

Reuben and Rachel

Harry Birch

William Gooch
Arr. Andrew Larson

Lively, rhythmic ♩ = c. 100

8va

Piano *mf*

optional tambourine and wood block enter m. 44

9

17 Women *mf*

Reu-ben I have long been think - ing, What a good world this would be,

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If the men were all trans- port - ed Far beyond the North-ern Sea.

25 Men
mf

Rach - el I have long been think - ing, What a fine world this would be,

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If we had some more young la - dies On this side the North-ern Sea.

33

Women

Too ral loo ral

Men

Too ral loo ral loo

37

Too ral lee If the men were all trans-port - ed,

If we had some

For Perusal Only

Far be-yond the North - ern

more young la - dies, On this side the North - ern

44

Sea.

Sea.

mf

Tambourine

Woodblock *mf*

48

Women

mf

ken-ben, I'm a poor lone wom - an, No one seems to care for me, I

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wish the men were all trans-port - ed Far be-yond the North-ern Sea.

56 *Men*
mf

I'm a man with - out a vic - tim, Soon I think there's one will be,
If the men are not trans - port - ed Far be - yond the North - ern Sea.

Too ral loo ral Too ral lee, I
Too ral loo ral loo, Too ral loo ral loo

64

Too ral loo ral Too ral lee, I
Too ral loo ral loo, Too ral loo ral loo

percussion tacet to m. 73

wish the men were Far be-yond the North - ern
not trans-port-ed Far be-yond the North - ern

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some chords and rests.

73

f

S Sea. Reu-ben what's the use of fool - ing, why not stand up
A Sea. Reu-ben what's the use of fool-ing,
T Sea.
B Sea.

f

mf

The second system features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. A large red watermark "For Perusal Only" is overlaid across the vocal lines. The Soprano and Alto parts have lyrics. The Tenor and Bass parts have rests. The piano accompaniment includes a bass line with a *mf* dynamic marking. The system begins with a measure number 73 in a box. Dynamics include *f* and *mf*.

S like a man? If you'd like to have a lov - er I'm for life your

A Why not stand up like a man? If you'd like a lov - er I'm your

8^{va}

81

S "Sal - ly Ann."

A "Sal - ly Ann."

T Oh my good - ness! Oh my gra - cious! What a strange world

B Oh my good - ness! Oh my gra - cious

T
this would be, If the men were all trans - port - ed

B
What a strange world this would be, If the men were

S
89
Too ral too ral loo,

A
Too ral

T
Far be - yond the North - ern Sea.

B
all trans - port - ed Far be - yond the North - ern

Too ral loo ral loo,
 loo ral loo,
 Too ral loo ral loo,
 Too ral loo ral loo,
 Sea.
 Too ral loo ral loo,
 Too ral

percussion tacet until m. 97

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93

Too ral loo ral loo,
 loo,
 Too ral loo ral loo,
 Too ral loo ral loo,
 loo,
 Too ral loo,
 Too ral loo ral loo,

97

Too ral loo, Reu - ben what's the use of fool - ing,
loo, Too ral loo,
Too ral loo ral loo, Oh my good - ness!
Too ral loo ral loo,

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S Why not come up like a man? If you'd like to
T Oh my gra - cious! Too ral loo ral loo,

(Sopranos)

have a lov - er I'm for life your "Sal - ly Ann."

(Tenors)

Too ral loo ral loo, Good - ness! Gra - cious!

105 Sustained, freely

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mf Reu - ben, now do stop your teas - ing, If you've an - y

mf Reu - ben, now do stop your teas - ing, If you've an - y

mf Reu - ben, now do stop your teas - ing, If you've an - y

mf Reu - ben, now do stop your teas - ing, If you've an - y

Sustained, freely

percussion tacet until m. 119

113

love for me; I was on - ly just a - fool - ing,
 love for me; I was on - ly just a - fool - ing,
 love for me; I was on - ly just a - fool - ing,
 love for me; I was on - ly just a - fool - ing,

120

Sub. Tempo I, rhythmic f

As I thought of course you'd see. Too ral loo ral loo.
 As I thought of course you'd see. Too ral
 As I thought of course you'd see.
 As I thought of course you'd see.

Sub. Tempo I, rhythmic

f
mf

Too ral loo ral loo,

loo ral loo, Too ral loo ral loo, Too ral

f > Too ral loo ral loo, Too ral loo ral loo,

Too ral loo ral loo, Too ral

percussion tacet until m. 127

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124

Too ral loo ral loo,

loo, Too ral loo ral loo, Too ral loo ral

Too ral loo ral loo,

loo, Too ral loo, Too ral loo ral loo,

128

Too ral loo, Rach - el I will not trans - port you,
 loo, Too ral loo, I will not trans - port you,
 Too ral loo ral loo, Rach - el I will not trans - port you,
 Too ral loo ral loo, I will not trans - port you,

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But will take you for a wife, We will live on
 But will take you for a wife, We will live on
 But will take you for a wife, We will live on
 But will take you for a wife, We will live on

"milk and hon - ey" bet - ter or worse we're in for life!
 "milk and hon - ey" bet - ter or worse we're in for life!
 "milk and hon - ey" bet - ter or worse we're in for life!
 "milk and hon - ey" bet - ter or worse we're in for life!

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We will live on "milk and hon - ey,"
 We will live on "milk and hon - ey,"
 We will live on "milk and hon - ey,"
 We will live on "milk and hon - ey,"

140

p cresc. to the end

Bet - ter or worse we're

Bet - ter or worse, bet - ter or worse,

Bet - ter or worse we're

Bet - ter or worse we're

p sub. cresc. to the end

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144

in for life! Bet - ter or

Bet - ter or worse, we're in for life! Bet - ter or worse

in for life! Bet - ter or

in for life! Bet - ter or worse, bet - ter or worse,

© protection

worse

we're in for life! bet-ter or worse we are in for

worse

we're

in

for

bet-ter or worse

bet-ter or worse

we are

in for

life!

Too ral loo ral loo ral loo ral life!

Too ral loo ral loo ral loo ral life!

life!