

Introduction (Instrumental)

Dialogue and lyrics by:
Sir William S. Gilbert

Music by:
Sir Arthur Sullivan

Allegro moderato

The musical score is written for piano in A major (three sharps) and 2/4 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system features a forte (*f*) dynamic. The third system features a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The fourth system features a piano (*p*) dynamic and a ritardando (*rit.*) marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Allegretto grazioso

First system of musical notation, measures 1-3. The piece is in G major (one sharp) and 3/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, measures 4-6. The right hand continues with eighth and quarter notes. A box labeled 'A' is placed above the first measure of this system. A *cresc.* (crescendo) marking is placed below the right hand in the final measure.

Third system of musical notation, measures 7-9. The right hand has a melodic line with slurs. A *p subito* (piano subito) marking is placed above the right hand in the second measure. A *cresc.* marking is placed below the right hand in the final measure.

Fourth system of musical notation, measures 10-12. The right hand continues with a melodic line. A *p subito* marking is placed above the right hand in the second measure. A *rit.* (ritardando) marking is placed below the right hand in the final measure.

Fifth system of musical notation, measures 13-15. A box labeled 'B' is placed above the first measure. The right hand returns to a rhythmic pattern of eighth notes and quarter notes. A dynamic marking of *a tempo* is placed below the right hand in the first measure.

Sixth system of musical notation, measures 16-18. The right hand has a melodic line with slurs. A dynamic marking of *mp* (mezzo-piano) is placed above the right hand in the second measure. The system concludes with a double bar line.

C

mp

mp

D

mp

mf

mp

E

mf *mp* *p* *rit.*

First system of a piano score in G major. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line. The dynamic is marked *p a tempo*.

Second system of the piano score. It begins with a *cresc.* marking. A boxed letter 'A' is placed above the first measure of the right hand. The system concludes with a *p subito* marking and another *cresc.* marking.

Third system of the piano score. It starts with a *p subito* marking. A boxed letter 'B' is placed above the final measure of the right hand. The system ends with a *p* marking.

Fourth system of the piano score. The right hand continues with eighth-note patterns. The system concludes with a *mp* marking.

Fifth system of the piano score. The right hand plays a consistent eighth-note accompaniment. The system ends with a *cresc.* marking.

Sixth and final system of the piano score. It begins with a *f* marking. The right hand features a more active eighth-note accompaniment, and the left hand has a more complex bass line. The system concludes with a double bar line.

SCENE. -- A Utopian Palm Grove in the gardens of KING PARAMOUNT'S Palace, showing a picturesque and luxuriant tropical landscape, with the sea in the distance. SALATA, MELENE, PHYLLA, and other Maidens discovered, lying lazily about the stage and thoroughly enjoying themselves in lotus-eating fashion.

No. 1. In lazy languor motionless

Phylla and Women

Andante espressivo

f *mf* *f* *mf* *p*

Women:

mf In la - zy lan - guor mo - tion - less, We

A

lie and dream of no - thing - ness; For vi - sions come From

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (D major). The lyrics are: "lie and dream of no - thing - ness; For vi - sions come From". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Pop - py - dom Di - rect at our com - mand: Or, de - li - cate al -

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Pop - py - dom Di - rect at our com - mand: Or, de - li - cate al -". The musical notation follows the same structure as the first system, with a vocal line and two piano accompaniment staves.

ter - na - tive, In o - pen i - dle - ness we live, With lyre and lute And

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "ter - na - tive, In o - pen i - dle - ness we live, With lyre and lute And". The musical notation follows the same structure as the previous systems, with a vocal line and two piano accompaniment staves.

sil - ver flute, The life of La - zy - land! In la - zy lan-guor

This system contains the first four measures of the piece. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "sil - ver flute, The life of La - zy - land! In la - zy lan-guor". A box labeled 'B' is placed above the vocal line in the fourth measure.

mo - tion-less, We lie and dream of no - thing - ness.

This system contains the next four measures. The vocal line continues with the lyrics: "mo - tion-less, We lie and dream of no - thing - ness.". The piano accompaniment continues with a similar rhythmic pattern.

tr

This system contains the final four measures of the piece. The piano accompaniment features a trill in the right hand in the fourth measure, indicated by the *tr* marking. The bass line continues with its characteristic eighth-note pattern.

Phylla:

mf The

p

i - vied towers; The rip - pling play of wa - ter - way;

low - ing herds; The breath of flowers; The lan - guid loves of tur - tle doves _____

Women:

f These sim - ple joys are

p *mf*

E

Upon thy shores, O La - zy - land! O La - zy - land! O

mf
all at hand Upon thy shores, O La - zy - land! O La - zy - land! O

dim.

p
La - zy - land! O La - zy - land!

p
La - zy - land! O La - zy - land!

pp

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the vocal and piano parts. The third system concludes the piece with a final vocal phrase and piano accompaniment. Dynamics include *mf*, *dim.*, *p*, and *pp*.

No. 2. O make way for the Wise Men!

Chorus

Allegretto pesante (March. Enter Guard, escorting SCAPHIO and PHANTIS)

The piano introduction consists of two systems of music. The first system shows the right hand starting with a forte (*f*) dynamic and the left hand with a fortissimo (*ff*) dynamic. The second system continues the piece, ending with a boxed letter 'A' above the final measure.

Chorus:

O make way for the Wise Men! They are prize-men, Dou-ble - first in the world's u - ni - ver-si-ty!

The first system of the chorus features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

For tho' love-ly this is-land (Which is my land), She has no one to match them in

The second system of the chorus continues the vocal line and piano accompaniment.

her ci-ty. **B** They're the pride of U - to-pia. Cor-nu - co-pia is each in his men-tal fer -

The third system of the chorus concludes the vocal line and piano accompaniment. A boxed letter 'B' is placed above the first measure of the piano part.

til - i - ty O they nev - er make blun - der, And no won - der, For they're tri - umphs of

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat). The lyrics are: "til - i - ty O they nev - er make blun - der, And no won - der, For they're tri - umphs of". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a steady bass line. The system ends with a sharp sign (#) in the bass clef staff.

in - fal - li - bil - i - ty! **C** So make way for the Wise Men! They are prize - men. Dou - ble -

cresc. *ff*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "in - fal - li - bil - i - ty! **C** So make way for the Wise Men! They are prize - men. Dou - ble -". The piano accompaniment includes dynamic markings: "cresc." (crescendo) and "ff" (fortissimo). A box containing the letter "C" is placed above the piano staff. The system ends with a sharp sign (#) in the bass clef staff.

first in the world's u - ni - ver - si - ty! For tho' loye - ly this is - land (Which is

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "first in the world's u - ni - ver - si - ty! For tho' loye - ly this is - land (Which is". The piano accompaniment continues with chords and bass notes. The system ends with a sharp sign (#) in the bass clef staff.

my land), She has no one to match them in her ci - ty. **D**

mf

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "my land), She has no one to match them in her ci - ty. **D**". The piano accompaniment includes a dynamic marking of "mf" (mezzo-forte). A box containing the letter "D" is placed above the piano staff. The system ends with a sharp sign (#) in the bass clef staff.

1.

mal - i - ty!

1. **G**

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 the lyrics "mal - i - ty!". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. A first ending bracket labeled "1." spans the first two measures, and a box containing the letter "G" is placed above the piano part in the third measure.

Sca:

2. We

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a soprano clef (8) and the lyrics "Sca:" and "2. We". The bottom staff is a piano accompaniment in grand staff. The piano part continues with the same eighth-note bass line and chords. The system ends with a double bar line and repeat dots.

(Both:) Sca: Phan: Sca: Phan: Sca:

spec-ta-ble. Of a ty-rant po-lite He's a pa-ra-gon quite. He's as mod-est and mild In his ways as a child; And

H

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a soprano clef (8) and the lyrics "spec-ta-ble. Of a ty-rant po-lite He's a pa-ra-gon quite. He's as mod-est and mild In his ways as a child; And". The bottom staff is a piano accompaniment in grand staff. The piano part continues with the same eighth-note bass line and chords. A box containing the letter "H" is placed above the piano part in the second measure.

Phan: Both:

no one e'er met With an au-to-crat, yet, So de - light-ful-ly bland To the least in the land, So de - light-ful-ly bland To the

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with a soprano clef (8) and the lyrics "no one e'er met With an au-to-crat, yet, So de - light-ful-ly bland To the least in the land, So de - light-ful-ly bland To the". The bottom staff is a piano accompaniment in grand staff. The piano part continues with the same eighth-note bass line and chords. The system ends with a double bar line and repeat dots.

Chorus:

f least in the land, So bla - - - nd, so bland! O

f *tr* *ff*

make way for the Wise Men! They are prize - men Dou-ble - first in the world's u - ni -

ver - si - ty! For though love - ly this is - land (Which is

my land), She has no one to match them in her ci - ty.

(Exeunt all but SCAPHIO and PHANTIS.)

No. 3. Let all your doubts take wing

Scaphio and Phantis

Scaphio: 1. Let all your doubts take wing Our in - flu - ence is
Phantis: friend - ly aid con - ferred, I need no long - er

Allegro moderato

p

great. If Pa - ra - mount our King Pre - sume to he - si - tate, Put
pine. I've but to speak the word, And lo! the maid is mine! I

on the screw, And cau - tion him That he will rue Dis - as - ter grim That must en - sue To
do not choose To be de - nied, Or wish to lose A love - ly bride If to re - fuse The

life and limb, Should he pooh-pooh This harm - less whim, This harm - less whim, This harm - less whim, This King de-cide, The Roy - al shoes Then woe be-tide! Then woe be-tide, Then woe - be-tide, Then

(Ph.) (Sc.) (Ph.) (Sc.) (Ph.) (Sc.)

Both

harm - lesswhim, This harm - less whim. It is as ^{you} I say, A harm - less whim, A harm-less whim. woe be-tide, Then woe be - tide! The Roy - al shoes Then woe be-tide, Then woe be - tide!

(Sc.) (Ph.)

Phantis: Ob-serve this dance Which I em - ploy When
Scaphio: This step to use I con - de-scent When-

A

I, by chance, Go mad with joy. What sen - ti - ment Does
e'er I choose To serve a friend. What it im - plies Now

this ex - press? What sen - ti - ment Does this ex - press?
try to guess; What it im - plies Now try to guess.

B

- 1. (PHANTIS *continues his dance while* SCAPHIO *vainly endeavors to discover its meaning.*)
- 2. (SCAPHIO *PHANTIS*)

Piano accompaniment for the third system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the fourth system, continuing the musical texture with chords and melodic fragments.

Both

Phantis: Su - preme con - tent and hap - pi - ness! Of course it does, Of
Scaphio: It ty - pi - fies Un - sel - fish - ness! Of course it does, Of

course it does Su - preme con - tent And hap - pi - ness! Of course it does, Of course it does It's
 course it does It ty pi - fies Un - sel - fish - ness! Of course it does, Of course it does Un -

hap - pi - ness!
 sel - fish - ness!

Phantis: 2. Your

(Exeunt SCAPHIO and PHANTIS)

No. 4. Quaff the nectar

Women

(March. Enter KING PARAMOUNT, attended by guards and nobles, and preceded by girls dancing before him).

Allegro come Marcia

The piano accompaniment consists of two systems. Each system has a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note triplets and sixteenth-note triplets. The left hand plays a steady eighth-note triplet accompaniment. The second system starts with a piano (*p*) dynamic, where the right hand continues with more complex triplet patterns and the left hand provides a simple harmonic accompaniment.

This system includes the vocal entry for the women and the piano accompaniment. The vocal line is on a single staff with a treble clef and two sharps. It begins with the lyrics "La, la, la, la!" followed by a long note. The piano accompaniment is on a grand staff. The right hand has a melodic line with eighth-note triplets, and the left hand has a bass line with eighth-note triplets. Dynamics include forte (*f*) and mezzo-forte (*mf*).

This system continues the vocal and piano accompaniment. The vocal line includes the lyrics "La, la, la, la, la, la, la, la, la, la, la, la, la!" followed by a long note and then "Quaff the". The piano accompaniment continues with the same triplet patterns in both hands, with dynamics of forte (*f*) and mezzo-forte (*mf*).

nec - tar, cull the ro - ses. Ga - ther

mf

fruit and flow'rs in plen - ty! For our

King no long - er po - ses. Sing the

wel - come to each com - er; Day by

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a dotted quarter note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it at the end of the system.

day — our year is wilt-ing, Sing the sun- - - - ny songs of

The second system continues the musical score. The vocal line has a long note on G4 for 'day' followed by quarter notes for 'our year is wilt-ing'. The piano accompaniment continues with the same rhythmic pattern. There are two triplet markings (marked with '3') over eighth notes in the vocal line and one triplet marking (marked with '3') over eighth notes in the piano accompaniment.

sum - mer! La, la, la, la, la, la, la, la, la, la, la, la,

B
p

The third system concludes the musical score. The vocal line features a series of 'La, la, la' notes. The piano accompaniment includes a section marked with a box containing the letter 'B' and the dynamic marking 'p' (piano). The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and quarter notes in the left hand.

la! Sing the sun - - - - - ny songs of sum - mer!

f

3

This system contains the first two staves of music. The top staff is a vocal line in G major, with lyrics "la! Sing the sun - - - - - ny songs of sum - mer!". The bottom staff is a piano accompaniment, starting with a forte (*f*) dynamic. Both staves feature a triplet of eighth notes in the second measure.

3

This system contains the next two staves of music, continuing the piano accompaniment from the first system. It features a triplet of eighth notes in the first measure of the top staff.

C Maestoso

ff

This system contains the next two staves of music. The tempo is marked "Maestoso" and the dynamic is "ff" (fortissimo). The music is in common time (C) and features a complex, rhythmic piano accompaniment with many beamed notes.

This system contains the next two staves of music, continuing the piano accompaniment from the third system. It maintains the complex, rhythmic texture.

sf

This system contains the final two staves of music on the page. The dynamic is marked "sf" (sforzando). The piano accompaniment concludes with a final chord and a fermata.

No. 4a. A King of autocratic power we

King Paramount and Chorus

King:

1. A

Piu lento e pesante

ff

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest for three measures, followed by a quarter note 'A' on the first measure of the fourth system. The piano accompaniment starts with a piano introduction in the second measure, marked 'ff' (fortissimo) and 'Piu lento e pesante'. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords and eighth notes in the left hand.

King of au - to - crat - ic pow - er we, A des - pot whose ty - ran - nic will is law, Whose
pen - dous when we rouse our - selves to strike, Re - sist - less when our ty - rant thun - der peals. We

mf

The second system continues the vocal line and piano accompaniment. The lyrics are: "King of au - to - crat - ic pow - er we, A des - pot whose ty - ran - nic will is law, Whose pen - dous when we rouse our - selves to strike, Re - sist - less when our ty - rant thun - der peals. We". The piano accompaniment continues with the same accompaniment pattern, marked 'mf' (mezzo-forte).

rule is par - a - mount o'er land and sea, A Pre - sence of un - ut - ter - a - ble awe! But
of - ten won - der what ob - struc - tion's like, And how a con - tra - dic - ted mon - arch feels! But

The third system continues the vocal line and piano accompaniment. The lyrics are: "rule is par - a - mount o'er land and sea, A Pre - sence of un - ut - ter - a - ble awe! But of - ten won - der what ob - struc - tion's like, And how a con - tra - dic - ted mon - arch feels! But". The piano accompaniment continues with the same accompaniment pattern.

though the awe that I in - spire Must shri-vel with im - pe-rial fire All foes whom it may chance to
as it is our Roy-al whim Our Roy-al sails to set and trim To suit what - ev - er wind may

touch, To judge by what I see and hear, It does not seem to in - ter - fere With pop-u-lar en - joy-ment
blow, What buf-fets con-tra - dic-tion deals, And how a thwart-ed mon-arch feels, We prob-ab-ly shall nev-er

D

much.
know.
Women: f

No, no it does not in - ter - fere With our en - joy - ment much.
No, no what thwart-ed mon-arch feels You'll nev - er, nev - er know.

Men: f

f

1. King:

2. Stu-

Recit. King:

My sub-jects all, It is your wish em-pha-tic That all U - to - pia shall hence - forth be

E

mod - ell'd Up - on that glor - ious coun - try called Great Brit - ain — To

a tempo Andante

p

Chorus:

which some add — but oth - ers do not — Ire - land. It is!

Recit. **King:**

That being so, as you in - sist up - on it, We have ar - ranged that our two young - er

F

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.

daugh - ters, Who have been "fin - ished" by an Eng - lish La - dy A grave and good and gra - cious Eng - lish

The second system continues the vocal line and piano accompaniment. A triplet of eighth notes is marked with a '3' above the notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

La - dy, Shall dai - ly be ex - hib - it - ed in pub - lic, That all may learn what, from the Eng - lish

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

stand - point, Is looked up - on as mai - den - ly per - fec - tion!

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Come hith - er daugh - ters!

(Enter NEKAYA and KALYBA. They are twins, about fifteen years old, they are very modest and demure in their appearance,

Andante *tr*

p

dress, and manner. They stand with their hands folded and their eyes cast down.)

6

sf

Women: *p*

How fair! how mod-est! how dis - creet! How bash - ful-ly de - mure! See how they

Men: *p*

How fair! how mod-est! how dis - creet! How bash - ful-ly de - mure! See how they

G

p

blush, as they've been taught, At this pub - li - ci - ty un - sought! How

blush, as they've been taught, At this pub - li - ci - ty un - sought! How

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics are: "blush, as they've been taught, At this pub - li - ci - ty un - sought! How". The music is in a minor key with a 2/4 time signature.

cresc. Eng - lish and how pure! How Eng - lish and how pure!
dim.

cresc. Eng - lish and how pure! How Eng - lish and how pure!
dim.

H Allegretto moderato
p

The second system continues the vocal and piano parts. It includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). The lyrics are: "Eng - lish and how pure! How Eng - lish and how pure!". The system concludes with a tempo change to **H** Allegretto moderato and a piano (*p*) dynamic marking. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

No. 4b. Although of native maids the cream

Nekaya and Kalyba

(1) Nekaya and Kalyba:
(2) Nekaya:

Al - tho' of na - tive maids the cream, We're brought up on the Eng - lish scheme The
And as we stand like clock - work toys, A lec - tur - er whom pa - pa em - ploys Pro -

(1) Nekaya:
(2) Kalyba:

best of all For great and small Who mod - es - ty a - dore. For Eng - lish girls are good as gold, Ex -
ceeds to praise Our mod - est ways And guile - less char - ac - ter. Our well - known blush our down - cast eyes Our

(2) Nekaya:

Kalyba:

treme - ly mod - est (so we're told), De - mure - ly coy Di - vine - ly cold And we are that and more. To
fa - mous look of mild sur - prise (Which com - pe - ti - tion still de - fies) Our ce - le - brat - ed "Sir!!!" Then

please pa - pa who ar - gues thus "All girls should mould them - selves on us Be - cause we are, By
 all the crowd take down our looks In pock - et mem - o - ran - dum books. To di - ag-nose Our

(2) Nekaya:

fur-longs far, The best of all the bunch" We show our-selves to loud ap - plause From
 mod - est pose The Ko - daks do their best: If ev - i - dence you would pos - sess Of

Nekaya: **(2) Kalyba:**

ten to four with - out a pause Which is an awk - ward time be-cause It cuts in - to our
 what is maid-en bash - ful - ness, You on - ly need a but - ton press And we do all the

Both:

lunch. Oh - - - maids of high and low de-gree, Whose so-cial code is rath - er free, Please look at us,
 rest.

and you will see What good young la - dies ought to be!

mf

(Enter LADY SOPHY -- an English lady of mature years and extreme gravity of demeanor and dress. She carries a lecturer's wand in her hand. She is led on by the KING, who expresses great regard and admiration for her.)

mf

Lady Sophy:

This morn - ing we pro - pose to il - lus - trate A course of maid - en

p

court-ship, from the start To the tri - umph - ant mat - ri - mon - ial fin - ish.

No. 4c. Bold-fac'd ranger

Lady Sophy and Chorus

(Through the following song, the two Princesses illustrate in gesture the description given by LADY SOPHY.)

Lady Sophy:

M Allegretto a la valse

1. Bold-fac'd ran-ger (Per-fect stran-ger) Meets two
 2. As he gaz-es, Hat he rais-es, En-ters
 3. His in-ten-tions Then he men-tions. Some-thing

well - be-haved young la-dies. He's at - trac-tive, Young and ac-tive— Each a
 in - to con - ver - sa-tion. Makes ex - cus - es— This pro - duc - es In - ter -
 de - fin - ite to go on. Makes re - ci - tals Of his ti - tles, Hints at

N

lit - tle bit a - fraid is. Youth ad - van - ces. At his glan - ces, To their
 est - ing a - gi - ta-tion. He, with dar - ing, Un - des - pair - ing, Gives his
 set - tle-ments, and so on. Smil - ing sweet - ly, They, dis - creet - ly, Ask for

dan - ger they a - wak - en. They re - pel him As they tell him He is
 card - his rank dis - clos - es. Lit - tle heed - ing This pro - ceed - ing, They turn
 furth - er ev - i - den - ces: Thus in - vit - ed, He, de - light - ed, Gives the

ve - ry much mis - tak - en, Ve - ry, ve - ry much mis - tak - en.—
 up their lit - tle nos - es. Yes, their lit - tle, lit - tle nos - es.—
 us - ual re - fer - en - ces. (Don't for - get the re - fer - en - ces.)—

Though they speak to him po - lite - ly, Please ob - serve they're sneer - ing
 Pray ob - serve this les - son vi - tal— When a man of rank and
 This is bus' - ness. Each is flut - ter'd When the of - fer's fair - ly

slight - ly Just to show he's act - ing vain ly. This is Vir - tue say - ing
 ti - tle His po - si - tion first dis - clos - es, Al - ways cock your lit - tle
 ut - tered: "Which of them has his af - fec - tion?" He de - clines to make se -

(1st verse)

plain-ly: "Go a - way, young bach - e - lor. We are not what you take us for!"—

(2nd verse)

nos-es. When at home, let all the class Try this in the look - ing glass.—

(3rd verse)

lec-tion. Do they quar - rel for his dross? Not a bit of it They toss! Ah!—

When ad - dress'd im - per - ti - nent - ly, Eng - lish la - dies an - swer
 Eng - lish girls of well - bred no - tions Shun all un - re - hears'd e -
 Please ob - serve this co - gent mor - al— Eng - lish la - dies nev - er

P

gent-ly: "Go a - way, young bach - e - lor. We are not what you take us
 mo-tions. Eng-lish girls of high - est class— Prac - tice them be - fore the
 quar-rel. When a doubt they come a - cross— Eng - lish la - dies al - ways

for!
glass.
toss.

Women:

f

1. Eng - lish la - dies an - swer gent - ly, When ad - dress'd im - per - ti -
 2. Eng - lish girls of well - bred no - tions Shun all un - re - hears'd e -
 3. We'll ob - serve this co - gent mor - al— Eng - lish la - dies nev - er

Men:

f

1. Eng - lish la - dies an - swer gent - ly, When ad - dress'd im - per - ti -
 2. Eng - lish girls of well - bred no - tions Shun all un - re - hears'd e -
 3. We'll ob - serve this co - gent mor - al— Eng - lish la - dies nev - er

Q

1. & 2.

nent-ly: "Go a - way, young bach - e - lor, — We're not what you take us for!"
 mo-tions. Eng - lish girls of high - est class — Prac - tice them be - fore the glass.
 quar-rel. When a doubt they come a - cross, — Eng - lish la - dies al - ways

nent-ly: "Go a - way, young bach - e - lor, — We're not what you take us for!"
 mo-tions. Eng - lish girls of high - est class — Prac - tice them be - fore the glass.
 quar-rel. When a doubt they come a - cross, — Eng - lish la - dies al - ways

1. & 2.

3.

toss.

toss.

3.

f

sfp

Detailed description: This system contains two systems of music. The first system has a treble staff with a 3-measure repeat sign and a bass staff with 'toss.' markings. The second system has a treble staff with a 3-measure repeat sign, a forte (*f*) dynamic marking, and a piano (*p*) dynamic marking, and a bass staff with 'toss.' markings and a sforzando (*sfp*) dynamic marking.

Lady Sophy:

The lec - ture's end - ed. In ten min - utes' space

Detailed description: This system shows the vocal line for Lady Sophy. The lyrics are 'The lec - ture's end - ed. In ten min - utes' space'. The music is in a major key with a treble staff and a bass staff.

*(Exit LADY SOPHY, followed by
NEKAYA and KALYBA.)*

'Twill be re - peat - ed in the mar - ket-place!

R **Tempo I.**

f

Detailed description: This system continues the vocal line with the lyrics ''Twill be re - peat - ed in the mar - ket-place!'. It includes a tempo change marked with a box containing the letter 'R' and the text 'Tempo I.'. The music is in a major key with a treble staff and a bass staff.

Women:

f Quaff the nec - tar— cull the ros - es— Bash - ful girls will soon be plen - ty!

Men:

f Quaff the nec - tar— cull the ros - es— Bash - ful girls will soon be plen - ty!

Maid who thus at fif - teen pos - es Ought to be divine at twen - ty!

Maid who thus at fif - teen pos - es Ought to be divine at twen - ty!

(Exeunt all but KING.)

No. 5. First you're born

King, Scaphio, and Phantis

Allegro con brio

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

King:

Vocal line for King with piano accompaniment. The vocal melody is in G major, 2/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics range from mezzo-forte (*mf*) to piano (*p*).

1. First you're born— and I'll be bound you Find a doz - en stran - gers round you.
 2. You grow up and you dis - cov - er What it is to be a lov - er.
 3. Ten years lat - er— Time pro - gress - es— Sours your tem - per, thins your tress - es.

Vocal line for King with piano accompaniment. The vocal melody continues with lyrics. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

"Hal - lo," cries the new-born ba-by, "Where's my par - ents? which may they be?"
 Some young la - dy is se - lect - ed— Poor, per - haps, but well - con - nect - ed,
 Fan - cy, then, her chain re - lax - es; Rates are facts and so are tax - es.

Vocal line for King with piano accompaniment. The vocal melody concludes with lyrics. The piano accompaniment continues with the eighth-note bass line and chords.

Awk - ward si - lence no re - ply— Puz - zled ba - by won - ders why!
 Whom you hail (for Love is blind) As the Queen of fai - ry kind.
 Fai - ry Queen's no long - er young— Fai - ry Queen has got a tongue.

Fa - ther ris - es, bows po - lite - ly— Moth - er smiles (but not too bright - ly)— Doc - tor mum - bles
 Though she's plain, per - haps un - sight - ly, Makes her face up - lac - es tight - ly, In her form your
 Twins have prob - a - bly in - trud - ed— Quite un - bid - den— just as you did— They're a source of

like a dumb thing— Nurse is bu - sy mix - ing some - thing.— Ev - 'ry symp - tom tends to show
 fan - cy tra - ces All the gifts of all the gra - ces.— Ri - vals none the mai - den woo, So
 care and trou - ble— Just as you were— on - ly dou - ble. Comes at last the fi - nal stroke—

**(1 & 2) All:
 (3) King:**

You're de - ci - ded - ly *de trop*— Ho! ho! ho! ho! ho! ho! ho! Time's tee - to - tum,
 you take her and she takes you! Ho! ho! ho! ho! ho! ho! ho! Joke be - gin - ning
 Time has had his lit - tle joke! Ho! ho! ho! ho! ho! ho! ho! Dai - ly driv - en

If you spin it, Gives its quo - tum Once a min - ute. I'll go bail You hit the nail, And
 Nev - er cea - ses, Till your in - ning Time re - leas - es. On your way you blind - ly stray, And
 (Wife as dro - ver) Ill you've thriv - en— Ne'er in clo - ver. Last - ly, when Three - score and ten (And

if you fail The deuce is in it!
day by day the the joke in - creas - es!
not till then), The joke is o - ver!

1. & 2.

ff

1. & 2.

King, Scaphio, & Phantis

Ho! ho! ho! ho! ho! ho! ho! Dai - ly driv - en (Wife as dro - ver) Ill you've thriv - en—

8

Ne'er in clo-ver. Last-ly, when Three - score and ten (And not till then) The joke is o - ver!

8

b

(Exeunt SCAPHIO and PHANTIS.)

No. 6. Subjected to your heavenly gaze

King and Lady Sophy

King:
Sub - ject - ed to your heav'n - ly gaze

Andante allegretto
f *dim.* *p*

(Po - e - tic - al phrase), My brain is turned com - plete - ly, Ob -

Lady Sophy:
serve me now, No Mon - arch, I vow, Was ev - er so far af - flict - ed! I'm pleased with that po -

e - tic - al phrase, "A hea - ven - ly gaze". But tho' you put it

neat - ly, Say what you will, Those par-a-graphs still Re - main un-con - tra - dic - ted. Come,

mf

A crush me this con - temp-ti - ble worm (A for-ci-ble term), If he's as-sail'd you

wrong - ly. The rage dis-play, Which, as you say, Has moved your Maj-es-ty late - ly.

King:
Tho' I ad-mit that for-ci-ble term, "Con - temp-ti-ble worm", Ap-

p

peals to me most strong-ly, To treat this pest As you sug-gest Would pain my Maj-es-ty

Lady Sophy: great - ly! **King:** This writ - er lies! **Lady Sophy:** Yes, both - er his eyes! **King:** He lives, you say? In a

Lady Sophy: sort of a way. **King:** Then have him shot. **Lady Sophy:** De - cid - ed - ly not. **King:** Or crush him flat. I

Lady Sophy: *dim. poco rit.* O roy - al Rex, My blame - less sex Ab - hors such con - duct sha - dy. You
can - not do that. O roy - al Rex, Her blame - less sex Ab - hors such con - duct sha - dy. I

dim. poco rit. mp a tempo

plead in vain, You nev - er will gain Re - spect - a - ble Eng - lish la - dy!

plead in vain, I nev - er will gain Re - spect - a - ble Eng - lish la - dy!

p

Re - spect - a - ble Eng - lish la - dy!

Re - spect - a - ble Eng - lish la - dy!

C

(Dance of repudiation by LADY SOPHY. Exit, followed by KING.)

p

No. 7. Oh maiden rich in Girton lore

Zara, Fitzbattleaxe, Troopers and Chorus

March. Enter all the Court, heralding the arrival of the PRINCESS ZARA, who enters, escorted by CAPTAIN FITZBATTLEAXE and four Troopers, all in the full uniform of the First Life Guards.

Allegro con brio

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a dynamic marking of *ff* (fortissimo) and includes the tempo instruction **Allegro con brio**. The melody in the treble clef is characterized by eighth-note patterns and occasional sixteenth-note runs. The bass clef provides a steady accompaniment with eighth-note chords and single notes. The second system starts with a dynamic marking of *f* (forte) and features a more complex texture with sixteenth-note runs in the treble and block chords in the bass. The third system continues the melodic development in the treble with various intervals and rests, while the bass maintains a rhythmic accompaniment. The fourth system shows a change in the bass line with more active eighth-note patterns. The fifth system concludes the piece with a final cadence in the treble and a sustained bass accompaniment.

Women:

Oh mai - den rich in Gir - ton lore, That wis - dom which we prized be - fore, We

B

sub. p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Oh mai - den rich in Gir - ton lore, That wis - dom which we prized be - fore, We". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a box labeled 'B' and the dynamic marking 'sub. p'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

do con - fess is noth - ing - ness, And ra - ther less per - haps than more. — On each of us thy

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "do con - fess is noth - ing - ness, And ra - ther less per - haps than more. — On each of us thy". The piano accompaniment continues with similar rhythmic patterns, maintaining the 'sub. p' dynamic.

learn - ing shed. On cal - cu - lus may we be fed. And teach us please to speak with ease all

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "learn - ing shed. On cal - cu - lus may we be fed. And teach us please to speak with ease all". The piano accompaniment continues with similar rhythmic patterns.

lan - guag - es a - live and dead! On each of us thy learn - ing shed.

C

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics "lan - guag - es a - live and dead! On each of us thy learn - ing shed." The piano accompaniment concludes with a box labeled 'C'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Un poco piu lento

Zara:

Five years have flown since I took wing. Time flies, and his foot-step ne'er re-

tards. I'm the eldest daughter of your king. And

Tempo I.

we are the es-cort, First Life Guards! On the roy-al yacht, When the waves were white, In a

hel-met hot And a tun-ic tight, And our great big boots, We de-fied the storm: For we're not re-cruits, And his u-ni-form A

well-drill'd troop-er ne'er dis-cards. And we are her es-cort: First Life Guards! The

mf

First Life Guards, the First Life Guards! And we are the escort: First Life Guards!

ff

Zara: 3 These gen - tle - men I pre - sent to you, The pride and boast of their bar - rack

E *Piu lento*

p

yards. 3 They've tak - en, O, such care of me! **F** 3 For

Troopers: *f*

Tempo I.

we are the es-cort: First Life Guards! When the tem-pest rose, And the ship went so Do

you sup - pose we were ill? No, no! Tho' a qualm-ish lot, In a tu - nic tight, And a

hel - met hot, And a breast - plate bright (Which a well - drill'd troop - er ne'er dis - cards), We

stood as the es - cort: First Life Guards! The

First Life Guards, the First Life Guards! We stood as the es-cort: First Life Guards!

ff

Chorus:

Knights - bridge nurse - maids serv - - ing fair-ies, - Stars of proud Bel - gra - - vian air-ies;

Knights - bridge nurse - maids serv - ing fair-ies, Stars of proud Bel - gra - vian air-ies;

G

f

At stern du-ty's call you leave them, Tho' you know how that must grieve them!

At stern du-ty's call you leave them, Tho' you know how that must grieve them!

Zara: Tan-tan-ta-ra-ra-ra-ra-ra-ra!

Fitzbattleaxe: Trum-pet call of Prin-cess Za-ra!

Troopers: And

Chorus: That's trump call and they're all trump cards.

That's trump call and they're all trump cards.

Zara: Oh! the hours are gold, And the joys un -

Fitzbattleaxe: we are the es - cort: First Life Guards! Oh! the hours are gold, And the joys un -

Troopers: we are the es - cort: First Life Guards! First Life Guards, the First Life Guards! For

Chorus: They're her es - cort the

Nek. & Kal. with Soprano: They're her es - cort the

told, when your eyes be - hold Your be - lov'd Prin - cess; And the years will seem but a brief day -

told, when my eyes be - hold My be - lov'd Prin - cess; And the years will seem but a brief day -

we are the es - cort: First Life Guards! First Life Guards, the First Life Guards, the

First Life Guards! First Life Guards! They're - her es - cort the

First Life Guards! First Life Guards! They're - her es - cort the

dream In our hap - pi - ness! And the years will seem But a brief day -

dream In our hap - pi - ness! And the years will seem But a brief day -

First, the First Life Guards! Tan-tan - ta - ra - ra! Tan-tan - ta - ra -

First, the First Life - Guards! Tan-tan - ta - ra - ra! Tan-tan - ta - ra -

First, the First Life - Guards! Tan-tan - ta - ra - ra! Tan-tan - ta - ra -

ff

dream In the joy ex-treme Of our hap - pi - ness, In the joy of our hap - pi -

ra! Tan-tan-ta - ra - ra! Tan - ta - ra! The

ra! Tan-tan-ta - ra - ra! Tan - ta - ra - ra! The

ra! Tan-tan-ta - ra - ra! Tan - ta - ra - ra! The

ness!

ness!

First Life Guards, the First Life Guards, the First, the First, the First, the First Life Guards!

First Life Guards, the First Life Guards, the First, the First, the First, the First Life Guards!

First Life Guards, the First Life Guards, the First, the First, the First, the First Life Guards!

No. 8. Ah! gallant soldier, brave and true

Zara, Fitzbattleaxe, Troopers and Chorus

Zara:

Allegro moderato

Ah! gal-lant sol-dier, brave and true In tent-ed field and

f *p*

This system contains the first vocal line for Zara and the beginning of the piano accompaniment. The vocal line starts with a whole rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

tour - ney, I grieve to have oc - ca - sion'd you So ve - ry long a

This system continues the vocal line for Zara and the piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*.

Fitzbattleaxe:

jour - ney. When sol - dier seeks U - to - pian glades In charge of Youth and

This system contains the first vocal line for Fitzbattleaxe and the piano accompaniment. The vocal line starts with a whole rest followed by a melodic phrase. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*.

Beau - ty, Then plea - sure mere - ly mas - quer - ades As Reg - i - men - tal

This system continues the vocal line for Fitzbattleaxe and the piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*.

Du - ty!

Women: *f*
Tan - tan - ta - ra - ra - ra - ra - ra - ra!

Men: *f*
Tan - tan - ta - ra - ra - ra - ra!

The Trum - pet call of Prin - cess Za - ra!

f **M** *ff*

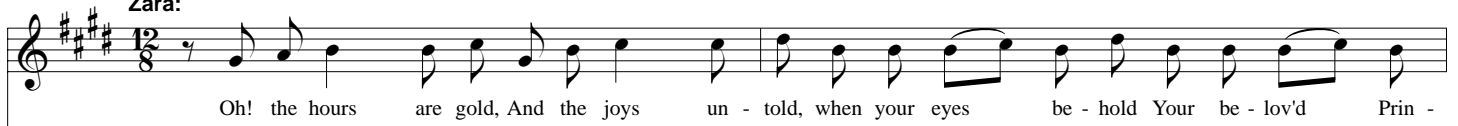
Fitzbattleaxe:
And we are the es - cort: First Life Guards!

Troopers:
And we are the es - cort: First Life Guards!

That's trump call and we're all trump cards.

That's trump call and we're all trump cards.

Zara:



Oh! the hours are gold, And the joys un - told, when your eyes be - hold Your be - lov'd Prin -

Fitzbattleaxe:



Oh! the hours are gold, And the joys un - told, when my eyes be - hold My be - lov'd Prin -

Troopers:

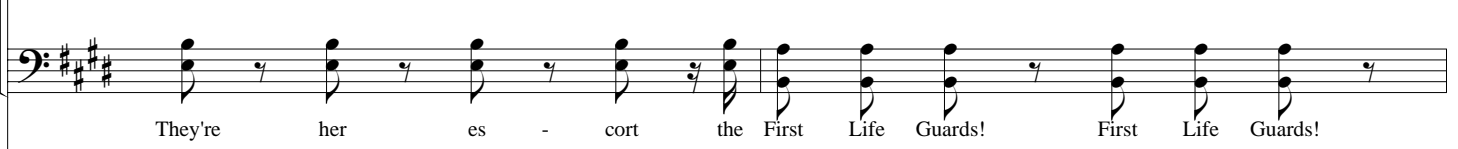


First Life Guards, the First Life Guards! And we are the es - cort: First Life Guards!

Nek. & Kal. with soprano



They're her es - cort the First Life Guards! First Life Guards!



They're her es - cort the First Life Guards! First Life Guards!



f



cess; And the years will seem but a brief day - dream In our hap - pi - ness!



cess; And the years will seem but a brief day - dream In our hap - pi - ness!



First Life Guards, the First Life Guards, the First, the First Life Guards! Tan-tan - ta - ra -



They're her es - cort the First, the First Life Guards! Tan-tan - ta - ra -



They're her es - cort the First, the First Life Guards! Tan-tan - ta - ra -



ff

And the years will seem But a brief day - dream In the joy ex - treme Of our hap - pi -

ra! Tan - tan - ta - ra ra! Tan - tan - ta - ra -

ra! Tan - tan - ta - ra ra! Tan - tan - ta - ra -

ra! Tan - tan - ta - ra ra! Tan - tan - ta - ra -

ra! Tan - tan - ta - ra ra! Tan - tan - ta - ra -

ness, In the joy of our hap - pi - ness!

ness, In the joy of our hap - pi - ness!

ra! Tan - ta - ra! The First Life Guards, the First Life Guards, the

ra! Tan - ta - ra ra! The First Life Guards, the First Life Guards, the

ra! Tan - ta - ra ra! The First Life Guards, the First Life Guards, the

First, the First, the First, the First Life Guards!

First, the First, the First, the First Life Guards!

First, the First, the First, the First Life Guards!

The musical score consists of three vocal staves (bass, treble, and bass clef) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts sing the lyrics "First, the First, the First, the First Life Guards!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some triplet figures in the later measures.

(Exeunt KING and ZARA in one direction, Lifeguardsmen and crowd in opposite direction.)

The piano accompaniment for the first section, continuing from the previous system. It features a steady eighth-note bass line and chords in the right hand, with some triplet figures in the later measures.

(Enter, at back, SCAPHIO and PHANTIS, who watch ZARA as she goes off.)

The piano accompaniment for the second section, continuing from the previous system. It features a steady eighth-note bass line and chords in the right hand, with some triplet figures in the later measures.

No. 9. It's understood, I think, all round

Zara, Fitzbattleaxe, Scaphio, and Phantis

Fitzbattleaxe:

Allegro moderato

f *p*

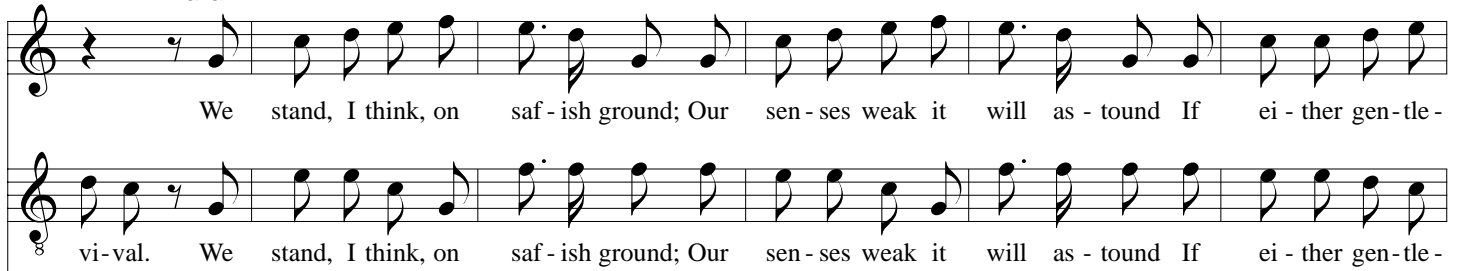
It's un - der - stood, I think, all round That, by the Eng - lish

cus - tom bound, I hold the la - dy safe and sound In trust for ei - ther ri - val, Un - til you clear - ly

rall. *a tempo*

tes - ti - fy By sword or pis - tol bye and bye, Which gen - tle - man pre - fers to die, And which pre - fers sur -

Zara:



We stand, I think, on saf - ish ground; Our sen - ses weak it will as - tound If ei - ther gen - tle -
vi - val. We stand, I think, on saf - ish ground; Our sen - ses weak it will as - tound If ei - ther gen - tle -

Scaphio:



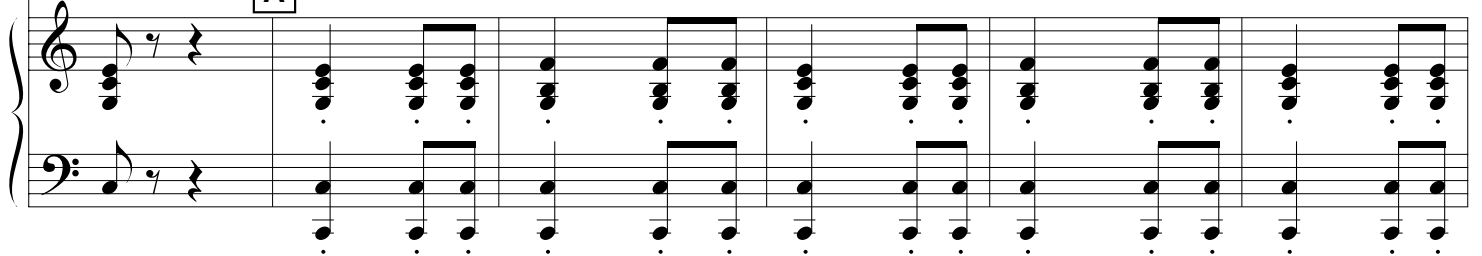
It's clear - ly un - der - stood all round, That, by your Eng - lish cus - tom bound, He holds the la - dy

Phantis:



It's clear - ly un - der - stood all round, That, by your Eng - lish cus - tom bound, He holds the la - dy

A



Piano accompaniment for section A, featuring chords in the right hand and a bass line in the left hand.




man is found Pre - pared to meet his ri - val. Their ma - chi - na - tions we de - fy; We won't be part - ed,



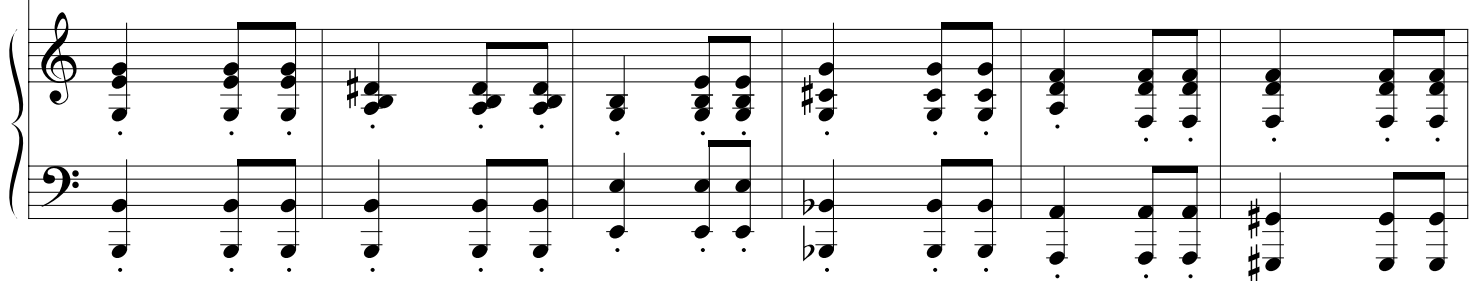
man is found Pre - pared to meet his ri - val. Their ma - chi - na - tions we de - fy; We won't be part - ed,



safe and sound In trust for ei - ther ri - val, Un - til we clear - ly tes - ti - fy By sword or pis - tol,



safe and sound In trust for ei - ther ri - val, Un - til we clear - ly tes - ti - fy By sword or pis - tol,



Piano accompaniment for the second section, featuring chords in the right hand and a bass line in the left hand.

rall. *a tempo*

you and I. Of blood-shed each is ra-ther shy They both pre-fer sur - vi-val!

rall. *a tempo*

you and I. Of blood-shed each is ra-ther shy They both pre-fer sur - vi-val!

rall. *a tempo* (aside to FITZ.)

bye and bye, Which gen - tle - man pre - fers to die, And which pre-fers sur vi - val. If - I should die and

rall. *a tempo*

bye and bye, Which gen - tle - man pre - fers to die, And which pre-fers sur - vi - val.

rall. *a tempo* **B**

he should live, To you, with-out re - serve, I give Her heart so young and sen - si - tive, And all her pre-di -

Phantis:

lec-tions. If he should live and I should die, I see no kind of rea - son why You should not, if you

Zara:

As both will live, and

Fitzbattleaxe:

As both will live, and

Scaphio:

If I should die and you should live, To this young of - fi -

wish it, try To gain her young af - fec - tions.

If I should die and you should live, To

C

nei - ther die, I see no kind of rea - son why You

nei - ther die, I see no kind of rea - son why I -

cer I give Her heart so soft and sen - si - tive, And all her pre - di - lec - tions. If you should live and

this young of - fi - cer I give Her heart so soft and sen - si - tive, And all her pre - di - lec - tions. If

should not, if you wish it, try To gain my young af -
should not, if I wish it, try To - gain your young af -
I should die, I see no kind of rea - son why He should not, if he choos - es, try To win her young af -
you should live and I should die, I see no kind of rea - son why He should not try To win her young af -

The piano accompaniment consists of two staves. The right hand features chords and moving lines, while the left hand provides a steady bass line with some chordal support.

fec-tions. *pp* As both of us are pos - i - tive That both of them in - tend to live, There's
fec-tions. *pp* As both of us are pos - i - tive That both of them in - tend to live, There's
fec-tions. *pp* If I should die and you should live, To this young of - fi - cer I give Her
fec-tions. *pp* If I should die and you should live, To this young of - fi - cer I give Her

D

The piano accompaniment continues with a similar texture. A dynamic marking of *pp* (pianissimo) is present. A section marker 'D' is placed above the first measure of the piano part in the final system.

cresc.
noth-ing in the case to give us cause for grave re-flec-tions. As both will live and nei-ther die, I
cresc.
noth-ing in the case to give us cause for grave re-flec-tions. As both will live and nei-ther die, I
cresc.
heart so soft and sen-si-tive, And all her pre-di-lec-tions. If you should live and I should die, I
cresc.
heart so soft and sen-si-tive, And all her pre-di-lec-tions. If you should live and I should die, I
cresc.

see no kind of rea-son why You should not, if you wish it, if you wish it, *f* try To
see no kind of rea-son why I should not, if I wish it, if I wish it, *f* try To
see no kind of rea-son why He should not, if he choos-es, if he choos-es, *f* try To
see no kind of rea-son why He should not, if he choos-es, if he choos-es, *f* try To
f

gain— my young af - fec - tions!

gain— your young af - fec - tions!

gain— her young af - fec - tions! (*Exeunt SCAPHIO and PHANTIS together.*)

gain— her young af - fec - tions!

The score features four vocal staves and a grand staff for piano accompaniment. The vocal parts have lyrics: "gain— my young af - fec - tions!", "gain— your young af - fec - tions!", "gain— her young af - fec - tions! (*Exeunt SCAPHIO and PHANTIS together.*)", and "gain— her young af - fec - tions!". The piano accompaniment includes a *f* dynamic marking and a triplet of eighth notes.

No. 10. Oh admirable art!

Zara and Capt. Fitzbattleaxe

Zara:
Oh

Fitzbattleaxe:
Oh

Vivace

f

p

The score is for two vocal parts, Zara and Capt. Fitzbattleaxe, and piano accompaniment. Both vocal parts have the lyrics "Oh". The piano accompaniment is marked *Vivace* and begins with a *f* dynamic. It features a triplet of eighth notes in the right hand and a *p* dynamic marking in the left hand.

ad - mir - a - ble art! Oh neat - ly planned in - ten - tion! Oh hap - py in - ter - ven - tion! Oh

ad - mir - a - ble art! Oh neat - ly planned in - ten - tion! Oh hap - py in - ter - ven - tion! Oh

The first system consists of three staves. The top staff is a vocal line with lyrics: "ad - mir - a - ble art! Oh neat - ly planned in - ten - tion! Oh hap - py in - ter - ven - tion! Oh". The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

well - con - struct - ed plot! Oh— well - con - struct - ed plot! When sag - es try to part Two

well - con - struct - ed plot! Oh— well - con - struct - ed plot! When sag - es try to part Two

The second system consists of three staves. The top staff is a vocal line with lyrics: "well - con - struct - ed plot! Oh— well - con - struct - ed plot! When sag - es try to part Two". The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

lov - ing hearts in fu - sion, Their wis - dom's a de - lu - sion, And learn - ing servesthem not, And learn - ing

lov - ing hearts in fu - sion, Their wis - dom's a de - lu - sion, And learn - ing servesthem not, And learn - ing

The third system consists of three staves. The top staff is a vocal line with lyrics: "lov - ing hearts in fu - sion, Their wis - dom's a de - lu - sion, And learn - ing servesthem not, And learn - ing". The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

serves them not!

mf

serves them not! Un - til quite plain Is their in - tent, These sag - es twain I

A

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics. The second line is another vocal line in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. A box labeled 'A' is placed above the piano accompaniment in the second measure of the second line. The dynamic marking 'mf' appears above the second line and below the piano accompaniment.

re - pre-sent. Now please in-fer That, noth-ing loth, You're hence-forth, as it were, En-gag'd to

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line in treble clef with lyrics. The second line is another vocal line in treble clef. The bottom two lines are piano accompaniment in bass and treble clefs.

mar - ry both. Then take it that I re - pre - sent the two— On that hy -

B

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line in treble clef with lyrics. The second line is another vocal line in treble clef. The bottom two lines are piano accompaniment in bass and treble clefs. A box labeled 'B' is placed above the piano accompaniment in the second measure of the second line.

Zara: (aside)

po - the - sis, what would you do? What would I do? What would I

rall.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line in treble clef with lyrics. The second line is another vocal line in treble clef. The bottom two lines are piano accompaniment in bass and treble clefs. The dynamic marking 'rall.' is placed above the piano accompaniment in the second measure of the second line. The system ends with a 3/4 time signature.

Andantino espressivo (to FITZ.)

do? In such a case, Up-on your breast, My blush-ing face I think I'd

a tempo *p dolce*

rest. Then per - haps I might de-mure - ly say, "I find this breast-plate bright Is sore-ly in the

Fitz:
way!" Our mor-tal race Is nev-er blest. There's no such case As per-fect rest; Some

C

pet - ty blight as - serts its sway. Some crum-pled rose-leaf light Is al-ways in the

Zara:

In such a case, Up-on your breast, My blush-ing face I think I'd
way! Our mor-tal race Is nev-er blest. There's no such case as per-fect

D

pp

rest On your breast, On your breast In per-fect rest!
rest Per-fect rest, Per-fect rest, As per-fect rest!

pp

(Exit FITZBATTLEAXE.)

No. 12. Although your Royal summons to appear

Finale, Act I

Allegro moderato

(Enter everyone except the Flowers of Progress.)

The piano introduction is in G minor, 3/4 time, and begins with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

This system includes vocal staves for Women and Men, and piano accompaniment. The vocal parts enter with a forte (*f*) dynamic and a half note. The piano accompaniment continues with a forte (*f*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand.

This system contains the vocal lines and piano accompaniment for the second system. The lyrics are: "tho' your Roy-al sum-mons to ap-pear From cour-te-sy was sing-u-lar-ly free, O -". The piano accompaniment continues with a forte (*f*) dynamic, providing harmonic support for the vocalists.

be-dient to that sum-mons we are here. What would your Ma-jes - ty?

be-dient to that sum-mons we are here. What would your Ma-jes - ty?

sf *ff*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats and a common time signature. The lyrics are "be-dient to that sum-mons we are here. What would your Ma-jes - ty?". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings *sf* and *ff* are present in the right hand.

Recit. **King:**

My wor-thy peo-ple, my be-lov-ed daugh-ter Most thought-ful-ly has brought with her from

A *fp*

Detailed description: This system begins with a recitative section for the King, indicated by the label *Recit.* and **King:**. The lyrics are "My wor-thy peo-ple, my be-lov-ed daugh-ter Most thought-ful-ly has brought with her from". The piano accompaniment consists of sustained chords in both hands, marked *fp*. A section marker **A** is placed at the beginning of the piano part.

Eng-land The types of all the caus-es that have made that great and glo-rious coun-try what it

f

Detailed description: This system continues the King's recitative. The lyrics are "Eng-land The types of all the caus-es that have made that great and glo-rious coun-try what it". The piano accompaniment features sparse chords in both hands, with a dynamic marking *f* in the right hand.

Sca., Phan., & Tarara: (aside)

is. Why, what *does* this mean?

Women:
Oh joy un - bound - ed!

Men:
Oh joy un - bound - ed!

a tempo maestoso

Recit. Zara:
What does it mean? What does it mean? What does it mean? At - tend to me, U - to - pian

pop - u - lace Ye South Pa - ci - fic Is - land vi - vi - par - i - ans; All, in the ab - stract,

types of court - ly grace, Yet, when com - pared with Bri - tain's glo - rious race, But

lit-tle bet - ter than half-clothed bar - bar - i - ans!

Women:
p Yes, con - trast-ed when with Eng-lish-men, we're

Men:
p Yes, con - trast-ed when with Eng-lish-men, we're

p

Sca., Phan., & Tarara:

What does she mean? What does she mean?

lit-tle bet-ter than half-clothed bar - bar - i - ans!

lit-tle bet-ter than half-clothed bar - bar - i - ans!

(Enter all the Flowers of Progress led by FITZBATTLEAXE.)

Allegro marziale

ff

C

3

Detailed description: This block contains the piano introduction for the piece. It consists of two systems of a grand staff (treble and bass clefs). The first system begins with a common time signature (C) and a forte (ff) dynamic marking. The music features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The second system continues this pattern, ending with a triplet of eighth notes in the treble clef.

Zara: (presenting CAPT. FITZBATTLEAXE)

f

When Bri-tain sounds the trump of

3

p

Detailed description: This block shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, starting with a forte (f) dynamic. The piano accompaniment is in the grand staff, featuring triplet markings over the eighth notes in both hands. The lyrics are: "When Bri-tain sounds the trump of".

war (and Eu - rope trem - bles), The ar - my of the con-que-

Detailed description: This block shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. The lyrics are: "war (and Eu - rope trem - bles), The ar - my of the con-que-".

ror in ser - ried ranks as - sem - bles. 'Tis then this war-rior's

Detailed description: This block shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff, ending with a fermata over the final notes. The lyrics are: "ror in ser - ried ranks as - sem - bles. 'Tis then this war-rior's".

eyes and sa - bre gleam for our pro - tec - tion. He re - pre - sents a mil - i -

ta - ry scheme in all its proud per - fec - tion!

Women:
f Yes, yes, yes he re - pre - sents a mil - i -

Men:
f Yes, yes, yes he re - pre - sents a mil - i -

f

ta - ry scheme in all its proud per - fec - tion! Uh -

ta - ry scheme in all its proud per - fec - tion! Uh -

lah - li - ca! Uh - lah - li - ca! Uh - lah li - ca!

lah - li - ca! Uh - lah - li - ca! Uh - lah - li - ca!

sf

Zara: (presenting SIR BAILEY BARRE, Q.C., M.P.)

A com-pli-cat-ed gen-tle-man al - low me to pre-sent, Of all the arts and fa-cul-ties the

E

p

terse em - bod - i - ment; He's a great A - rith - me - ti - cian who can de - mon - strate with ease That

two and two are three, or five, or an - y - thing you please; An em - i - nent Lo - gi - cian who can

make it clear to you That black is white when looked at from the pro-per point of view; A

mar-vel-ous Phi-lo - lo - gist who'll un-der-take to show That "yes" is but an-oth-er and a *rall.*

Sir Bailey Barre:
neat-er form of "no". Yes, yes, yes, "Yes" is but an-oth-er and a neat-er form of "no". All

F
f a tempo

pre-con-ceived i - deas on an - y sub-ject I can scout, And de-mon-strate be-yond all pos-si -

bil - i - ty of doubt, That wheth - er you're an hon - est man or wheth - er you're a thief De -

pend - s on whose so - li - ci - tor has giv - en me my brief.

Women:
f Yes, yes, yes, That wheth - er you're an hon - est man or

Men:
f Yes, yes, yes, That wheth - er you're an hon - est man or

G

wheth - er you're a thief De - pend - s on whose so - li - ci - tor has giv - en him his brief. Uh -

wheth - er you're a thief De - pend - s on whose so - li - ci - tor has giv - en him his brief. Uh -

lah - li - ca! Uh - lah - li - ca! Uh - lah li - ca!

lah - li - ca! Uh - lah - li - ca! Uh - lah - li - ca!

sf

(No. 12a.)

Zara: (*presenting* LORD DRAMALEIGH and MR. BLUSHINGTON)

Allegro grazioso

1. What these may be, U - to - pians all, Per -
Coun - ty Coun - cil - lor ac - claim, Great

haps you'll hard - ly guess They're types of Eng - land's phy - si - cal And
Brit - ain's la - test toy On a - ny - thing you like to name His

H

mor - al clean - li - ness. This is a Lord High Cham - ber - lain Of
tal - ents he'll em - ploy. All streets and squares he'll pur - i - fy With -

pur - i - ty the gauge walls, He'll cleanse our Court from mor - al stain, And
 in your ci - ty walls, And keep, mean - while, a mod - est eye On

1. Dramaleigh:
 2. Blushington:

pur - i - fy our Stage. Yes, yes, yes, Court re - pu - ta - tions
 wick - ed mu - sic halls. Yes, yes, yes, In towns I make im -

J

I re - vise, And pre - sen - ta - tions scru - tin - ize, New plays I
 prove - ments great, Which go to swell the Coun - ty Rate I dwell - ing

read with jeal - ous eyes, And pur - i - fy the Stage.
 hous - es san - i - tate, And pur - i - fy the Halls!

dim. *p*

Women:

mf 1. Court re - pu - ta - tions he'll re - vise, And pre - sen - ta - tions scru - tin -
 2. In towns he makes im - prove - ments great, Which go to swell the Coun - ty

Men:

mf 1. Court re - pu - ta - tions he'll re - vise, And pre - sen - ta - tions scru - tin -
 2. In towns he makes im - prove - ments great, Which go to swell the Coun - ty

K

f

ize, New plays he reads with jeal - ous eyes, And pur - i - fies the Stage.
 Rate He'll dwell - ing hous - es san - i - tate, And pur - i - fy the

ize, New plays he reads with jeal - ous eyes, And pur - i - fies the Stage.
 Rate He'll dwell - ing hous - es san - i - tate, And pur - i - fy the

cresc. *dim.* *p*

L

1.

2. This

Women:
Halls! Uh -

Men:
Halls! Uh -

1. *f*

lah - li - ca! Uh - lah - li - ca! Uh lah - - - li - ca!

lah - li - ca! Uh - lah - li - ca! Uh - lah - - - li - ca!

sf *sf* *sf* *f*

p sempre staccato

Zara: (presenting MR. GOLDBURY)

A Com-pa-ny Pro - mot - er this, with spe - cial ed - u - ca - tion Which teach - es what Con -

tan - go means and al - so Back - ward - a - tion. To spe - cu - la - tors he sup - plies a grand fi - nan - cial

lea - ven, Time was when *two* were com - pa - ny, but now it must be sev - en. Yes, yes,

yes, Time was when *two* were com - pa - ny, but now it must be sev - en. Stu - pen - dous loans to

for-eign thrones I've large-ly ad-vo - cat-ed. In gin-ger-pops and pep-per-mint drops I've free-ly spe-cu-

la-ted. Then mines of gold, of wealth un-told, suc - cess-ful-ly I've float-ed. And sud-den falls in

ap-ple-stalls oc - ca-sion-al-ly quo-ted. And soon or late I al-ways call for Stock Ex-change quo-

ta-tion— No schemes too great, and none too small, for Com-pa - ni - fi - ca-tion!

Women:

Yes, yes, yes, No schemes too great, and none too small, for Com-pa-ni-fi-ca-tion!

Men:

Yes, yes, yes, No schemes too great, and none too small, for Com-pa-ni-fi-ca-tion!

N

Zara: (presenting CAPT. SIR EDWARD CORCORAN, R.N.)

And last - ly I pre - sent Great

staccato

Bri - tain's proud - est boast, Who, from the blows of for - eign foes, Pro -

fects her sea - girt coast. And if you ask him in re - spect - ful

O

sempre p

tone, He'll show you how you may pro - tect your own!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "tone, He'll show you how you may protect your own!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a key signature of two flats. A dynamic marking of *f* (forte) is present at the end of the system.

The second system of music is a piano accompaniment consisting of two staves. It continues the melodic and harmonic material from the first system, ending with a final chord.

Capt. Corcoran: (No. 12b.)

I'm Cap-tain Cor-cor-an, K. C. B. I'll teach you how we rule the sea, And

P
Allegro comodo
p

The second system of music for "Capt. Corcoran" features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "I'm Cap-tain Cor-cor-an, K. C. B. I'll teach you how we rule the sea, And". The piano accompaniment begins with a piano (*p*) dynamic and includes the tempo marking *Allegro comodo*. A dynamic marking of **P** (piano) is shown in a box above the first measure of the piano part.

ter-ri-fy the sim-ple Gaul, And how the Sax-on and the Celt their Eu-rope-shak-ing

The third system of music is a piano accompaniment consisting of two staves. It continues the accompaniment for the second system, providing harmonic support for the lyrics "ter-ri-fy the simple Gaul, And how the Sax-on and the Celt their Europe-shak-ing".

blows have dealt With Max-im gun and Nor-den-felt (or will when the oc-ca-sion calls). If

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a bass clef and a key signature of three flats. The lyrics are: "blows have dealt With Max-im gun and Nor-den-felt (or will when the oc-ca-sion calls). If". The piano accompaniment features a steady bass line and chords in the right hand.

sail-or-like you'd play your cards, Un-bend your sails and low'r your yards. Un-

The second system continues the musical score. The vocal line lyrics are: "sail-or-like you'd play your cards, Un-bend your sails and low'r your yards. Un-". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

step your masts, you'll nev-er want 'em more. Though we're no long-er hearts of oak, Yet

The third system continues the musical score. The vocal line lyrics are: "step your masts, you'll nev-er want 'em more. Though we're no long-er hearts of oak, Yet". The piano accompaniment continues with the same accompaniment.

we can steer and we can stoke, And thanks to coal and thanks to coke, We ne-ver run a ship a -

The fourth system concludes the musical score. The vocal line lyrics are: "we can steer and we can stoke, And thanks to coal and thanks to coke, We ne-ver run a ship a -". A square box containing the letter 'Q' is placed above the piano accompaniment in the third measure of this system. The piano accompaniment continues with the same accompaniment.

shore! No, nev-er! (well), Hard-ly ev-er!

Women:
What, nev-er? What, nev-er? Hard-ly

Men:
What, nev-er? What, nev-er? Hard-ly

The first system of the musical score features a vocal line in the bass clef and two piano accompaniment staves. The vocal line includes the lyrics "shore! No, nev-er! (well), Hard-ly ev-er!". The piano accompaniment consists of chords and rhythmic patterns in both the treble and bass clefs.

ev - er run a ship a - shore! Then give three cheers and three cheers more, For the

ev - er run a ship a - shore! Then give three cheers and three cheers more, For the

Un poco piu vivo
mf

The second system continues the vocal and piano parts. The vocal line lyrics are "ev - er run a ship a - shore! Then give three cheers and three cheers more, For the". The piano accompaniment includes a section marked "Un poco piu vivo" and "mf" (mezzo-forte).

tar who nev-er runs his ship a - shore. Then give three cheers and three cheers more, For he

tar who nev-er runs his ship a - shore. Then give three cheers and three cheers more, For he

f

The third system concludes the vocal and piano parts. The vocal line lyrics are "tar who nev-er runs his ship a - shore. Then give three cheers and three cheers more, For he". The piano accompaniment includes a section marked "f" (forte).

nev - er runs his ship a - shore! All hail, all hail, ye

nev - er runs his ship a - shore! All hail, all hail, ye

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "nev - er runs his ship a - shore! All hail, all hail, ye". The bottom staff is a piano accompaniment line with the same lyrics. The music is in a minor key and features a steady eighth-note accompaniment in the left hand.

R
ff

This system contains the piano accompaniment for the second system. It features a right-hand part with a melodic line and a left-hand part with a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present. A box containing the letter "R" is placed above the first measure of the right-hand part.

types of Eng - land's power Ye heav'n en - light - en'd

types of Eng - land's power Ye heav'n en - light - en'd

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "types of Eng - land's power Ye heav'n en - light - en'd". The bottom staff is a piano accompaniment line with the same lyrics. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand.

This system contains the piano accompaniment for the third system. It features a right-hand part with a melodic line and a left-hand part with a steady accompaniment. The music continues with a consistent eighth-note accompaniment in the left hand.

band! We bless the day and bless the hour that

band! We bless the day and bless the hour that

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "band! We bless the day and bless the hour that". The bottom staff is a piano accompaniment line with the same lyrics. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand.

This system contains the piano accompaniment for the fifth system. It features a right-hand part with a melodic line and a left-hand part with a steady accompaniment. The music continues with a consistent eighth-note accompaniment in the left hand.

brought you to our land.

brought you to our land.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

Zara:
Ye wan-d'ers from a might - y

Lady Sophy:
Ye wan-d'ers from a might - y

Fitzbattleaxe:
Ye wan-d'ers from a might - y

King:
Ye wan - d'ers from a might - y State,

Allegretto non troppo
p

This system contains four vocal staves and a piano accompaniment. Each vocal staff has a name above it and lyrics below. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The tempo marking 'Allegretto non troppo' and dynamic marking 'p' are present.

State, Oh, teach us how to legis - late. Your light - est
State, Oh, teach us how to legis - late. Your
State, Oh, teach us how to legis - late. Our
Oh, teach us how to legis - late. Your

word _____ will car - ry weight _____ In _____ at - ten - tive ears. _____
light - est word will car - ry weight _____ In our _____ at - ten - tive ears. _____
light - est word will car - ry weight _____ In your _____ at - ten - tive ears. _____
light - est word will car - ry weight _____ In _____ our _____ at - ten - tive ears. _____

S
p

Oh, teach the na - tives of this land

Oh, teach the na - tives of this land

Oh, teach the na - tives of this land

Oh, teach the na - tives of this land

Women:
Oh, teach the na - tives of this land (Who are not

Men:
Oh, teach the na - tives of this land (Who are not

Nek. & Kal. with Zara:

(Who are not quick to un - der - stand) Ye wan - d'ers from a might - y State, Oh teach us

(Who are not quick to un - der - stand) Ye wan - d'ers from a might - y State, Oh teach us

(Who are not quick to un - der - stand) We wan - d'ers from a might - y State, Will teach them

(Who are not quick to un - der - stand) Ye wan - d'ers from a might - y State, Oh teach us

quick to un - der - stand) Ye wan - d'ers from a might - y State, Oh teach us

quick to un - der - stand) Ye wan - d'ers from a might - y State, Oh teach us

how to legislate. Your lightest word will carry weight, will carry weight

how to legislate. Your lightest word will carry weight, carry weight

how to legislate. Our lightest word will carry weight, will carry weight

how to legislate. Your lightest word will carry weight, carry weight

how to legislate. Your lightest word will carry weight.

how to legislate. Your lightest word will carry weight.

Zara only:

In our attentive ears.

In our attentive ears.

In your attentive ears.

In our attentive ears.

Fitzbattleaxe:

Allegro moderato

f

In-crease your ar - my!

Dramaleigh: **Capt. Corcoran:** **Barre:**

Pur - i - fy your Court! Get up your steam and cut your can-vas short! To

Blushington:

3

Wid-en your thor-ough-fares, and

Goldbury:

flush your drains! U - to - pia's much too big for one small head— I'll float it as a Com - pa - ny

f *p* *p*

T

King: 3 3 3

Lim - i - ted! A Com - pa - ny Lim - i - ted? What may that be? The term, I ra - ther think, is new to

p

Sca., Phan., & Tarara: (*aside*) 3 3

me. What does he mean? What does he mean?

Women: 3 3 3 3

A Com - pa - ny Lim - i - ted? What may that be?

Men: 3 3 3 3

A Com - pa - ny Lim - i - ted? What may that be?

staccato

3 3

Give us a kind of clue! What does he mean? What does he mean? What is he going to do?

(No. 12c.)

Molto vivace

ff *p*

Goldbury:

1. Some sev - en men form an As - so - ci -
2. They then pro - ceed to trade with all who'll
3. If you come to grief, and cred - it - ors are

a - tion, (If pos - si - ble, all Peers and Bar - o - nets). They
 trust 'em, Quite ir - re - spec - tive of their cap - i - tal. (It's
 crav - ing (For no - thing that is planned by mor - tal head Is cer - tain

start off with a pub - lic de - cla - ra - tion To what ex - tent they mean to pay their
 sha - dy, but it's sanc - ti - fied by cus - tom); Bank, Rail - way, Loan, or Pan - a - ma Can -
 in this Vale of Sor - row sav - ing that one's Li - a - bil - i - ty is Lim - i -

debt- al. ted), That's You Do called can't you their em sup - pose Cap - i - tal: bark on trad - ing that sig - ni - fies if they are too tre - men - dous? per - di - tion? They will not It's strict - ly

quote fair, but it and based on a mon - e - ta - ry sum im - mense. com - mon sense. The fig - ure's im - ma - te - rial, If you suc - ceed, your pro - fits are stu - mere - ly file a Winding-Up Pe -

va pen - ti - tion, vary from And start eigh - teen mil - lion down to eigh - teen fail, pop goes your eigh - teen Com - pa - ny at pence. *I* should put it ra - ther pence. Make the mon - ey - spin - ner once! Though a Roths - child you may

low; spin! be The good For you In your sense of do - ing on - ly stand to win, own ca - pac - i - ty, Will be And you'll nev - er with dis - hon - es - ty be As a Com - pa - ny you've come to ut - ter ev - i - dent at once to a - ny debt - or. be twit - ted. sor - row.

When it's left to you to say What a - mount you mean to pay, Why, the low - er you can
 For no - bo - dy can know, To a mil - li - on or so, To what ex - tent your
 But the Li - qui - da - tors say, "Nev - er mind you need - n't pay," So you start an - oth - er

put it at the bet - ter.
 cap - i - tal's com - mit - ted!
 Com - pa - ny to - mor - row!

Women:

1. When it's left to you to say What a - mount you mean to
 2. For no - bo - dy can know To a mil - li - on or
 3. But the Li - qui - da - tors say, "Nev - er mind you need - n't

Men:

1. When it's left to you to say What a - mount you mean to
 2. For no - bo - dy can know To a mil - li - on or
 3. But the Li - qui - da - tors say, "Nev - er mind you need - n't

ff

last verse 1. and 2.

pay, Why, the low - er you can put it at, the bet - ter.
so, To what ex - tent your cap - i - tal's com - mit - ted!
pay," So you start an - oth - er Com - pa - ny to - mor - row!

last verse

pay, Why, the low - er you can put it at, the bet - ter.
so, To what ex - tent your cap - i - tal's com - mit - ted!
pay," So you start an - oth - er Com - pa - ny to - mor - row!

last verse 1. and 2.

p

recit **King:** *a tempo moderato*

mf Well, at first sight it strikes us as dis-hon-est. But if it's good e-nough for vir-tuous

W

Sca., Phan., & Tarara:

Eng-land, The first com-mer-cial coun-try in the world, It's good e-nough for us. You'd best take

a tempo

p

(aside to KING) *Recit.* King: (not heeding them)

care. Please re-col-lect, we have not been con-sult-ed! And do I un-der-stand you that Great

X

Goldbury:

Bri-tain Up-on this Joint-Stock prin-ci-ple is gov-erned? We have - n't come to

Vivace

p

that ex - act - ly, but we're tend - ing rap - id - ly in that di - rec - tion. The

date's not dis - tant.

King: *f* We will be be - fore you! *mf* We'll go

Recit.

The first system of music features a vocal line for the King and a piano accompaniment. The King's part begins with a recitative section, marked 'Recit.', and then transitions to a more melodic line with lyrics 'We will be before you! We'll go'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *f* and *mf*. A box labeled 'Y' is placed above the King's first vocal line.

down to Pos-ter-i-ty re - nowned as the first sov'-reign in Christ-en-dom who re-gis-ter'd his Crown and

The second system continues the vocal line and piano accompaniment. The King's part has lyrics 'down to Pos-ter-i-ty re - nowned as the first sov'-reign in Christ-en-dom who re-gis-ter'd his Crown and'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *f* and *sf*. A box labeled '3' is placed above the triplet.

Coun - try un - der the Joint - Stock Com - pa - ny's Act of Six - ty Two!

Allegro molto vivace

The third system continues the vocal line and piano accompaniment. The King's part has lyrics 'Coun - try un - der the Joint - Stock Com - pa - ny's Act of Six - ty Two!'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *ff*. A box labeled 'Z' is placed above the King's vocal line.

Women: *f* Uh - la - li - ca!

Men: *f* Uh - la - li - ca!

The fourth system features vocal lines for Women and Men and a piano accompaniment. The Women's part has lyrics 'Uh - la - li - ca!' and the Men's part has lyrics 'Uh - la - li - ca!'. Both vocal parts are marked *f*. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

The fifth system shows the piano accompaniment for the final part of the page. It consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *f*.

King:

Hence - for-ward of a ver-i - ty, With Fame our-selves we link. We'll

Musical score for King's first line. The vocal line starts with a whole rest for two measures, then a quarter rest, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Scaphio & Phantis (*aside to KING*)

go down to Pos-ter-i - ty of sov'-reigns all the pink! If you've the mad te-mer-i - ty our wish-es thus to blink, You'll

Musical score for Scaphio & Phantis' first line. The vocal line features a melodic line with some grace notes. The piano accompaniment continues with the same eighth-note pattern.

Tarara: (*correcting them*)

Sca. & Phan.:

go down to Pos-ter-i-ty much ear-lier than you think! He'll go up to Pos-ter-i - ty if I in-flict the blow! He'll go

AA

Musical score for the second line. The vocal line continues with a melodic line. The piano accompaniment remains consistent. A box labeled 'AA' is placed above the piano part in the third measure.

(*angrily*)

Tarara: (*explaining*)

Sca. & Phan.:

down to Pos-ter-i - ty. We think we ought to know! He'll go up, blown up with dy-na-mite! He'll go

Musical score for the third line. The vocal line continues with a melodic line. The piano accompaniment remains consistent.

Tarara:

Up, up, up, up!

(apologetically)
up, of course he will, you're right, you're **BB** right! Up, up, up, up!

The musical score for Tarara's first part consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Up, up, up, up!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *mf* is present.

Zara:

mf Who love with all sin - cer - i - ty, their lives may safe - ly

The musical score for Zara's part includes a vocal line and piano accompaniment. The vocal line starts with a rest and then sings "Who love with all sin - cer - i - ty, their lives may safe - ly". The piano accompaniment is characterized by a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *p*.

link.

Fitz:

mf And as for our Pos - ter - i - ty, we

The musical score for Fitz's part features a vocal line and piano accompaniment. The vocal line begins with a rest and then sings "And as for our Pos - ter - i - ty, we". The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

Sca., Phan., & Tarara:

p If he has the te - mer - i - ty our wish - es thus to blink, He'll go up to Pos -

The musical score for Sca., Phan., & Tarara's part includes a vocal line and piano accompaniment. The vocal line starts with a rest and then sings "If he has the te - mer - i - ty our wish - es thus to blink, He'll go up to Pos -". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

Who love _____
don't care what they think! Who love _____
ter - i - ty much ear - lier than they think! He'll go up to Pos - ter - i - ty much ear - lier than they

p

Who _____ love _____
Who _____ love _____
think! He'll go up to Pos - ter - i - ty much ear - lier than they think! He'll go up, he'll go

CC

love, _____ Who love _____

love, _____ Who love _____

Nekaya & Kalyba: _____ Who love _____

up, he'll go up, he'll go up, he'll go up, he'll go up. If he has the te-mer-i-ty our

Women: _____ Hence - for-ward of a ver-i-ty with

Men: (Sir Bailey Barre with Tenors) _____ Hence - for-ward of a ver-i-ty with

(King, Goldbury, Dramaleigh, Blushington, Corcoran with Baritones) _____ Hence - for-ward of a ver-i-ty with

mf

f

Detailed description: This is a page of a musical score, page 118. It features a vocal ensemble and piano accompaniment. The vocal parts are arranged in four staves. The first two staves are for the vocalists Nekaya and Kalyba, with lyrics 'love, _____ Who love _____'. The third staff is for the Women's chorus, with lyrics 'up, he'll go up, he'll go up, he'll go up, he'll go up. If he has the te-mer-i-ty our'. The fourth staff is for the Men's chorus, with lyrics 'Hence - for-ward of a ver-i-ty with'. The piano accompaniment is in the bottom two staves, starting with a mezzo-forte (*mf*) dynamic and moving to forte (*f*). The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

— with all sin - cer - i - ty, their lives may safe - ly link. And as —
— with all sin - cer - i - ty, their lives may safe - ly link. And as —
— with all sin - cer - i - ty, their lives may safe - ly link. And as —
wish - es thus to blink, He'll go up to Pos - ter - i - ty much ear - lier than they think! If he has the te - mer - i - ty our
fame our - selves we link, And go down to Pos - ter - i - ty of sov' - reigns all the pink! Hence - for - ward of a ver - i - ty with
fame our - selves we link, And go down to Pos - ter - i - ty of sov' - reigns all the pink! Hence - for - ward of a ver - i - ty with

The musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staves and above the piano accompaniment. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs. The piano accompaniment includes chords and melodic lines in both hands.

— for our Pos - ter - i - ty, we don't care what they think!

— for our Pos - ter - i - ty, we don't care what they think!

— for our Pos - ter - i - ty, we don't care what they think!

wish-es thus to blink, He'll go up to Pos-ter-i-ty much ear-lier than they think! He'll go up to Pos-ter-i-ty much

fame our-selves we link. He'll go down to Pos-ter-i-ty of sov'-reigns all the pink! He'll go down to Pos-ter-i-ty of

fame our-selves we link. He'll go down to Pos-ter-i-ty of sov'-reigns all the pink! He'll go down to Pos-ter-i-ty of

DD

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time. The lyrics are: "— for our Pos - ter - i - ty, we don't care what they think!" (repeated three times), "wish-es thus to blink, He'll go up to Pos-ter-i-ty much ear-lier than they think! He'll go up to Pos-ter-i-ty much fame our-selves we link. He'll go down to Pos-ter-i-ty of sov'-reigns all the pink! He'll go down to Pos-ter-i-ty of fame our-selves we link. He'll go down to Pos-ter-i-ty of sov'-reigns all the pink! He'll go down to Pos-ter-i-ty of". A double bar line with "DD" above it is located at the end of the piano accompaniment's first system.

Who love, _____

Who love, _____

Who love, _____

ear-lier than they think! Much ear-lier than they think, Much ear-lier than they think! He'll go up to Pos -

sov'-reigns all the pink! Of sov'-reigns all the pink, Of sov'-reigns all the pink, Of sov' - - reigns _____

sov'-reigns all the pink! Of sov'-reigns all the pink, Of sov'-reigns all the pink, Of sov' - - reigns _____

f

who love. Let's

who love. Let's

who love. Let's

ter - i - ty, He'll go up to Pos - ter - i - ty much ear - lier than they think! Let's

all the pink! Let's

all the pink! Let's

ff

EE

(Zara, Nek. & Kal. with Sopranos)

seal this mer-can-tile pact, The step we ne'er shall rue. It gives what - ev - er we

(Fitz. with Tenors) (Sca., Phan., & Tarara with Baritones)

seal this mer-can-tile pact, The step we ne'er shall rue. It gives what - ev - er we

lack'd, The state - ment's strict - ly true. All hail, as - ton-ish-ing Fact! All hail, In -

lack'd, The state - ment's strict - ly true. All hail, as - ton-ish-ing Fact! All hail, In -

ven - tion new: The Joint-Stock Com-pa - ny's Act of Par-lia-ment Six - ty Two! Let's

FF 1.

ven - tion new: The Joint-Stock Com-pa - ny's Act of Par-lia-ment Six - ty Two! Let's

1.

Two! The Act of Six - ty Two! The Act _____

Two! The Act of Six - ty Two! The Act _____

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a simple, declarative style with lyrics: "Two! The Act of Six - ty Two! The Act _____". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, providing harmonic support for the vocalists.

— of Six - ty Two! _____

— of Six - ty Two! _____

The second system continues the vocal and piano parts. The vocal lines are mostly rests, with the lyrics "— of Six - ty Two! _____" appearing below the staves. The piano accompaniment continues with a steady rhythmic pattern of chords and a moving bass line.

End of Act I

The third system shows the piano accompaniment concluding the act. The right hand features a series of chords with a rhythmic flourish, while the left hand plays a steady bass line. The system ends with a double bar line and the text "End of Act I" centered below the piano part.