

To The Ladies

Songs for Male Chorus
by John W. Ward

- No Platonic Love – William Cartwright (1611-1643)
- Let the Toast Pass – Richard Brinsley Sheridan (1751-1816)
 - ⇒ ○ TBB, with piano accompaniment
 - TBB a cappella
- Jenny Kiss'd Me – Leigh Hunt (1784-1859)

“Let the Toast Pass”, by Richard Brinsley Sheridan (1751-1816)

Here's to the maiden of bashful fifteen,
Here's to the widow of fifty;
Here's to the flaunting, extravagant queen,
And here's to the housewife that's thrifty.

Let the toast pass,
Drink to the lass,
I'll warrant she'll prove an excuse for the glass.

Here's to the charmer whose dimples we prize,
Now to the maid who has none, sir;
Here's to the girl with a pair of blue eyes,
And here's to the nymph with but one, sir.

Let the toast pass,
Drink to the lass,
I'll warrant she'll prove an excuse for the glass.

Here's to the maid with a bosom of snow,
Now to her that's as brown as a berry;
Here's to the wife with a face full of woe,
And now to the damsel that's merry.

Let the toast pass,
Drink to the lass,
I'll warrant she'll prove an excuse for the glass.

For let 'em be clumsy, or let 'em be slim,
Young or ancient, I care not a feather;
So fill the pint bumper quite up to the brim,
So fill up your glasses, nay, fill to the brim,
And let us e'en toast them together.

Let the toast pass,
Drink to the lass,
I'll warrant she'll prove an excuse for the glass.

Let the Toast Pass

Richard Brinsley Sheridan (1751-1816)

John W. Ward

Allegro (M.M. ♩ = c. 128)

Tenor, solo or section

Voice 1

Voice 2

Piano

mf Here's to the

Baritone, solo or section

6

mai-den of bash - ful fif - teen; Here's to the wi-dow of fif - ty;

Pno.

Let the Toast Pass

12

Soloists or sections

8 — Here's to the flaun-ting ex - tra - va-gant queen, And

Pno.

17

rit.

Tutti a tempo

here's to the house - wife that's thrif - ty. *f* Let the toast Oh,

Tutti

Let the toast *f* pass,

Pno.

Let the Toast Pass

3
22

pass, Drink to the lass, I'll war-rant she'll prove _____ for the
Drink to the lass, to the lass, — I'll war-rant she'll prove an ex - cuse for the

Drink to the lass, to the lass, I'll war-rant she'll prove ex - cuse for the

22

Pno.

28

glass. *mf* Here's to the
glass.

glass. *mp* Here's the

28

Pno.

34

8

charm-er whose dim - ples we prize, Now to the maid who has none, sir; —
 Now to the maid who has none,

charm - er whose dim-ples we prize, Now the maid who has none,

34

Pno.

40

—
 sir; Here's to the girl with a pair of blue eyes, And here's to the
 And here's to the

sir; Here's the girl with a pair of blue eyes, And here's to the

40

Pno.

Let the Toast Pass

46

nymph with but one, sir. *f* Let the toast pass, Drink to the
 nymph with but one, sir. Oh, Drink to the lass, to the

nymph with but one. Let the toast *f* pass, Drink to the lass, to the

46

Pno.

52

lass, I'll war-rant she'll prove _____ for the glass.
 lass, I'll war-rant she'll prove an ex - cuse for the glass.

lass, I'll war-rant she'll prove ex - cuse for the glass.

52

Pno. *mf* *molto rit.*

The image shows a musical score for the song 'Let the Toast Pass'. It consists of three systems of music. The first system (measures 46-51) features a vocal line with lyrics and a piano accompaniment. The piano part has a dynamic marking of *f*. The second system (measures 52-57) continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *mf* and a tempo marking of *molto rit.* A large 'Review Please Do Not Duplicate' watermark is overlaid on the page.

Let the Toast Pass

Moderato (♩ = c. 100)

58

mp Here's to the maid with a bo - som of

58

(Slow roll) *mp* Here's to the maid with a bo - som of

Pno.

64

snow; Now to her that's as brown as a ber - ry; _____ Here's to the
Now to her that's as brown a ber - ry, a ber - ry;

64

snow; Now to her that's as brown a ber - ry, a ber - ry; Here's to the

Pno.

The image shows a page of a musical score for the song 'Let the Toast Pass'. It features two systems of music. The first system includes a vocal line and a piano accompaniment (Pno.) starting at measure 58. The vocal line has the lyrics 'Here's to the maid with a bo - som of'. The piano accompaniment includes a 'Slow roll' marking and a 'crescendo' marking. The second system starts at measure 64 and includes two vocal lines with lyrics: 'snow; Now to her that's as brown as a ber - ry; _____ Here's to the' and 'Now to her that's as brown a ber - ry, a ber - ry;'. The piano accompaniment for this system consists of empty staves. A large 'Do Not Duplicate' watermark is visible across the page.

Let the Toast Pass

continue Moderato

70

wife with a face full of woe, And now to the dam-sel that's mer-ry. *mp* Oh,
 And now the dam-sel that's mer-ry. Let the toast

wife with a face full of woe, And now the dam-sel that's mer-ry. Let the toast

70

Pno.

77

Let the toast pass, Drink to the lass, I'll war-rant she'll prove _____
 pass, Drink to the lass, to the lass, — I'll war-rant she'll prove an ex -

pass, Drink to the lass, to the lass, I'll war-rant she'll prove ex -

77

Pno.

Let the Toast Pass

83 *tempo primo con gusto*

— for the glass. For let 'em be clum-sy or let 'em be slim, Young or
cuse for the glass. *mf* Ooo...

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

cuse for the glass. *mf* Ooo...

83 *mf*

Pno.

The piano accompaniment for the first system is shown in two staves. The right hand plays chords, and the left hand plays a rhythmic pattern. The dynamic marking *mf* is present.

89

an-cient, I care not a fea-ther; — So fill a pint bum-per quite
— not a fea - - ther, So fill a pint bum - per quite

The second system of music features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

— not a fea - - ther, So fill a pint bum - per quite

89

Pno.

The piano accompaniment for the second system is shown in two staves. The right hand plays chords, and the left hand plays a rhythmic pattern. The dynamic marking *mf* is present.

Let the Toast Pass

95
8
up to the brim, So fill up your glasses, nay, fill to the brim, And
up to the brim, So fill up your glasses, nay, fill to the brim, *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a soprano clef (8) and a key signature of one flat. It begins at measure 95 with a half note G4, followed by quarter notes A4, Bb4, and C5. The bottom staff is a piano accompaniment line in bass clef, starting with a half note G2, followed by quarter notes A2, Bb2, and C3. Dynamics include a piano (p) marking at the start and a mezzo-forte (mf) marking at the end of the system.

Pno.
95
f *mf*

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music features chords and single notes, with a forte (f) dynamic marking in the middle and a mezzo-forte (mf) marking at the end.

101
mf let us e'en toast them to - ge - ther. *f* Let the toast pass,
Oh, Drink to the

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a soprano clef (8). It begins at measure 101 with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic. The bottom staff is a piano accompaniment line in bass clef. Dynamics include mf and f markings.

101
let us e'en toast them to - ge - ther. Let the toast *f* pass, Drink to the

Pno.
f

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music features chords and single notes, with a forte (f) dynamic marking in the middle.

107 *rit.* *a tempo*

Drink to the lass, I'll war-rant she'll prove _____ for the glass.
lass, to the lass, I'll war-rant she'll prove an ex - cuse for the glass.

lass, to the lass, I'll war-rant she'll prove ex - cuse for the glass.

107 *rit.*

Pno.