

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

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

Captain Fitzbattleaxe

*Allegretto a la serenata*

*p*

*p*

*mf*

*mp* *dim.* *p*

**Fitz.:** *RECIT.*

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

**B**

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

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

**C** Allegretto

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

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

**D**

*mf* *mp*

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

*p*

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

**E**

(spoken)

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

1. — You see, I can't do my-self jus-tice! 2. I could

*mf* *f* *p*

2  
mf *f* *mf* It's no use, I can't do my-self jus-tice!

**Zara:** Why, Arthur, what *does* it matter? When the higher qualities of the heart are all that can be desired, the higher notes of the voice are matters of comparative insignificance. Who thinks slightingly of the cocanut because it is husky? Besides (*demurely*), you are not singing for an engagement (*putting her hand in his*), you have that already!

**Fitz.:** How good and wise you are! How unerringly your practiced brain winnows the wheat from the chaff—the material from the merely incidental!

**Zara:** My Girton training, Arthur. At Girton all is wheat, and idle chaff is never heard within its walls! But tell me, is not all working marvelously well? Have not our Flowers of Progress more than justified their name?

**Fitz.:** We have indeed done our best. Captain Corcoran and I have, in concert, thoroughly remodeled the sister-services—and upon so sound a basis that the South Pacific trembles at the name of Utopia!

**Zara:** How clever of you!

**Fitz.:** Clever? Not a bit. It's easy as possible when the Admiralty and Horse Guards are not there to interfere. And so with the others. Freed from the trammels imposed upon them by idle Acts of Parliament, all have given their natural talents full play and introduced reforms which, even in England, were never dreamt of!

**Zara:** But perhaps the most beneficent changes of all has been effected by Mr. Goldbury, who, discarding the exploded theory that some strange magic lies hidden in the number Seven, has applied the Limited Liability principle to individuals, and every man, woman, and child is now a Company Limited with liability restricted to the amount of his declared Capital! There is not a christened baby in Utopia who has not already issued his little Prospectus!

**Fitz.:** Marvelous is the power of a Civilization which can transmute, by a word, a Limited Income into an Income Limited.

**Zara:** Reform has not stopped here—it has been applied even to the costume of our people. Discarding their own barbaric dress, the natives of our land have unanimously adopted the tasteful fashions of England in all their rich entirety. Scaphio and Phantis have undertaken a contract to supply the whole of Utopia with clothing designed upon the most approved English models—and the first Drawing-Room under the new state of things is to be held here this evening.

**Fitz.:** But Drawing-Rooms are always held in the afternoon.

**Zara:** Ah, we've improved upon that. We all look so much better by candlelight! And when I tell you, dearest, that my Court train has just arrived, you will understand that I am longing to go and try it on.

**Fitz.:** Then we must part?

**Zara:** Necessarily, for a time.

**Fitz.:** Just as I wanted to tell you, with all the passionate enthusiasm of my nature, how deeply, how devotedly I love you!

**Zara:** Hush! Are these the accents of a heart that really feels? True love does not indulge in declamation. Its voice is sweet, and soft, and low. The west wind whispers when he woos the poplars!

## No. 14. Words of love too loudly spoken

Zara and Captain Fitzbattleaxe

*Andante espressivo*

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

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

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

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

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

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

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

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

*pp*

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

(Enter KING dressed as Field-Marshal.)

**King:** To a Monarch who has been accustomed to the uncontrolled use of his limbs, the costume of a British Field-Marshal is, perhaps, at first, a little cramping. Are you sure that this is all right? It's not a practical joke, is it? No one has a keener sense of humor than I have, but the First Statutory Cabinet Council of Utopia Limited must be conducted with dignity and impressiveness. Now, where are the other five who signed the Articles of Association?

**Fitz.:** Sir, they are here.

(Enter LORD DRAMALEIGH, CAPTAIN CORCORAN, SIR BAILEY BARRE, MR. BLUSHINGTON, and MR. GOLDBURY from different entrances.)

**King:** Oh! (Addressing them) Gentlemen, our daughter holds her first Drawing-Room in half an hour, and we shall have time to make our half-yearly report in the interval. I am necessarily unfamiliar with the forms of an English Cabinet Council—perhaps the Lord Chamberlain will kindly put us in the way of doing the thing properly, and with due regard to the solemnity of the occasion.

**Lord D.:** Certainly—nothing simpler. Kindly bring your chairs forward—His Majesty will, of course, pre-side.

(They range their chairs across stage like Christy Minstrels. KING sits center, LORD DRAMALEIGH on his left, MR. GOLDBURY on his right, CAPTAIN CORCORAN left of LORD DRAMALEIGH, CAPTAIN FITZBATTLEAXE right of MR. GOLDBURY, MR. BLUSHINGTON extreme right, SIR BAILEY BARRE extreme left.)

**King:** Like this?

**Lord D.:** Like this.

**King:** We take your word for it that this is all right. You are not making fun of us? This is in accordance with the practice at the Court of St. James's?

**Lord D.:** Well, it is in accordance with the practice at the Court of St. James's Hall.

**King:** Oh! it seems odd, but never mind.

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

## King Paramount with Six Flowers of Progress

*Allegro con brio*

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music begins with a repeat sign. The bass line starts with a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes.

Second system of piano introduction, continuing the melody and bass line from the first system.

**King:**

Vocal line for the King, starting with a rest for 8 measures. The melody is in the treble clef, key signature of two sharps, and 2/4 time.

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

Piano accompaniment for the King's vocal line, starting with a piano (*p*) dynamic. The accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

**Flowers of Progress:**

Vocal line for the Flowers of Progress, starting with a rest for 8 measures. The melody is in the treble clef, key signature of two sharps, and 2/4 time.

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

Piano accompaniment for the Flowers of Progress, continuing the eighth-note pattern in the right hand and bass line in the left hand.



King:

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

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

Flowers of Progress:

King:

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

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

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

**Flowers of Progress:**

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

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

*dim.*

**Mr. Blush. & Lord Dram.:**

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

**Sir B. Barre:**

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

**Cap. Fitz.:**

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

**Mr. Goldbury:**

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

**Capt. Corcoran:**

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

**K**

*pp*

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

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

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

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

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

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

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

1, 2. 3. *f*

**Flowers of Progress with King:**

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

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

*(At the end all rise and replace their chairs.)*

**King:** Now, then for our first Drawing-Room. Where are the Princesses? What an extraordinary thing it is that since European looking-glasses have been supplied to the Royal bedrooms my daughters are invariably late!

**Lord D.:** Sir, their Royal Highnesses await your pleasure in the Ante-room.

**King:** Oh. Then request them to do us the favor to enter at once.

*(Enter all the Royal Household, including (besides the Lord Chamberlain) the Vice-Chamberlain, the Master of the Horse, the Master of the Buckhounds, the Lord High Treasurer, the Lord Steward, the Comptroller of the Household, the Lord-in-Waiting, the Field Officer in Brigade Waiting, the Gold and Silver Stick, and the Gentlemen Ushers. Then enter the three Princesses (their trains carried by Pages of Honor), LADY SOPHY, and the Ladies-in-Waiting.)*

# No. 16. Entrance of Court (Instrumental)

Allegretto maestoso

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system begins with a dynamic marking of *f* and includes trills (*tr*) in the right hand. The second system features a *ff* dynamic marking. The third system continues with trills. The fourth system includes a *p* dynamic marking. The fifth and sixth systems conclude the piece with various melodic and harmonic developments in both hands.

**King:** My daughters, we are about to attempt a very solemn ceremonial, so no giggling, if you please. Now, my Lord Chamberlain, we are ready.

**Lord D.:** Then, ladies and gentlemen, places, if you please. His Majesty will take his place in front of the throne, and will be so obliging as to embrace all the *debutantes*. (*LADY SOPHY much shocked.*)

**King:** What—must I really?

**Lord D.:** Absolutely indispensable.

**King:** More jam for the Palace Peeper!

(*The KING takes his place in front of the throne, the PRINCESS ZARA on his left, the two younger Princesses on the left of Zara.*)

**King:** Now, is every one in his place?

**Lord D.:** Every one is in his place.

**King:** Then let the revels commence.

(*Enter the ladies attending the Drawing-Room. They give their cards to the Groom-in-Waiting, who passes them to the Lord-in-Waiting, who passes them to the Vice-Chamberlain, who passes them to the Lord Chamberlain, who reads the names to the KING as each lady approaches. The ladies curtsy in succession to the KING and the three Princesses, and pass out. When all the presentations have been accomplished, the KING, Princesses, and LADY SOPHY come forward, and all the ladies re-enter.*)

# No. 17. Drawing room music (Instrumental)

Allegretto moderato à la Gavotte

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



**C**

*mp*

*mp*

**D**

*mp*

*mf*

*mp*

**E**

*mf* *mp* *p* *rit.*

First system of a piano score. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand provides a steady accompaniment of quarter notes. The dynamic marking is *p a tempo*.

Second system of a piano score. The right hand has a melodic line with some grace notes. The left hand continues with quarter notes. Dynamic markings include *cresc.* and *p subito*.

Third system of a piano score. The right hand has a more active melodic line. The left hand has a steady accompaniment. Dynamic markings include *p subito* and *p*.

Fourth system of a piano score. The right hand has a melodic line with some grace notes. The left hand continues with quarter notes. Dynamic markings include *mp*.

Fifth system of a piano score. The right hand has a complex, rhythmic pattern of chords. The left hand provides a steady accompaniment of quarter notes. Dynamic markings include *p* and *cresc.*

Sixth system of a piano score. The right hand has a complex, rhythmic pattern of chords. The left hand provides a steady accompaniment of quarter notes. Dynamic marking is *f*.

# No. 18. Recit: This ceremonial our wish displays

## Song: Eagle high

King Paramount and Ensemble

*RECIT.* King:

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

*mf*

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

no - - - bly fail!

*Allegretto moderato*

*ff*

Zara, Nek., & Kal. with Sopranos:

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

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

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

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

*f* Voices only

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

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

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

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

**A**

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "ea gle, not the spar - row, Be the ob ject of your ar - row. *mf* Fix the". The piano part features a steady accompaniment with chords and moving lines.

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

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

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

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

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "ti - ger with your eye,— *mp* Pass the fawn *p* in pi - ty *pp* by.". The piano part continues with a similar accompaniment style, featuring chords and moving lines.

**B** **Zara, Nek., & Kal.:**  
*f* Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

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

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

**Lord D. & Mr. Blush.:**  
*f* Glo - ry, glo - ry, Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

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

**Mr. Gold. & Capt. Cor.:**  
*f* Glo - ry then will crown the day Glo - ry glo - ry a - ny - way! *sf* Glo -

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

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

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

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

**B**

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

ry, a - ny - way! *sf* Glo - ry a - ny - way! Glo - ry still will crown the

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

*p*

**C**

*p*

**C**



day, crown the day. Glo - ry then will crown the day, crown the day, crown the  
day, crown the day. Glo - ry then will crown the day, crown the day, crown the  
day, crown the day. Glo - ry then will crown the day, crown the day, crown the  
day, crown the day. Glo - ry then will crown the day, crown the day, crown the  
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day, crown the day. Glo - ry then will crown the day, crown the day, crown the  
day, crown the day. Glo - ry then will crown the day, crown the day, crown the

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

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

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

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

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

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

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

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

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

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

*f* *ff*

(Processional. Exeunt all)

*ff*

**D**  
*mf*

*dolce*  
*tr*

**E**  
*ff*

# No. 19. With fury deep we burn

Scaphio and Phantis (with King)

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

**Allegro agitato**

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

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics: *f*. The music continues with a similar dramatic texture, featuring a strong bass line and a more active treble line. A box labeled 'A' is placed above the treble staff in the fifth measure.

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

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

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains six measures of music. The piano accompaniment is written in two staves (treble and bass clefs) and consists of six measures. The lyrics are: "which we both en - gage. They do! In which we both en - gage. We think it is our turn. We do! We". Above the vocal line, the characters "Phan.:", "Sca.:", "Phan.:", "Sca.:", and "Phan.:" are placed above the first five measures respectively.

Sca.: Phan.:

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

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains six measures of music. The piano accompaniment is written in two staves (treble and bass clefs) and consists of six measures. The lyrics are: "think our turn has come. We do! These Eng - lish-men they must pre-pare To seek at once their na - tive air. The". Above the vocal line, the characters "Sca.:" and "Phan.:" are placed above the first two measures respectively.

Sca.: Phan.: Sca.: Both:

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

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains six measures of music. The piano accompaniment is written in two staves (treble and bass clefs) and consists of six measures. The lyrics are: "King, as here - to - fore we swear, Shall be be-neath our thumb! He shall! Shall be be-neath our thumb! He shall! For". Above the vocal line, the characters "Sca.:", "Phan.:", "Sca.:", and "Both:" are placed above the first four measures respectively.

**C**

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

*cresc.*

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains six measures of music. The piano accompaniment is written in two staves (treble and bass clefs) and consists of six measures. The lyrics are: "this must-n't be, and this won't do. If you'll back me, then I'll back you; No, this won't do, no,". A box containing the letter "C" is placed above the first measure of the vocal line. The word "cresc." is written below the piano accompaniment in the fifth measure.

(Enter the KING.)

King:

this must-n't be, No, this must-n't be, and this won't do. No, this won't do!—

**King:** Gentlemen, gentlemen—really! This unseemly display of energy within the Royal precincts is altogether unpardonable. Pray, what do you complain of?

**Scaphio:** (*furiously*) What do we complain of? Why, through the innovations introduced by the Flowers of Progress all our harmless schemes for making a provision for our old age are ruined. Our Matrimonial Agency is at a standstill, our Cheap Sherry business is in bankruptcy, our Army Clothing contracts are paralyzed, and even our Society paper, the Palace Peeper, is practically defunct!

**King:** Defunct? Is that so? Dear, dear, I am truly sorry.

**Scaphio:** Are you aware that Sir Bailey Barre has introduced a law of libel by which all editors of scurrilous newspapers are publicly flogged—as in England? And six of our editors have resigned in succession! Now, the editor of a scurrilous paper can stand a good deal—he takes a private thrashing as a matter of course—it's considered in his salary—but no gentleman likes to be publicly flogged.

**King:** Naturally. I shouldn't like it myself.

**Phantis:** Then our Burlesque Theater is absolutely ruined!

**King:** Dear me. Well, theatrical property is not what it was.

**Phantis:** Are you aware that the Lord Chamberlain, who has his own views as to the best means of elevating the national drama, has declined to license any play that is not in blank verse and three hundred years old—as in England?

**Scaphio:** And as if that wasn't enough, the County Councillor has ordered a four-foot wall to be built up right across the proscenium, in case of fire—as in England.

**Phantis:** It's so hard on the company—who are liable to be roasted alive—and this has to be met by enormously increased salaries—as in England.

**Scaphio:** You probably know that we've contracted to supply the entire nation with a complete English outfit. But perhaps you do *not* know that, when we send in our bills, our customers plead liability limited to a declared capital of eighteenpence, and apply to be dealt with under the Winding-up Act—as in England?

**King:** Really, gentlemen, this is very irregular. If you will be so good as to formulate a detailed list of your grievances in writing, addressed to the Secretary of Utopia Limited, they will be laid before the Board, in due course, at their next monthly meeting.

**Scaphio:** Are we to understand that we are defied?

**King:** That is the idea I intended to convey.

**Phantis:** Defied! We are defied!

**Scaphio:** (*furiously*) Take care—you know our powers. Trifle with us, and you die!

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

King, Scaphio, and Phantis

**Scaphio:**

*Allegro moderato*

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

**Phantis:**

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

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

**King:** [E] [ , ] [ , ]

[ *meno mosso* ]

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

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

(SCAPHIO and PHANTIS thoroughly baffled, KING dancing quietly)

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

[ Tempo I° ]

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

*mf*

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

**G**



(SCAPHIO and PHANTIS consider the question as KING continues dancing quietly -- then give it up)

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is 7/8. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Musical score for the second system, continuing the piano accompaniment. A rehearsal mark 'H' is placed above the final measure of the treble staff.

**Scaphio and Phantis:**

Musical score for the third system, including vocal lines for Scaphio and Phantis. The lyrics are: "It means com-plete in - dif-fer-ence. Of course it does Of course it does It means com-plete in-". The piano accompaniment continues with a similar rhythmic pattern.

**King:**

**Scaphio and Phantis:**

Musical score for the fourth system, featuring King and Scaphio and Phantis. The lyrics are: "dif-fer-ence. ...in - dif-fer-ence in - dif-fer-ence in - dif - fer - ence! *f* As we've a dance for". A rehearsal mark 'J' is placed above the final measure of the King's line. The piano accompaniment includes a dynamic marking of *mf*.

(KING dancing quietly, SCAPHIO and PHANTIS dancing furiously)

Musical score for the fifth system, continuing the piano accompaniment. The lyrics are: "ev -'ry mood, With *pas de trois* we will con-clude. What this may mean you all may guess It typ - i-fies re-".

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

**King:**  
*p* It means un-ruf-fled cheer-ful-ness! It means un - ruf-fled

morse-less-ness It typ - i - fies re-morse-less - ness!  
 (KING dances off placidly as SCAPHIO and PHANTIS dance furiously)

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

- Phantis:** (*breathless*) He's right—we are helpless! He's no longer a human being—he's a Corporation, and so long as he confines himself to his Articles of Association we can't touch him! What are we to do?
- Scaphio:** Do? Raise a Revolution, repeal the Act of Sixty-Two, reconvert him into an individual, and insist on his immediate explosion! (*TARARA enters.*) Tarara, come here; you're the very man we want.
- Tarara:** Certainly, allow me. (*Offers a cracker to each; they snatch them away impatiently.*) That's rude.
- Scaphio:** We have no time for idle forms. You wish to succeed to the throne?
- Tarara:** Naturally.
- Scaphio:** Then you won't unless you join us. The King has defied us, and, as matters stand, we are helpless. So are you. We must devise some plot at once to bring the people about his ears.
- Tarara:** A plot?
- Phantis:** Yes, a plot of superhuman subtlety. Have you such a thing about you?
- Tarara:** (*feeling*) No, I think not. No. There's one on my dressing-table.
- Scaphio:** We can't wait—we must concoct one at once, and put it into execution without delay. There is not a moment to spare!

# No. 21. With wily brain upon the spot

Tarara, Phantis, and Scaphio

**Tarara:**  
*p* With wi - ly brain up -

**Scaphio:**  
*p* With wi - ly brain up -

**Phantis:**  
*p* With wi - ly brain up -

**Andante misterioso**  
*p* *staccato*

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

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

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

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

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

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

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

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

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

**Allegro con brio**

*p*

**Scaphio:**

I think we ought— (*whispers*)

**Tarara & Phantis:** L **Phantis:**

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

**Tarara & Scaphio:** **Tarara:**

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

**Phantis & Scaphio:**

how— (*whispers*) Why, what put

O **Scaphio:**

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

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

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

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

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

**Phantis:**

*cresc.*

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

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

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

*f* *ff*

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

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

*dim.* *p*

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

cap - i - tal plot!

*f*

*p*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "cap - i - tal plot!" are written below the vocal staff. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics markings include *f* (forte) and *p* (piano).

Scaphio: Phantis:

Sup - pose we all— (*whispers*) Now

**S**

Detailed description: This system features two vocal lines and piano accompaniment. The vocal line for Scaphio starts with a treble clef and the lyrics "Sup - pose we all— (*whispers*)". The vocal line for Phantis starts with a treble clef and the lyrics "Now". A square box containing the letter "S" is placed above the piano accompaniment staff. The piano accompaniment continues with a similar rhythmic pattern to the first system.

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

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef and the lyrics "there I think you're right. Then we might all— (*whispers*)". The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

Tarara: **T**

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

Detailed description: This system features a vocal line and piano accompaniment. The vocal line starts with a treble clef and the lyrics "That's true we cer-tain-ly might. I'll tell you what— (*whispers*)". A square box containing the letter "T" is placed above the piano accompaniment staff. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.



**Scaphio:**

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

**Tarara & Phantis:**

on the spot — (*whispers*) Bra-

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

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

**Scaphio:** **Phantis:**

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

*V*

*cresc.*

**Tarara:**

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

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

**Scaphio:**

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

*f*

*ff*

(All, coming down and addressing audience)

**Tarara, Phantis, & Scaphio:**

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

*dim.*

*p*

*W*

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

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

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

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

(Enter LORD DRAMALEIGH and MR. GOLDBURY.)

**Lord D.:** Well, what do you think of our first South Pacific Drawing-Room? Allowing for a slight difficulty with the trains, and a little want of familiarity with the use of the rouge-pot, it was, on the whole, a meritorious affair?

**Goldbury:** My dear Dramaleigh, it redounds infinitely to your credit.

**Lord D.:** One or two judicious innovations, I think?

**Goldbury:** Admirable. The cup of tea and the plate of mixed biscuits were a cheap and effective inspiration.

**Lord D.:** Yes—my idea entirely. Never been done before.

**Goldbury:** Pretty little maids, the King's youngest daughters, but timid.

**Lord D.:** That'll wear off. Young.

**Goldbury:** *That'll* wear off. Ha! here they come, by George! And without the Dragon! What can they have done with her?

(Enter NEKAYA and KALYBA timidly.)

**Nekaya:** Oh, if you please, Lady Sophy has sent us in here, because Zara and Captain Fitzbattleaxe are going on, in the garden, in a manner which no well-conducted young ladies ought to witness.

**Lord D.:** Indeed, we are very much obliged to her Ladyship.

**Kalyba:** Are you? I wonder why.

**Nekaya:** Don't tell us if it's rude.

**Lord D.:** Rude? Not at all. We are obliged to Lady Sophy because she has afforded us the pleasure of seeing you.

**Nekaya:** I don't think you ought to talk to us like that.

**Kalyba:** It's calculated to turn our heads.

**Nekaya:** Attractive girls cannot be too particular.

**Kalyba:** Oh pray, pray do not take advantage of our unprotected innocence.

**Goldbury:** Pray be reassured—you are in no danger whatever.

**Lord D.:** But may I ask—is this extreme delicacy—this shrinking sensitiveness—a general characteristic of Utopian young ladies?

**Nekaya:** Oh no; we are crack specimens.

**Kalyba:** We are the pick of the basket. *Would* you mind not coming quite so near? Thank you.

**Nekaya:** And please don't look at us like that; it unsettles us.

**Kalyba:** And we don't like it. At least, we *do* like it; but it's wrong.

**Nekaya:** *We* have enjoyed the inestimable privilege of being educated by a most refined and easily shocked English lady, on the very strictest English principles.

**Goldbury:** But, my dear young ladies—

**Kalyba:** Oh, don't! You musn't. It's too affectionate.

**Nekaya:** It really does unsettle us.

**Goldbury:** Are you really under the impression that English girls are so ridiculously demure? Why, an English girl of the highest type is the best, the most beautiful, the bravest, and the brightest creature that Heaven has conferred upon this world of ours. She is frank, open-hearted, and fearless, and never shows in so favorable a light as when she gives her own blameless impulses full play!

Nekaya and Oh, you shocking story!

Kalyba:

Goldbury: Not at all. I'm speaking the strict truth. I'll tell you all about her.

## No. 22. A wonderful joy our eyes to bless

Mr. Goldbury

Mr. Goldbury:

**Allegro con spirito**

*f*

*p*

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

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

1. upstem  
2. downstem

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

*f*

*p*

"field" tails off and the muffs dim-in-ish. O - ver the hedg-es and brooks she bounds,  
(Cha-per-on's fan con-ceals her yawn-ing), She'll waltz a-way like a tee-to-tum, And

Straight as a crow from find to fin-ish. At crick-et her kin will lose or win—  
nev-er go home till day-light's dawn-ing. Lawn ten-nis mayshare her fav-ors fair, Her

She and her maids on grass and clo-ver, E-lev-en maids out, e-lev-en maids in, And per-  
eyes a-dance and her cheeks a-glow-ing— Down comes her hair, but what does she care?

haps an oc-ca-sion-al "maid-en o-ver"! Oh! \_\_\_\_\_ } Go search the world and  
It's all her own, and it's worth the show-ing! Ah! \_\_\_\_\_ }  
*dolce*

search the sea, Then come you home and sing with me, There's no such gold, and no such pearl, As a

bright and beau-ti-ful Eng - lish girl! girl! 3. Her soul is sweet as the

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

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

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

*cresc.* *f* *ff*

Detailed description: This system contains the first line of the song. The vocal line is in a bass clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line. Dynamics include *cresc.*, *f*, and *ff*.

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

**D** *p*

Detailed description: This system contains the second line of the song. The vocal line continues in the same clef and key signature. The piano accompaniment features a dynamic marking of *p* and a chord symbol **D** in a box above the first measure of the right hand.

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

Detailed description: This system contains the third line of the song. The vocal line continues with the same clef and key signature. The piano accompaniment continues with chords and a bass line.

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

**E** *dolce*

Detailed description: This system contains the fourth line of the song. The vocal line begins with a long note and a line of text. The piano accompaniment features a dynamic marking of *dolce* and a chord symbol **E** in a box above the first measure of the right hand.



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

*mf* *mf* *cresc.*

Eng - lish girl!

*f* *ff*

### No. 23. Then I may sing and play

Nekaya, Kalyba, Lord Dramaleigh & Mr. Goldbury

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

*Allegro* *mf*

Goldbury:

Nekaya:

Lord D.: Kalyba:

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

Nekaya:

Gold.:

Kalyba:

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

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

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

Lord Dramaleigh:

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

Mr. Goldbury:

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

**Allegro con brio**

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

This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two flats. It features four triplet markings over the notes. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with eighth-note chords.

**Lord Dramaleigh:**

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

This system continues the musical score. The vocal line has a fermata over the word 'you.' and then begins with a triplet. A square box containing the letter 'F' is placed above the first note of the triplet. The piano accompaniment continues with similar rhythmic patterns.

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

This system concludes the musical score. The vocal line features three triplet markings. The piano accompaniment continues with eighth-note chords in both hands.

**Nekaya:**



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

**Kalyba:**



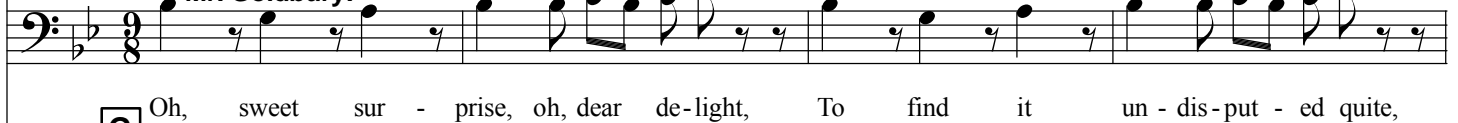
Oh, sweet sur - prise, oh, dear de-light, To find it un - dis-put - ed quite,

**Lord Dramaleigh:**



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

**Mr. Goldbury:**



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




**G**  
*p*



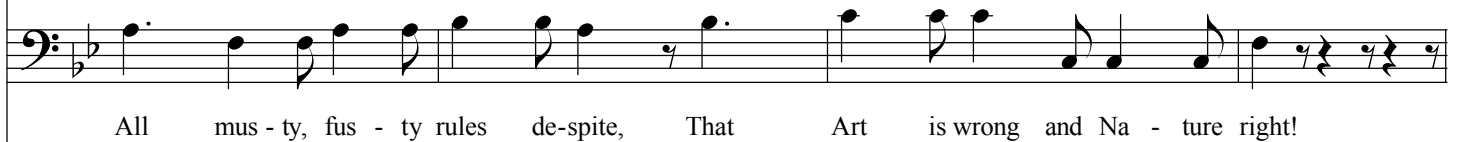
All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—



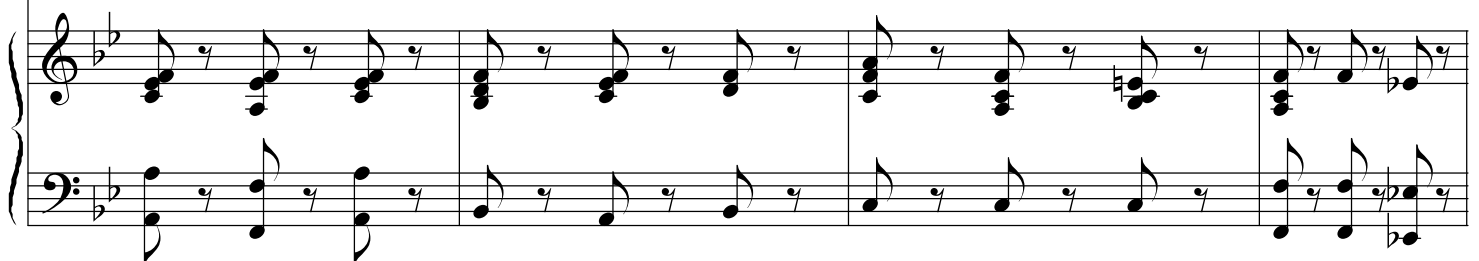
All mus - ty, fus - ty rules de-spite, That Art is wrong and Na - ture right!—



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



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



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

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

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

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

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, marked with a bracket on the left. A rehearsal mark 'H' is placed at the beginning of the fifth staff.

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

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

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

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

**J**

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. A rehearsal mark 'J' is placed at the end of the fifth staff. The piano part includes a dynamic marking 'mf' and a hairpin crescendo leading to it.

Piano introduction with treble and bass staves. The treble staff features a melodic line with trills and ornaments, while the bass staff provides a rhythmic accompaniment with chords and single notes.

**Nekaya:**

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

Musical score for Nekaya. The vocal line is in 3/4 time, starting with a rest. The piano accompaniment includes a trill (tr) and dynamic markings *meno* and *p*. A box labeled 'K' is present above the piano staff.

**Kalyba:**

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

Musical score for Kalyba. The vocal line is in 3/4 time. The piano accompaniment includes a box labeled 'L' above the staff.

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

Musical score for the second part of Kalyba. The vocal line continues the melody. The piano accompaniment continues with chords and single notes.

**Nekaya:**



It need-n't be a hymn one!

hymn one?

**Lord Dramaleigh:**



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

**Mr. Goldbury:**



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



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



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



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



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



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

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

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

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

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

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

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

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

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

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



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

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

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

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

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a steady bass line with eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the final measure of the piano part.

*(Dance, and off)*

The piano accompaniment for the dance section features a rhythmic eighth-note pattern in the right hand and a steady bass line in the left hand. The music concludes with a double bar line.

The final piano accompaniment section includes trills (*tr*) in the right hand and a steady bass line in the left hand. The music concludes with a double bar line.

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

## Song: When but a maid of fifteen year

### Lady Sophy

Lady Sophy: *Recit.*

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

*Allegro*

*f* *p* *f* *p*

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

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

1. When but a maid of fif - teen year,  
(The KING enters and overhears this verse.) 2. Each morn - ing I pur - sued my game (An

*Andante moderato*

*p*

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

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

**A**

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

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

**B**

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

1.

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

(KING comes forward.)

*ff* *fp*

Attacca No. 25

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

King and Lady Sophy

(indignant and surprised.)

Lady Sophy: *Producing Palace Peeper*

King: *Recit.*

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

*p*

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

**F** Più vivo

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

**King: Recit.**

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

**G** **Allegro non poco agitato**

*p*

**Lady Sophy:** par-a-graphs were writ-ten and con - tri-but-ed by me!

**King:** By you? No, no! Yes, yes. I swear, by me!

*ff*

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

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

**Lady Sophy: Recit.** **King:**

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

**H**

**Lady Sophy:** **Both:**

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

**J**

*mf* *f*

## No. 25a. Oh rapture unrestrained

### King and Lady Sophy

**Lady Sophy:**

spot! 1. Oh

**Allegro vivace** (King, verse 2)

*f* *p*

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

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

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

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

2 **Lady Sophy:**

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

**King:**

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

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

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

*dim.*

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

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

*pp*

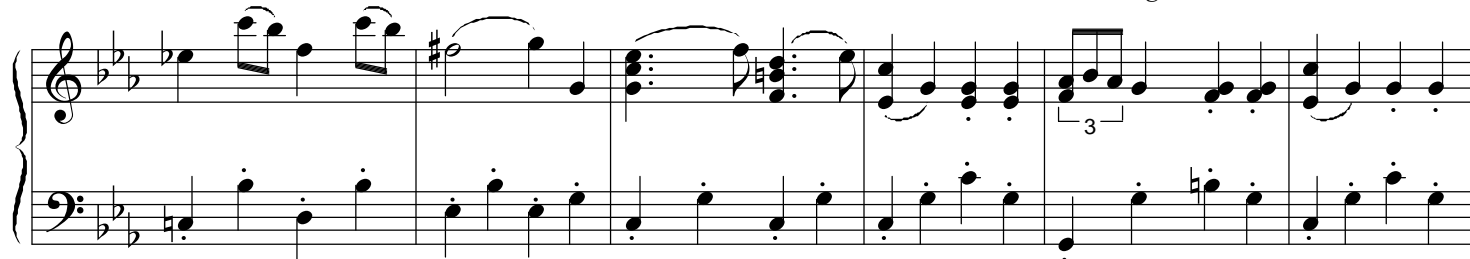
Detailed description of the musical score: The score is for a scene with two vocal characters, Lady Sophy and King, and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Lady Sophy's part begins with a rest followed by the lyrics 'The clouds, the clouds, the clouds that gath - er'd o'er'. The King's part begins with a rest followed by 'ist-ence! The clouds, the clouds that gath - er'd o'er Have'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'dim.' (diminuendo) marking is placed over the piano part in the second system. The lyrics 'Have van - ish'd, have van - ish'd, van - ish'd in the dis - tance, All have van - ish'd, all have' are repeated across the first two systems. The piano part includes a 'pp' (pianissimo) marking in the third system. The score ends with a final chord in the piano part.



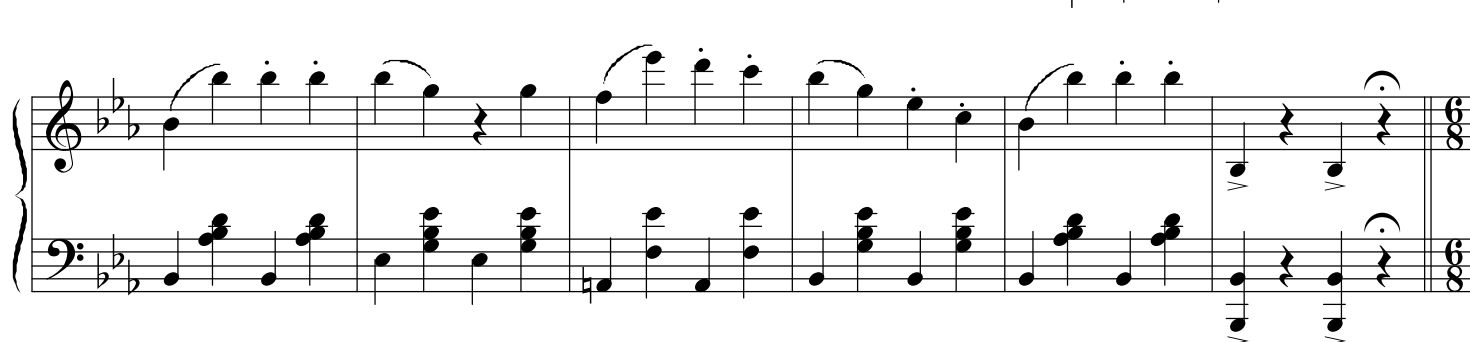
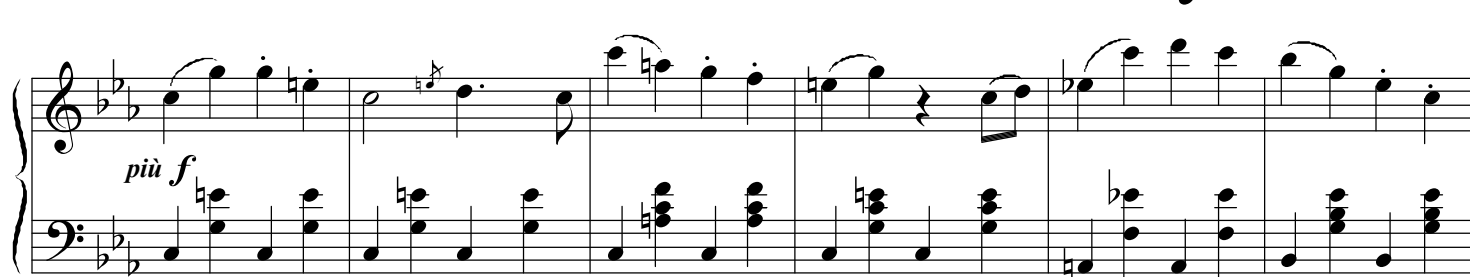
**M**



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



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



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

# No. 25b. Tarantella

(Instrumental)

**Q** *Vivace*

*f*

*dim.*

*p*

*cresc.*

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a half rest. The bass staff provides a harmonic accompaniment with chords and eighth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

The second system continues the piece. It features a **R** (ritardando) marking above the treble staff. The bass staff has a *ff* (fortissimo) dynamic marking. The music includes sixteenth-note patterns and chords.

The third system shows a *f* (forte) dynamic marking. The treble staff has a melodic line with slurs, while the bass staff has a steady accompaniment of chords and eighth notes.

The fourth system includes a *mf cresc. molto* (mezzo-forte, molto crescendo) marking. The bass staff shows a transition from chords to a more active eighth-note accompaniment.

The fifth system is marked with *ff* (fortissimo). The bass staff features a dense, sustained chordal texture with multiple ledger lines, while the treble staff continues with a melodic line.

The sixth system concludes the piece. It features a final cadence with a whole note chord in the bass staff and a melodic line in the treble staff. The piece ends with a double bar line.

# No. 26. Upon our sea-girt land

## Chorus

**Men:**

*f* Up-

**Allegro vivace**

*f* *mf*

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

**Women:**

So

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

*f*

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

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

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

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

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

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

## No. 26a. (Trumpet flourish)

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



**King:** What means this most unmannerly irruption? Is this your gratitude for boons conferred?

**Scaphio:** Boons? Bah! A fico for such boons, say we! These boons have brought Utopia to a standstill! Our pride and boast—the Army and the Navy—have both been reconstructed and remodeled upon so irresistible a basis that all the neighboring nations have disarmed—and War's impossible! Your County Councillor has passed such drastic Sanitary laws that all the doctors dwindle, starve, and die! The laws, remodeled by Sir Bailey Barre, have quite extinguished crime and litigation: The lawyers starve, and all the jails are let as model lodgings for the working-classes! In short—Utopia, swamped by dull Prosperity, demands that these detested Flowers of Progress be sent about their business, and affairs restored to their original complexion!

**King:** (to ZARA) My daughter, this is a very unpleasant state of things. What is to be done?

**Zara:** I don't know—I don't understand it. We must have omitted something.

**King:** Omitted something? Yes, that's all very well, but—

(SIR BAILEY BARRE *whispers to ZARA.*)

**Zara:** (*suddenly*) Of course! Now I remember! Why, I had forgotten the most essential element of all!

**King:** And that is?—

**Zara:** Government by Party! Introduce that great and glorious element—at once the bulwark and foundation of England's greatness—and all will be well! No political measures will endure, because one Party will assuredly undo all that the other Party has done; and while grouse is to be shot, and foxes worried to death, the legislative action of the country will be at a standstill. Then there will be sickness in plenty, endless lawsuits, crowded jails, interminable confusion in the Army and Navy, and, in short, general and unexampled prosperity!

**All:** Ulahlica! Ulahlica!

**Phantis:** (*aside*) Baffled!

**Scaphio:** But an hour *will* come!

**King:** Your hour has come already—away with them, and let them wait my will! (SCAPHIO *and* PHANTIS *are led off in custody.*) From this moment Government by Party is adopted, with all its attendant blessings; and henceforward Utopia will no longer be a Monarchy Limited, but, what is a great deal better, a Limited Monarchy!

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

- 195 -

## Finale, Act II

Zara:

1. There's a

*Allegro maestoso*

*p* *ff*

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

*p*

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

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

**A**

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

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

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

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

**B**  
*f*

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

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

*ff*



1. **King:** 2.

2. Oh,

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

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

The musical score for the first system consists of four staves. The top staff is for the King's vocal line, with a first ending marked '1. King:' and a second ending marked '2.'. The second and third staves are for the vocal line of 'Oh,' with lyrics: 'makes no mistake, That she's all she pro-fess-es to be! be! Such, at least, is the'. The bottom two staves are for the piano accompaniment, featuring a complex texture with many sixteenth notes in the right hand and chords in the left hand.

**Nekaya and Kalyba:**

borne \_\_\_\_\_ on the gale!

tale Which is borne \_\_\_\_\_ on the gale! \_\_\_\_\_

tale Which is borne \_\_\_\_\_ on the gale! \_\_\_\_\_

End of Opera

The musical score for the second system consists of four staves. The top staff is for the vocal line of 'Nekaya and Kalyba:' with lyrics: 'borne \_\_\_\_\_ on the gale!'. The second and third staves are for the vocal line with lyrics: 'tale Which is borne \_\_\_\_\_ on the gale! \_\_\_\_\_'. The bottom two staves are for the piano accompaniment, featuring a complex texture with many sixteenth notes in the right hand and chords in the left hand. The score ends with a double bar line and the text 'End of Opera'.

# Appendix I. Ah! gallant soldier, brave and true

(Chappell version, but with playout)

Zara, Fitzbattleaxe, Troopers and Chorus

**Zara:**

*Allegro moderato*

*f* *p*

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

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

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

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

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

Du-ty! Let us

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

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

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

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

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

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

The score is written in G major (one sharp) and 12/8 time. It features vocal lines for Fitzbattleaxe, Women, and Men, along with a piano accompaniment. The piece includes various musical notations such as triplets, dynamics (f), and articulation marks. A key signature change to G major is indicated by a 'K' in a box. The lyrics describe a soldier's duty and the role of women in supporting him.

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

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

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, featuring triplets and a key signature of three sharps (F#, C#, G#).

**Fitzbattleaxe:**

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The bottom three staves are piano accompaniment, featuring a 'L' (Lento) marking and a key signature of three sharps.

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

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The bottom three staves are piano accompaniment, featuring a key signature of three sharps.

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

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

Du - ty!

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

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

**M**  
*ff*

**Fitzbattleaxe:**

And we are the es - cort— First Life Guards!

**Troopers:**

And we are the es - cort— First Life Guards!

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

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

**Zara:**

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

**Fitzbattleaxe:**

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

**Troopers:**

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

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

**Nek. & Kal. with Sopranos:**

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

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

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

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

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

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

*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 -

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

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

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

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

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

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both in a key with four sharps (F# major). The lyrics are: "ness, In the joy of our hap - pi - ness!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

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 second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal lines are in a bass and tenor register, both in the same key as the first system. The lyrics are: "First, the First, the First, the First Life Guards!". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The right-hand part of the piano accompaniment includes triplet markings over the final notes of the system.



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

The first system of music consists of a piano accompaniment and a treble clef staff. The piano part is written in a key signature of three sharps (F#, C#, G#) and features a steady eighth-note accompaniment in the bass line. The treble staff contains a melodic line with several chords and a triplet of eighth notes in the second measure. A second triplet of eighth notes appears in the fourth measure. The system concludes with a final chord in the piano part.

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

The second system continues the musical piece. The piano accompaniment remains consistent with the first system. The treble staff features a melodic line with several triplet markings. The first triplet is in the second measure, followed by three more triplets in the third, fourth, and fifth measures. The system ends with a final chord in the piano part and a double bar line in the treble staff.