-FORE

8^{va} Sempa

FRED
 DON'T THROW A -- WAY -- YOUR LIVE --- LI --- HOOD
 CHORUS
 WE'RE NO USE FOR SUCH AD-VICE, LO-LE
 THREATS THAT CUT NO

1.
 2.
 cresc poco a poco

CHORUS
 ICE WE ARE GO-ING YOU CAN LUMP IT YES, A
 FOR WE ARE GO-ING YOU CAN LIKE IT WE ARE GOING TO HAVE A STRIKE.

1.
 2.
 p subito

CHORUS
 STRIKE THAT STARTS THIS MI-NUTE WITH EV-RY MAN -- JACK -- IN IT
 A SU-PER SO-LID STRIKE SHALL WE MAKE - IT A

1.
 2.
 cresc.

SUSAN

...RY AND- VN EX-...PEC...TED...LY POS-SESS — AN OLD ES-TAB-LISH'D BU-SI-...NESS LIKE THIS — SO GOOD MOR--NING

SUSAN

— GOD MOR--NING, GOD MOR--NING EV'...RY-- Bo...DY

Full CHORUS

UNISON! Good MOR--NING Mus

Full CHORUS

UNIS

DILL-WA-TER, GOOD MOR-NING AND How DO YOU Do IT'S NOT EV'RY DAY WE CAN Ho-NEST-LY SAY THAT WE

IT'S NOT EV'RY DAY WE CAN Ho-NEST-LY SAY THAT WE

IT'S NOT EV'RY DAY WE CAN Ho-NEST-LY SAY THAT WE

SUSAN

Full Chorus

LIKE THE BOSS, BUT THEN WERE SURE THERE'S NE-VER BEEN A BOSS BE--FORE A BOSS BE-FORE LIKE YOU

LIKE THE BOSS, BUT THEN WERE SURE THERE'S NE-VER BEEN A BOSS BE--FORE LIKE YOU

LIKE - THE BOSS, BUT THEN WERE SURE THERE'S NE-VER BEEN A BOSS BE--FORE, A BOSS LIKE YOU

Good

dim

dim

p

p

p

SUSAN

Full Chorus

MOR--NING, GOOD MOR--NING GOOD MOR--NING EV--RY--BO--DY

UNISON GOOD MOR--NING MISS DILL-WA-TER GOOD MORNING AND HOW DO YOU

1.

2.

p

p

p

p