

Trial by Music Audition Pack

The Savoy Singers Camberley are seeking singers for a production of Trial By Music (TBM), a show containing a wide variety of songs from across the Savoy Operas and a full performance of Trial By Jury (TBJ). This includes solo, small group, and chorus numbers.

If you would like to audition for the production, there are two paths:

1. **Named role** – Sing the chosen audition piece (List 1)
2. **Specific Solo or Duet (or Usher and Counsel)** – Select a piece based on your voice part (List 2)

Regarding chorus participation the Savoy Singers maintain a non-audition policy, we warmly welcome anyone who wishes to take part in the production.

Rehearsals/Important Dates:

Rehearsals are Wednesdays (8-10pm) and Sundays (2-5pm) at Heatherside Community Centre (Martindale Ave, Camberley GU15 1BB). The show will take place at Farnborough Hill School (312 Farnborough Rd, Farnborough GU14 8AT).

We will begin rehearsals October 2026, and current hard commitments are as follows:

Orchestra Rehearsal: **21st March** (Heatherside)

Dress Rehearsal: **24th March** (Heatherside)

Show week: **31st March – 4th October** (Farnborough Hill School)

Audition Materials:

List 1:

W. S. Gilbert - Spoken Monologue

Princess Ida/Plaintiff - O Goddess Wise

Judge/The Learned Judge - Judges Song

Clerk/Foreman of the Jury - Behold the Lord High Executioner

List 2:

Soprano - The Sun Whose Rays

Mezzo-Soprano/Contralto - Sad is that Woman's Lot

Tenor - Is Life A Boon

Baritone/Bass - With a Sense of Deep Emotion (& recit)

O Goddess Wise - Princess Ida/Plaintiff

Princess:

Mi - ner - va! Mi - ner -

va! O hear me:

This system contains the first two staves of music. The first staff is a vocal line for the Princess, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The lyrics "Mi - ner - va!" are written below the first three notes. The second staff is a piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The lyrics "Mi - ner -" are written below the first three notes. The piano part includes a piano (p) dynamic marking.

Andante espressivo

Oh, god-dess wise That lov - est light, — En - dow with

sight Their un - illumin'd eyes. At this my call, A

This system contains the next two staves of music. The first staff is a vocal line for the Princess, starting with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It begins with a half note G4, a half note A4, and a quarter note B4. The lyrics "Oh, god-dess wise That lov - est light, — En - dow with" are written below the first three notes. The second staff is a piano accompaniment, starting with a grand staff and a key signature of two flats. It begins with a half note G4, a half note A4, and a quarter note B4. The lyrics "sight Their un - illumin'd eyes. At this my call, A" are written below the first three notes. The piano part includes a piano (p) dynamic marking and an "Andante espressivo" tempo marking.

fer - vent few Have come to woo The rays that from thee fall, —

cresc.

— that from thee fall. Oh, goddess wise That

dim.

lov - est light, — That lov - est light, —

rall.

rall.

Let fer - vent words and fer - vent thoughts be mine, — That

pp

I may lead them to thy sa - cred shrine!

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment consists of a treble and bass staff. The vocal melody is: I (quarter), may (quarter), lead (quarter), them (quarter), to (quarter), thy (quarter), sa - cred (quarter), shrine! (quarter). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Let fer - vent words and fervent thoughts be mine, That I —

cresc. molto

The second system of the musical score. The vocal line continues: Let fer - vent words and fervent thoughts be mine, That I —. The piano accompaniment continues with the same eighth-note pattern. A crescendo marking *cresc. molto* is placed over the piano accompaniment in the third measure.

— may lead them to thy sa - cred shrine, I — may — lead them to thy

ff

The third system of the musical score. The vocal line continues: — may lead them to thy sa - cred shrine, I — may — lead them to thy. The piano accompaniment continues with the same eighth-note pattern. A fortissimo marking *ff* is placed over the piano accompaniment in the third measure.

sacred shrine, thy sa - cred shrine!

The fourth system of the musical score. The vocal line concludes with: sacred shrine, thy sa - cred shrine!. The piano accompaniment continues with the same eighth-note pattern. A fortissimo marking *f* is placed over the piano accompaniment in the third measure.

(Dialogue)

Judge's Song - Judge/The Learned Judge

Allegro con brio ♩ = 108

Allegro con brio $\text{♩} = 108$

p *ff* *p*

JU.

JUDGE

1. When I, good friends, was call'd to the bar, I'd an ap-pe-tite fresh and—
2. In West-min-ster Hall I danced a dance, Like a se-mi-de-spon-dent—
3. The rich at - tor - ney, he jumped with joy, And re-plied to my fond pro -
4. The rich at - tor - ney was good as his word: The briefs came troop-ing—

JU.

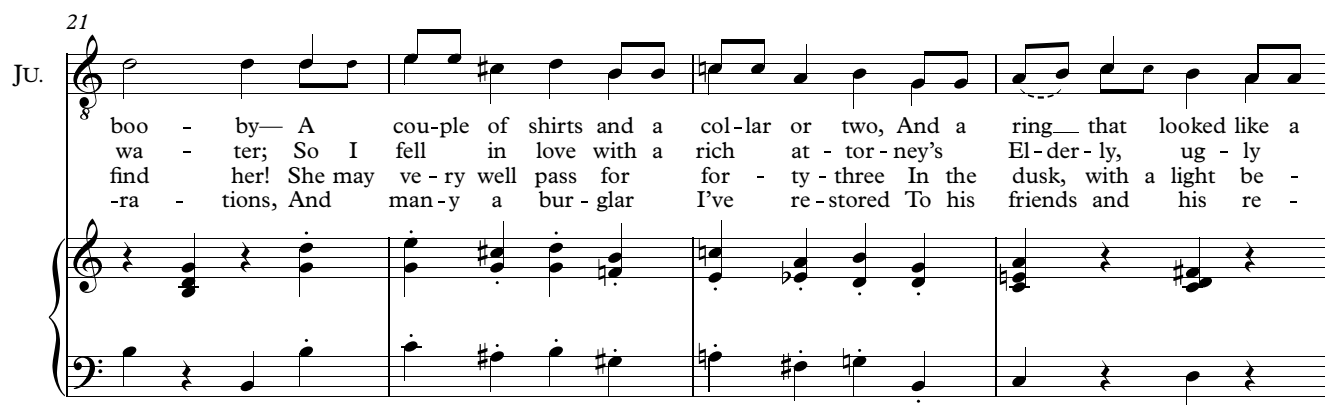
hear - ty, But I was, as man-y young bar - ris-ters are, An__ im - pe - cu - nious
 fu - ry; For I thought I ne-ver should hit on a chance Of ad-dress-ing a Brit - ish__
 -fes - sions: You shall reap the re-ward of your pluck, my boy, At the Bai - ley and Mid-dle-sex__
 gai - ly, And ev - 'ry day my voice was heard At the Ses-sions or An - cient

JU.

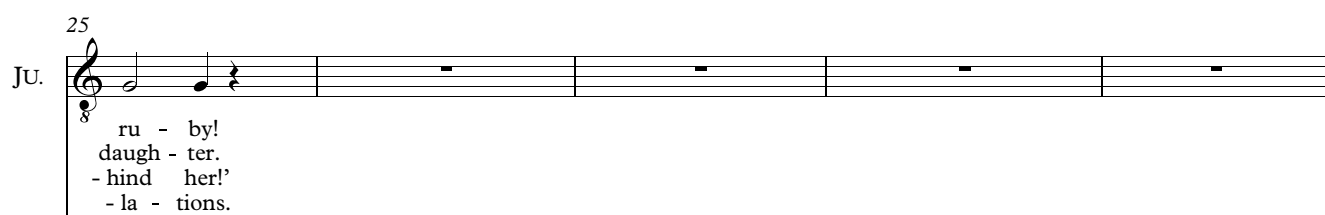
17

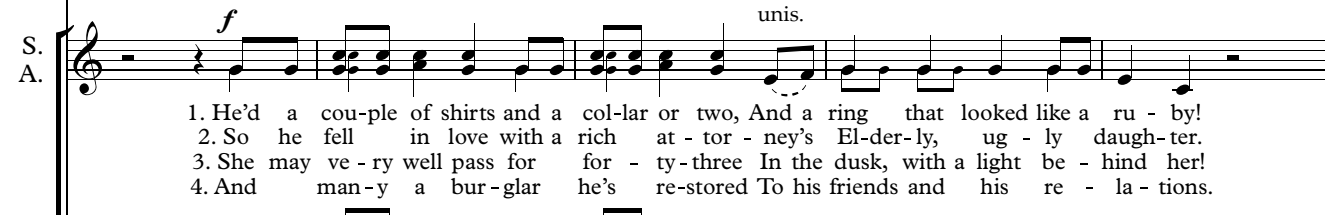
par - ty. I'd a swal-low-tail coat of a beau-ti-ful blue— A brief which I bought of a
 Ju - ry—But I soon got tired of third - class jour-neys, And din-ners of bread and
 Ses - sions. You'll soon get used to her looks,' said he, 'And a ve - ry nice girl you'll
 Bai - ley. All thieves who could my fees af - ford Re - lied on my o -

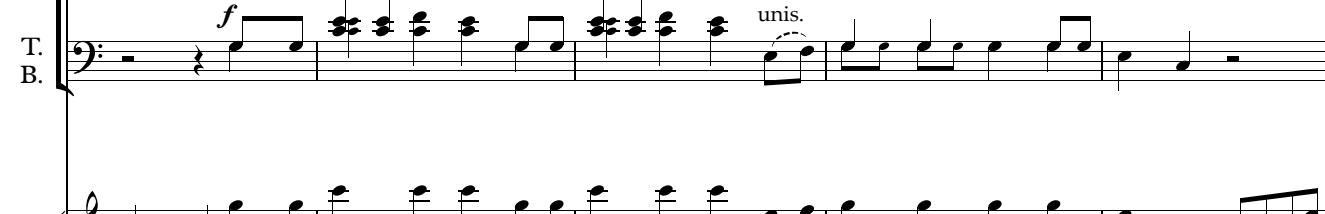
21

JU. 

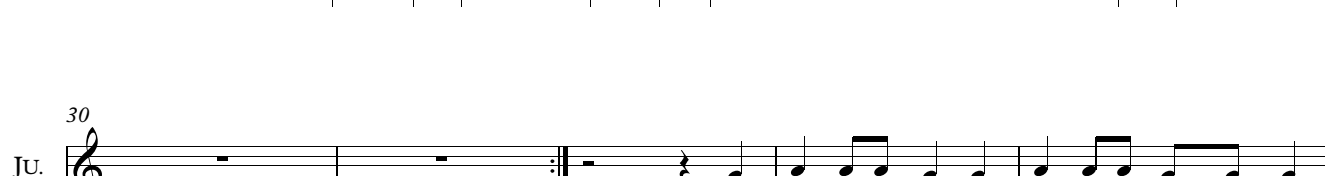
25

JU. 

S. *f*  unis.

A.  unis.

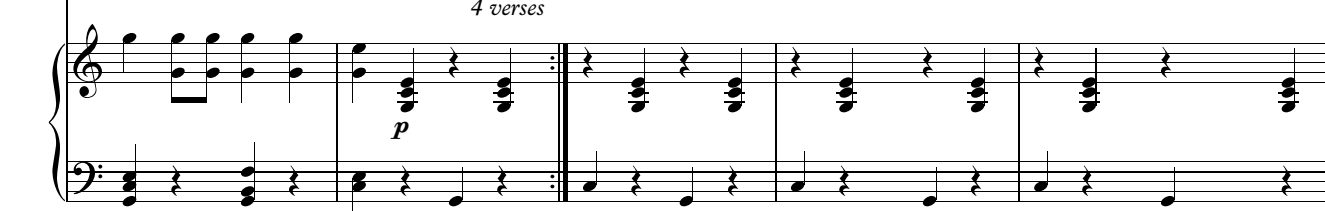
T. *f*  unis.

B.  unis.

ff 

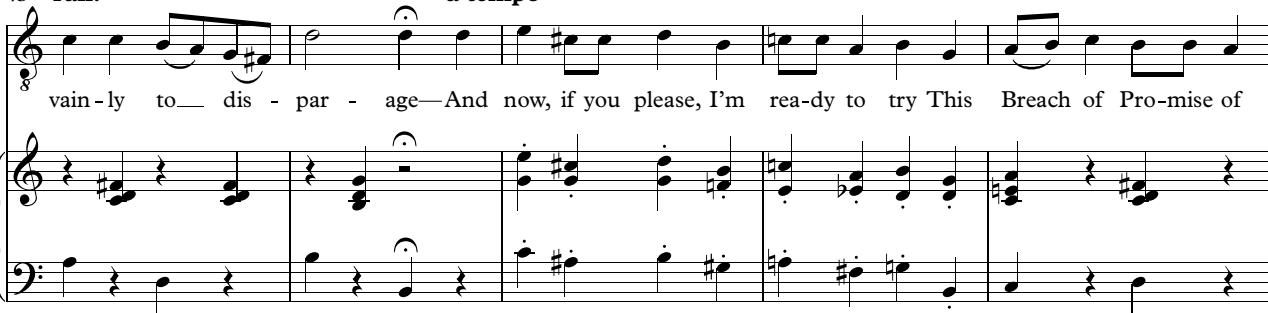
30

JU. 

4 verses 

35
JU. 

39
JU. 

43 **rall.** **a tempo**
JU. 

48
JU. 
S. 
A. 
T. 
B. 

53

JU. *8* now I'm a Judge! Yes, now I'm a Judge! Though

S. *f* And a good Judge, too! And a good Judge, too!

A. *f* And a good Judge, too! And a good Judge, too!

T. *f* And a good Judge, too! And a good Judge, too!

B. *mf*

57

JU. *8* all my law be fudge, Yet I'll ne-ver, ne-ver budge, But I'll live and die a Judge. *pp* It was

S. *f* And a good Judge, too!

A. *f* And a good Judge, too!

T. *f* And a good Judge, too!

B. *f*

61

JU. *f* **rall.**
 man-aged by a job— It was man-aged by a job! It is pat-ent to the mob, That my

S. *pp*
 A. And a good job, too! And a good job, too!

T. *pp*
 B. And a good job, too! And a good job, too!

pp *f* **rall.**

66

JU. **Slower** **a tempo**
 be-ing made a nob Was ef-fect-ed by a job.

S. *ff*
 A. And a good job, too!

T. *ff*
 B. And a good job, too!

Slower **a tempo** *ff*

70

Behold the Lord High Executioner - Clerk/Foreman of the Jury

33 **B**

K-K

Ta-ken from the coun-ty jail By a set of cu - rious chan-ces;

38

K-K

Lib-er-a-ted then on bail, On my own re-cog - ni - zan-ces; Waft-ed by a fav-'ring

43 **C**

K-K

gale As one some-times is in tran-ces, To a height that few can scale,

48

K-K

Save by long and wea - ry dan-ces; Sure-ly, ne-ver had a male

52

K-K

Un-der such like cir - cum - stan-ces So ad-ven - tur-ous a tale, Which may rank with most ro -

57

D

K-K

-man-ces. Ta-ken from the coun-ty jail By a set of cu-rious chan - ces,

T.

Ta-ken from the coun-ty jail, Li-ber-a - ted then on

B.

Ta-ken from the coun-ty jail, Li-ber-a - ted then on

62

K-K

Sure-ly, ne-ver had a male So ad - ven - tur - ous a tale.

T.

bail, Sure-ly, ne-ver had a male So ad - ven - tur - ous a tale. De - fer, de-

B.

bail, Sure-ly, ne-ver had a male So ad - ven - tur - ous a tale. De - fer, de-

The Sun Whose Rays - Soprano

Andante comodo ♩ = 69 YUM-YUM

Y-Y

1. The sun, whose rays Are all a-blaze With e-ver liv-ing glo-ry,

mf *p sost.*

5

Y-Y

Does not de-ny His ma-jes-ty—He scorns to tell a sto-ry! He don't ex-claim 'I blush for shame, So kind-ly

8

Y-Y

be in-dul-gent.' But, fierce and bold, In fie-ry gold, He glo-ries all ef-ful-gent! I

A

12

Y-Y

mean to rule the earth,— As he the sky— We real-ly know our worth,— The sun and I!

cresc. *dim.*

16 **rall.** **a tempo**

Y-Y I mean to rule the earth, As he the sky—We real-ly know our worth, The sun and I!

19

Y-Y 2. Ob - serve his flame, That pla-cid dame, The moon's ce - les - tial high - ness;

22

Y-Y There's not a trace Up - on her face Of dif - fi - dence or shy - ness:

24

Y-Y She bor - rows light That, thro' the night, Man-kind may all ac - claim her!

26

Y-Y

And, truth to tell, She lights up well, So I, for one, don't blame her!

28 **B**

Y-Y

Ah, pray make no mis - take, _____ We are not shy; We're

31

Y-Y

ve - ry wide a - wake, _____ The moon and I! Ah, pray make no mis-take, We are not shy; We're

34 **rall.** **a tempo**

Y-Y

ve - ry wide a-wake, The moon and I!

Dialogue

Sad is that Woman's Lot - Mezzo-Soprano/Contralto

Moderato. ♩ = 104.

PIANO. *f*

ff

The piano introduction is in E-flat major (three flats) and 4/4 time. It features a melody in the right hand with a half-note opening, a half-note rest, and a half-note ending, all tied across measures. The left hand plays a steady eighth-note accompaniment. Dynamics include a forte (f) marking in the right hand and fortissimo (ff) in the left hand.

RECIT. JANE.

Sad is that woman's lot who, year by year, Sees, one by one, her beauties disappear;

p

The first vocal line is a recitative in E-flat major. The melody is simple, with a half-note opening, a half-note rest, and a half-note ending. The piano accompaniment consists of a few chords. A piano (p) dynamic is marked in the piano part.

When Time, grown weary of her heart-drawn sighs, Im -

ff marcato

The second vocal line continues the recitative. The melody is a half-note opening, a half-note rest, and a half-note ending. The piano accompaniment is more active, with a fortissimo (ff) and marcato marking in the left hand.

- pa-tient-ly be-gins to dim her eyes! Compelled at last, in

p *p dolce* *fz*

The third vocal line concludes the recitative. The melody is a half-note opening, a half-note rest, and a half-note ending. The piano accompaniment includes a piano (p) dynamic, a piano (p) and dolce marking, and a fortissimo (fz) marking.

life's un_cer_tain gloamings, To wreathe her wrinkled brow with well saved

"combings;" Re_duced, with rouge, lip-salve, and pear.ly grey,

To "make up" for lost time, as best she may!

R.H.

Andante moderato. ♩ = 80.

Silver'd is the ra - ven hair— Spreading is the part-ing straight,

p

Mottled the com_plex-ion fair, Halt-ing is the_youth-ful gait. Hol-low is the laughter free.

rall. *a tempo*

Spec - ta - cled the lim - pid eye, Lit - tle will be left of me, In the

com - ing bye and bye! Lit - tle will be left of me, In the com - ing bye and

mf

bye!

mf *p*

Fad - ing is the ta - per waist - Shape - less grows the shape - ly - limb, And although se -

- vere - ly_laced, Spreading is the_ fi - gure trim! Stout_er than I used to be,

Still more cor - pu - lent grow I = There will be too much_of_ me In the

rall. *a tempo*
rall. *p a tempo*

com - ing bye and bye! There will be too much of me In the

f *appassionato*
mf

com - ing - bye and bye!

f *a tempo*

Is Life a Boon? - Tenor

Andante espressione.

VOICE.

PIANO.

f *p*

1. Is life a
boon? If so, it must be - fal That Death, when_e'er he
call, Must__ call too soon. Though four - score years he
give, Yet one would pray to live__ An - o - ther moon! What

Ad. *

kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit. in Ju - ly? *a tempo* I might have had to die, — Per -

colla voce

- chance, in June! I might have had to die, — Per - chance, in

p

June!

f *p*

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done — with it;

Soon — as he's born He should all means es - say To put the

plague a - way; And I, war - worn, Poor

rall. un poco

cap - tured fu - gi - tive, My life most glad - ly — give - I

colla voce

a tempo

might have had to live — An - o - ther morn! I

might have had to live, — to live An - o - ther morn!

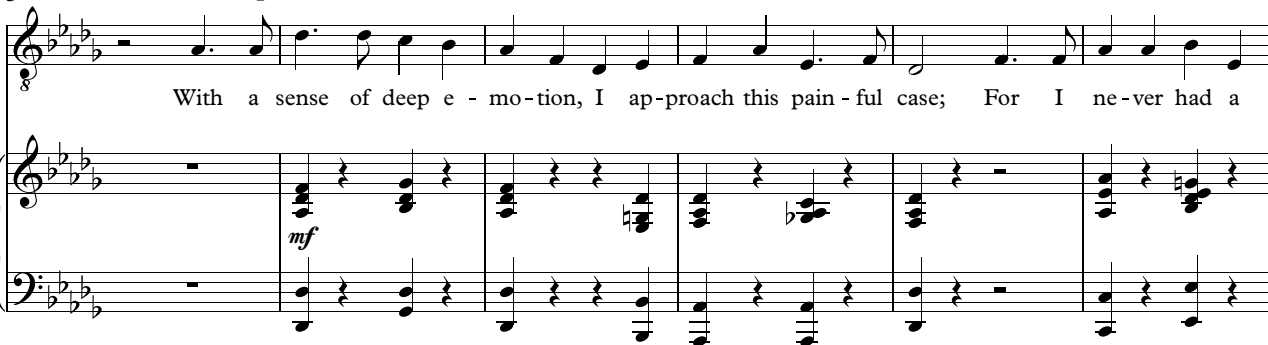
colla voce *p* *f*

With a Sense of Deep Emotion (& recit) - Baritone/Bass

V **Moderato**
Recit. COUNSEL

Co. 

5 **a tempo**

Co. 

11

Co. 

17 (PLAINTIFF falls sobbing on COUNSEL'S breast and remains there.) W

Co. *-rid - ing.*

S. *f*
A. He de-ceived a girl con - fid - ing, Vows, *et - ce - te - ra,* de - rid - ing.

T. *f*
B. He de-ceived a girl con - fid - ing, Vows, *et - ce - te - ra,* de - rid - ing.

f sf sf

W

22

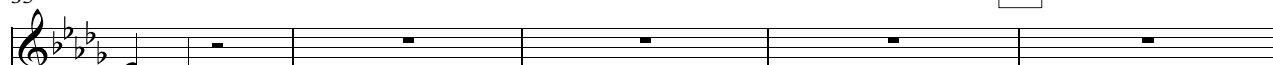
Co. See my in - ter - est - ing cli - ent, Vic - tim of a heart - less wile! See the trait - or, all de -

p

29 *dolce*

Co. - fi - ant, Wear a su - per - ci - lious smile! Sweet - ly smil'd my cli - ent on him, Coy - ly woo'd and gent - ly

35 X

Co.  won him.

S. *f*  Sweet-ly smil'd his cli - ent on him, Coy - ly woo'd and_ gent-ly won him.

A. *f*  Sweet-ly smil'd his cli - ent on him, Coy - ly woo'd and_ gent-ly won him.

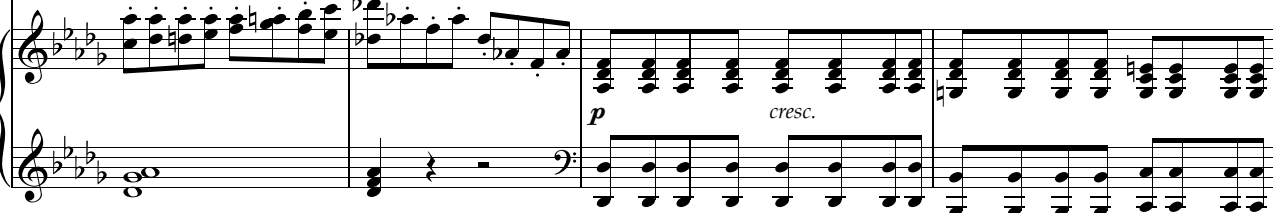
T. *f*  Sweet-ly smil'd his cli - ent on him, Coy - ly woo'd and_ gent-ly won him.

B.  Sweet-ly smil'd his cli - ent on him, Coy - ly woo'd and_ gent-ly won him.



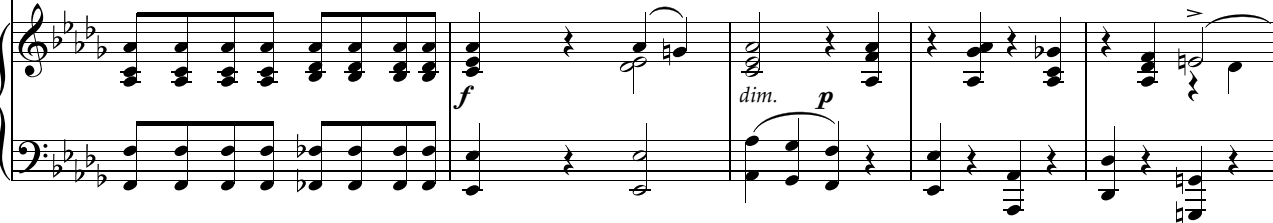
40 *(With increased energy.)* *cresc.*

Co.  Swift-ly fled each hon-eyed hour Spent with this un-man-ly male!



44 *f* *dolce*

Co.  Cam-ber-well be-came a bow'r, Peck-ham an Ar-cad-ian_ Vale, Breath-ing con-cen-tra-ted ot-to!—An ex-



49 Y

Co. *-ist - ence à la Wat - teau.*

S. *f*
A. Bless us, con - cen - tra - ted ot - to! — An ex - ist - ence à la Wat - teau.

T. *f*
B. Bless us, con - cen - tra - ted ot - to! — An ex - ist - ence à la Wat - teau.

Y

55 (*Excitedly.*)

Co. Pic - ture, then, my cli - ent nam - ing, And in - sist - ing on the day: Pic - ture him ex - cu - ses fram - ing —

p cresc.

58

Co. Go - ing from her far a - way; Doub - ly cri - mi - nal to do so, For the maid had bought her

f dim. p

Z

(To PLAINTIFF, who weeps.)

63

Co. *trous-seau!* Cheer up, my

S. *f* Doub-ly cri-mi-nal to do so, For the maid had bought her *trous-seau!*

A. *f* Doub-ly cri-mi-nal to do so, For the maid had bought her *trous-seau!*

T. *f* Doub-ly cri-mi-nal to do so, For the maid had bought her *trous-seau!*

B. *f* Doub-ly cri-mi-nal to do so, For the maid had bought her *trous-seau!*

f sf sf fp

Z

68

PL. PLAINTIFF

Ah me! ah

Cheer up, cheer

Co. pret-ty— oh, cheer up! Cheer up, my pret-ty— oh, cheer

US. USHER

Cheer up, cheer up, cheer

T. JURY *p*

Cheer up, cheer up, we love you!

B. *p*