

Introduction (Instrumental)

Dialogue and lyrics by:
Sir William S. Gilbert

Music by:
Sir Arthur Sullivan

Allegro moderato

The musical score is written in grand staff notation (treble and bass clefs) for a piano. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 2/4. The tempo is marked "Allegro moderato".

The score consists of four systems of music:

- System 1:** Starts with a forte (*f*) dynamic in the bass clef and a piano (*p*) dynamic in the treble clef. The bass line features a rhythmic pattern of eighth notes and quarter notes, while the treble line has a melodic line with dotted rhythms.
- System 2:** Features a forte (*f*) dynamic. The bass line continues with a similar rhythmic pattern, and the treble line has a melodic line with a long note value.
- System 3:** Includes piano (*p*) and mezzo-forte (*mf*) dynamics. The bass line has a more active rhythmic pattern, and the treble line has a melodic line with a long note value.
- System 4:** Concludes with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The bass line has a rhythmic pattern, and the treble line has a melodic line with a long note value.

Allegretto grazioso

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

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns. A section marker **A** is placed above the staff at the start of measure 7. A *cresc.* (crescendo) marking is placed below the staff at the end of measure 8.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs. A *p subito* (piano subito) marking is placed below the staff at the start of measure 10. A *cresc.* marking is placed below the staff at the end of measure 12.

Fourth system of musical notation, measures 13-16. The right hand continues with a melodic line. A *p subito* marking is placed below the staff at the start of measure 14. A *rit.* (ritardando) marking is placed below the staff at the end of measure 16.

Fifth system of musical notation, measures 17-20. The right hand returns to a rhythmic pattern of eighth notes and chords. A section marker **B** is placed above the staff at the start of measure 17. A dynamic marking of *a tempo* is placed below the staff at the beginning.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs. A dynamic marking of *mp* (mezzo-piano) is placed below the staff at the start of measure 22. The system concludes with a double bar line.

C

mp

D

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 melodic lines, and the left hand provides harmonic support. A *mp* marking is present in the middle of the system.

Fifth system of the piano score. The right hand has a more active eighth-note accompaniment. The system begins with a *p* marking and ends with a *cresc.* marking.

Sixth and final system of the piano score. It features a *f* marking. The right hand has a rhythmic accompaniment, and the left hand plays a melodic 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 a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "lie and dream of no - thing - ness; For vi - sions come From". The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. 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 format 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 format 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 consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The left hand features a continuous eighth-note pattern. A box labeled 'B' is placed above the vocal line in the fourth measure.

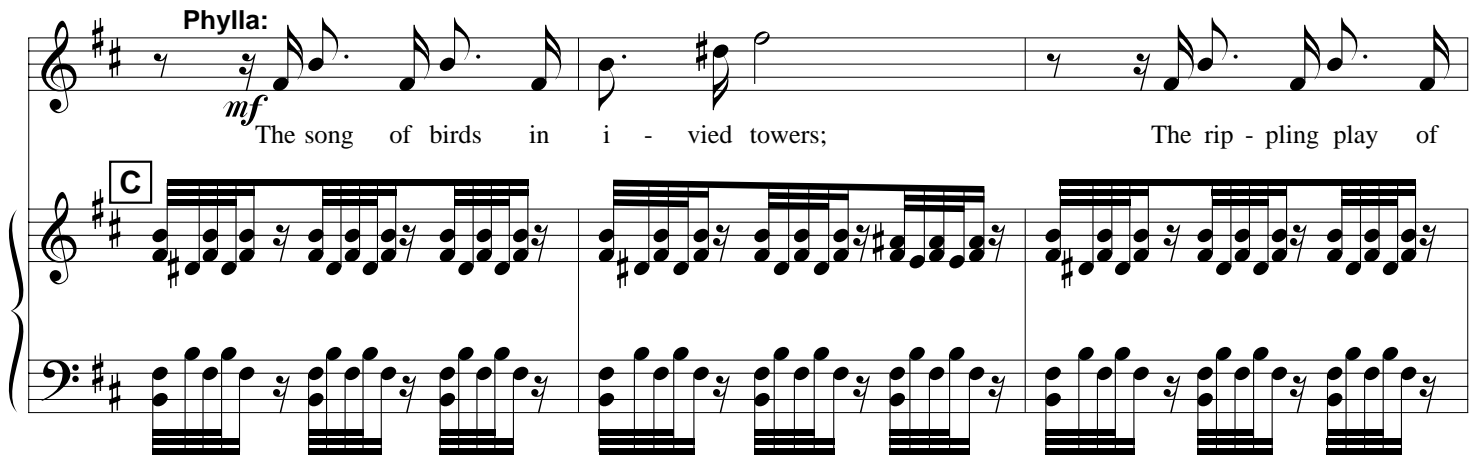
mo - tion-less, We lie and dream of no - thing - ness.

This system contains the next four measures. The vocal line continues in the same treble clef and key signature. The piano accompaniment continues with the same eighth-note pattern in the left hand and more complex chords in the right hand. The lyrics are aligned with the vocal notes.

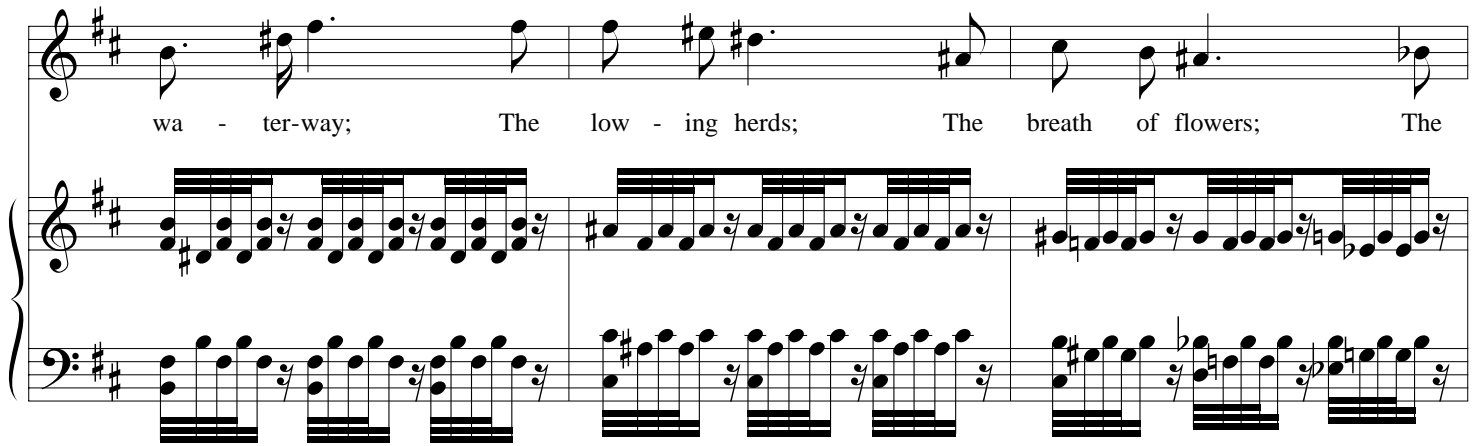
tr

This system contains the final four measures of the piece. It features only the piano accompaniment. The right hand has a melodic line with a trill (tr) in the final measure. The left hand continues with the eighth-note pattern.

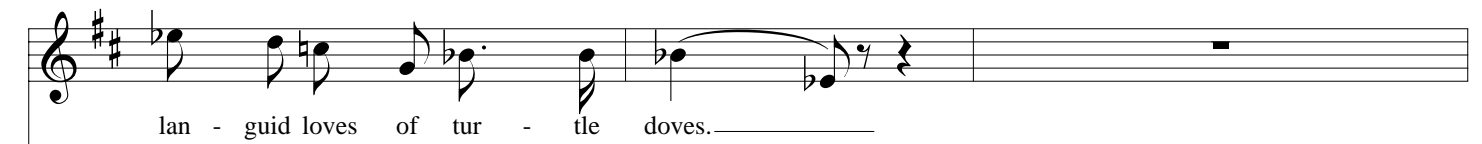
Phylla:
mf
The song of birds in i - vied towers; The rip - pling play of



wa - ter-way; The low - ing herds; The breath of flowers; The

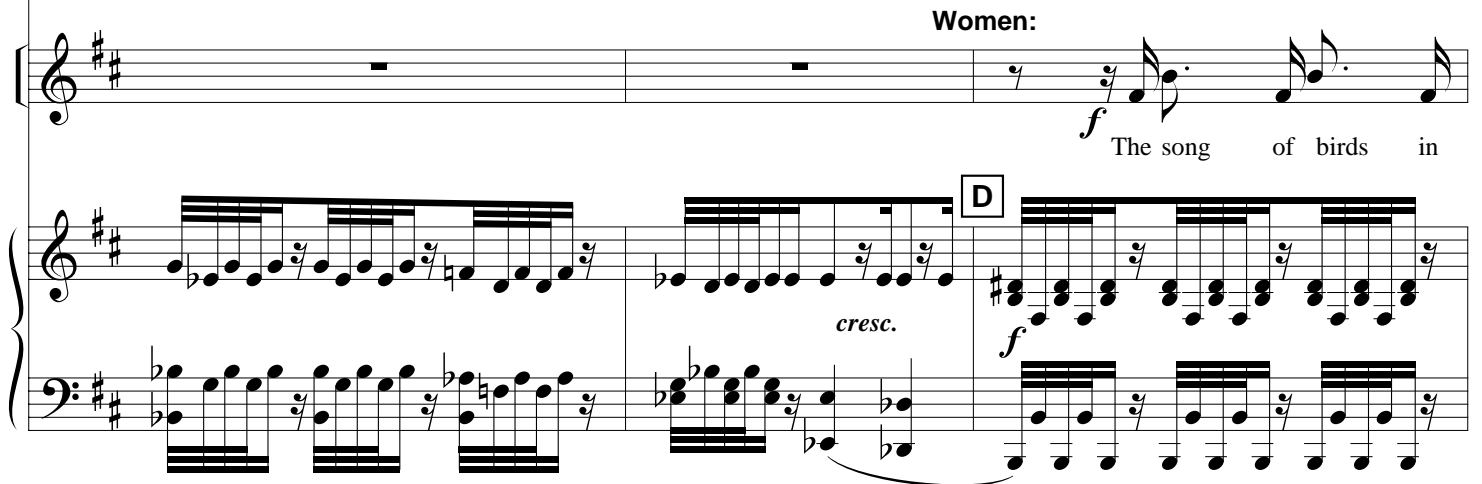


lan - guid loves of tur - tle doves. _____



Women:
f
The song of birds in

cresc. *f*



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 D major (two sharps) and 4/4 time. It consists of three systems. The first system has a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The second system continues the vocal and piano parts. The piano part includes a *dim.* marking. The third system concludes the piece with a *pp* marking in the piano part. The lyrics are: "Upon thy shores, O La - zy - land! O La - zy - land! O" and "all at hand Upon thy shores, O La - zy - land! O La - zy - land! O".

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

Chorus

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

Piano introduction in 3/4 time. The right hand starts with a forte (*f*) dynamic, playing a series of eighth notes. The left hand begins with a fortissimo (*ff*) dynamic, playing a rhythmic pattern of eighth notes. The piece concludes with a boxed section labeled 'A'.

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 line of the chorus features a vocal melody in the right hand and piano accompaniment in the left hand. The piano accompaniment consists of chords in the right hand and a steady eighth-note 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 line of the chorus continues the vocal melody and piano accompaniment. The piano accompaniment maintains the same rhythmic and harmonic structure as the first line.

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 line of the chorus concludes the vocal melody and piano accompaniment. The piano accompaniment features a boxed section labeled 'B'.

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 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'til - i - ty', followed by a quarter rest, and then continues with eighth and quarter notes for the rest of the phrase. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

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 continues the vocal line and piano accompaniment. A box labeled 'C' is placed above the piano staff at the start of the phrase 'So make way for the Wise Men!'. The piano accompaniment includes dynamic markings 'cresc.' and 'ff'.

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

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a mix of chords and moving lines in both hands.

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

mf

The fourth system concludes the vocal line and piano accompaniment. A box labeled 'D' is placed above the piano staff. The piano accompaniment ends with a melodic flourish in the right hand and a final chord in the left hand, marked with 'mf'.

No. 2a. In every mental lore

Scaphio, Phantis, and Chorus

Scaphio:

Allegro moderato

mf 1. In ev - ery men - tal
fear no rude re -

Phantis: Sca: Phan: Sca: Phan:

lore - tal lore (The state - ment smacks of van - i - ty),
buff, - re - buff, Or news - pa - per pub - li - ci - ty; We claim to rank be - fore - be fore The
Our word is quite e - nough, - e nough, The

Sca: Phan: Sca:

wis - est of hu - man - i - ty. As gifts of head and heart - and heart We're was - ted on "u -
rest is e - lec - tri - ci - ty. A pound of dy - na - mite - a - mite Ex - plodes in his au -

E

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) below it. It begins with a quarter rest, followed by a quarter note 'mal', a quarter note 'i', and a quarter note 'ty!' with an exclamation point. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right hand starts with a quarter rest, then plays a series of chords and eighth notes. A box labeled 'G' is placed above the second measure of the right-hand piano part. The left hand plays a steady eighth-note bass line.

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) below it. It begins with a quarter rest, followed by a quarter note 'We'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right hand plays chords and eighth notes. The left hand continues the eighth-note bass line.

(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) below it. It features a sequence of vocal parts: (Both:), Sca:, Phan:, Sca:, Phan:, Sca:. The lyrics are: '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 piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. A box labeled 'H' is placed above the second measure of the right-hand piano part. The right hand plays chords and eighth notes. The left hand continues the eighth-note bass line.

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) below it. It features a sequence of vocal parts: Phan:, Both:. The lyrics are: '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 piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right hand plays chords and eighth notes. The left hand continues the eighth-note bass line, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line in the bass clef.

Chorus:

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

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

Musical score for the third system, featuring piano accompaniment.

Musical score for the fourth system, featuring piano accompaniment.

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 music is in 2/4 time and the key signature has two sharps (F# and C#). The first system begins with a forte (*f*) dynamic and features a steady eighth-note accompaniment in the bass. The melody in the treble consists of eighth-note triplets. The second system starts with a piano (*p*) dynamic and features a more active treble melody with eighth-note triplets and sixteenth-note runs, while the bass continues with eighth-note triplets.

This system includes the vocal line and piano accompaniment. The vocal line is labeled "Women:" and features a melody of eighth notes with a triplet of eighth notes. The lyrics are "La, la, la, la!". The piano accompaniment has a treble staff with a melody of eighth-note triplets and a bass staff with a steady eighth-note accompaniment. Dynamics include forte (*f*) and mezzo-forte (*mf*).

This system continues the vocal and piano accompaniment. The vocal line has 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 features a treble staff with a melody of eighth-note triplets and a bass staff with a steady eighth-note accompaniment. Dynamics include forte (*f*).

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

songs of far — ni - en - te! *mf* La, la, la, la, la, la, la, la!

A

p

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4. The piano accompaniment (bottom staff) consists of chords in the right hand and a bass line in the left hand. A box labeled 'A' is placed above the first measure of the piano accompaniment. The dynamic marking *mf* is placed above the vocal line, and *p* is placed above the piano accompaniment.

La, la, la, la, la, la, la, la! *f* Fa, la, la, la, la, la, la, la, la! Wake the

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) continues with a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4. The piano accompaniment (bottom staff) continues with chords and a bass line. The dynamic marking *f* is placed above the vocal line. A triplet of notes is marked with a '3' above it.

lute — that sets us lilt - ing. Dance a

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (top staff) begins with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4. The piano accompaniment (bottom staff) continues with chords and a bass line. The dynamic marking *f* is placed above the vocal line. A triplet of notes is marked with a '3' above it.

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.

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 '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.

sum - mer! 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 part 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

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 one sharp (F#). The lyrics are "la! Sing the sun - - - - ny songs of sum - mer!". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It begins with a forte (*f*) dynamic. A triplet of eighth notes is marked with a "3" above it.

3

Detailed description: This system contains the third and fourth staves of music. The piano accompaniment continues from the previous system. It features a triplet of eighth notes in the right hand, marked with a "3" above it. The music concludes with a double bar line and a key signature change to one flat (Bb).

C **Maestoso**

ff

Detailed description: This system contains the fifth and sixth staves of music. The tempo and dynamics change to **Maestoso** and **ff** (fortissimo). A common time signature **C** is indicated in a box above the first measure. The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests.

Detailed description: This system contains the seventh and eighth staves of music. The piano accompaniment continues with the complex rhythmic pattern established in the previous system. The music concludes with a double bar line and a key signature change to one flat (Bb).

sf

Detailed description: This system contains the ninth and tenth staves of music. The piano accompaniment continues with the complex rhythmic pattern. A sforzando (*sf*) dynamic is marked in the right hand. The music concludes with a double bar line and a key signature change to one flat (Bb).

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' 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'.

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 dotted quarter note, and continues with 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 includes 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 features 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 eighth notes in the right hand and quarter notes in the left hand.

Come hith - er daugh - ters!

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole rest, followed by the lyrics "Come hith - er daugh - ters!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a 3/4 time signature.

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

Andante *tr*

The second system is a piano introduction marked *Andante*. It features a complex melodic line in the right hand with several trills (tr) and a bass line in the left hand. The dynamics are marked *p* (piano). The time signature is 3/4.

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

6 *sf*

The third system continues the piano accompaniment from the previous system. It features a complex melodic line in the right hand and a bass line in the left hand. The dynamics are marked *sf* (sforzando). The time signature is 3/4.

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*

The fourth system features vocal lines for Women and Men, and a piano accompaniment. The vocal lines are in treble and bass clefs, respectively, and are marked *p* (piano). The piano accompaniment is in grand staff and marked *p* (piano). The time signature is 3/4. A guitar chord symbol **G** is present above the piano accompaniment.

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 piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

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 piano part features a 2/4 time signature change and a piano (*p*) dynamic marking. A rehearsal mark **H** is placed above the tempo instruction "Allegretto moderato".

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

J 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:
K 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.)

1. **L** *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.

f

sfp

Lady Sophy:

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

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

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

R **Tempo I.**

f

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 eighth notes. The piece begins with a forte (*f*) dynamic.

King:

Vocal line and piano accompaniment for the first system of lyrics. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The lyrics are:

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.

The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

Vocal line and piano accompaniment for the second system of lyrics. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The lyrics are:

"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 and piano accompaniment for the third system of lyrics. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The lyrics are:

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, **King:** both - er his eyes! **Lady Sophy:** He lives, **King:** you say? **Lady Sophy:** 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. **Lady Sophy:** 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. **Lady Sophy:** *mp a tempo* O roy - al Rex, Her blame - less sex Ab - hors such con - duct sha - dy. I

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 has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. 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 accompaniment features a steady eighth-note accompaniment. The second system starts with a dynamic marking of *f* (forte) and continues the melodic and harmonic development. The third system shows a change in the bass line with more complex chordal textures. The fourth system features a more active treble line with sixteenth-note passages. The fifth system concludes the piece with a final cadence in the key of F# major.

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, starting with a whole rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a steady eighth-note pattern in the right hand and a bass line with some rests. A box labeled 'B' is placed above the first measure of the piano accompaniment. The key signature has three sharps (F#, C#, G#).

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 next two staves of music. The vocal line continues with quarter and eighth notes. The piano accompaniment maintains its rhythmic pattern. The key signature remains three sharps.

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 next two staves of music. The vocal line includes a sharp sign above a note in the second measure. The piano accompaniment continues. The key signature remains three sharps.

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

C

Detailed description: This system contains the final two staves of music. The vocal line ends with a whole rest. The piano accompaniment features a more complex texture with some sixteenth-note runs. A box labeled 'C' is placed above the final measure of the piano accompaniment. The key signature remains three sharps.

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! 3 For

F Troopers: *f*

Tempo I.

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

p

p

Detailed description: This system contains the first two measures of the piece. The vocal line (bass clef) begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. There is a whole rest in the second measure, followed by a quarter rest and a quarter note G4. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include piano (*p*) markings.

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

Detailed description: This system contains measures 3 and 4. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

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

Detailed description: This system contains measures 5 and 6. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. The piano accompaniment continues with the same rhythmic pattern.

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

mf

Detailed description: This system contains measures 7 and 8. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. The piano accompaniment features a half-note bass line in the left hand and chords in the right hand. Dynamics include mezzo-forte (*mf*) markings.

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 block contains the first system of the score. It features a vocal line for Zara and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The vocal line begins with a rest, followed by the lyrics 'Ah! gal-lant sol-dier, brave and true In tent-ed field and'. The piano accompaniment starts with a forte (*f*) dynamic and a piano (*p*) dynamic.

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

This block contains the second system of the score. The vocal line continues with the lyrics 'tour - ney, I grieve to have oc - ca - sion'd you So ve - ry long a'. The piano accompaniment continues with chords and melodic lines.

Fitzbattleaxe:

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

This block contains the third system of the score. It features a vocal line for Fitzbattleaxe and a piano accompaniment. The vocal line begins with the lyrics 'jour - ney. When sol - dier seeks U - to - pian glades In charge of Youth and'. The piano accompaniment continues with chords and melodic lines.

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

This block contains the fourth system of the score. The vocal line continues with the lyrics 'Beau - ty, Then plea - sure mere - ly mas - quer - ades As Reg - i - men - tal'. The piano accompaniment continues with chords and melodic lines.

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 *ff*

M

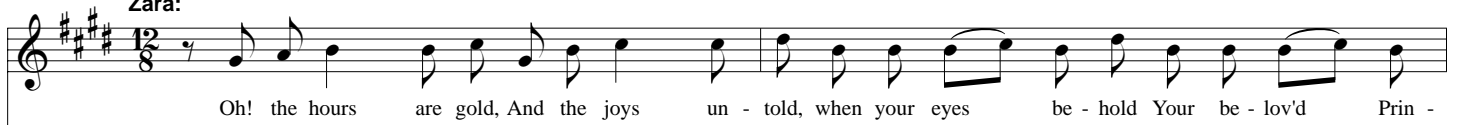
Fitzbattleaxe: And we are the es - cort: First Life Guards!

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:

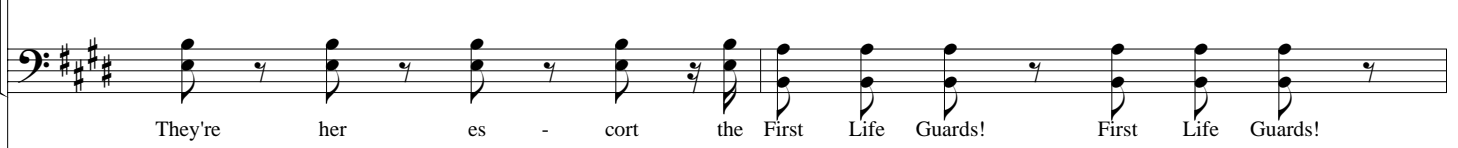


First Life Guards, the First Life Guards! And we are the es - cort: First Life Guards!

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!



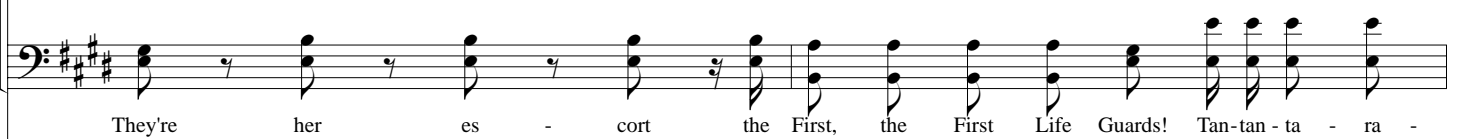
cess; And the years will seem but a brief day - dream In our hap - pi - ness!



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 clefs) 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, featuring a treble and bass clef. It includes triplet markings in the treble clef.

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

The piano accompaniment for the second section, featuring a treble and bass clef. It includes multiple triplet markings in the treble clef.

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

Zara, Fitzbattleaxe, Scaphio, and Phantis

Fitzbattleaxe:

Allegro moderato

f *p*

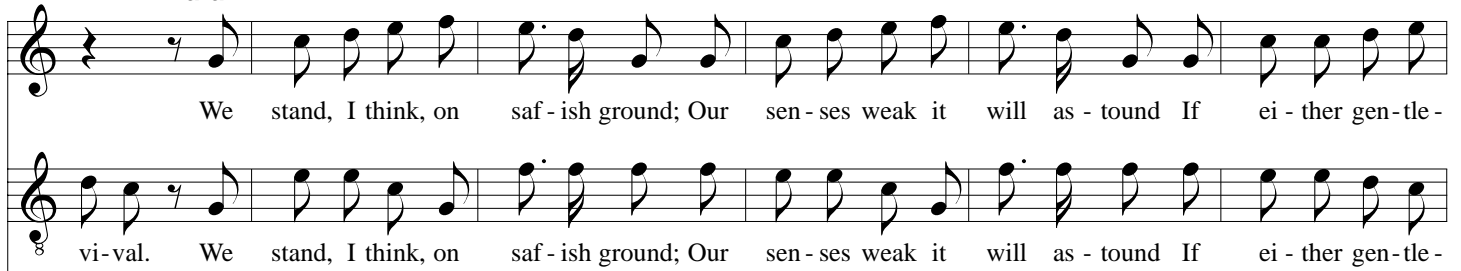
It's un - der - stood, I think, all round That, by the Eng - lish

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:



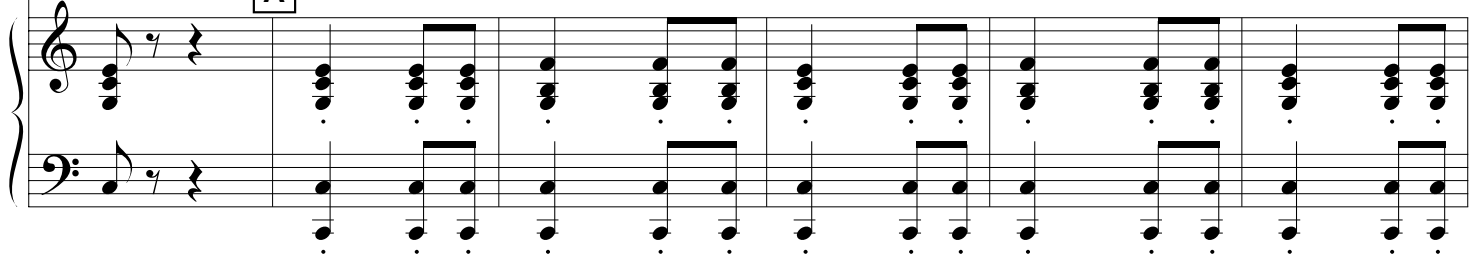
It's clear - ly un - der - stood all round, That, by your Eng - lish cus - tom bound, He holds the la - dy

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 and a bass line.



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



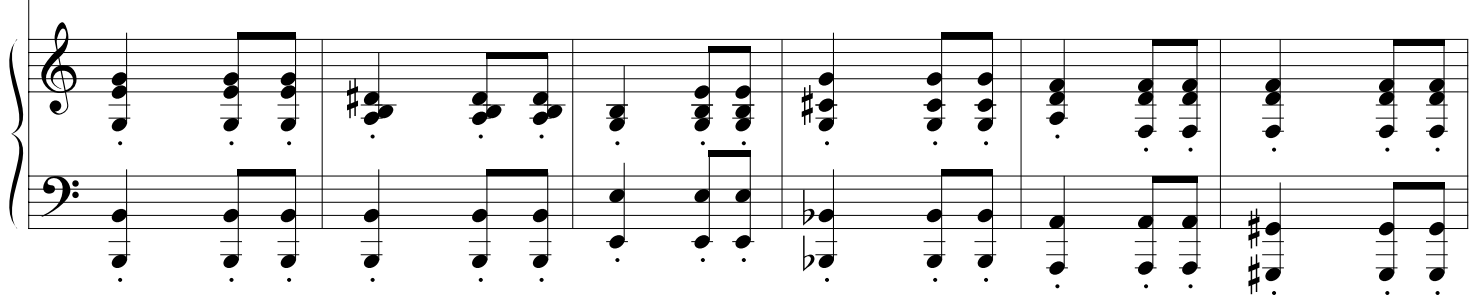
man is found Pre - pared to meet his ri - val. Their ma - chi - na - tions we de - fy; We won't be part - ed,



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 final section, featuring chords and a bass line.

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 two staves. A dynamic marking of *pp* (pianissimo) is present. A section marked with a box containing the letter 'D' begins in the final measure of the 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. 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 part is marked *Vivace* and begins with a *f* dynamic. It features a triplet of eighth notes in the right hand and a bass line with chords. The piece concludes with a *p* dynamic.

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 two staves are vocal lines in G minor, with lyrics: "ad - mir - a - ble art! Oh neat - ly planned in - ten - tion! Oh hap - py in - ter - ven - tion! Oh". 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 two staves are vocal lines in G minor, with lyrics: "well - con - struct - ed plot! Oh— well - con - struct - ed plot! When sag - es try to part Two". 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 two staves are vocal lines in G minor, 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 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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'serves them not!' and continues with 'serves them not! Un - til quite plain Is their in - tent, These sag - es twain I'. The piano accompaniment includes a treble and bass clef. A dynamic marking of *mf* is present. A box labeled 'A' is placed above the piano accompaniment in the second measure.

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

The second system continues the vocal line with the lyrics 're - pre-sent. Now please in - fer That, noth - ing loth, You're hence - forth, as it were, En - gag'd to'. The piano accompaniment continues with a treble and bass clef.

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

B

The third system continues the vocal line with the lyrics 'mar - ry both. Then take it that I re - pre - sent the two — On that hy -'. The piano accompaniment continues with a treble and bass clef. A box labeled 'B' is placed above the piano accompaniment in the second measure.

Zara: (aside)

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

rall.

The fourth system features a vocal line for Zara with the lyrics 'po - the - sis, what would you do? What would I do? What would I'. The piano accompaniment includes a treble and bass clef. A dynamic marking of *rall.* is present. The system concludes 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 bass line with 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, featuring a melodic line in the right hand and a bass line in the left hand.

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

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of two flats and a common time signature. It begins with a forte (ff) dynamic and a circled 'C' time signature. The bass clef staff has a similar key signature and time signature. The second system continues the piece, ending with a triplet of eighth notes in the treble clef staff.

Zara: (presenting CAPT. FITZBATTLEAXE)

f

When Bri-tain sounds the trump of

3

p

The vocal line begins with a forte (f) dynamic. The piano accompaniment features several triplet markings over eighth notes in both the treble and bass clef staves. The dynamic shifts to piano (p) in the final measure of the system.

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

The vocal line continues with the lyrics. The piano accompaniment maintains a steady eighth-note accompaniment in both hands.

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

The vocal line concludes the phrase. The piano accompaniment features a large slur over the final two measures, indicating a sustained or connected passage.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "eyes and sa - bre gleam for our pro - tec - tion." followed by a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

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

The second system shows the continuation of the vocal line with the lyrics "ta - ry scheme in all its proud per - fec - tion!". The piano accompaniment continues with similar rhythmic patterns.

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

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

The third system introduces two vocal parts: "Women:" and "Men:". Both parts enter with the lyrics "Yes, yes, yes he re - pre - sents a mil - i -" and are marked with a forte (*f*) dynamic. The piano accompaniment provides harmonic support for these entries.

D

The fourth system is primarily piano accompaniment. It features a prominent chord progression in the right hand, with a "D" chord symbol above one of the measures. The left hand continues with a rhythmic bass line. The dynamic is marked as *f*.

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

The fifth system shows the vocal lines continuing with the lyrics "ta - ry scheme in all its proud per - fec - tion! Uh -". The piano accompaniment remains consistent with the previous systems.

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

The sixth system continues the piano accompaniment, providing harmonic support for the vocal lines. It features similar rhythmic and chordal structures to the previous systems.

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. Blushingon:

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!

Musical notation for the Women's vocal line and piano accompaniment. The vocal line is in a soprano clef with lyrics. The piano accompaniment is in a bass clef.

Men:

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

N

Musical notation for the Men's vocal line and piano accompaniment. The vocal line is in a bass clef with lyrics. The piano accompaniment is in a bass clef. A box labeled 'N' is placed above the first measure of the piano part. Dynamics include *f* and *p*.

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

And last - ly I pre - sent Great

staccato

Musical notation for Zara's vocal line and piano accompaniment. The vocal line is in a bass clef with lyrics. The piano accompaniment is in a treble clef. The word 'staccato' is written above the piano part.

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

Musical notation for Zara's vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics. The piano accompaniment is in a bass clef.

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

O

sempre p

Musical notation for Zara's vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics. The piano accompaniment is in a bass clef. A box labeled 'O' is placed above the piano part. The instruction 'sempre p' is written above the piano part.

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

f

f

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 commodo* *p*

ter - ri - fy the sim - ple Gaul, And how the Sax - on and the Celt their Eu - rope - 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 in the left hand 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 positioned 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

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

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

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 piano part with a forte dynamic marking (*ff*) and a repeat sign (**R**). The right hand has a melodic line with eighth notes, while the left hand provides harmonic support with chords and eighth notes.

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 part continues with a steady accompaniment.

This system contains the piano accompaniment for the third system. It features a piano part with a melodic line in the right hand and harmonic support in the left hand. The dynamics are consistent with the previous system.

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 part continues with a steady accompaniment.

This system contains the piano accompaniment for the fifth system. It features a piano part with a melodic line in the right hand and harmonic support in the left hand. The dynamics are consistent with the previous system.

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 features four 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. The tempo marking is *Allegretto non troppo* and the dynamic marking is *p*.

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

word will carry weight In our attentive ears.
light-est word will carry weight In our attentive ears.
light-est word will carry weight In your attentive ears.
light-est word will carry weight In our attentive 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, will carry weight, will carry weight.

Zara only:

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

speak on both sides teach your slug-gish brains! 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

T
f *p* *p*

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 own ca - pac - i - ty, so Will be And you'll nev - er with dis - hon - es - ty be As a Com - pa - ny you've come to ut - ter debt - or. 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 **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!

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

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.

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

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

Allegro molto vivace

ff

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

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

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, followed by a quarter rest, then 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 Tarara and Sca. & Phan.'s first line. The vocal line is more rhythmic and includes a sharp sign. The piano accompaniment has a more varied bass line.

(*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 Tarara and Sca. & Phan.'s second line. The vocal line continues with a similar melodic style. 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 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 indicated.

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 is 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 consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is indicated.

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

Detailed description: This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics 'Who love _____'. The second staff is another vocal line with lyrics 'don't care what they think! Who love _____'. The third staff is a piano accompaniment line with lyrics 'ter - i - ty much ear - lier than they think! He'll go up to Pos - ter - i - ty much ear - lier than they'. The piano part includes a dynamic marking '*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

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics 'Who _____ love _____'. The second staff is another vocal line with lyrics 'Who _____ love _____'. The third staff is a piano accompaniment line with lyrics 'think! He'll go up to Pos - ter - i - ty much ear - lier than they think! He'll go up, he'll go'. A 'CC' copyright notice is located above the top staff.

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 page of a musical score contains seven staves. The top three staves are vocal parts for Nekaya and Kalyba, each with a treble clef and a key signature of one sharp (F#). They sing the words "love, _____ Who love _____". The fourth staff is a vocal line for "Women" with a treble clef, singing "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 fifth staff is a vocal line for "Men" with a bass clef, singing "Hence - for-ward of a ver-i-ty with". The sixth staff is a vocal line for a group of baritones with a bass clef, also singing "Hence - for-ward of a ver-i-ty with". The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part begins with a mezzo-forte (*mf*) dynamic and later moves to a forte (*f*) dynamic.

— 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, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "— for our Pos - ter - i - ty, we don't care what they think!" (repeated for three voices), "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 "DD" marking is present above the piano part in the final measure.

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

Detailed description: This is a musical score for three vocal parts and piano accompaniment. The top three staves are vocal lines, each starting with a whole rest followed by the lyrics 'Who love, _____'. The piano accompaniment consists of a grand staff (treble and bass clefs). The vocal lines enter in the fourth measure with the lyrics 'ear-lier than they think! Much ear-lier than they think, Much ear-lier than they think! He'll go up to Pos -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

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

This system contains the first vocal entry and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "Two! The Act of Six - ty Two! The Act". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

of Six - ty Two!

of Six - ty Two!

This system continues the vocal and piano parts. The vocal lines have lyrics "of Six - ty Two!". The piano accompaniment continues with similar rhythmic patterns, showing a clear progression in the harmonic structure.

End of Act I

This system shows the piano accompaniment concluding the act. It features a final cadence with a key signature change to one flat, indicated by a double bar line and a key signature change symbol. The text "End of Act I" is written below the piano part.

SCENE -- Throne Room in the Palace. Night. FITZBATTLEAXE discovered singing to ZARA.

No. 13. Recit: Oh, Zara, my beloved one
Song: A tenor all singers above

Captain Fitzbattleaxe

Allegretto a la serenata

The piano accompaniment consists of four systems of grand staff notation. The first system is marked *p* and includes a dynamic hairpin. The second system is also marked *p* and includes a box labeled 'A'. The third system is marked *mf*. The fourth system is marked *mp*, *dim.*, and *p*.

Fitz.: RECIT.

Oh, Za-ra, my be - loved one, bear with me! Ah, do not laugh at my at-tempted C! Re-

The vocal line starts with a box labeled 'B' and includes lyrics: "Oh, Za-ra, my be - loved one, bear with me! Ah, do not laugh at my at-tempted C! Re-". The piano accompaniment consists of two systems of grand staff notation.

pent not, mock-ing maid, thy girl - hood's choice. The fer-vor of my love af-fects my voice!

1. A ten-or, all sing-ers a - bove, (This does - n't ad - mit of a
sing, if my fer-vor were mock, It's eas - y e-nough if you're

C Allegretto

ques-tion), Should keep him-self qui-et, At-tend to his di-et, And care-ful-ly nurse his di-ges-tion. But
act-ing. But when one's e-mo-tion is born of de-vo-tion, You must-n't be ov-er-ex-act-ing. One

when he is mad - ly in love, It's cer - tain to tell on his sing-ing. You
ought to be firm as a rock To ven - ture a shake in vi - bra - to. When

D

mf *mp*

can't do chro-mat-ics With prop-er em-phat-ics When an-guish your bos-om is wring-ing! When dis-fer-vor's ex-pect-ed Keep cool and col-lect-ed Or nev-er at-tempt a-gi-ta-to. But, of

p

tract-ed with wor-ries in plen-ty, And his pulse is a hun-dred and twen-ty, And his course, when his tongue is of leath-er, And his lips ap-pear past-ed to-gether, And his

E

(spoken)

flat-ter-ing bos-om the slave of mis-trust is, A ten-or can't do him-self jus-tice. Now ob-serve... Ah-sen-si-tive pal-ate as dry as a crust is, A ten-or can't do him-self jus-tice. Now ob-serve... Ah-

1. — You see, I can't do my-self jus-tice!

2. I could

mf *f* *p*

mf *f* *mf*
It's no use, I can't do my-self jus-tice!

No. 14. Words of love too loudly spoken

Zara and Captain Fitzbattleaxe

Andante espressivo

p

Zara: 1. Words of the
Fitz.: 2. Let

love too loud - ly spo - ken Ring their own un - time - ly knell; Noi - sy
conqu' - ror, flush'd with glo - ry, Bid his noi - sy cla - rions bray; Lov - ers

vows are rude - ly bro - ken, Soft the song of Phil - o - mel. Whis - per sweet - ly, whis - per
tell their art - less sto - ry In a whis - per'd vi - re - lay. False is he whose vows al -

slow - ly, Hour by hour and day by day; Sweet and low as ac - cents ho - ly Are the
 lur - ing Make the list - 'ning e - choes ring; Sweet and low when all en - dur - ing, Are the

H Zara:
 notes of lov - er's lay! *p* Sweet and low, sweet and low, Sweet and
 songs that lov - ers sing! Sweet and low, sweet and low, Sweet and

Fitz.:
p Sweet and low, sweet and low, Sweet and
 Sweet and low, sweet and low, Sweet and

low as ac - cents ho - ly Are the notes of lov - er's lay, Are the notes of lov - er's lay!
 low when all en - dur - ing, Are the songs that lov - ers sing, Are the songs that lov - ers

low as ac - cents ho - ly Are the notes of lov - er's lay, Are the notes of lov - er's lay!
 low when all en - dur - ing, Are the songs that lov - ers sing, Are the songs that lov - ers

pp

The musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal lines feature lyrics: "sing! Sweet and low! Sweet and low!". The piano accompaniment includes dynamic markings *p* and *pp*, and concludes with the instruction *Exit Zara.*

1. *sing!* Sweet and low! Sweet and low! *Exit Zara.*

2. *sing!* Sweet and low! Sweet and low!

p *pp*

No. 15. Society has quite forsaken all her wicked courses

King Paramount with Six Flowers of Progress

Allegro con brio

First system of the piano introduction, featuring a treble and bass staff in G major and 2/4 time. The music is marked *f* and includes a repeat sign.

Second system of the piano introduction, continuing the treble and bass staves.

King:

Vocal line for the King, starting with a rest followed by a melodic phrase in G major.

1. So - ci - e - ty has quite for - sak - en all her wick - ed cour - ses, Which
2. Our ci - ty we have beau - ti - fied, we've done it wil - ly nil - ly, And
3. Our Peer - age we've re - mod-ell'd on an in - tel - lect - ual ba - sis, Which

Piano accompaniment for the King's part, marked *p*, featuring a treble and bass staff with a steady eighth-note accompaniment.

Flowers of Progress:

Vocal line for the Flowers of Progress, continuing the melodic phrase from the King's part.

emp - ties our po - lice courts and a - bol - ish - es di - vor - ces. Di - vorce is near - ly
all that is - n't Bel - grave Square is Strand and Pic - ca - dil - ly. We have - n't an - y
cer - tain - ly is rough on our he - red - i - ta - ry ra - ces. We are go - ing to re -

Piano accompaniment for the Flowers of Progress, continuing the eighth-note accompaniment from the King's part.

King:

ob - so - lete in Eng - land. No tol - er - ance we show to un - de -
 slum - mer - ies in Eng - land! We have solv'd the la - bour ques - tion with dis -
 mod - el it in Eng - land. The Brew - ers and the Cot - ton Lords no

serv - ing rank and splen - dour; For the high - er his po - si - tion is, the great - er the of -
 crim - i - na - tion pol - ish'd, So pov - er - ty is ob - so - lete and hun - ger is a -
 long - er seek ad - mis - sion, And Lit - er - ar - y Mer - it meets with prop - er re - cog -

Flowers of Progress:

King:

fend - er. That's a max - im that is prev - a - lent in Eng - land. No
 bol - ish'd. We are go - ing to a - bol - ish it in Eng - land. The
 ni - tion. As Lit - er - ar - y Mer - it does in Eng - land. Who

peer - ess at our Draw - ing Room be - fore the Pre - sence pass - es Who would - n't be ac -
Cham - ber - lain our na - tive stage has purg'd be - yond a ques - tion, Of "risk - y" sit - u -
knows but we may count a - mong our in - tel - lec - tual chick - ens Like you, an Earl of

cept - ed by the low - er mid - dle class - es. Each sha - dy dame, what - ev - er be her
a - tion and in - del - i - cate sug - ges - tion; No piece is tol - er - at - ed if it's
Thack - er - ay and p'r'aps a Duke of Dick - ens. Lord Fil - des and Vis - count Mil - lais (when they

Flowers of Progress:

rank, is bow'd out neat - ly. } In short, this hap - py coun - try has been
cos - tum'd in - dis - creet - ly. }
(come) we'll wel - come sweet - ly. }

An - gli - ciz'd com - plete - ly, com - plete - ly, com - plete - ly!

dim.

Mr. Blush. & Lord Dram.:

It real-ly is sur-pris-ing What a thor-ough An-gli-ciz-ing We have brought a - bout, U - to - pia's quite an -

Sir B. Barre:

Cap. Fitz.:

It real-ly is sur-pris-ing What a thor-ough An-gli-ciz-ing We have brought a - bout, U - to - pia's quite an -

Mr. Goldbury:

Capt. Corcoran:

It real-ly is sur-pris-ing What a thor-ough An-gli-ciz-ing We have brought a - bout, U - to - pia's quite an -

K

pp

oth - er land. In her en - ter - pris - ing move - ments, She is Eng - land with im - prove - ments, Which we

oth - er land. In her en - ter - pris - ing move - ments, She is Eng - land with im - prove - ments, Which we

oth - er land. In her en - ter - pris - ing move - ments, She is Eng - land with im - prove - ments, Which we

The first system consists of three vocal staves (Soprano, Alto, Bass) and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "oth - er land. In her en - ter - pris - ing move - ments, She is Eng - land with im - prove - ments, Which we". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1. 2. 3. King: *ff* It

du - ti - ful - ly of - fer to our moth - er - land! moth - er - land! *ff* It

du - ti - ful - ly of - fer to our moth - er - land! moth - er - land! *ff* It

du - ti - ful - ly of - fer to our moth - er - land! moth - er - land! *ff* It

1. 2. 3. *f*

The second system continues the musical score. It includes a vocal line for the King, which begins with a rest and then enters with the word "It" in a fortissimo (*ff*) dynamic. The piano accompaniment includes first, second, and third endings. The lyrics for the vocal parts are: "du - ti - ful - ly of - fer to our moth - er - land! moth - er - land! It". The piano accompaniment features chords and a bass line, with a dynamic marking of *f* at the end of the system.

Flowers of Progress with King:

real-ly is sur-pris-ing What a thor-ough An-gli-ciz-ing We have un-der-gone, U-to-pia's quite an oth-er land. In her

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "real-ly is sur-pris-ing What a thor-ough An-gli-ciz-ing We have un-der-gone, U-to-pia's quite an oth-er land. In her". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

en-ter-pris-ing move-ments, She is Eng-land with im-prove-ments, Which we du-ti-ful-ly of-fer to our moth-er-land!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "en-ter-pris-ing move-ments, She is Eng-land with im-prove-ments, Which we du-ti-ful-ly of-fer to our moth-er-land!". The piano accompaniment continues with the same rhythmic pattern as the first system, ending with a double bar line.

No. 16. Entrance of Court (Instrumental)

Allegretto maestoso

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The first system includes trills (*tr*) in the right hand. The second system features a fortissimo (*ff*) dynamic. The third system continues with trills (*tr*). The fourth system is marked piano (*p*). The score concludes with a final system of chords and melodic lines.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A forte (*ff*) dynamic marking is present in the final measure of the system.

The second system continues the piece. The treble staff has a trill (*tr*) marking over the final note. The bass staff provides a steady accompaniment with chords and single notes. The key signature remains D major.

The third system concludes the piece. It features a final melodic flourish in the treble staff and a corresponding accompaniment in the bass. The system ends with a double bar line, indicating the end of the musical phrase.

No. 17. Drawing room music (Instrumental)

Allegretto moderato à la Gavotte

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of two staves each (treble and bass clef). The piece begins with a piano (*p*) dynamic and a tempo marking of *Allegretto moderato à la Gavotte*. The first system includes markings for *p*, *rit.*, and *a tempo*. The second system features a first ending bracket labeled 'A' and a *cresc.* marking. The third system includes *p subito*, *cresc.*, and another *p subito* marking. The fourth system includes a second ending bracket labeled 'B', *rit.*, and *a tempo* markings. The fifth system includes an *mp* marking. The score concludes with a double bar line and a key signature change to F major (two flats).

C

mp

D

mf

mp

E

mf *mp* *p* *rit.*

First system of a piano score. The key signature is three sharps (F#, C#, G#). The music is marked *p a tempo*. The right hand features a complex texture with chords and moving lines, while the left hand provides a steady accompaniment of chords and single notes.

Second system of the piano score. It begins with a *cresc.* marking. The right hand has a melodic line with some grace notes. 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. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. The system ends with a *p* marking.

Fourth system of the piano score. The right hand features a melodic line with some grace notes. The system concludes with a *mp* marking.

Fifth system of the piano score. The right hand has a complex texture with chords and moving lines. The system concludes with a *cresc.* marking.

Sixth system of the piano score. The right hand features a melodic line with some grace notes. The system concludes with a *f* marking.

No. 18. Recit: This ceremonial our wish displays

Song: Eagle high

King Paramount and Ensemble

RECIT. King:

This cer - e - mon - ial our wish dis - plays To co - py all Great Brit - ain's

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are: "This ceremonial our wish displays To copy all Great Britain's". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a whole rest in the right hand and a whole note G2 in the left hand, marked with a piano dynamic (mf). The piano part continues with chords in the right hand and single notes in the left hand.

court - ly ways. Though lof - ty aims cat - as - tro - phe en - tail, We'll glo - riously suc - ceed, or —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes at the end of the phrase. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains mostly stationary with single notes.

no - - - bly fail!

Allegretto moderato
ff

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment transitions to a new tempo and dynamic, marked "Allegretto moderato" and "ff" (fortissimo). The piano part features a more complex and rhythmic accompaniment with many chords in both hands.

Zara, Nek., & Kal. with Sopranos:

f Ea - gle high in cloud-land soar-ing— Spar - row twit - t'ring on a reed— Ti - ger

Lady Sophy with Altos:

f Ea - gle high in cloud-land soar-ing— Spar - row twit - t'ring on a reed— Ti - ger

Fitz., Barre, Dram., & Blush. with Tenors:

f Ea - gle high in cloud-land soar-ing— Spar - row twit - t'ring on a reed— Ti - ger

King, Corcoran, & Gold. with Bass/Bar:

f Ea - gle high in cloud-land soar-ing— Spar - row twit - t'ring on a reed— Ti - ger

f

in the jun - gle *sf* roar - ing— Fright - en'd fawn in grass-y mead— Let the **A**

in the jun - gle *sf* roar - ing— Fright - en'd fawn in grass-y mead— Let the

in the jun - gle *sf* roar - ing— Fright - en'd fawn in grass-y mead— Let the

in the jun - gle *sf* roar - ing— Fright - en'd fawn in grass-y mead— Let the

sf **A**

ea - gle, not the spar - row, Be the ob - ject of your ar - row. *mf* Fix the

ea - gle, not the spar - row, Be the ob - ject of your ar - row. *mf* Fix the

ea - gle, not the spar - row, Be the ob - ject of your ar - row. *mf* Fix the

ea - gle, not the spar - row, Be the ob - ject of your ar - row. *mf* Fix the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The lyrics are: "ea - gle, not the spar - row, Be the ob - ject of your ar - row. Fix the". The dynamic marking *mf* is present at the end of each vocal line.

ti - ger with your eye, — *mp* Pass the fawn *p* in pi - ty *pp* by.

ti - ger with your eye, — *mp* Pass the fawn *p* in pi - ty *pp* by.

ti - ger with your eye, — *mp* Pass the fawn *p* in pi - ty *pp* by.

ti - ger with your eye, — *mp* Pass the fawn *p* in pi - ty *pp* by.

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The lyrics are: "ti - ger with your eye, — Pass the fawn in pi - ty by.". The dynamic markings *mp*, *p*, and *pp* are present at the end of each vocal line.

B

Zara, Nek., & Kal.:

f Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

Lady Sophy:

f Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

Capt. Fitzbattleaxe:

f **Sir B. Barre:**
Glo - ry, glo - ry, Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

Lord D. & Mr. Blush.:

f Glo - ry, glo - ry, Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

King:

f Glo - ry, glo - ry, Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

Mr. Gold. & Capt. Cor.:

f Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

Sopranos:

f Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

Altos:

f Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

Tenors:

f Glo - ry, glo - ry, Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

Bass/Bar:

f Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

B

f *sf*

C

day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the
 day, Crown the day. *p* Glo-ry then will crown the day, Crown the

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on ten staves, with lyrics placed below the notes. The piano accompaniment is written on two staves (treble and bass clef) at the bottom. The piece is in a common time signature (indicated by 'C' in a box) and a key signature of one flat (B-flat). The lyrics are: 'day, Crown the day. p Glo-ry then will crown the day, Crown the'. The piano part provides harmonic support with chords and moving lines. A fermata is placed over the final notes of the vocal line.

day! *f* Glo - ry, *ff* glo - ry then will crown the day!

day! *f* Glo - ry, *ff* glo - ry then will crown the day!

day. *ff* Glo - ry then will crown the day!

day. *ff* Glo - ry then will crown the day!

day. *ff* Glo - ry then will crown the day!

day. *ff* Glo - ry then will crown the day!

day! *f* Glo - ry, *ff* glo - ry then will crown the day!

day! *f* Glo - ry, *ff* glo - ry then will crown the day!

day. *ff* Glo - ry then will crown the day!

day. *ff* Glo - ry then will crown the day!

f *ff*

(Processional. Exeunt all)

First system of the musical score. The right hand (treble clef) features a melodic line with eighth and quarter notes, starting with a *ff* dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score. The right hand continues the melodic line. The left hand features a prominent chordal accompaniment. A dynamic marking of *mf* is present. A box labeled 'D' is positioned above the right hand staff.

Third system of the musical score. The right hand has a melodic line with a trill (*tr*) in the final measure. The left hand has a more active accompaniment. A dynamic marking of *dolce* is present.

Fourth system of the musical score. The right hand has a melodic line with a box labeled 'E' above it. The left hand has a chordal accompaniment. A dynamic marking of *ff* is present.

Fifth system of the musical score. The right hand has a melodic line. The left hand has a chordal accompaniment.

Sixth system of the musical score. The right hand has a melodic line. The left hand has a chordal accompaniment. The system concludes with a double bar line.

No. 19. With fury deep we burn

Scaphio and Phantis (with King)

Enter SCAPHIO and PHANTIS, now dressed as judges in red and ermine robes and undress wigs. They come down stage melodramatically -- working together.

Allegro agitato

First system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics: *f*. The music features a dramatic, low-register piano accompaniment with a strong bass line and a more active treble line.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics: *f*. The music continues with a similar dramatic texture, featuring a strong bass line and a more active treble line.

Vocal entry and piano accompaniment, first system. Treble clef, bass clef, 6/8 time signature. Dynamics: *mf*. The vocal line is marked *mf* and includes the lyrics: "With fu - ry deep we burn! We do! We fume with smo - ther'd rage! We do! These". The piano accompaniment is marked *p* and features a steady, rhythmic accompaniment.

Vocal entry and piano accompaniment, second system. Treble clef, bass clef, 6/8 time signature. Dynamics: *mf*. The vocal line continues with the lyrics: "Eng - lish - men who rule su - preme Their un - der - tak - ing they re - deem By sti - fling ev - 'ry harm - less scheme In". The piano accompaniment continues with a steady, rhythmic accompaniment.

Phan.: Sca.: Phan.: Sca.: Phan.:

which we both en-gage. They do! In which we both en-gage. We think it is our turn. We do! We

Sca.: Phan.:

think our turn has come. We do! These Eng-lish-men they must pre-pare To seek at once their na-tive air. The

Sca.: Phan.: Sca.: Both:

King, as here-to-fore we swear, Shall be be-neath our thumb! He shall! Shall be be-neath our thumb! He shall! For

C

this must-n't be, and this won't do. If you'll back me, then I'll back you; No, this won't do, no,

cresc.

(Enter the KING.)

King:

musical score for King's entrance. The score consists of three staves: a vocal line, a piano right-hand part, and a piano left-hand part. The key signature is one flat (B-flat major or D minor). The vocal line begins with the lyrics "this must-n't be, No, this must-n't be, and this won't do. No, this won't do!—". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score includes dynamic markings such as *f* and *ff*. The piece concludes with a double bar line.

No. 20. If you think that when banded in unity

King, Scaphio, and Phantis

Scaphio:

Allegro moderato

If you think that when band - ed in u - ni - ty, We may

Phantis:

both be de - fied with im - pu - ni - ty, You are sad - ly mis - led of a ver - i - ty! If you val - ue re - pose and tran -

quil - i - ty, You'll re - vert to a state of do - cil - i - ty, Or pre - pare to re - gret your tem - er - i - ty!

King: E

If my speech is un - du - ly re - frac - to - ry, You will find it a course sat - is - fac - to - ry At an

ear-ly Board meet-ing to show it up. Though if pro-per ex-cuse you can trump a - ny, You may

(SCAPHIO and PHANTIS thoroughly baffled, KING dancing quietly)

wind up a Lim-it-ed Com-pa-ny. You can-not con-ven-ient-ly blow it up! When -

F e'er I chance to baf-ple you, I al- so dance a step or two. Of

mf

this now guess the hid-den sense Of this now guess the hid - den sense:

G

Scaphio and Phantis:

King:

Scaphio and Phantis:

(KING dancing quietly, SCAPHIO and PHANTIS dancing furiously)

morse-less-ness re - morse-less-ness re - morse-less-ness Re - morse-less-ness re -

King:

p It means un-ruf-fled cheer-ful-ness! It means un - ruf-fled

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains the lyrics "morse-less-ness re - morse-less-ness re - morse-less-ness Re - morse-less-ness re -". The middle staff is another vocal line, also in treble clef, with a key signature of one sharp. It begins with a rest, followed by the lyrics "It means un-ruf-fled cheer-ful-ness! It means un - ruf-fled". A dynamic marking of *p* (piano) is placed below the first note of this line. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes.

morse-less-ness It typ - i - fies re-morse-less - ness!

(KING dances off placidly as SCAPHIO and PHANTIS dance furiously)

cheer - ful - ness It means un-ruf-fled cheer - ful - ness!

The second system of the musical score continues with three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It contains the lyrics "morse-less-ness It typ - i - fies re-morse-less - ness!". Above the notes "typ - i - fies" is a bracket with the number "4", indicating a four-measure phrase. The middle staff is another vocal line, also in treble clef with a key signature of one sharp. It contains the lyrics "cheer - ful - ness It means un-ruf-fled cheer - ful - ness!". Above the notes "typ - i - fies" in the previous system and "It means" in this system is a bracket with the number "4". A stage direction in italics, "*(KING dances off placidly as SCAPHIO and PHANTIS dance furiously)*", is placed between the two vocal staves. The bottom staff is a piano accompaniment in grand staff with a key signature of one sharp. It continues the rhythmic accompaniment from the first system, ending with a double bar line.

No. 21. With wily brain upon the spot

Tarara, Phantis, and Scaphio

Tarara:
p With wi - ly brain up -

Scaphio:
p With wi - ly brain up -

Phantis:
p With wi - ly brain up -

Andante misterioso
p *staccato*

The first system of the score consists of four staves. The top three staves are vocal parts for Tarara, Scaphio, and Phantis, respectively. Each vocal line begins with a rest for the first three measures, followed by the lyrics "With wi - ly brain up -". The piano accompaniment is in the bottom two staves, marked "Andante misterioso" and "p" (piano). It features a staccato accompaniment with chords and moving lines in both hands.

on the spot A pri-vate plot we'll plan, The most in-gen-ious pri - vate plot Since pri-vate plots be -

on the spot A pri-vate plot we'll plan, The most in-gen-ious pri - vate plot Since pri-vate plots be -

on the spot A pri-vate plot we'll plan, The most in-gen-ious pri - vate plot Since pri-vate plots be -

The second system of the score continues the vocal parts and piano accompaniment. It consists of four staves. The top three staves are vocal parts, and the bottom two staves are piano accompaniment. The lyrics are repeated for three different vocal parts: "on the spot A pri-vate plot we'll plan, The most in-gen-ious pri - vate plot Since pri-vate plots be -". The piano accompaniment continues with a staccato accompaniment.

gan. That's un - der - stood. So far we've got, And strik - ing while the i - ron's

gan. That's un - der - stood. So far we've got, And strik - ing while the i - ron's

gan. That's un - der - stood. So far we've got, And strik - ing while the i - ron's

hot, We'll now de - ter - mine like a shot The de - tails of this pri - vate plot.

hot, We'll now de - ter - mine like a shot The de - tails of this pri - vate plot.

hot, We'll now de - ter - mine like a shot The de - tails of this pri - vate plot.

Allegro con brio

p

Scaphio:

I think we ought— (*whispers*)

Tarara & Phantis: L **Phantis:**

Such bosh I nev - er heard! Ah! hap-py thought! (*whispers*)

Tarara & Scaphio: **Tarara:**

How utter-ly dash'd ab - surd! I'll tell you

Phantis & Scaphio:

how — (*whispers*) Why, what put

O **Scaphio:**

that in your head? I've got it now — (*whispers*)

Tarara & Phantis: Oh, take him a-way to bed! **Phantis:** Oh, put him to bed! **Tarara:** Oh, put him to bed! **Scaphio:** What! put

Tarara & Phantis: me to bed? Yes, cer-tain-ly put him to bed! **Scaphio:** But, bless me, don't you see— **Phantis:** Do lis-ten to me, I

Tarara: pray — It cer-tain-ly seems to me — **Scaphio:** Bah! this is the on-ly way! **Phantis:** It's rub-bish ab-surd you grow! **Tarara:** You

Scaphio: talk ri-dic-u-lous stuff! You're a driv-el-ing barn-door owl! **Phantis:** You're a va-pid and vain old muff! You're a vain old

Tarara:
You're talk-ing ri-dic-u-lous stuff! Ri-dic'lous, ri - dic'lous, ri-dic-u-lous stuff!

muff! You're a va-pid and vain old muff, a vain old muff!

Scaphio:
You're a driv-el-ing barn - door owl! A driv-el-ing, driv - el-ing, driv - el-ing barn - door owl!

f *ff*

(All, coming down to audience) **R Tarara, Phantis, & Scaphio:**

So far we have-n't quite solved the plot. They're

dim. *p*

not a ve-ry in - gen - ious lot. But don't be un-hap-py, It's still on the *ta-pis*, We'll pres-ent-ly hit on a

cap - i - tal plot!

f *p*

Scaphio: Phantis:

Sup - pose we all— (*whispers*) Now

S

there I think you're right. Then we might all— (*whispers*)

Tarara:

That's true we cer-tain-ly might. I'll tell you what— (*whispers*)

T

Scaphio:

We will if we pos-si-bly can. Then

Tarara & Phantis:

on the spot — (*whispers*) Bra-

Scaphio: vo! a cap-i-tal plan! That's ex-ceed-ing-ly neat and new!

Phantis: Ex-ceed-ing-ly new and neat!

Tarara: I

Scaphio: fan-cy that that will do. It's cer-tain-ly ve-ry com-plete. Well done, you sly old sap!

Phantis:

Tarara: Bra-

Scaphio: **Phantis:**

vo, you cun-ning old mole! You ve-ry in - gen - ious chap! You in - tel-lect - ual, in - tel-lect - ual

V

cresc.

Tarara:

Bra - vo! you cun-ning old mole, You cun-ning, you cun-ning, you cun-ning old chap!

soul! You in - tel-lect - u - al, lect - u - al, lect - u - al chap!

Scaphio:

You ve-ry in - gen - ious chap, You ve-ry in - gen-ious, in - gen-ious, in - gen - ious chap!

f *ff*

(All, coming down and addressing audience)

Tarara, Phantis, & Scaphio:

At length a cap - i - tal plan we've got. We

W

dim. *p*

won't say how and we won't say what. It's safe in my nod-dle, Now off we will tod-dle, And

sly-ly de-vel-op this cap-i-tal plot! *f* At last a cap-i-tal plan we've got. We won't say how and we

won't say what. It's safe in my nod-dle, Now off we will tod-dle, And sly-ly de-vel-op this cap-i-tal plot! *ff*

(Business. Exeunt SCAPHIO and PHANTIS in one direction, and TARARA in the other.)

No. 22. A wonderful joy our eyes to bless

Mr. Goldbury

Mr. Goldbury:

Allegro con spirito

f

1. A won-der-ful joy our
2. With a ten mile spin she

eyes to bless, In her mag-ni-fi-cent come-li-ness, Is an Eng-lish girl of e-lev'n stone two, And stretch-es her limbs. She golfs, she punts, she rows, she swims. She plays, she sings, she dan-ces too, From

five foot ten in her dan-cing shoe! She fol-lows the hounds, and on she pounds. The
ten or e-lev-en till all is blue! At ball or drum till small hours come,

f *p*

"field" tails off and the muffs dim-in-ish. O-ver the hed-ges and brooks she bounds, Straight as a crow from
(Cha-per-on's fan con-ceals her yawn-ing), She'll waltz a-way like a tee - to - tum, And nev - er go home till

find to fin-ish. At crick-et her kin will lose or win— She and her maids on
day - light's dawn-ing. Lawn ten - nis may share her fav - ors fair, Her eyes a - dance and her

grass and clo-ver, E - lev - en maids out, e - lev - en maids in, And per - haps an oc-ca-sion-al
cheeks a-glow-ing— Down comes her hair, but what does she care? It's all her own, and it's

"maid - en o-ver"! Oh! } Go search the world and search the sea, Then
worth the show-ing! Ah!

dolce

come you home and sing with me, There's no such gold, and no such pearl, As a bright and beau-ti-ful

This system contains the first line of the song. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "come you home and sing with me, There's no such gold, and no such pearl, As a bright and beau-ti-ful".

Eng - lish girl! girl! 3. Her soul is sweet as the

This system contains the second line of the song. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. It includes first and second endings for the phrase "Eng - lish girl! girl!". The lyrics are: "Eng - lish girl! girl! 3. Her soul is sweet as the". A box labeled 'C' is present above the piano accompaniment.

o - cean air, For prud - er - y knows no hav - en there. To find mock mod - es - ty, please ap - ply To the

This system contains the third line of the song. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "o - cean air, For prud - er - y knows no hav - en there. To find mock mod - es - ty, please ap - ply To the".

con - scious blush and the down - cast eye. Rich in the things con - tent - ment brings, In ev - 'ry pure en -

This system contains the fourth line of the song. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "con - scious blush and the down - cast eye. Rich in the things con - tent - ment brings, In ev - 'ry pure en -".

joy-ment weal-ty, Blithe as a beau-ti-ful bird she sings, For bo-dy and mind are hale and heal-ty.

cresc. *f* *ff*

Detailed description: This system contains the first line of the song. The vocal line is in the bass clef with a key signature of three flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand in the treble clef and the left hand in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include a crescendo, followed by *f* and *ff*.

Her eyes they thrill with right good-will. Her heart is light as a float-ing fea-ther, As

D *p*

Detailed description: This system contains the second line of the song. The vocal line continues in the bass clef. The piano accompaniment continues with the same eighth-note accompaniment. A dynamic marking of *p* is present. A chord symbol **D** is placed above the first measure of the piano part.

pure and bright as the moun - tain rill That leaps and laughs in the High-land hea-ther!

Detailed description: This system contains the third line of the song. The vocal line continues in the bass clef. The piano accompaniment continues with the same eighth-note accompaniment.

Ah! _____ Go search the world and search the sea, Then come you home and

E *dolce*

Detailed description: This system contains the fourth line of the song. The vocal line begins with a long note followed by a line of text. The piano accompaniment continues with the same eighth-note accompaniment. A dynamic marking of *dolce* is present. A chord symbol **E** is placed above the first measure of the piano part.

musical score for the first system. The vocal line is in bass clef with lyrics: "sing with me, There's no such gold, and no such pearl, As a bright and beau - ti - ful". The piano accompaniment consists of two staves (treble and bass clefs) with dynamic markings *mf* and *cresc.*

musical score for the second system. The vocal line is in bass clef with lyrics: "Eng - f lish girl!". The piano accompaniment consists of two staves (treble and bass clefs) with dynamic markings *f* and *ff*.

No. 23. Then I may sing and play

Nekaya, Kalyba, Lord Dramaleigh & Mr. Goldbury

The musical score is written in common time (C) with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment.

Vocal Line:

- Nekaya:** Then I may sing and play?
- Lord D.:** You may!
- Kalyba:** And

Piano Accompaniment:

- Allegro** tempo marking.
- mf** dynamic marking.
- The piano part features a rhythmic accompaniment with eighth notes in the right hand and quarter notes in the left hand.

Goldbury:

Nekaya:

Lord D.: Kalyba:

I may laugh and shout? No doubt! These max - ims you en - dorse? Of course! You

Nekaya:

Gold.: Kalyba:

Then I may sing and play, And I may laugh and shout, You won't ex-claim "Oh
won't ex-claim "Oh fie!" Not I! Then I may sing and play, And I may laugh and shout, You won't ex-claim "Oh

cresc.

fie!" Ha, ha, ha, ha, ha, ha, ha!

fie!" Ha, ha, ha, ha, ha, ha, ha!

Lord Dramaleigh:

Ha, ha, ha, ha, ha, ha, ha!

Mr. Goldbury:

Ha, ha, ha, ha, ha, ha, ha! What - ev - er you are — be that: What -

Allegro con brio

ev-er you say— be true: Straight - for-ward-ly act— Be hon - est— in fact Be no - bo-dy else but

Lord Dramaleigh:

you. Give ev - er - y an - swer pat— Your char - ac - ter true un - furl: And

when it is ripe, You'll then be a type of a cap - i - tal Eng - lish girl!

Nekaya:



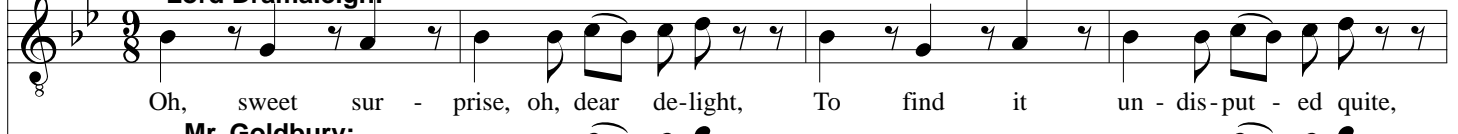
Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Kalyba:



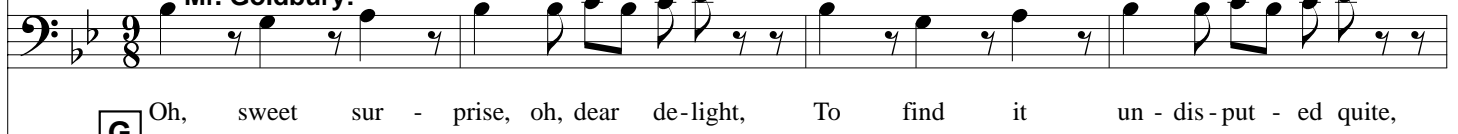
Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Lord Dramaleigh:



Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Mr. Goldbury:



Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,



G
p




All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right! —



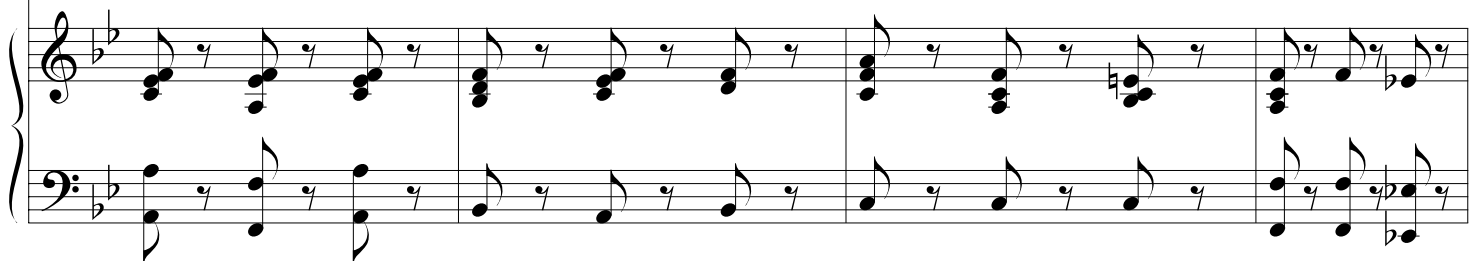
All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right! —



All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!



All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!



Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,

H Oh, sweet sur - prise, oh, dear de - light, To find it un - dis - put - ed quite,

The first system consists of five staves. The top four staves are vocal lines in G major (one sharp) with lyrics. The fifth staff is a piano accompaniment in G major, marked with a box containing the letter 'H'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de - spite, That Art is wrong and Na - ture right!

J

The second system also consists of five staves. The top four staves are vocal lines in G major with lyrics. The fifth staff is a piano accompaniment in G major, marked with a box containing the letter 'J'. The piano part continues with the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the right hand of the piano part towards the end of the system.

Piano introduction for the first system, featuring a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of a rhythmic pattern of eighth and sixteenth notes in the treble, and chords in the bass.

Nekaya:

When hap-py I, with laugh-ter glad I'll wake the e-choes

Musical notation for Nekaya's first line, including vocal melody and piano accompaniment. The piano part features a trill (tr) and dynamic markings *meno* and *p*. A box labeled 'K' is placed above the piano staff.

Kalyba:

fair - ly, And on - ly sigh when I am sad— And that will be but rare - ly! I'll row and fish and

Musical notation for Kalyba's first line, including vocal melody and piano accompaniment. A box labeled 'L' is placed above the piano staff.

gal-lop soon— No long - er be a prim one— And when I wish to hum a tune, It need - n't be a

Musical notation for Kalyba's second line, including vocal melody and piano accompaniment.

Nekaya:

It need-n't be a hymn one!

It need-n't be a hymn one!

hymn one?

It need-n't be a hymn one!

Lord Dramaleigh:

No, no! no, no! It need-n't be a hymn one!

No, no! no, no!

It need-n't be a hymn one!

Mr. Goldbury:

No, no! no, no! It need-n't be a hymn one!

No, no! no, no!

It need-n't be a hymn one!

M Tempo I

pp *rit.* *f*

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis - put - ed quite,

p

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—". The second pair of vocal staves has lyrics: "All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—". The third pair of vocal staves has lyrics: "All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!". The fourth pair of vocal staves has lyrics: "All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,". The second pair of vocal staves has lyrics: "Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,". The third pair of vocal staves has lyrics: "Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,". The fourth pair of vocal staves has lyrics: "Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!

The musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is piano accompaniment. The key signature is B-flat major (two flats). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is present in the piano part.

(Dance, and off)

The piano accompaniment for the dance section consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth notes. The key signature remains B-flat major.

The piano accompaniment continues with two staves. The right hand features a melodic line with eighth-note patterns and slurs, ending with a trill (*tr*) on the final note. The left hand provides a harmonic accompaniment with chords and eighth notes. The key signature remains B-flat major.

No. 24. Recit: Oh would some demon pow'r...

Song: When but a maid of fifteen year

Lady Sophy

Lady Sophy: *Recit.*

Oh, would some de - mon pow'r the gift im-

Allegro

f *p* *f* *p*

part To quell my o - ver con - sci - en - tious heart Un - speak the oaths that nev - er had been spo - ken, And

break the vow that nev - er shall be bro - ken!

(The KING enters and overhears this verse.)

1. When but a maid of fif - teen year,
2. Each morn - ing I pur - sued my game (An

Andante moderato

p

Un - sought - un - plight - ed - Short pet - ti - coat - ed - and, I fear, Still short - er
ear - ly ris - er); For spot - less mon - archs I be - came An ad - ver -

sight-ed— I made a vow, one ear - ly spring, That on - ly to some spot - less king, Who
tis - er. But all in vain I search'd each land, So, king-less, to my na - tive strand Re -

A

proof of blame-less life could bring, I'd be u - nit-ed. For I had read, not long be - fore, Of
turn'd a lit - tle old - er, and A good deal wis-er! I learnt that spot-less King and Prince Have

blame-less kings in fai-ry lore, And thought the race still flour-ish'd here— I was a maid of fif - teen
dis - ap - pear'd some a - ges since— E'en Par - a-mount's an - gel - ic grace Is but a mask on Na-ture's

B

year! Well, well— Well, well— I was a maid of fif-teen year!
face! Ah, me! Ah, me! Is but a

1.

2.
mask on Na - ture's face, on Na - ture's face!

2.
(KING comes forward.)
ff *fp*

Attacca No. 25

No. 25. Ah, Lady Sophy, then you love me!

King and Lady Sophy

(indignant and surprised.)

King: *Recit.*

Lady Sophy: *Producing Palace Peeper)*

Ah, La-dy So-phy, then you love me! For so you sing— No, no, by the stars that shine a-

The first system of the musical score consists of a vocal line for the King and a piano accompaniment. The King's part is a recitative in a minor key, with lyrics: "Ah, La-dy So-phy, then you love me! For so you sing— No, no, by the stars that shine a-". The piano accompaniment is in a 3/4 time signature, with a piano (*p*) dynamic marking. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with chords in the left hand.

bove me, De - grad - ed King! For while these ru - mours, thro' the ci - ty bruit - ed, Re -

F Più vivo

The second system continues the musical score. The King's vocal line concludes with the lyrics: "bove me, De - grad - ed King! For while these ru - mours, thro' the ci - ty bruit - ed, Re -". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of **F** (Forte) and the tempo instruction *Più vivo* are placed above the piano part. The piano accompaniment features a more active right hand with eighth notes and a bass line with chords.

main un-con-tra-dict-ed, un-re - fut - ed, The ob-ject thou of my a-ver-sion root - ed Re -

King: Recit.

pul - sive thing! Be just- the time is now at hand when truth may pub-lish'd be. These

G **Allegro non poco agitato**

p

Lady Sophy: King:

par-a-graphs were writ-ten and con - tri-but-ed by me! By you? No, no! Yes, yes. I swear, by me!

ff

I, caught in Sca-phia's ruth - less toil, Con-tri-but-ed the lot!

p **cresc.** *mf* **f** *a tempo*

Lady Sophy: **King:**

And *that* is why you did not boil the au-thor on the spot! And *that* is why I did not boil the au-thor on the

Lady Sophy: **Both:**

spot! I *could-n't* think why you did not boil The au- thor on the spot! Boil him on the

No. 25a. Oh rapture unrestrained

King and Lady Sophy

Lady Sophy:

spot! 1. Oh
(King, verse 2)

Allegro vivace

rap-ture un-re - strain'd Of a can-did re-trac - ta-tion! For my sov-er-eign has
 skies are blue a - bove, And the earth is red and ros - al, Now the la - dy of my

deign'd A con - vin-cing ex-pla - na-tion And the clouds that gath-er'd o'er All have
 love Has ac - cept-ed my pro - pos-al! For that **K** as - in - or - um pons I have

van - ish'd in the dis - tance, And of Kings of fai - ry lore One, at least, is in ex -
 cross'd with - out as - sist - ance, And of prud-ish par - a - gons One, at least, is in ex -

ist-ence! Of Kings of fai - ry lore One, at least, is in ex - ist - ence! 1. **King:**
 ist-ence! Of prud-ish par - a - gons One, at least, is in ex 2. Oh the

Lady Sophy:

The clouds, the clouds, the clouds that gath - er'd o'er

King:

ist-ence! The clouds, the clouds that gath - er'd o'er Have

L

Have van - ish'd, have van - ish'd, van - ish'd in the dis - tance, All have van - ish'd, all have

van - ish'd, have van - ish'd, have van - ish'd in the dis - tance, All have van - ish'd, all have

dim.

van - ish'd, all have van - ish'd, van - ish'd, van - ish'd in the dis - tance!

van - ish'd, all have van - ish'd, van - ish'd, van - ish'd in the dis - tance!

pp

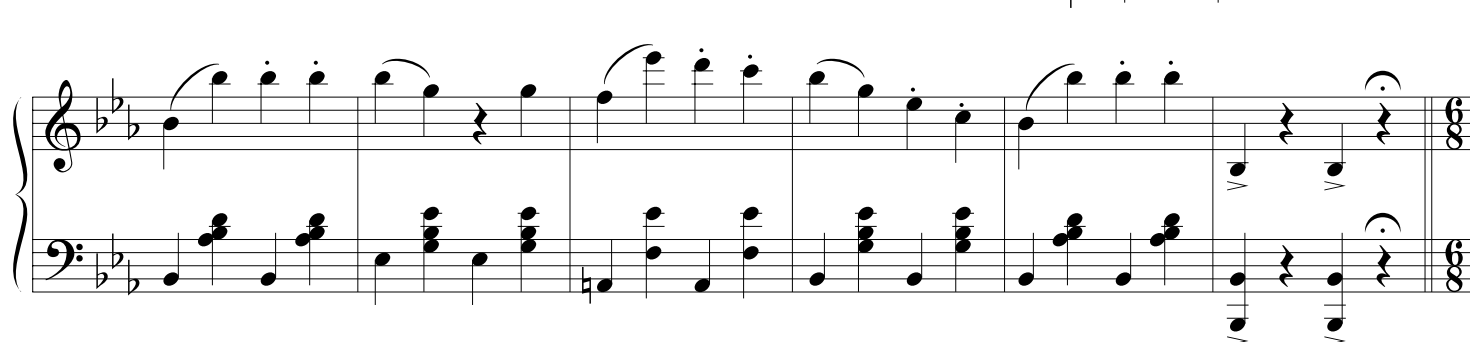
M



NEKAYA and MR. GOLDBURY with KALYBA. Then enter ZARA and CAPT. FITZBATTLEAXE. The two girls direct ZARA's



attention to the KING and LADY SOPHY, who are still dancing affectionately together.)



(At this point the KING kisses LADY SOPHY, which causes the Princesses to make an exclamation. The KING and LADY SOPHY are at first much confused at being detected, but eventually throw off all reserve, and the four couples break into a wild Tarantella.)

No. 25b. Tarantella

(Instrumental)

Q **Vivace**

f

dim.

p

cresc.

First system of a piano score. The right hand plays a melodic line with eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and eighth notes. Dynamics include *mf* and *f*.

Second system of a piano score. The right hand features a rapid sixteenth-note passage, marked with a **R** (ritardando) box. The left hand continues with a steady accompaniment. Dynamics include *ff*.

Third system of a piano score. The right hand continues with a melodic line. The left hand accompaniment includes a change in bass line dynamics to *f*.

Fourth system of a piano score. The right hand has a melodic line. The left hand accompaniment features a change in bass line dynamics to *mf cresc. molto*.

Fifth system of a piano score. The right hand continues with a melodic line. The left hand accompaniment features a change in bass line dynamics to *ff*.

Sixth system of a piano score. The right hand continues with a melodic line. The left hand accompaniment features a change in bass line dynamics to *ff*. The system concludes with a double bar line.

No. 26. Upon our sea-girt land

Chorus

Men:

f Up-

Allegro vivace

f *mf*

on our sea-girt land, At our en-forc'd com-mand, Re-form has laid her hand like some re-morse-less o-gress— And

Women:

So

made us dark-ly rue The deeds she dared to do— And all is ow-ing to those hat-ed Flowers of Pro-gress!

f

Detailed description: This is a musical score for a chorus piece. It features three systems of music. The first system shows the beginning of the piano accompaniment with the tempo marking 'Allegro vivace' and dynamic markings 'f' and 'mf'. The second system contains the vocal line for men, with lyrics: 'on our sea-girt land, At our en-forc'd com-mand, Re-form has laid her hand like some re-morse-less o-gress— And'. The third system contains the vocal line for women, with lyrics: 'So made us dark-ly rue The deeds she dared to do— And all is ow-ing to those hat-ed Flowers of Pro-gress!'. The piano accompaniment continues throughout, ending with a dynamic marking 'f'.

down with them! Down with them! Re - form's a hat-ed o - gress. So down with them! Down with them!

A Re - form's a hat-ed o - gress.

DownwiththeFlow'rs of Progress! DownwiththeFlow'rs of Pro-gress! Down with them!

DownwiththeFlow'rs of Progress! DownwiththeFlow'rs of Progress! Down with them! Down with them!

Down with them! Down with them! *ff* Down with the Flow'rs of Pro-gress!

Down with them! Down with them! *ff* Down with the Flow'rs of Pro-gress!

No. 26a. (Trumpet flourish)

(Enter KING, his three daughters, LADY SOPHY, and the Flowers of Progress.)



No. 27. There's a little group of isles beyond the wave

- 195 -

Finale, Act II

Zara:

1. There's a

Allegro maestoso
p *ff*

p

lit - tle group of isles be-yond the wave— So ti - ny, you might al - most won - der
may we co - py all her max - ims wise, And im - i - tate her vir - tues and her

where it is— That na - tion is the brav - est of the brave, and cow - ards are the rar - est of all
char - it - ies; And may we, by de - grees, ac - cli - ma - tize Her Par - lia - men - ta - ry pe - cu - li -

rar - it - ies. The proud - est na - tions kneel at her com - mand; She
ar - it - ies! By do - ing so, we shall, in course of time, Re -

A

ter - ri - fies all for - eign born rap - scal - li - ons; And holds the peace of Eu - rope in her
gen - er - ate com - plete - ly our en - tire land — Great Bri - tain is that mon - ar - chy sub -

hand With half a score in - vin - ci - ble bat - tal - ions.
lime, To which some add (but oth - ers do not) Ire - land.

Women (incl. Principals):
Such, at least, is the tale Which is

Men (incl. Principals):
Such, at least, is the tale Which is

B
f

borne on the gale From the is - land which dwells in the sea. — Let us hope, for her sake, That she

ff

1. King:

2. Oh,

makes no mistake, That she's all she pro-fess-es to be! be! Such, at least, is the
makes no mistake, That she's all she pro-fess-es to be! be! Such, at least, is the

Nekaya and Kalyba:

borne _____ on the gale!

tale Which is borne _____ on the gale! _____

tale Which is borne _____ on the gale! _____

End of Opera

Appendix I. Ah! gallant soldier, brave and true

(Chappell version, but with playout)

Zara, Fitzbattleaxe, Troopers and Chorus

Zara:

Allegro moderato

f *p*

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

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

jour - ney. A Brit - ish sol - dier gives up all— His home and is - land

beau - ty— When sum - mon'd by the trum - pet - call Of Re - gi - men - tal

The musical score is written in G major (one sharp) and common time (C). It features a vocal line for Zara and a piano accompaniment. The tempo is marked 'Allegro moderato'. The piano part includes dynamic markings of *f* (forte) and *p* (piano). The lyrics are: 'Ah! gal-lant sol-dier, brave and true In tent-ed field and tour - ney, I grieve to have oc - ca - sion'd you So ve - ry long a jour - ney. A Brit - ish sol - dier gives up all— His home and is - land beau - ty— When sum - mon'd by the trum - pet - call Of Re - gi - men - tal'. The score is divided into four systems, each with a vocal line and a piano accompaniment.

Du-ty! Let us

Fitzbattleaxe: ³
Oh my joy, — my pride, — My de - light — to hide, Let us

Women:
f Knights - bridge nurse - maids — serv - - ing fair - ies —

Men:
f A Brit-ish sol - dier gives up all — His

K
f

sing, — a-side, — What in truth we feel. Let us whis - per low — Of our

sing, — a-side, — What in truth we feel. Let us whis - per low — Of our

Stars of proud Bel - gra - - vian air - ies; At stern du - ty's

home and is - land beau - ty — When sum - moned by the

³

love's _____ glad glow, Lest the truth _____ we show We would fain _____ con-ceal.

love's _____ glad glow, Lest the truth _____ we show We would fain _____ con-ceal.

call you leave them, Tho' you know how that must grieve them!

trum - pet - call Of Re - gi - men - tal Du - ty!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "love's _____ glad glow, Lest the truth _____ we show We would fain _____ con-ceal." The piano accompaniment features a melody with several triplet markings (indicated by a '3' above the notes) and a bass line with block chords. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Fitzbattleaxe:

Such es - cort du - ty. as his due, To young Life - guards - man

The second system begins with the character name "Fitzbattleaxe:" in bold. The vocal line has lyrics: "Such es - cort du - ty. as his due, To young Life - guards - man". The piano accompaniment includes a section marked with a box containing the letter 'L' and a piano dynamic marking 'p'. The key signature remains three sharps and the time signature is common time.

fall - ing, Com - plete - ly re - con - ciles him to His un - e - vent - ful

The third system continues the musical score with lyrics: "fall - ing, Com - plete - ly re - con - ciles him to His un - e - vent - ful". The piano accompaniment continues with similar textures, including block chords and melodic lines. The key signature and time signature are consistent with the previous systems.

call - ing. When sol - dier seeks U - to - pian glades In charge of Youth and

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

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!

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 Sopranos:

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

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

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 -

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 -

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

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The key signature has four sharps (F#, C#, G#, D#).

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 piano accompaniment continues with the grand staff. The right hand features a triplet of eighth notes in the final measure of the system. The left hand maintains a consistent rhythmic pattern.

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

Musical score for the first system, featuring a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#). The music includes a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand.

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

Musical score for the second system, continuing the piano accompaniment with two staves. The key signature is three sharps. This system features multiple triplet markings in both the right and left hands.