



edited by *Larry Byler*
version 2.1 (21 October 2011)

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INTRODUCTION

Although I started with the Chappell edition, there are many differences between Chappell and this:

- The music in this edition is of readable size (a major reason I started this project), and does not suffer from the random note and staff line dropouts in the Chappell edition.
- This edition was made to be as consistent as possible with the Kalmus orchestra parts. To that end:
 - Rehearsal letters match those in the parts as much as possible. Unfortunately, the parts themselves are inconsistent. Tie-breakers came from the Violin I part.
 - There is no No. 11 because the orchestra parts show it as "out". Hence, "Although your Royal summons to appear" is numbered 11 in the Chappell edition, it is No. 12 here. Succeeding numbers are similarly incremented.
 - The reprise of "Knightsbridge nursemaids" in No. 8 ("Ah! gallant soldier, brave and true") is omitted here because it is not in the orchestra parts.
 - On the other hand, the playout of No. 8, not present in Chappell but in the orchestra parts, is included here. So is the musical *Introduction* (consisting mostly of Act II Drawing Room music).
- This edition includes all of Gilbert's dialogue and stage directions, as published in "W.S. Gilbert - Complete Operas", Dorset Press, 1932 (ISBN 0-88029-043-9).
- Where Chappell is lacking (and in a few places, out-and-out wrong), I have enhanced or corrected those passages. Here are two examples; the interested reader can search out others:
 - I have added the dancing obligato in the 1st Violins to "Although of native maids the cream".
 - The first four measures in "Although your Royal summons to appear" each appeared twice in Chappell (that is, 1,1,2,2,3,3,4,4).

Finally, wherever possible, I have tried to lay out the music so that page turns are as convenient as I could make them.

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Version 1.5, 2003

I did not specify a version for the original edition, so call it 1.0. Version 1.5 incorporates suggestions from Larry Garvin for the 2003 Savoynet production.

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Version 2.0, 10 October 2011

Version 2.0 includes over 100 corrections and suggestions from Erica Rome. I am extremely grateful for her detailed examination using both eyes and ears.

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Version 2.1, 21 October 2011

This version fixes a formatting error introduced into #12 in 2.0, and fixes four other places, two each in #15 and #21.

-Larry Byler-

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Sunnyvale, California USA

UTOPIA LIMITED;

OR,

THE FLOWERS OF PROGRESS.

Dramatis Personæ.

KING PARAMOUNT THE FIRST (*King of Utopia*)
SCAPHIO } (*Judges of the Utopian Supreme Court*)
PHANTIS }
TARARA (*the Public Exploder*)
CALYNX (*the Utopian Vice-Chamberlain*)

IMPORTED FLOWERS OF PROGRESS.

LORD DRAMALEIGH (*a British Lord Chamberlain*)
CAPTAIN FITZBATTLEAXE (*First Life Guards*)
CAPTAIN SIR EDWARD CORCORAN, K.C.B. (*of the Royal Navy*)
MR. GOLDBURY (*a Company Promoter*)
(*afterwards Comptroller of the Utopian Household*)
SIR BAILEY BARRE, Q.C., M.P.
MR. BLUSHINGTON (*of the County Council*)

THE PRINCESS ZARA (*Eldest Daughter of King Paramount*)
THE PRINCESS NEKAYA } (*her Younger Sisters*)
THE PRINCESS KALYBA }
THE LADY SOPHY (*their English Gouvernante*)
SALATA }
MELENE } (*Utopian Maidens*)
PHYLLA }

ACT I.—A UTOPIAN PALM GROVE.

ACT II.—THRONE ROOM IN KING PARAMOUNT'S PALACE.

UTOPIA, LIMITED

OR, THE FLOWERS OF PROGRESS

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Introduction (Instrumental)

Dialogue and lyrics by:
Sir William S. Gilbert

Music by:
Sir Arthur Sullivan

Allegro moderato

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

Allegretto grazioso

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

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

Third system of musical notation, measures 7-9. The right hand has a melodic line with slurs. A dynamic marking of *p subito* (piano subito) is placed below the right hand in measure 8. A dynamic marking of *cresc.* (crescendo) is placed below the right hand in measure 9.

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

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

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

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

Sixth system of the piano score. The right hand features a series of chords, and the left hand plays a rhythmic pattern. The dynamic is marked *f*. 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 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: "Pop - py - dom Di - rect at our com - mand: Or, de - li - cate al -". 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 continues with the same rhythmic pattern as the first system.

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

The third 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: "ter - na - tive, In o - pen i - dle - ness we live, With lyre and lute And". 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 continues with the same rhythmic pattern as the previous systems.

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 treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The left hand features a continuous eighth-note arpeggiated pattern. The right hand has a melody with some chords. A box labeled 'B' is placed above the vocal line in the fourth measure.

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

This system contains the next four measures. The vocal line continues with the lyrics 'mo - tion-less, We lie and dream of no - thing - ness.' The piano accompaniment continues with the same arpeggiated pattern in the left hand and melodic lines in the right hand.

tr

This system contains the final four measures of the piece. The piano accompaniment continues. The right hand features a trill (tr) in the final measure. The left hand continues with the arpeggiated pattern.

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

The first system of the score features a vocal line for Phylla and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "The song of birds in i - vied towers;". The piano accompaniment consists of a treble and bass clef with a complex rhythmic pattern of eighth and sixteenth notes. A box labeled 'C' is placed above the first measure of the piano accompaniment, indicating a change in the time signature.

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

The second system continues the vocal line with the lyrics "wa - ter-way; The low - ing herds; The breath of flowers; The". The piano accompaniment continues with the same rhythmic pattern as the first system.

lan - guid loves of tur - tle doves. _____

The third system concludes Phylla's part with the lyrics "lan - guid loves of tur - tle doves." followed by a long horizontal line. The piano accompaniment continues to the end of the system.

Women:
f
The song of birds in

cresc. *f*

The fourth system introduces the Women's part. The vocal line begins with a rest, followed by the lyrics "The song of birds in". The piano accompaniment continues with the same rhythmic pattern. A box labeled 'D' is placed above the piano accompaniment, indicating a change in the time signature. The dynamic marking *f* is placed below the piano accompaniment.

Phylla:

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

This block contains the first system of music. It features a vocal line for Phylla and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "The" (*mf*) and "i - vied towers; The rip - pling play of wa - ter - way;" (*p*). The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands, starting with a piano (*p*) dynamic.

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**

This block contains the second system of music. The vocal line continues with the lyrics "low-ing herds; The breath of flowers; The lan-guid loves of tur - tle doves _____". The piano accompaniment continues with the same rhythmic pattern. A new vocal line for "Women:" begins with the lyrics "These sim-ple joys are" (*f*). The piano accompaniment for this section starts with a piano (*p*) dynamic and includes a chord marked with a box and the letter "E". The dynamic for the piano accompaniment in this section is *mf*.

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

(Enter CALYNX)

Calynx: Good news! Great news! His Majesty's eldest daughter, Princess Zara, who left our shores five years since to go to England—the greatest, the most powerful, the wisest country in the world—has taken a high degree at Girton, and is on her way home again, having achieved a complete mastery over all the elements that have tended to raise that glorious country to her present pre-eminent position among civilized nations!

Salata: Then in a few months Utopia may hope to be completely Anglicized?

Calynx: Absolutely and without a doubt.

Melene: (*lazily*) We are very well as we are. Life without a care—every want supplied by a kind and fatherly monarch, who, despot though he be, has no other thought than to make his people happy—what have we to gain by the great change that is in store for us?

Salata: What have we to gain? English institutions, English tastes, and oh, English fashions!

Calynx: England has made herself what she is because, in that favored land, every one has to think for himself. Here we have no need to think, because our monarch anticipates all our wants, and our political opinions are formed for us by the journals to which we subscribe. Oh, think how much more brilliant this dialogue would have been, if we had been accustomed to exercise our reflective powers! They say that in England the conversation of the very meanest is a coruscation of impromptu epigram!

(Enter TARARA in a great rage)

Tarara: Lalabalele talala! Callabale lalabalica falahle!

Calynx: *(horrified)* Stop--stop, I beg! *(All the ladies close their ears.)*

Tarara: Callamalala galalate! Caritalla lalabalee kallalale poo!

Ladies: Oh, stop him! stop him!

Calynx: My lord, I'm surprised at you. Are you not aware that His Majesty, in his despotic acquiescence with the emphatic wish of his people, has ordered that the Utopian language shall be banished from his court, and that all communications shall henceforward be made in the English tongue?

Tarara: Yes, I'm perfectly aware of it, although--*(suddenly presenting an explosive "cracker")*. Stop--allow me.

Calynx: *(pulls it)*. Now, what's that for?

Tarara: Why, I've recently been appointed Public Exploder to His Majesty, and as I'm constitutionally nervous, I must accustom myself by degrees to the startling nature of my duties. Thank you. I was about to say that although, as Public Exploder, I am next in succession to the throne, I nevertheless do my best to fall in with the royal decree. But when I am overmastered by an indignant sense of overwhelming wrong, as I am now, I slip into my native tongue without knowing it. I am told that in the language of that great and pure nation, strong expressions do not exist, consequently when I want to let off steam I have no alternative but to say, "Lalabalele molola lililah kallalale poo!"

Calynx: But what is your grievance?

Tarara: This--by our Constitution we are governed by a Despot who, although in theory absolute--is, in practice, nothing of the kind--being watched day and night by two Wise Men whose duty it is, on his very first lapse from political or social propriety, to denounce him to me, the Public Exploder, and it then becomes my duty to blow up His Majesty with dynamite--allow me. *(Presenting a cracker which CALYNX pulls.)* Thank you--and, as some compensation to my wounded feelings, I reign in his stead.

Calynx: Yes. After many unhappy experiments in the direction of an ideal Republic, it was found that what may be described as a Despotism tempered by Dynamite provides, on the whole, the most satisfactory description of ruler--an autocrat who dares not abuse his autocratic power.

Tarara: That's the theory--but in practice, how does it act? Now, do you ever happen to see the Palace Peeper? *(producing a "Society" paper)*.

Calynx: Never even heard of the journal.

Tarara: I'm not surprised, because His Majesty's agents always buy up the whole edition; but I have an aunt in the publishing department, and she has supplied me with a copy. Well, it actually teems with circumstantially convincing details of the King's abominable immoralities! If this high-class journal may be believed, His Majesty is one of the most Heliogabalian profligates that ever disgraced an autocratic throne! And *do* these Wise Men denounce him to me? Not a bit of it! They wink at his immoralities! Under the circumstances I really think I am justified in exclaiming "Lalabelele molola lililah kalabalale poo!" *(All horrified.)* I don't care--the occasion demands it. *(Exit TARARA)*

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

Chorus

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

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

Chorus:

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

The first line of the chorus features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part consists of chords in the right hand and a steady 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 part maintains the same 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 phrase. The piano accompaniment features a more active bass line in the left hand, with chords in the right hand. A boxed letter 'B' is placed above the first measure of this line.

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 'mf' dynamic marking and a final flourish in the right hand.

No. 2a. In every mental lore

Scaphio, Phantis, and Chorus

Scaphio:

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

Allegro moderato

Phantis: **Sca:** **Phan:** **Sca:** **Phan:**

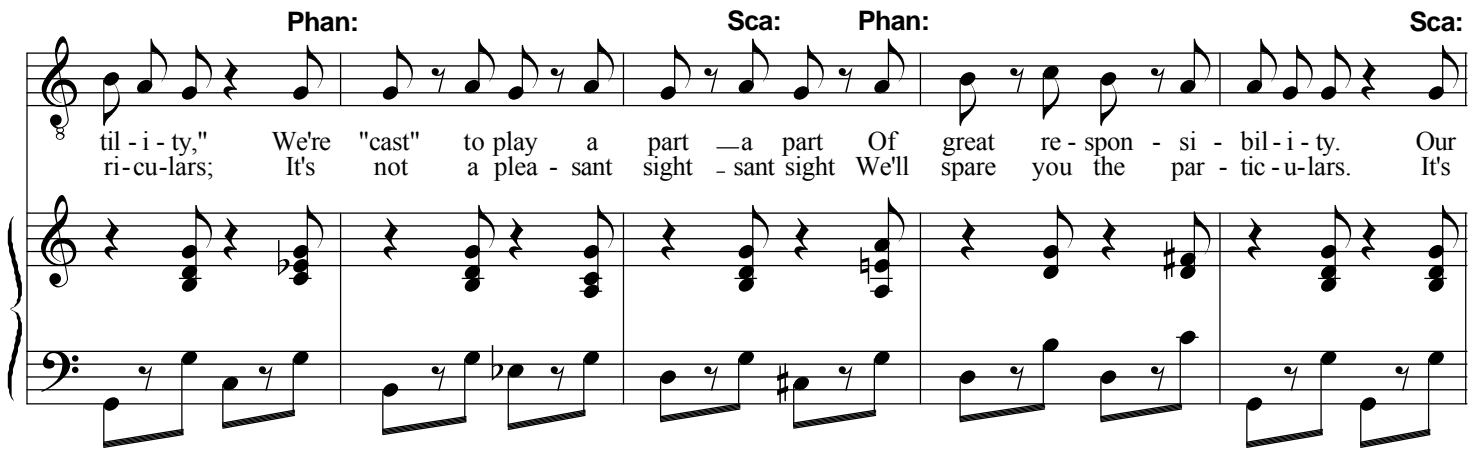
lore - tal lore (The state - ment smacks of van - i - ty), We claim to rank be - fore - be fore The
buff, - re - buff, Or news - pa - per pub - li - ci - ty; Our word is quite e - nough, - e nough, The

Sca: **Phan:** **Sca:**

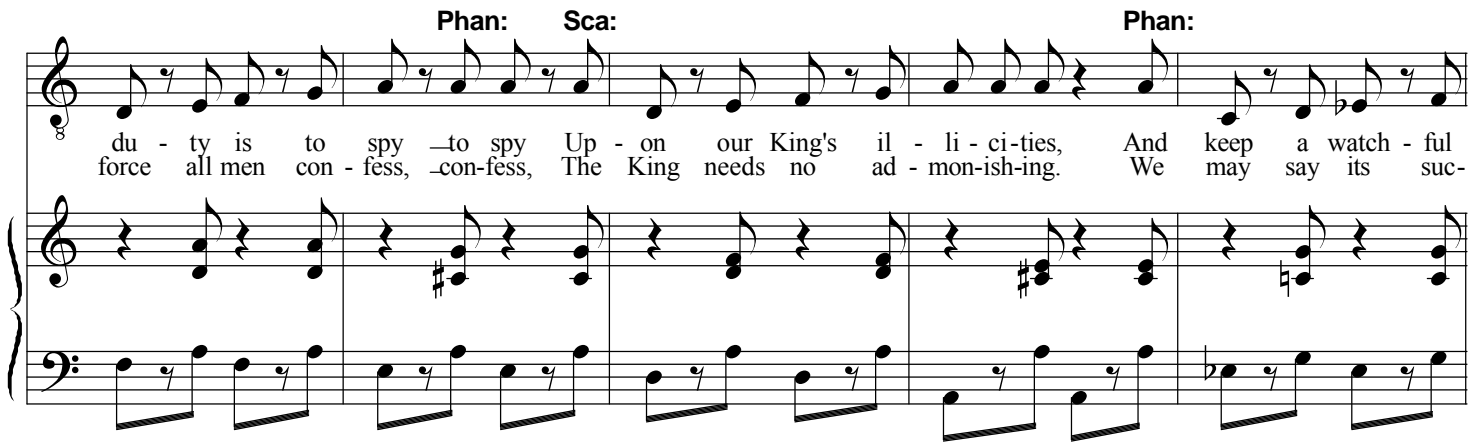
wis - est of hu - man - i - ty. As gifts of head and heart - and heart We're was - ted on "u -
rest is e - lec - tri - ci - ty. A pound of dy - na - mite - a - mite Ex - plodes in his au -

E

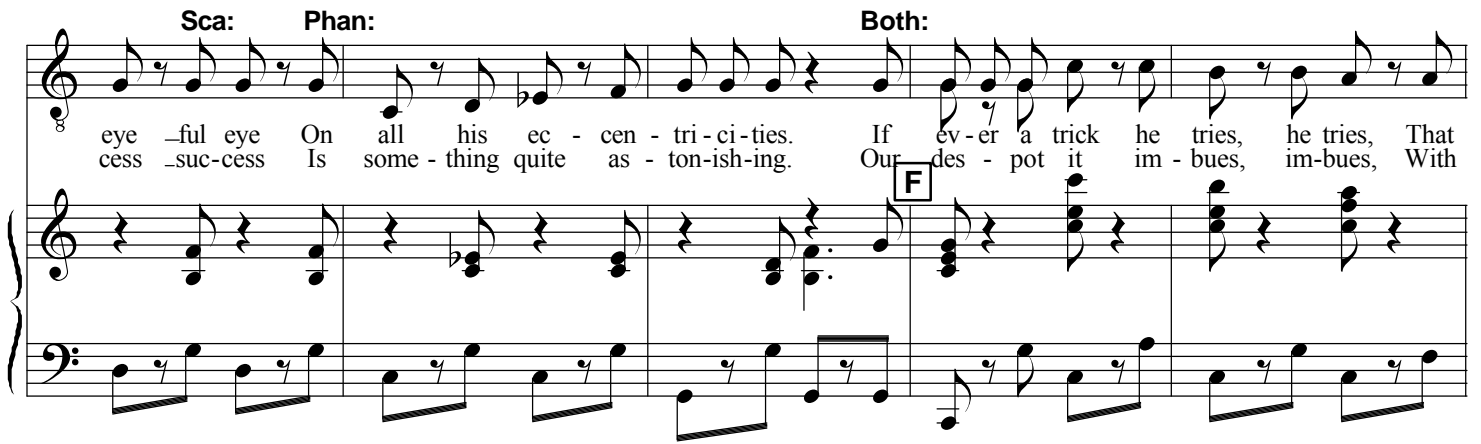
Phan: til - i - ty," We're "cast" to play a part —a part Of great re - spon - si - bil - i - ty. Our
ri - cu - lars; It's not a plea - sant sight - sant sight We'll spare you the par - tic - u - lars. It's



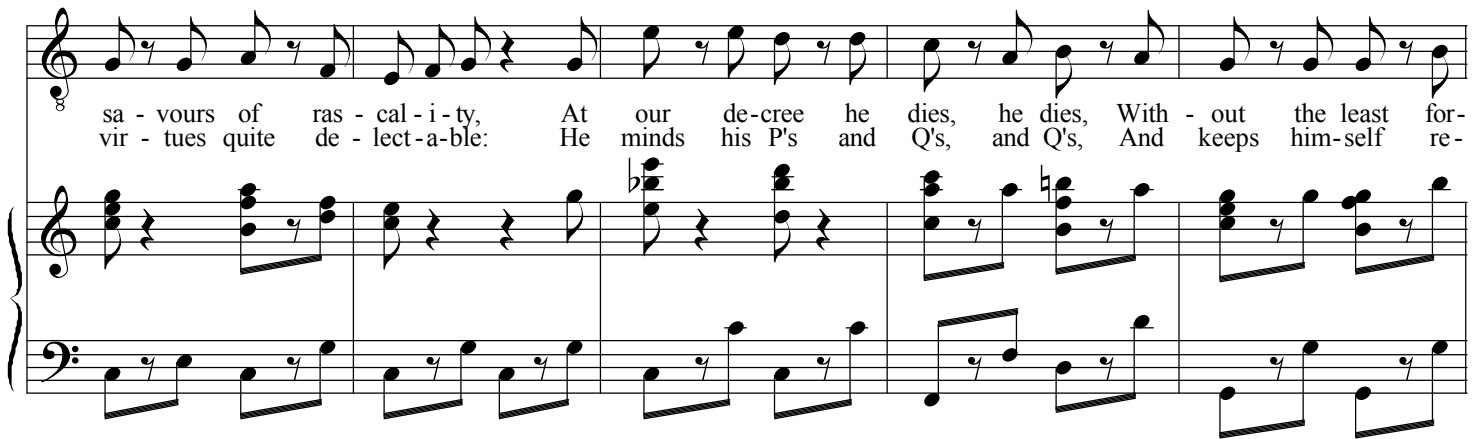
Phan: du - ty is to spy —to spy Up - on our King's il - li - ci - ties, And keep a watch - ful
force all men con - fess, —con-fess, The King needs no ad - mon-ish-ing. We may say its suc-



Sca: eye —ful eye On all his ec - cen - tri - ci - ties. If ev - er a trick he tries, he tries, That
cess —suc-cess Is some - thing quite as - ton-ish-ing. Our des - pot it im - bues, im-bues, With



sa - vours of ras - cal - i - ty, At our de - cree he dies, he dies, With - out the least for -
vir - tues quite de - lect - a - ble: He minds his P's and Q's, and Q's, And keeps him - self re -



1.

mal - i - ty!

1.

G

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a treble clef and a common time signature. It begins with the lyrics 'mal - i - ty!' and features a melodic line with eighth and quarter notes. The piano accompaniment is shown in two staves below, with a grand staff bracket. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. A first ending bracket is present, and a 'G' chord symbol is placed above the piano part.

Sca:

2. We

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with a treble clef and common time, starting with the lyrics 'Sca: We'. The piano accompaniment continues in the grand staff below, maintaining the eighth-note bass line and chordal accompaniment.

2 (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

2.

H

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with a treble clef and common time, featuring alternating 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 is in the grand staff below, with a first ending bracket and an 'H' chord symbol above the right hand.

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 with a treble clef and common time, featuring alternating vocal parts: Phan: and 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 is in the grand staff below, with a key signature change to one sharp (F#) indicated by a sharp sign on the bass line.

Chorus:

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

f *tr* *ff*

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

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

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

(Exeunt all but SCAPHIO and PHANTIS.)

(PHANTIS *is pensive.*)

Scaphio: Phantis, you are not in your customary exuberant spirits. What is wrong?

Phantis: Scaphio, I think you once told me that you have never loved?

Scaphio: Never! I have often marvelled at the fairy influence which weaves its rosy web about the faculties of the greatest and wisest of our race; but I thank Heaven I have never been subjected to its singular fascination. For, oh, Phantis! there is that within me that tells me that when my time *does* come, the convulsion will be tremendous! When *I* love, it will be with the accumulated fervor of sixty-six years! But I have an ideal—a semi-transparent Being, filled with an inorganic pink jelly—and I have never yet seen the woman who approaches within measurable distance of it. All are opaque—opaque—opaque!

Phantis: Keep that ideal firmly before you, and love not until you find her. Though but fifty-five, I am an old campaigner in the battle-fields of Love; and, believe me, it is better to be as you are, heart-free and happy, than as I am—eternally racked with doubting agonies! Scaphio, the Princess Zara returns from England today!

Scaphio: My poor boy, I see it all.

Phantis: Oh! Scaphio, she is so beautiful. Ah! you smile, for you have never seen her. She sailed for England three months before you took office.

Scaphio: Now tell me, is your affection requited?

Phantis: I do not know—I am not sure. Sometimes I think it is, and then come these torturing doubts! I feel sure that she does not regard me with absolute indifference, for she could never look at me without having to go to bed with a sick headache.

Scaphio: That is surely something. Come, take heart, boy! you are young and beautiful. What more could maiden want?

Phantis: Ah! Scaphio, remember she returns from a land where every youth is as a young Greek god, and where such beauty as I can boast is seen at every turn.

Scaphio: Be of good cheer! Marry her, boy, if so your fancy wills, and be sure that love will come.

Phantis: (*overjoyed*) Then you will assist me in this?

Scaphio: Why, surely! Silly one, what have you to fear? We have but to say the word, and her father must consent. Is he not our very slave? Come, take heart. I cannot bear to see you sad.

Phantis: Now I may hope, indeed! Scaphio, you have placed me on the very pinnacle of human joy!

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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 - scend 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, piano accompaniment.

Musical score for the fourth system, 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 first two systems of the piano accompaniment are in 2/4 time with a key signature of one sharp (F#). The first system consists of two measures of a steady eighth-note accompaniment in both hands, marked *f*. The second system also begins with two measures of eighth notes, then transitions to a more active melody in the right hand with triplets and slurs, while the left hand continues with eighth notes, marked *p*.

This system features the vocal entry for the women. The vocal line begins with the lyrics "La, la, la, la!" and includes a fermata. The piano accompaniment continues with eighth-note patterns, alternating between *f* and *mf* dynamics. The right hand has triplets and slurs, while the left hand has a steady eighth-note accompaniment.

This system continues the vocal line with the lyrics "La, la, la, la, la, la, la, la, la, la, la, la!" and "Quaff the". The piano accompaniment features a more complex texture with chords and triplets in both hands, marked *f*. The right hand has slurs and triplets, while the left hand has chords and triplets.

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 top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next three notes: D5, E5, and F#5. After a whole rest, the melody continues with quarter notes G4, A4, B4, and C5. The lyrics 'songs of far — ni - en - te!' are aligned under the first four notes, and 'La, la, la, la, la, la, la, la!' are under the remaining notes. The dynamic marking *mf* is placed above the first 'La'. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A box labeled 'A' is placed above the first measure of the piano part. The dynamic marking *p* is placed above the second measure.

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

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line. It starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. A slur covers the next three notes: D5, E5, and F#5. After another whole rest, the melody continues with quarter notes G4, A4, B4, and C5. The lyrics 'La, la, la, la, la, la, la, la!' are under the first four notes, 'Fa, la, la, la, la, la, la, la, la!' are under the next four notes, and 'Wake the' is under the final note. The dynamic marking *f* is placed above the first 'Wake'. The bottom staff continues the piano accompaniment with similar rhythmic patterns. A triplet of eighth notes is marked with a '3' above it in the final measure.

lute — that sets us lilt - ing. Dance a

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line. It starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next three notes: D5, E5, and F#5. After a whole rest, the melody continues with quarter notes G4, A4, B4, and C5. The lyrics 'lute —' are under the first note, 'that sets us lilt - ing.' are under the next four notes, and 'Dance a' is under the final note. The bottom staff continues the piano accompaniment. Triplet markings with the number '3' are placed above the first, second, and fifth measures of the piano part.

wel - come to each com - er; Day by

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "wel - come to each com - er;" are aligned under these notes. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with quarter notes. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number "3" above it, occurring at the end of the system.

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

The second system continues the musical score. The vocal line features a long note for "day" followed by "our year is wilt-ing," and then "Sing the sun - - - - ny songs of". The piano accompaniment continues with the same rhythmic pattern. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and the number "3" above it, occurring at the end of the system.

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

B
p

The third system concludes the musical score. The vocal line features the lyrics "sum - mer! La, la, la, la, la, la, la, la, la, la, la, la,". The piano accompaniment continues with the same rhythmic pattern. A box labeled "B" is placed above the first measure of the piano part, and the dynamic marking *p* (piano) is placed below the first measure. The system ends with a final chord in the piano part.

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

f

3

8

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is 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 grand staff (treble and bass clefs) with the same key signature. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present. A triplet of eighth notes is marked with a "3" above it. A rehearsal mark "[8]" is located at the end of the first measure of the piano part.

3

3

Detailed description: This system continues the piano accompaniment from the first system. It features a melody in the right hand and a bass line in the left hand. Two triplet markings with "3" above them are present. The system concludes with a double bar line and a key signature change to one flat (Bb).

C **Maestoso**

ff

Detailed description: This system begins with a new section marked with a boxed "C" and the tempo instruction "Maestoso". The key signature changes to one flat (Bb). The piano part is marked with a dynamic of *ff* (fortissimo). It features a complex texture with dense chords and rhythmic patterns in both hands.

Detailed description: This system continues the piano accompaniment from the third system. It features a complex texture with dense chords and rhythmic patterns in both hands.

sf

Detailed description: This system continues the piano accompaniment from the fourth system. It features a complex texture with dense chords and rhythmic patterns in both hands. A dynamic marking of *sf* (sforzando) is present.

No. 4a. A King of autocratic power we

King Paramount and Chorus

King:

1. A

Piu lento e pesante
ff

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

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

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.

2. Stu-

This system contains a vocal line and piano accompaniment. The vocal line has two endings. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat and the time signature is common time (C).

Recit. **King:**

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

E

This system features a recitative vocal line and piano accompaniment. The piano accompaniment includes a chord marked 'E' in a box. The key signature has one flat and the time signature is common time (C).

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

a tempo Andante

p

This system continues the vocal line and piano accompaniment. It includes a tempo change to 'a tempo Andante' and a dynamic marking of 'p'. The piano accompaniment features a more active bass line. The key signature has one flat and the time signature is common time (C).

Chorus:

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

This system contains the chorus vocal line and piano accompaniment. The piano accompaniment features several triplet markings. The key signature has one flat and the time signature is common time (C).

Recit. King:

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

F

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

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

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

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

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a more active right hand with eighth-note patterns and a steady bass line.

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 features a melodic line in the right hand and a bass line in the left hand.

Come hith - er daugh - ters!

This block contains a vocal line in a 3/4 time signature with a key signature of two flats. The lyrics are "Come hith - er daugh - ters!". The melody is simple and direct, with a final cadence. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef) with a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

Andante *tr*

This block shows the piano accompaniment for the first part of the scene. It is marked "Andante" and features a melodic line with trills in the right hand and a harmonic accompaniment in the left hand. The tempo is slow and the mood is demure.

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

This block shows the piano accompaniment for the second part of the scene. It continues the melodic and harmonic themes from the first part, with a more active melodic line in the right hand and a steady accompaniment in the left hand. A dynamic marking of *sf* (sforzando) is present towards the end of the section.

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

This block contains the musical score for the Women and Men choruses. The Women's part is in the treble clef and the Men's part is in the bass clef. Both parts are marked *p* (piano). The lyrics are "How fair! how mod-est! how dis - creet! How bash - ful - ly de - mure! See how they". The piano accompaniment is in the bottom two staves, starting with a **G** chord marking. The tempo is slow and the mood is demure.

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 three staves. The top two staves are vocal lines in G minor, with lyrics: "blush, as they've been taught, At this pub - li - ci - ty un - sought! How". The bottom staff is a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

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

H Allegretto moderato
p

The second system continues the vocal lines with lyrics: "Eng - lish and how pure! How Eng - lish and how pure!". It includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). The piano accompaniment features a change in tempo and meter, marked with a box containing the letter 'H' and the text "Allegretto moderato". The piano part begins with a piano (*p*) dynamic and a rhythmic pattern of eighth notes.

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. 2. 3. 3. 3. 3. 3. 3.

mf

Lady Sophy: *Recit.*

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:

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

M Allegretto a la valse

p

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

N

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

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

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

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

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

(1st verse)

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

(2nd verse)

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

(3rd verse)

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

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

P

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

for!
glass.
toss.

Women:

f

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

Men:

f

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

Q

1. & 2.

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

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

1. & 2.

3.

toss.

toss.

3.

f

sfp

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.**

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.)

- King:** I requested Scaphio and Phantis to be so good as to favor me with an audience this morning. (*Enter SCAPHIO and PHANTIS.*) Oh, here they are!
- Scaphio:** Your Majesty wished to speak with us, I believe. You—you needn't keep your crown on, on our account, you know.
- King:** I beg your pardon. (*Removes it.*) I always forget that! Odd, the notion of a King not being allowed to wear one of his own crowns in the presence of two of his own subjects.
- Phantis:** Yes—bizarre, is it not?
- King:** Most quaint. But then it's a quaint world.
- Phantis:** Teems with quiet fun. I often think what a lucky thing it is that you are blessed with such a keen sense of humor!
- King:** Do you know, I find it invaluable. Do what I will, I *cannot* help looking at the humorous side of things—for, properly considered, everything has its humorous side—even the Palace Peeper (*producing it*). See here—"Another Royal Scandal," by Junius Junior. "How long is this to last?" by Senex Senior. "Ribald Royalty," by Mercury Major. "Where is the Public Exploder?" by Me-phistopheles Minor. When I reflect that all these outrageous attacks on my morality are written by me, at your command—well, it's one of the funniest things that have come within the scope of my experience.
- Scaphio:** Besides, apart from that, they have a quiet humor of their own which is simply irresistible.
- King:** (*gratified*) Not bad, I think. Biting, trenchant sarcasm—the rapier, not the bludgeon—that's my line. But then it's so easy—I'm such a good subject—a bad King but a good Subject—ha! ha!—a capital heading for next week's leading article! (*makes a note*) And then the stinging little paragraphs about our Royal goings-on with our Royal Second Housemaid—delicately sub-acid, are they not?
- Scaphio:** My dear King, in that kind of thing no one can hold a candle to you.
- Phantis:** But the crowning joke is the Comic Opera you've written for us—"King Tuppence, or A Good Deal Less than Half a Sovereign"—in which the celebrated English tenor, Mr. Wilkinson, burlesques your personal appearance and gives grotesque imitations of your Royal peculiarities. It's immense!
- King:** Ye—es—That's what I wanted to speak to you about. Now I've not the least doubt but that even *that* has its humorous side too—if one could only see it. As a rule I'm pretty quick at detecting latent humor—but I confess I do *not* quite see where it comes in, in this particular instance. It's so horribly personal!
- Scaphio:** Personal? Yes, of course it's personal—but consider the antithetical humor of the situation.
- King:** Yes. I—I don't think I've quite grasped that.
- Scaphio:** No? You surprise me. Why, consider. During the day thousands tremble at your frown, during the night (from 8 to 11) thousands roar at it. During the day, your most arbitrary pronouncements are received by your subjects with abject submission—during the night, they shout with joy at your most terrible decrees. It's not every monarch who enjoys the privilege of undoing by night all the despotic absurdities he's committed during the day.
- King:** Of course! Now I see it! Thank you very much. I was sure it had its humorous side, and it was very dull of me not to have seen it before. But, as I said just now, it's a quaint world.
- Phantis:** Teems with quiet fun.
- King:** Yes. Properly considered, what a farce life is, to be sure!

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 steady bass accompaniment. The piece begins with a forte (*f*) dynamic.

King:

Vocal line and piano accompaniment. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The piece begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

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

Vocal line and piano accompaniment. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time.

"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. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time.

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

1. & 2.

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

3. King, Scaphio, & Phantis

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

3.

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

(Exeunt SCAPHIO and PHANTIS.)

King: (*putting on his crown again*) It's all very well. I always like to look on the humorous side of things; but I do *not* think I ought to be required to write libels on my own moral character. Naturally, I see the joke of it—anybody would—but Zara's coming home today; she's no longer a child, and I confess I should *not* like her to see my Opera—though it's uncommonly well written; and I should be sorry if the Palace Peeper got into her hands—though it's certainly smart—very smart indeed. It is almost a pity that I have to buy up the whole edition, because it's really too good to be lost. And Lady Sophy—that blameless type of perfect womanhood! Great Heavens, what would *she* say if the Second Housemaid business happened to meet *her* pure blue eye!

(*Enter LADY SOPHY*)

Lady S.: My monarch is soliloquizing. I will withdraw. (*going*)

King: No—pray don't go. Now I'll give you fifty chances, and you won't guess whom I was thinking of.

Lady S.: Alas, sir, I know too well. Ah! King, it's an old, old story, and I'm wellnigh weary of it! Be warned in time—from my heart I pity you, but I am not for you! (*going*)

King: But hear what I have to say.

Lady S.: It is useless. Listen. In the course of a long and adventurous career in the principal European Courts, it has been revealed to me that I unconsciously exercise a weird and supernatural fascination over all Crowned Heads. So irresistible is this singular property, that there is not a European Monarch who has not implored me, with tears in his eyes, to quit his kingdom, and take my fatal charms elsewhere. As time was getting on it occurred to me that by descending several pegs in the scale of Respectability I might qualify your Majesty for my hand. Actuated by this humane motive and happening to possess Respectability enough for Six, I consented to confer Respectability enough for Four upon your two younger daughters—but although I have, alas, only Respectability enough for Two left, there is still, as I gather from the public press of this country (*producing the Palace Peeper*), a considerable balance in my favor.

King: (*aside*) Damn! (*aloud*) May I ask how you came by this?

Lady S.: It was handed to me by the officer who holds the position of Public Exploder to your Imperial Majesty.

King: And surely, Lady Sophy, surely you are not so unjust as to place any faith in the irresponsible gabble of the Society press!

Lady S.: (*referring to paper*) I read on the authority of Senex Senior that your Majesty was seen dancing with your Second Housemaid on the Oriental Platform of the Tivoli Gardens. That is untrue?

King: Absolutely. Our Second Housemaid has only one leg.

Lady S.: (*suspiciously*) How do you know that?

King: Common report. I give you my honor.

Lady S.: It may be so. I further read—and the statement is vouched for by no less an authority than Me-phisto-phelles Minor—that your Majesty indulges in a bath of hot rum-punch every morning. I trust I do not lay myself open to the charge of displaying an indelicate curiosity as to the mysteries of the royal dressing-room when I ask if there is any foundation for this statement?

King: None whatever. When our medical adviser exhibits rum-punch it is as a draught, not as a fomentation. As to our bath, our valet plays the garden hose upon us every morning.

Lady S.: (*shocked*) Oh, pray—pray spare me these unseemly details. Well, you are a Despot—have you taken steps to slay this scribbler?

King: Well, no—I have *not* gone so far as that. After all, it's the poor devil's living, you know.

Lady S.: It is the poor devil's living that surprises me. If this man lies, there is no recognized punishment that is sufficiently terrible for him.

King: That's precisely it. I—I am waiting until a punishment is discovered that will exactly meet the enormity of the case. I am in constant communication with the Mikado of Japan, who is a leading authority on such points; and, moreover, I have the ground plans and sectional elevations of several capital punishments in my desk at this moment. Oh, Lady Sophy, as you are powerful, be merciful!

No. 6. Subjected to your heavenly gaze

King and Lady Sophy

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

Andante allegretto
f *dim.* *p*

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

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

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

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

mf

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

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

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

p

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

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

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

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

dim. poco rit. mp a tempo

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

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

p

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

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

C

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

p

No. 7. Oh maiden rich in Girton lore

Zara, Fitzbattleaxe, Troopers and Chorus

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

Allegro con brio

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef 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 a tempo marking of **Allegro con brio**. The second system starts with a dynamic marking of *f* (forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final key signature change to three sharps and a common time signature.

Women:

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

B

sub. p

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

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

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

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

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

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

C

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics "lan-guag-es a-live and dead! On each of us thy learn-ing shed." A box labeled 'C' is placed above the final measure of the piano part. The piano accompaniment features a more complex texture with some chords and a final cadence.

Un poco piu lento

Zara:

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

The score for Zara's vocal line is in bass clef with a key signature of three sharps (F#, C#, G#). It features several triplet markings over eighth notes. The piano accompaniment is in treble and bass clefs, with a dynamic marking of *p* (piano).

tards. I'm the eld - est daugh - ter of your king. And

The score for Troopers' vocal line is in treble clef with a key signature of three sharps. It includes triplet markings and a dynamic marking of *f* (forte). A box labeled 'D' is placed above the final triplet. The piano accompaniment continues in treble and bass clefs.

Tempo I.

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

The instrumental section begins with a dynamic marking of *p*. The bass line features a rhythmic pattern of eighth notes, while the treble line has chords and rests. The key signature remains three sharps.

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

The instrumental section continues with the same rhythmic and harmonic patterns as the previous section, maintaining the *p* dynamic and three-sharp key signature.

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

E *Piu lento* *p*

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

F *f* Troopers:

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 melodic phrase in G major. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line 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 a similar melodic pattern. The piano accompaniment maintains its rhythmic accompaniment. Dynamics are consistent with the previous system.

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 includes a parenthetical phrase. The piano accompaniment continues with chords and a bass line. Dynamics are consistent with the previous system.

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

mf

Detailed description: This system contains measures 7 and 8. The vocal line concludes with a final phrase. The piano accompaniment features a more active right hand in the final measure. 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

The score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line.

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!

The score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line.

(Enter KING, PRINCESS NEKAYA and KALYBA, and LADY SOPHY. As the KING enters, the escort present arms.)

King: Zara! my beloved daughter! Why, how well you look and how lovely you have grown! *(embraces her.)*

Zara: My dear father! *(embracing him)* And my two beautiful little sisters! *(embracing them)*

Nekaya: Not beautiful.

Kalyba: Nice-looking.

Zara: But first let me present to you the English warrior who commands my escort, and who has taken, O! such care of me during my voyage—Captain Fitzbattleaxe!

Troops: The First Life Guards.
When the tempest rose,
And the ship went so—

(CAPTAIN FITZBATTLEAXE motions them to be silent. The Troopers place themselves in the four corners of the stage, standing at ease, immovably, as if on sentry. Each is surrounded by an admiring group of young ladies, of whom they take no notice.)

King: *(to CAPT. FITZ.)* Sir, you come from a country where every virtue flourishes. We trust that you will not criticize too severely such shortcomings as you may detect in our semi-barbarous society.

Fitz.: *(looking at ZARA)* Sir, I have eyes for nothing but the blameless and the beautiful.

King: We thank you—he is really very polite! *(LADY SOPHY, who has been greatly scandalized by the attentions paid to the Lifeguardsmen by the young ladies, marches the PRINCESSES NEKAYA and KALYBA towards an exit.)* Lady Sophy, do not leave us.

Lady S.: Sir, your children are young, and, so far, innocent. If they are to remain so, it is necessary that they be at once removed from the contamination of their present disgraceful surroundings. *(She marches them off.)*

King: *(whose attention has thus been called to the proceedings of the young ladies—aside)* Dear, dear! They really shouldn't. *(Aloud)* Captain Fitzbattleaxe—

Fitz.: Sir.

King: Your Troopers appear to be receiving a troublesome amount of attention from those young ladies. I know how strict you English soldiers are, and I should be extremely distressed if anything occurred to shock their puritanical British sensitiveness.

Fitz.: Oh, I don't think there's any chance of that.

King: You think not? They won't be offended?

Fitz.: Oh no! They are quite hardened to it. They get a good deal of that sort of thing, standing sentry at the Horse Guards.

King: It's English, is it?

Fitz.: It's particularly English.

King: Then, of course, it's all right. Pray proceed, ladies, it's particularly English. Come, my daughter, for we have much to say to each other.

Zara: Farewell, Captain Fitzbattleaxe! I cannot thank you too emphatically for the devoted care with which you have watched over me during our long and eventful voyage.

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

The first system shows Zara's vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The piano part features a strong dynamic of *f* (forte) in the right hand and *p* (piano) in the left hand.

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

The second system continues Zara's vocal line and piano accompaniment. The piano part continues with similar textures, including some melodic lines in the right hand.

Fitzbattleaxe:

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

The third system shows Fitzbattleaxe's vocal line in treble clef and piano accompaniment. The piano part continues with similar textures, including some melodic lines in the right hand.

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

The fourth system continues Fitzbattleaxe's vocal line and piano accompaniment. The piano part continues with similar textures, including some melodic lines in the right hand.

Du-ty!

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

Men: *f* Tan-tan - ta-ra-ra-ra - ra! The Trum - pet call of Prin-cess Za-ra!

f **M** *ff*

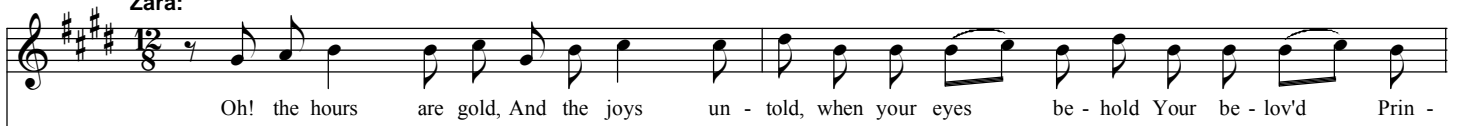
Fitzbattleaxe: And we are the es-cort: First Life Guards!

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

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


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

Zara:



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

Fitzbattleaxe:



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

Troopers:



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

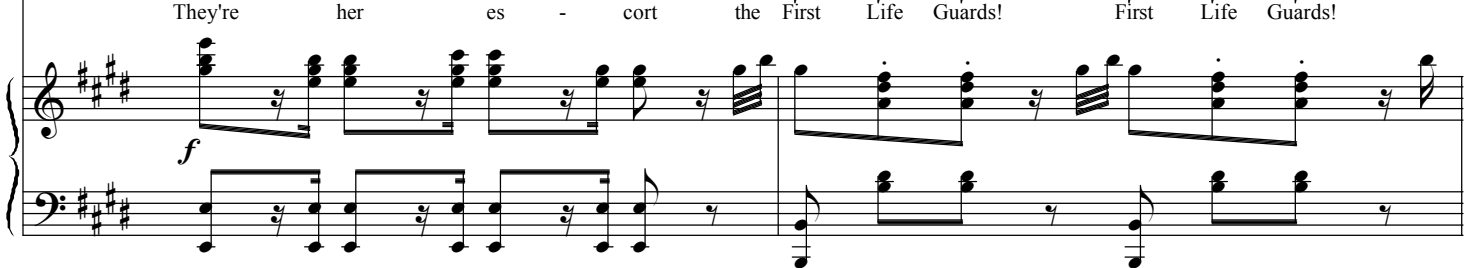
Nek. & Kal. with soprano



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



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



f



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



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



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



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



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



ff

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The piano accompaniment for the first section, featuring a steady eighth-note bass line and chords in the right hand, with some triplet figures in the later measures.

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

The piano accompaniment for the second section, featuring a steady eighth-note bass line and chords in the right hand, with some triplet figures in the later measures.

(SCAPHIO is seated, shaking violently, and obviously under the influence of some strong emotion.)

Phantis: There—tell me, Scaphio, is she not beautiful? Can you wonder that I love her so passionately?

Scaphio: No. She is extraordinarily—miraculously lovely! Good heavens, what a singularly beautiful girl!

Phantis: I knew you would say so!

Scaphio: What exquisite charm of manner! What surprising delicacy of gesture! Why, she's a goddess! a very goddess!

Phantis: (*rather taken aback*) Yes—she's—she's an attractive girl.

Scaphio: Attractive? Why, you must be blind!—She's entrancing—enthraling—intoxicating! (*Aside*) God bless my heart, what's the matter with me?

Phantis: (*alarmed*) Yes. You—you promised to help me to get her father's consent, you know.

Scaphio: Promised! Yes, but the convulsion has come, my good boy! It is she—my ideal! Why, what's this? (*Staggering*) Phantis! Stop me—I'm going mad—mad with the love of her!

Phantis: Scaphio, compose yourself, I beg. The girl is perfectly opaque! Besides, remember—each of us is helpless without the other. You can't succeed without my consent, you know.

Scaphio: And you dare to threaten? Oh, ungrateful! When you came to me, palsied with love for this girl, and implored my assistance, did I not unhesitatingly promise it? And this is the return you make? Out of my sight, ingrate! (*Aside*) Dear! dear! what is the matter with me?

(*Enter* CAPT. FITZBATTLEAXE *and* ZARA)

Zara: Dear me. I'm afraid we are interrupting a *tete-a-tete*.

Scaphio: (*breathlessly*) No, no. You come very appropriately. To be brief, we—we love you—this man and I—madly—passionately!

Zara: Sir!

Scaphio: And we don't know how we are to settle which of us is to marry you.

Fitz.: Zara, this is very awkward.

Scaphio: (*very much overcome*) I—I am paralyzed by the singular radiance of your extraordinary loveliness. I know I am incoherent. I never was like this before—it shall not occur again. I—shall be fluent, presently.

Zara: (*aside*) Oh, dear, Captain Fitzbattleaxe, what *is* to be done?

Fitz.: (*aside*) Leave it to me—I'll manage it. (*Aloud*) It's a common situation. Why not settle it in the English fashion?

Both: The English fashion? What is that?

Fitz.: It's very simple. In England, when two gentlemen are in love with the same lady, and until it is settled which gentleman is to blow out the brains of the other, it is provided, by the Rival Admirers' Clauses Consolidation Act, that the lady shall be entrusted to an officer of Household Cavalry as stakeholder, who is bound to hand her over to the survivor (on the Tontine principle) in a good condition of substantial and decorative repair.

Scaphio: Reasonable wear and tear and damages by fire excepted?

Fitz.: Exactly.

Phantis: Well, that seems very reasonable. (*To* SCAPHIO) What do you say—Shall we entrust her to this officer of Household Cavalry? It will give us time.

- 70 -

Scaphio: (*trembling violently*) I—I am not at present in a condition to think it out coolly—but if he *is* an officer of Household Cavalry, and if the Princess consents—

Zara: Alas, dear sirs, I have no alternative—under the Rival Admirers' Clauses Consolidation Act!

Fitz.: Good—then that's settled.

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

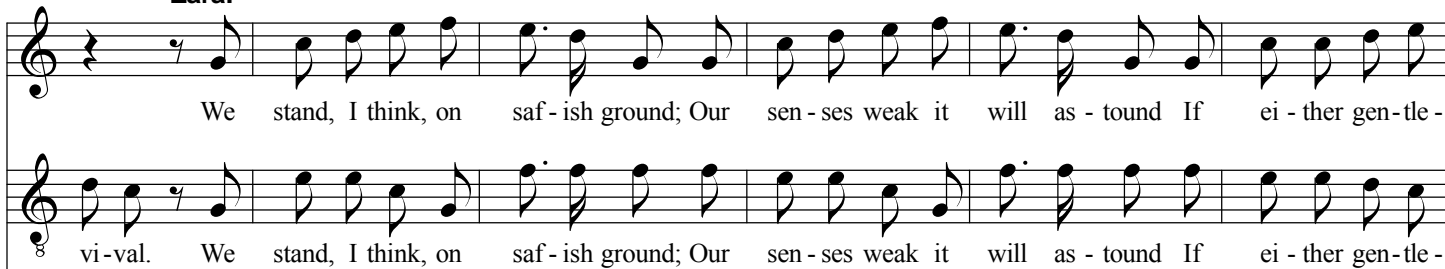
cus - tom bound, I hold the la - dy safe and sound In trust for ei - ther ri - val, Un - til you clear - ly

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 -

rall. *a tempo*

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:



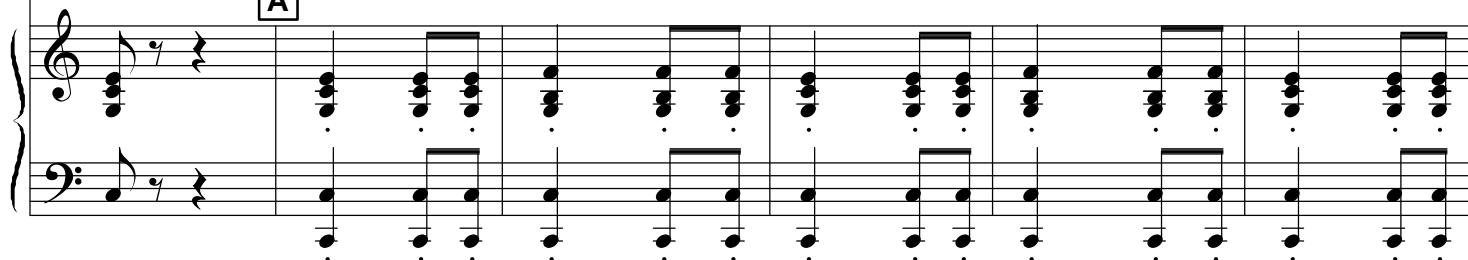
It's clear-ly un-der-stood all round, That, by your Eng-lish cus-tom bound, He holds the la-dy

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 the first system, 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,



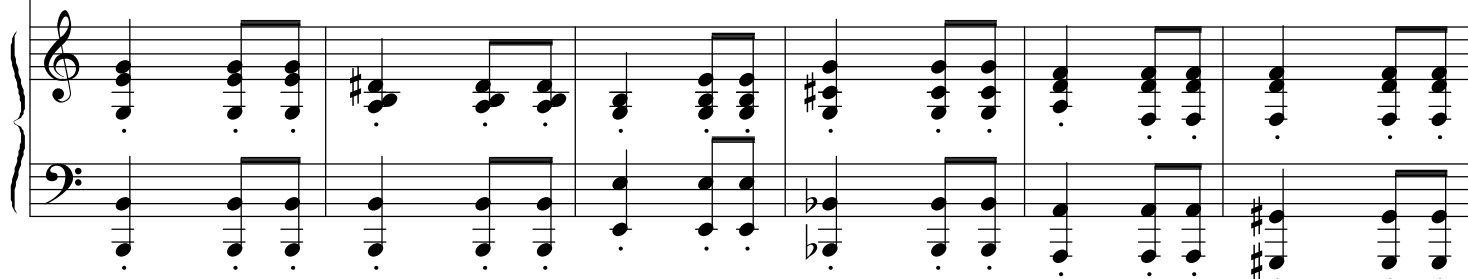
man is found Pre-pared to meet his ri-val. Their ma-chi-na-tions we de-fy; We won't be part-ed,



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 second system, 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 a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

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

D

The piano accompaniment continues with a similar texture. A dynamic marking of *pp* (pianissimo) is present. A section marked with a box containing the letter 'D' begins at the start of the fifth staff.

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!

No. 10. Oh admirable art!

Zara and Capt. Fitzbattleaxe

Zara:
Oh

Fitzbattleaxe:
Oh

Vivace
f

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

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

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

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

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

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

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

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

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

serves them not!

mf

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

A

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 two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics "serves them not!". The piano accompaniment starts with a series of eighth-note chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part. A box labeled "A" is positioned above the piano part, indicating the start of a section.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "re - pre-sent. Now please in-fer That, noth-ing loth, You're henceforth, as it were, En-gag'd to". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. The dynamic marking *mf* is maintained.

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

B

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "mar - ry both. Then take it that I re - pre - sent the two— On that hy -". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. A box labeled "B" is positioned above the piano part, indicating the start of a section.

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, marked as "(aside)". The key signature changes to one flat (B-flat), and the time signature changes to 3/4. The vocal line has the lyrics "po - the - sis, what would you do? What would I do? What would I". The piano accompaniment is sparse, with a few chords and a slow, *rall.* (ritardando) section. The dynamic marking *rall.* is placed above the piano part.

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

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

(Exit FITZBATTLEAXE.)

(Enter KING.)

King: My daughter! At last we are alone together.

Zara: Yes, and I'm glad we are, for I want to speak to you very seriously. Do you know this paper?

King: (*aside*) Damn! (*Aloud*) Oh yes—I've—I've seen it. Where in the world did you get this from?

Zara: It was given to me by Lady Sophy—my sisters' governess.

King: (*aside*) Lady Sophy's an angel, but I do sometimes wish she'd mind her own business! (*Aloud*) It's—ha! ha!—it's rather humorous.

Zara: I see nothing humorous in it. I only see that you, the despotic King of this country, are made the subject of the most scandalous insinuations. Why do you permit these things?

King: Well, they appeal to my sense of humor. It's the only really comic paper in Utopia, and I wouldn't be without it for the world.

Zara: If it had any literary merit I could understand it.

King: Oh, it *has* literary merit. Oh, distinctly, it has literary merit.

Zara: My dear father, it's mere ungrammatical twaddle.

King: Oh, it's not ungrammatical. I can't allow that. Unpleasantly personal, perhaps, but written with an epigrammatic point that is very rare nowadays—very rare indeed.

Zara: (*looking at cartoon*) Why do they represent you with such a big nose?

King: (*looking at cartoon*) Eh? Yes, it *is* a big one! Why, the fact is that, in the cartoons of a comic paper, the size of your nose always varies inversely as the square of your popularity. It's the rule.

Zara: Then you must be at a tremendous discount just now! I see a notice of a new piece called "King Tup-pence," in which an English tenor has the audacity to personate you on a public stage. I can only say that I am surprised that any English tenor should lend himself to such degrading personalities.

King: Oh, he's not really English. As it happens he's a Utopian, but he calls himself English.

Zara: Calls himself English?

King: Yes. Bless you, they wouldn't listen to any tenor who didn't call himself English.

Zara: And you permit this insolent buffoon to caricature you in a pointless burlesque! My dear father—if you were a free agent, you would never permit these outrages.

King: (*almost in tears*) Zara—I—I admit I am not altogether a free agent. I—I am controlled. I try to make the best of it, but sometimes I find it very difficult—very difficult indeed. Nominally a Despot, I am, between ourselves, the helpless tool of two unscrupulous Wise Men, who insist on my falling in with all their wishes and threaten to denounce me for immediate explosion if I remonstrate! (*Breaks down completely*)

Zara: My poor father! Now listen to me. With a view to remodelling the political and social institutions of Utopia, I have brought with me six Representatives of the principal causes that have tended to make England the powerful, happy, and blameless country which the consensus of European civilization has declared it to be. Place yourself unreservedly in the hands of these gentlemen, and they will reorganize your country on a footing that will enable you to defy your persecutors. They are all now washing their hands after their journey. Shall I introduce them?

King: My dear Zara, how can I thank you? I will consent to anything that will release me from the abominable tyranny of these two men. (*Calling*) What ho! Without there! (*Enter CALYNX*) Summon my Court without an instant's delay! (*Exit CALYNX*)

[Note: There is no #11 (in order to match the orchestra parts, which show #11 as "out"). The score continues with #12.]

No. 12. Although your Royal summons to appear

Finale, Act I

Allegro moderato

(Enter everyone except the Flowers of Progress.)

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present. The second system continues the piano accompaniment with a more complex bass line.

The vocal and piano accompaniment section includes two vocal parts and a piano accompaniment. The vocal parts are labeled "Women:" and "Men:". Both vocal lines begin with a dynamic marking of *f* and sing the lyrics: "Al - tho' your Roy - al sum - mons to ap - pear From". The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The lyrics are aligned with the vocal lines.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves: a soprano staff and a bass staff. The lyrics are: "cour - te - sy was sing - u - lar - ly free, O - be - dient to that sum - mons we are". The piano accompaniment consists of a grand staff with a treble and bass clef. The music is in a minor key and 4/4 time.

Second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves: a soprano staff and a bass staff. The lyrics are: "here. What would your Ma - jes - ty?". The piano accompaniment consists of a grand staff with a treble and bass clef. The music is in a minor key and 4/4 time. Dynamics include *sf* and *ff*.

Third system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves: a soprano staff and a bass staff. 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 a grand staff with a treble and bass clef. The music is in a minor key and 4/4 time. Dynamics include *fp*. A section marked 'A' is indicated by a box around the first measure of the piano accompaniment.

Fourth system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves: a soprano staff and a bass staff. 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 consists of a grand staff with a treble and bass clef. The music is in a minor key and 4/4 time. Dynamics include *f*.

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

B

p

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 this mean? What does this 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

Zara: (presenting CAPT. FITZBATTLEAXE)

f

When Bri-tain sounds the trump of

p

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

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

eyes and sa - bre gleam for³ our pro - tec - tion. He re - pre - sents a mil - i -

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

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

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

D

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

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

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

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

sf

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

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

E

p

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

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

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

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

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

F
f a tempo

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

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

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

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

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

G

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

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

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

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

sf

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 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

cresc.

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

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

2. This

Women:
Halls! Uh -

Men:
Halls! Uh -

f

This system contains the vocal parts for Zara and the Women/Men. It features a piano accompaniment with a forte (*f*) dynamic. The vocal lines include a second ending marked with a '2' and repeat signs. The lyrics 'Halls! Uh -' are written under the vocal staves.

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*

Allegro vivace

This system features a vocal solo with lyrics. The piano accompaniment includes dynamic markings of *sf* and *f*. The tempo is marked **Allegro vivace**. The lyrics are: 'lah - li - ca! Uh - lah - li - ca! Uh lah - - - li - ca!' and 'lah - li - ca! Uh - lah - li - ca! Uh - lah - - - li - ca!'.

p sempre staccato

This system shows the piano accompaniment for the final section of the piece. The dynamics are marked *p* and the style is *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 -

This block contains the first line of the musical score. It features a vocal line in treble clef with lyrics, and a piano accompaniment consisting of two staves (treble and bass clefs) with chords and a simple melodic line.

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

This block contains the second line of the musical score, continuing the vocal line and piano accompaniment from the previous block.

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

Goldbury:

This block contains the first line of Goldbury's musical score. The vocal line begins with the label "Goldbury:". A square box containing the letter "M" is placed above the piano accompaniment in the final measure of this block.

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

This block contains the second line of Goldbury's musical score, continuing the vocal line and piano accompaniment.

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 register, and the piano accompaniment is in a bass register. The music is in a 4/4 time signature with a key signature of one flat (B-flat major or D minor).

Men:

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

N

f *p*

Musical notation for the piano accompaniment. It features a dynamic marking of *f* (forte) at the beginning and *p* (piano) towards the end. A box containing the letter 'N' is placed above the first measure.

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

[Andante comodo]

And last - ly I pre - sent Great

staccato

Musical notation for Zara's vocal line and piano accompaniment. The tempo is marked [Andante comodo]. The piano accompaniment is marked *staccato*. The vocal line begins with the lyrics "And last - ly I pre - sent Great".

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

Musical notation for the piano accompaniment corresponding to the lyrics "Bri - tain's proud - est boast, Who, from the blows of for - eign foes, Pro -".

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

sempre p

Musical notation for the piano accompaniment corresponding to the lyrics "fects her sea - girt coast. And if you ask him in re - spect - ful". A dynamic marking of *sempre p* (sempre piano) is present.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a quarter note 'tone,' and then a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns. A dynamic marking 'f' is present at the end of the system.

The second system continues the piano accompaniment from the first system. It features a consistent eighth-note bass line and a treble line with chords and moving lines. The key signature remains three flats.

Capt. Corcoran:

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

P
Allegro comodo
p

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment begins with a piano dynamic marking 'p' and includes the tempo marking 'Allegro comodo'. A 'P' in a box is placed above the first piano chord. The bass line consists of eighth notes, while the treble line has chords and some eighth-note patterns.

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

The third system continues the piano accompaniment. It features a consistent eighth-note bass line and a treble line with chords and moving lines. The key signature remains three flats.

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 and piano accompaniment. The vocal line is written in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. 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 is written in grand staff notation (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines in both hands.

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, providing a consistent accompaniment for the vocal line.

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 style, supporting the vocal melody.

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

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

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

Detailed description: This is a musical score for a song, likely a sea shanty. It features a vocal line with lyrics and a piano accompaniment. The score is divided into several systems. The first system shows the vocal line with lyrics: "shore! No, nev-er! (well), Hard-ly ev-er!". Below this, there are two parts for "Women:" and "Men:", both with the lyrics "What, nev-er? Hard-ly". The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line. The second system continues the vocal line with lyrics: "ev-er run a ship a-shore! Then give three cheers and three cheers more, For the". The piano accompaniment continues with chords and a melodic line. The third system is marked "Un poco piu vivo" and "mf". The vocal line continues with lyrics: "tar who nev-er runs his ship a-shore. Then give three cheers and three cheers more, For he". The piano accompaniment continues with chords and a melodic line. The fourth system is marked "f". The vocal line continues with lyrics: "tar who nev-er runs his ship a-shore. Then give three cheers and three cheers more, For he". The piano accompaniment continues with chords and a melodic line.

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. 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 lyrics are: "nev - er runs his ship a - shore! All hail, all hail, ye".

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**) above the first measure. The piano part consists of chords in the bass and a melodic line in the treble.

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. The bottom staff is a piano accompaniment. The lyrics are: "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 piano accompaniment for the third system. It features a piano part with chords in the bass and a melodic line in the treble. The lyrics "types of Eng - land's power Ye heav'n en - light - en'd" are written above the staff.

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. The bottom staff is a piano accompaniment. The lyrics are: "band! We bless the day and bless the hour that".

band! We bless the day and bless the hour that

This system contains the piano accompaniment for the fifth system. It features a piano part with chords in the bass and a melodic line in the treble. The lyrics "band! We bless the day and bless the hour that" are written above the staff.

brought you to our land.

brought you to our land.

This system contains the first two systems of a musical score. The top system is for voice, with lyrics "brought you to our land." The bottom system is for piano accompaniment, featuring a treble and bass clef with chords and a melodic line in the right hand.

This system continues the piano accompaniment from the first system, showing a treble and bass clef with chords and a melodic line in the right hand.

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

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

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

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

This system contains the vocal entries for Zara, Lady Sophy, Fitzbattleaxe, and King. Each character has a line of music with lyrics. The lyrics are: "Ye wan-d'rers from a might - y" for Zara, Lady Sophy, and Fitzbattleaxe; and "Ye wan - d'rers from a might - y State," for King.

Allegretto non troppo
p

This system continues the piano accompaniment, starting with the tempo marking "Allegretto non troppo" and the dynamic marking "p". It features a treble and bass clef with chords and a melodic line in the right hand.

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. Each voice part begins with the lyrics "State, Oh, teach us how to legislate. Your light - est" (or "Our" for the Bass part). The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

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.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. Each voice part begins with the lyrics "word will carry weight In our attentive ears." (or "In your attentive ears." for the Tenor part). The piano accompaniment continues to provide harmonic support for the vocal lines. A dynamic marking of *p* (piano) is present in the piano part, and a section marker **S** is located above the piano part.

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'rrers from a might - y State, Oh teach us

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

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

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

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

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

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

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

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

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

how to legislate. Your lightest word will carry weight.

how to legislate. Your lightest word will carry weight.

Zara only:

In our attentive ears.

In our attentive ears.

In your attentive ears.

In our attentive ears.

Fitzbattleaxe:

In-crease your ar - my!

Allegro moderato
f

Dramaleigh:

Capt. Corcoran:

Barre:

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

Blushington:

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

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?

Molto vivace

ff *p*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Molto vivace'.

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

The piano accompaniment for the first line of lyrics features a rhythmic pattern of eighth notes in both hands, with chords in the right hand.

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

The piano accompaniment continues with the same rhythmic pattern as the first line.

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 -

The piano accompaniment concludes with the same rhythmic pattern as the previous lines.

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

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

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

low; The good sense of do - ing so Will be ev - i - dent at once to a - ny debt - or.
spin! For you on - ly stand to win, And you'll nev - er with dis - hon - es - ty be twit - ted.
be In your own ca - pac - i - ty, As a Com - pa - ny you've come to ut - ter 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. & 2. 3.

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. & 2. 3.

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

W *p*

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: 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: Uh - la - li - ca!

Men: Uh - la - li - ca!

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 three measures, then enters with 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

Musical score for Tarara and Sca. & Phan.'s second line. The vocal line has a more rhythmic and emphatic quality. A box labeled 'AA' is placed above the vocal line. The piano accompaniment remains consistent.

(*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 third line. The vocal line is highly rhythmic and expressive. The piano accompaniment provides a steady accompaniment.

Tarara:

(apologetically) Up, up, up, up!

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

Zara:

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

p

link.

Fitz:

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

Sca., Phan., & Tarara:

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

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 two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It features a long note for the word 'Who' followed by a phrase 'love' with a long horizontal line underneath. The second staff is another vocal line, also in treble clef, with lyrics 'don't care what they think! Who love' and a long horizontal line. The piano accompaniment consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part has a melodic line with eighth and sixteenth notes, and a dynamic marking 'p' (piano). The left-hand part has a bass line with eighth notes and rests.

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 two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It features a long note for the word 'Who' followed by a phrase 'love' with a long horizontal line underneath. A 'CC' copyright symbol is located above the staff. The second staff is another vocal line, also in treble clef, with lyrics 'Who love' and a long horizontal line. The piano accompaniment consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part has a melodic line with eighth and sixteenth notes, and a dynamic marking 'p' (piano). The left-hand part has a bass line with eighth notes and rests.

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

— 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 Poster - 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 Poster - 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 Poster - 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 part is in grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The piano accompaniment features a rhythmic melody in the right hand and block chords in the left hand.

— 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 (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "— for our Pos - ter - i - ty, we don't care what they think!" (repeated for three parts), "wish-es thus to blink, He'll go up to Pos-ter-i-ty much ear-lier than they think! He'll go up to Pos-ter-i-ty much fame our-selves we link. He'll go down to Pos-ter-i-ty of sov'-reigns all the pink! He'll go down to Pos-ter-i-ty of fame our-selves we link. He'll go down to Pos-ter-i-ty of sov'-reigns all the pink! He'll go down to Pos-ter-i-ty of". A double bar line with "DD" above it is present in the piano part.

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 voices and piano. The top three staves are for voices, each with a treble clef and a common time signature. They all sing the phrase "Who love, _____" with a long note on "love" that spans across the bar line. The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with eighth notes and quarter notes. The lyrics for the piano part are "ear-lier than they think! Much ear-lier than they think, Much ear-lier than they think! He'll go up to Pos -" and "sov'-reigns all the pink! Of sov'-reigns all the pink, Of sov'-reigns all the pink, Of sov' - - reigns _____". The piano part ends with a forte (*f*) dynamic marking and a series of chords in the right hand and eighth notes in the left hand.

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

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

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

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

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. A first ending bracket is present at the beginning of the system.

— of Six - ty Two! _____

— of Six - ty Two! _____

The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal lines.

The piano accompaniment concludes the section with a final cadence. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line.

End of Act I