

A Gomic  
Opera,  
In TWO ACTS.

As Performed at the Lyric Theatre.

# His Excellency.

Piano Score = 3/- net  
Vocal Score = 4/- net

Written by

**W. S. Gilbert**

Composed by

**F. Osmond Carr**

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## “HIS EXCELLENCY.”

### Dramatis Personæ:

THE PRINCE REGENT .....(disguised as Nils Egilsson, a Strolling Player) ..... Mr. RUTLAND BARRINGTON.  
GEORGE GRIFFENFELD.....(Governor of Elsinore)..... Mr. GEORGE GROSSMITH.  
ERLING SYKKE .....( a Young Sculptor) .....Mr. CHARLES KENNINGHAM.  
Dr. TORTENSSEN ..... ( a Young Physician)..... Mr. AUGUSTUS CRAMER.  
MATS MUNCK ..... ( Syndic of Elsinore)..... Mr. JOHN LE HAY.  
CORPORAL HAROLD ..... (of the King's Hussars)..... Mr. ARTHUR PLAYFAIR.  
A SENTRY.....Mr. GEORGE TEMPLE.  
FIRST OFFICER..... Mr. ERNEST SNOW.  
SECOND OFFICER ..... Mr. FRANK MORTON.

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CHRISTINA ..... ( a Ballad Singer)..... Miss NANCY MACINTOSH.  
NANNA } ..... (Griffenfeld's Daughters) ..... { Miss JESSIE BOND.  
THORA } ..... { Miss ELLALINE TERRISS.  
DAME HECLA CORTLANDT..... ( a Lady of Property)..... Miss ALICE BARNETT.  
BLANCA ..... ( a Vivandière)..... Miss GERTRUDE AYLWARD.  
ELSA..... ( a Peasant Girl)..... Miss MAY CROSS.

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ACT I.— SCENE: MARKET PLACE OF ELSINORE }  
ACT II —SCENE: COURTYARD OF THE CASTLE } .....Mr. T. RYAN.

DATE, 1801.

N. 10077.

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Nº 1.

OPENING CHORUS.

Act 1.

*Alllegro ma non troppo.*

PIANO.

Set the mer - ry bunt - ing fly - ing, Fire the can - non - ring the bells La La La

La La La La  
La La La La La La La Our great townsman glo - ri - fy - ing, Who with sculp - tor -

- skill un - dy - ing, All compe - ti - tors ex - cels.

He with his ar -

He with his ar - tis - tic spells, So the stub - born mar - ble quells,

*fp*

- tis - tic spells, So the stub - born mar - ble quells, That, to all in -

- tents e - las - tic, It as - sumes, in man - ner plas - tic, Shapes he - ro - ic shapes fan -

- tas - - - tic, As his migh - ty

will com - - - pels! La La La

La La La La La La La

MATS MUNCK.

La. Cho - sen

*Lislessa tempo.**SOLO.*

from his fel - low crea - tures By our King - 'twas wise - ly done To per -

- pet - u - ate the fea - tures of the Re - gent Prince his son - Then cre -

- a - ted by a pen - mark, At our gra - cious King's de - cree,

Sculp - tor to the Court of Den - mark, And the Roy - al Fa - mi - lee!

*f* Sculp - tor to the Court of Den - mark, And the Roy - al fa - mi - lee!

*p* Lei - sure take *Fes - ti - na len - te* You have time be - fore you, plen - ty,  
*leggiero*

When at on - ly two - and - twen - ty, Ne - mi - ne dis - sen - ti - en - te

*mf* Lei - sure take *Fes - ti - na len - te* You have time be - fore you plen - ty

When at on - ly two - and - twen - ty, Ne - mi - ne dis - sen - ti - en - te

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "When at on - ly two - and - twen - ty, Ne - mi - ne dis - sen - ti - en - te". The piano accompaniment consists of chords in the bass and a melodic line in the treble. A triplet of eighth notes is marked with a '3' above it in the final measure of the piano part.

Your cre - a - ted with a pen - mark, Sculp - tor to the Court of Den - mark

The second system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has lyrics: "Your cre - a - ted with a pen - mark, Sculp - tor to the Court of Den - mark". The piano accompaniment consists of chords in the bass and a melodic line in the treble. The system ends with a double bar line and a common time signature 'C'.

Sculp - tor to the Court of Den.mark And the Roy - al fa - mi - lee!

The third system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has lyrics: "Sculp - tor to the Court of Den.mark And the Roy - al fa - mi - lee!". The piano accompaniment consists of chords in the bass and a melodic line in the treble. The system ends with a double bar line and a common time signature 'C'.

The fourth system of the musical score, which is a piano accompaniment on a grand staff. It consists of chords in the bass and a melodic line in the treble. The system ends with a double bar line and a common time signature 'C'.

## RECIT. ERLING.

Most worth\_y Syn-dic and all kind friends as - sem-ble-\_ I

thank you for your kind and cor - dial greet - ing, But when you sing my

prais - es, Oh re - mem - ber how ma - ny wor - thier bre - thern pine and per - ish..... For

lack of that sun-beam of Roy-al fa - vour, Which, by sheer A - pril chance, has fall-en on



*Agitato.*

E  
me, And warm'd my budding powers in - to blossom!

No, no, no,

No, no, no, no, no,

*Agitato.*

*Allegro vivace.*

no! No A - pril chance is here..... Thine art hath no com. peer

*Allegro vivace.*

*p* It

And, sooth..... to

tri - umphs all com - plete - - - ly

*mf*

say, 'twere well If Roy - al sun - - beams al ways fell..... So

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "say, 'twere well If Roy - al sun - - beams al ways fell..... So". The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

wise - ly, So wise - ly, So wise - ly,

*mf* *f*

*cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "wise - ly, So wise - ly, So wise - ly,". The piano accompaniment includes a *cresc.* (crescendo) marking. The dynamics *mf* and *f* are indicated.

So sca - - ter

ly, so dis - creet - - ly! scat - ter

*pp* *p*

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "So sca - - ter ly, so dis - creet - - ly! scat - ter". The piano accompaniment includes a *pp* (pianissimo) and *p* (piano) marking.

flow'rs at his feet, Sing him songs of ju - bi -

flow'rs So scat - - ter flow'rs at his feet, Sing him songs of ju - bi -

at his feet, Sing him songs of ju - bi - la - tion,

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'flow'rs at his feet, Sing him songs of ju - bi -' and a piano accompaniment. The second system continues the vocal line with 'flow'rs So scat - - ter flow'rs at his feet, Sing him songs of ju - bi -' and the piano accompaniment. The third system shows the vocal line with 'at his feet, Sing him songs of ju - bi - la - tion,' and the piano accompaniment. The piano part includes a four-measure phrase marked with a '4'.

- la - - tion,

- la - - tion, And the king..... of sculp - tors

Sing him songs of ju - bi - la - tion, And the king of sculp - tors

*cresc.* *p cresc.*

Detailed description: This system contains the third and fourth systems of music. The third system shows the vocal line with '- la - - tion,' and the piano accompaniment. The fourth system continues the vocal line with '- la - - tion, And the king..... of sculp - tors' and the piano accompaniment. The fifth system shows the vocal line with 'Sing him songs of ju - bi - la - tion, And the king of sculp - tors' and the piano accompaniment. The piano part includes a four-measure phrase marked with a '4' and dynamic markings 'cresc.' and 'p cresc.'.

greet..... With a ro - sy co - ro - na -

*f*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system shows the vocal line with 'greet..... With a ro - sy co - ro - na -' and the piano accompaniment. The sixth system continues the piano accompaniment. The piano part includes a forte dynamic marking 'f'.

*Maestoso.*

- tion.

*Maestoso.*

Raise him on our brawn - y shoul - ders Cy - no - sure of

*ff*

Hail him, scho - lar hail him, gowns - man

all be - hold - ers

As your wor - thiest fel - - - low towns - man! Hail him, dunce and

*ff*

ig - - no - ram - us, For his fame will make you fam - ous!

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. The lyrics are: "ig - - no - ram - us, For his fame will make you fam - ous!". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady bass line and chords in the right hand.

Hail him great, and hail him small,.....

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Hail him great, and hail him small,.....". The piano accompaniment features a more active right hand with eighth-note patterns.

Hail him one, and hail him all.....

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "Hail him one, and hail him all.....". The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand.

Hail him one, and..... hail him

The first system consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Hail him one, and..... hail him". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

(Exit Chorus.)  
all!

The second system features a vocal line with the text "(Exit Chorus.)" and "all!". The piano accompaniment continues with a similar rhythmic pattern to the first system.

*Più mosso.*

The third system is a piano accompaniment section marked "Più mosso.". It features a more complex rhythmic pattern with sixteenth notes and chords. A fermata is placed over a note in the right hand. A first ending bracket is shown at the end of the system.

The fourth system continues the piano accompaniment with similar rhythmic patterns and chordal structures.

The fifth system concludes the piano accompaniment section with similar rhythmic patterns and chordal structures. A first ending bracket is shown at the end of the system.

RECIT. ERLING.

My pret - ty one, why si - lent and a -

- lone? Why sit you thus in pen - sive med - it - a - tion? Has

mel - an - cho - ly mark'd you for her own, Or sad dis - as - ter check'd your heart's e -

RECIT. CHRISTINA.

- la - tion?..... I pray re - ply! Good sir, al - though I sit a -

C

- part all day, I am no prey to grief or sad dis - as - ter, Truth

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a half note 'part', followed by quarter notes 'all day, I am no prey to grief or sad dis - as - ter, Truth'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C

is, I can - not tear my - self a - way From this fair

The second system continues the vocal line with 'is, I can - not tear my - self a - way From this fair'. The piano accompaniment features a prominent chord in the right hand and a bass line in the left hand.

C

form - Thy work, oh, migh - ty mas - ter! I'll tell you why!

*rall.*

The third system concludes the vocal line with 'form - Thy work, oh, migh - ty mas - ter! I'll tell you why!'. The piano accompaniment includes a *rall.* marking and a series of chords in the right hand and a bass line in the left hand.

C

*BALLAD. CHRISTINA.*

1

The fourth system is a piano ballad titled 'BALLAD. CHRISTINA.' It features a grand staff with a treble clef and a bass clef. The music is in 3/4 time and begins with a first ending bracket. The piano accompaniment is the primary focus, with a melodic line in the right hand and a bass line in the left hand.



*Andante semplice.*

C

see with a si - lent awe, In this fault - less form al -

*pp*

C

- lied, The ex - qui - site grace Of a roy - al race, And the

C

glo - ry of knight - ly pride. No blem - ish, or fault, or

C

flaw, But per - fect in all..... is he, I've

c

learnt, in fine. What a god di - vine A chi - val - rous knight may

*fp*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a common time signature. The lyrics are "learnt, in fine. What a god di - vine A chi - val - rous knight may". The piano accompaniment is in grand staff (treble and bass clefs). The first measure features a piano introduction with a forte-piano (*fp*) dynamic. The second measure includes a triplet of eighth notes in the vocal line.

*Con moto.*

c

be. As gen - tle as lov - er's lay. Or the

Detailed description: This system contains the next two measures. The tempo marking is *Con moto.* The lyrics are "be. As gen - tle as lov - er's lay. Or the". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and chords in the left hand.

c

dawn of a sweet May - day, Yet

Detailed description: This system contains the next two measures. The lyrics are "dawn of a sweet May - day, Yet". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

c

cast in the knight - ly mould Of the

Detailed description: This system contains the final two measures of the page. The lyrics are "cast in the knight - ly mould Of the". The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

C  
glo - ri - ous days of old! My eyes are o - pen'd at



C  
last I see What he..... who would win..... my.....

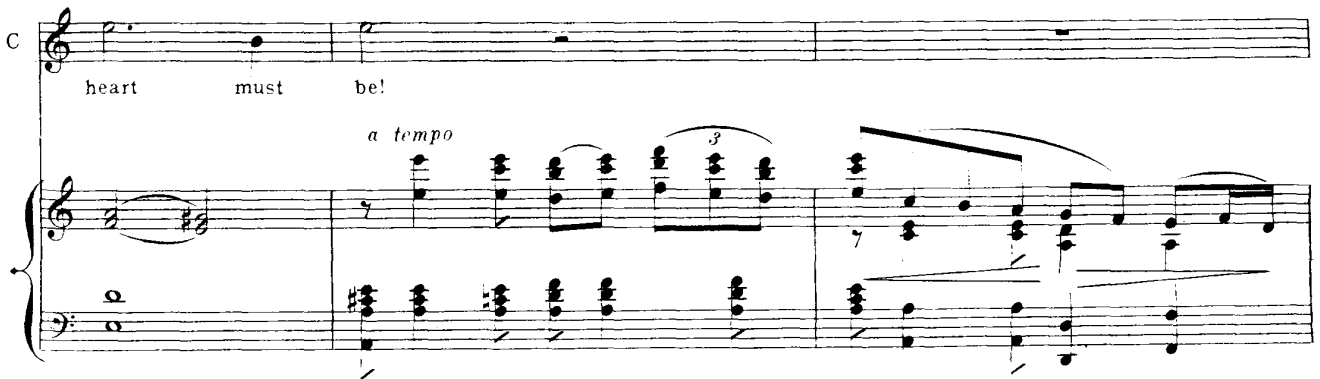
*rall.*

*colla voce*



C  
heart must be!

*a tempo*



*con anima.*

Why look at the men we've known Their

*p*



C

mouths will o - pen and close They're

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a common time signature 'C'. The lyrics are 'mouths will o - pen and close They're'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

C

ears like - wise, And a cou - ple of eyes, And the

The second system of music continues the vocal line and piano accompaniment. The lyrics are 'ears like - wise, And a cou - ple of eyes, And the'. The musical notation remains consistent with the first system, showing the vocal melody and the piano accompaniment.

C

u - su - al nub - bly nose;

The third system of music continues the vocal line and piano accompaniment. The lyrics are 'u - su - al nub - bly nose;'. The musical notation shows the vocal line and piano accompaniment for this segment.

C

Each has a head of his own, They're

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are 'Each has a head of his own, They're'. The musical notation shows the final vocal notes and piano accompaniment for this system.

C

bo - dies, and legs and feet, I'm

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are "bo - dies, and legs and feet, I'm". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

C

bound to ad - mit That in ev - e - ry whit The

The second system continues the musical score with the same vocal and piano parts. The lyrics are "bound to ad - mit That in ev - e - ry whit The". The piano accompaniment maintains its rhythmic consistency.

*Con moto.*

C

cat - a - logue's quite com - plete: But where is the

The third system introduces a tempo change to *Con moto*. The vocal line has a treble clef and a common time signature. The lyrics are "cat - a - logue's quite com - plete: But where is the". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

C

god - like grace That lights that mar - vel - lous face?

The fourth system concludes the musical score on this page. The vocal line has a treble clef and a common time signature. The lyrics are "god - like grace That lights that mar - vel - lous face?". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

C

Where is the brow se - rene? Where is the lord - ly

C

mien? Ah, dul - lards and dolts are..... all I've known, Com -

*fp*

*rall.*

C

pared with that mar - vel - lous match - - less stone!

*colla voce* *a tempo*

C

N<sup>o</sup> 2.

## SONG.

ERLING.

*Tempo di Minuet.*

ERLING.

When

PIANO.

I bestow my bo-som's store, No room for doubt must I des-cry, All

men must love whom I a-dore, Or we fall out, All men and I, Though

poor their chance and slight their hope, Who with my suit pre-sume to cope, Yet

must all men to gain her try, Or we fall out, all men and I. Or

we fall out; Or we fall out, all men ..... and I.

When I am wed I'll

hold them cheap Who sing and shout with joy-ous cry, At such a time all men must



*rall.* *accl.* *con energia*

weep, Or we fall out, All men and I. As all men must my

ri - vals be, When Nan - na gives her hand to me All men must broken

heart - ed sigh, Or we fall out, all men and I. If

I my la - dy vain - ly woo, And, her with - out, I pine and die, Man -

kind at large must per-ish, too, Or we fall out, Man kind and I. Who

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

lives when I find life too long, Would seem to say that I am wrong. When

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern with some harmonic changes.

I ex-pire all men must die, Or we fall out, All men and I! Or

The third system shows the vocal line with a strong emphasis on the word 'I!'. The piano accompaniment includes some more complex chordal textures and a more active bass line.

we fall out, Or we fall out, All men..... and I.

The fourth system concludes the piece with a final vocal phrase and piano accompaniment. The piano part ends with a fermata over the final chord. A dynamic marking of *f* (forte) is present in the piano part.

Nº 3.

DUET.

NANNA & THORA.

THORA. *(laugh.)*

1. Oh my good - ness, here's the no - bil - i - ty!  
 2. Can't you see they're high so - ci - e - ty?

NANNA. Gra - cious  
 Dont they

PIANO. *f* *pp*

Th We're such ev - 'ry day gen -  
 If we seem to lack pro -

N *(laugh.)*  
 me, how ve - ry em - ba - ras - sing!  
 sneer like peo - ple of qual - i - ty?

Th - til - i - ty Bless me, how ex - ceed - ing - ly har - ras - sing!  
 - pri - e - ty, Pray for - give our sil - ly friv - ol - i - ty!

Th

NANNA. *p*

Pray, you par - don us! Don't be  
Treat with char - i - ty Our vul -

Th

Most con - fu - sing your re - gard on us!  
'Twixt us there's so much dis - par - i - ty.

N

hard on us!  
gar - i - ty

Th

Ne - ver was I so daz'd, I think! In - to the ground I'd like to sink!  
Ve - ry su - per - ior per - sons, you! Gra - cious good - ness, what shall we do?

N

Ne - ver was I so daz'd, I think! In - to the ground I'd like to sink!  
Ve - ry su - per - ior per - sons, you! Gra - cious good - ness, what shall we do?

Th In - to the ground In - to the ground In - to the  
Gra - cious good - ness, What shall we do? What shall we

N In - to the ground In - to the ground I'd like to  
What shall we do? Gra - cious good - ness, what shall we

Th ground..... I'd like..... to.....  
do?..... What shall..... we.....

N sink!..... I'd like..... to  
do?..... What shall..... we

Th 1. 2.  
sink!  
do?

N sink!  
do?

1. 2.

N<sup>o</sup> 4.

## QUARTETTE.

NANNA, THORA, ERLING &amp; TORTENSSEN.

*Allegro vivace.*

NANNA.

PIANO.

N

all is as you say..... If hon\_our and wealth and gio\_ry..... Of

N

ev\_ry sort Are yours If

THORA.

In short, If you're not tell\_ing a sto\_ry

N THORA.

you are a Count some day..... A Bar-on if you're cre - a - ted And

T NANNA.

all turns out, Be - yond all doubt, Pre - cise - ly as you've sta - ted Court

N

sculp - tor and a peer,..... With ev - er - so - much a year,..... Pre -

N THORA.

- cise - ly Pre - cise - ly as you've sta - - - ted Phy -

T  
- si - cian to the King..... With hon\_ours and ev - 'ry thing,..... Pre -



T  
- cise - ly Pre - cise - ly Pre - cise - ly as you've stat - - -



NANNA.  
Then I will be your bride..... And I your bride will be!.....

T  
- ed Then I will be your bride..... And I your bride will be!.....



ERLING.  
Oh joy! Then

TOR.  
Oh joy! Then





N  
Th  
E  
T

When  
When

let us make mer - ry, It's e - vi - dent, ve - ry, That day we soon shall see.....

let us make mer - ry, It's e - vi - dent, ve - ry, That day we soon shall see.....

N  
Th  
E  
T

you are qua - li - fied..... To mar - ry you we a - gree!.....

Oh joy! Oh

Oh joy! Oh

you are qua - li - fied..... To mar - ry you we a - gree!.....

E  
happy de\_cision! Oh vision E\_lyisian! That day we soon shall see! That day..... we soon shall

T  
happy de\_cision! Oh vision E\_lyisian! That day we soon shall see! That day we soon shall

E  
see! That day..... we soon shall see!

T  
see! That day we soon shall see! Com\_par'd with our own.....

E  
They are, a\_lone,..... Two visions of pink\_i\_ness!

T  
..... All o\_thers are ink\_i\_ness!

E  
T

Ev - 'ry - where hail'd..... As  
Pink - i - ness veild..... with i - vo - ry pel - li - cle

E  
T

sim - ply an - gel - i - cal! Sim - ply an - gel - i - cal!  
Sim - ply an - gel - i - cal! Sim - ply an - gel - i - cal!

E  
T

Sim - ply an - gel - i - cal! - gel - i - cal! - gel - i - cal! sim - ply..... an -  
Sim - ply an - gel - i - cal! - gel - i - cal! - gel - i - cal! sim - ply..... an -

Th Go a long,  
N That is not true,..... Ri di cu lous chat ter er!  
E - gel i cal!  
T - gel i cal!

Th do,..... Un scrup u lous flat ter er!  
N On ly a sweet.....

Th Dain ty and neat,..... But mere ly mor -  
N ..... In di vid u al i ty!

Th  
 - tal - i - ty?

N

E  
 Merely mor tal - i - ty? With such a be - witch - ing in - di - vid - u -

T  
 Merely mor - tal - i - ty? With such a be - witch - ing in - di - vid - u -

Th  
 Merely mor - tal - i - ty? Merely mor - tal - i - ty?

N  
 Merely mor - tal - i - ty? Merely mor - tal - i - ty?

E  
 - al - i - ty? With such a be - witch - ing in - di - vid - u -

T  
 - al - i - ty? With such a be - witch - ing in - di - vid - u -

*p*

Th Merely two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but mere-ly mor-

N Merely two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but mere-ly mor-

E -al-i-ty?

T -al-i-ty?

Th -tal-i-ty? Mere-ly two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but

N -tal-i-ty? Mere-ly two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but

E But

T But

*f* *p*

Th  
mere - ly..... mor - tal - - i - ty? Then

N  
mere - ly..... mor - tal - - i - ty? Then

E  
mere - ly..... mor - tal - - i - ty?

T  
mere - ly..... mor - tal - - i - ty?




Th  
I will be your bride..... And I your bride will be!.....

N  
I will be your bride..... And I your bride will be!.....

E  
Oh joy! Then

T  
Oh joy! Then



Th When

N When

E let us make mer - ry, It's e - vi - dent, ve - ry, That day we soon shall see.....

T let us make mer - ry, It's e - vi - dent, ve - ry, That day we soon shall see.....

Th you are qua - li - fied..... To mar - ry you we a - gree!.....

N you are qua - li - fied..... To mar - ry you we a - gree!.....

E Oh joy! Oh

T Oh joy! Oh



Th  
N  
E  
T

hap - py de - ci - sion! Oh vi - sion E - ly - sian! That day we soon shall see! That

Th  
N  
E  
T

day we soon shall see..... That day we soon

day we soon shall see..... That day we soon

day we soon shall see..... That day we soon

day we soon shall see..... That day we soon

Th ..... shall see.

N ..... shall see.

E ..... shall see.

T ..... shall see.

Dance.

## No 5.

## CHORUS of GIRLS.

*Allegro vivace.*

PIANO. *f*

GIRLS.

*f*

Here are the war - ri - ors all a - blaze Sa - bre and e - pau - lettes, ha! ha!

*ff*

All of them or - dered to spend their days Prac - tis - ing min - u - ets, ha! ha!

Ne-ver was seen such taw - dry trick - er - y, Sol - diers, tough as oak or hick - or - y,

Turned to vo - ta - ries of Terp - si - cho - re, Minc - ing ma - ri - o - nettes, ha! ha!

Minc - ing ma - ri - o - nettes, ha! há! Ne-ver was seen in sol - diers train - ing

Spec - ta - cle half so en - ter - tain - ing! Ne-ver was seen such tup - pen - ny trick - er - y!

Soldiers, tough as the oak-or-hick-or-y, Turned to vo-ta-ries of Ter-pi-cho-re, Minc-ing ma-ri-o-

-nettes, ha! ha! Minc-ing ma-ri-o-nettes, ha, ha, ha, ha, ha!

*rall.*

*Moderato. (Enter Soldiers, dancing, led by Harold.)*

*ff*

HAROLD.

1. Though

N. 10077.

H

I'm a sol - dier, all pug - na - ci - ty. In - to your pre - sence I'm made to come  
 - though the Govern - or's jokes are nu - mer - ous. This is a joke we fail to see— If  
 you may laugh at our danc - ing school - er - y— It's all ve - ry well.... it a - mu - ses you, But

H

*Chorus.*

In the con - tempti - ble ca - pa - ci - ty Of a con - found - ed tee - to - tum!  
 this is the Govern - or's fun so hu - mor - ous Bo - ther the Govern - or's fun, say we. If  
 how would you like this dashed tom - fool - er - y Ev - er - y day from ten to two?

<p><b>SOLDIERS.</b> TENORI.</p> <p>In the con - tempti - ble ca - pa - ci - ty Of a con - found - ed tee - to - tum!              this is the Govern - or's fun so hu - mor - ous Bo - ther the Govern - or's fun say we!              How would you like this dashed tom - fool - er - y Ev - er - y day from ten to</p>	<p style="text-align: center;">1 &amp; 2.</p> <p style="text-align: right;"><b>HAROLD.</b></p> <p style="text-align: right;">2. Al - 3. Oh</p>
<p><b>BASSI.</b></p>	

3.

two?

Dance.

*ff*

N. 10077.

Nº 6.

DUET.

DAME & GOVERNOR.

*Agitato.*

DAME.

Now what would I do if you proved untrue, and the

PIANO.

*ff* *fp* *cresc.*

Detailed description: This block contains the first system of music. It features a vocal line for the Dame and a piano accompaniment. The tempo is marked 'Agitato'. The piano part begins with a forte (ff) dynamic and includes a piano (fp) section and a crescendo (cresc.) section. The lyrics for the Dame are: 'Now what would I do if you proved untrue, and the'.

D

suit you pressed were an idle jest, conjugal yoke a brainless joke, and if marry your dar - ling you and the

Detailed description: This block contains the second system of music. It features a vocal line for the Dame and a piano accompaniment. The lyrics for the Dame are: 'suit you pressed were an idle jest, conjugal yoke a brainless joke, and if marry your dar - ling you and the'.

GOVERNOR.

D

couldn't? Yes, what would you do If I proved un - true, And if

Detailed description: This block contains the first system of music for the Governor. It features a vocal line for the Governor and a piano accompaniment. The lyrics for the Governor are: 'couldn't? Yes, what would you do If I proved un - true, And if'.



G

DAME.

mar - ry my dar - ling I couldn't? What would I say if you owned some day that, a

D

wager to win, you had taken me in, fact disclosed that you just proposed some - bo - dy bet you, you and the because

GOVERNOR.

D

wouldn't? If I ownd some day that I sung that lay, Be - cause

G

some - bo - dy bet me I wouldn't? Like the trembling rock from an earthquake's shock, and the

o - cean's roar on the rock bound shore And the hell babe's scream were a peace - ful dream To the

ter - ri - ble broth of my brew - ing The ti - ger's gnash And the cut - throat's gash And the

foe - man's clash And the Thun - der clash of E - ter - nal smash were un mean - ing trash. com -

-pard with my hul - la - ba - loo - ing Take care you'll find it  
GOV. It might per - haps be

D  
ra - ther rash My ma - tri - mo - ni - al hopes to dash For an

G  
ra - ther rash The truth up - on her mind to flash, If an

*fp*

D  
earthquake's shock were i - die trash Com - par'd with my hul - la - ball - oo - ing! Like

G  
earthquake's shock were - die trash Com - par'd with her hul - la - ball - oo - ing!

*ff*

D  
grey screech owl (that hid - e - ous fowl) in a mid - night cowl I'd slink and prowl till a

*p*

hor - ri - ble howl and a ti - ger's growl had told the world I'd found you, with

ob - ject fell and a yelp and yell on ven - geance wing on my foe I'd spring and

face to face in a close em - brace I'd wind my arms a - round you, Your

heart I'd tear from its loath-some lair, I'd pluck out your eyes and your tongue like - wise and

limb from limb, with a growl - ing grim, I'd rend him who pooh poops me! Ex -

The first system consists of a vocal line in G major, 6/8 time, and a piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Adagio.*

cuse me, please when people tease, by slow degrees I kick up a breeze which you can't appease — it's

The second system continues the vocal line and piano accompaniment. The tempo is marked *Adagio*. The vocal line is more expressive, with a long note on 'cuse me, please'. The piano accompaniment has a more spacious feel with longer note values.

quite a dis\_ease — I'll go and lie down Ex - cuse me!

*(Spoken)*

*ff*

The third system concludes the vocal line and piano accompaniment. The vocal line is marked *(Spoken)*. The piano accompaniment ends with a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line.

No 7.

TRIO.

NANNA, THORA & GOVERNOR.

*Andante moderato.*

THORA.  
NANNA.

Oh what a fund of joy jo-cund lies

GOVERNOR.

Oh what a fund of joy jo-cund lies

*Andante moderato.*

PIANO.

*f* *p*

Th  
N

hid in harm-less hoaxes! What keen en-joy-ment springs From cheap and sim-ple things! What

G

hid in harm-less hoaxes! What keen en-joy-ment springs From cheap and sim-ple things! What

Th  
N  
deep de\_light from sources trite in - ven-tive humour coaxes, That pain and trou-ble brew For

G  
deep de\_light from sources trite in - ven-tive humour coaxes, That pain and trou-ble brew For

Th  
N  
ev - 'ry one but you!

G  
ev - 'ry one but you! Gun - pow-der plac'd in - side it's waist im - proves a mild Ha - van - nah, Its

Th  
N  
NANNA.  
When peo-ple dine no kind of wine beats

G  
un - ex - pect - ed flash Burns eye-brows and moustache.

THORA.

N  
i - pe - ca - cu - an - ha, But com - mon sense sug - gests You keep it for your guests - Then

NANNA.

Th  
naught an - noy the or - gan boys like throwing red-hot coppers, And much a - muse - ment bides In

*fp*

GOVERNOR.

THORA.

N  
common but - ter - slides: And string - y snares a - cross the stairs - cause un - ex - pect - ed coppers. Coal

*fp*

GOVERNOR.

Th  
scut - tles, re - col - lect, Pro - duce the same ef - fect. A man possess'd of com - mon sense Need



NANNA. THORA. BOTH.

It does not call For pock-et deep, These jokes are all Ex-treme-ly cheap. If

G not in-vest At great expense— If

The first system of the musical score consists of three staves. The top staff is for the vocal line, with lyrics: "It does not call For pock-et deep, These jokes are all Ex-treme-ly cheap. If". The middle staff is for the guitar (G), with lyrics: "not in-vest At great expense— If". The bottom staff is for the piano accompaniment, showing the right and left hand parts.

Th N

you com-mence with eigh-teen-pence it's all you'll have to pay; You

G you com-mence with eigh-teen-pence it's all you'll have to pay; You

The second system of the musical score consists of three staves. The top staff is for the vocal line, with lyrics: "you com-mence with eigh-teen-pence it's all you'll have to pay; You". The middle staff is for the guitar (G), with lyrics: "you com-mence with eigh-teen-pence it's all you'll have to pay; You". The bottom staff is for the piano accompaniment, showing the right and left hand parts.

Th N

may command a plea-sant and a most in- struc-tive day.

G may command a plea-sant and a most in- struc-tive day. A

The third system of the musical score consists of three staves. The top staff is for the vocal line, with lyrics: "may command a plea-sant and a most in- struc-tive day.". The middle staff is for the guitar (G), with lyrics: "may command a plea-sant and a most in- struc-tive day. A". The bottom staff is for the piano accompaniment, showing the right and left hand parts.

THORA.

G

good spring gun breeds end - less fun, and makes men jump like rock - ets— And

GOVERNOR.

Th

tur\_nip-heads on posts Make ve - ry de - cent ghosts. Then hor\_nets sting like a - ny - thing, when

NANNA,

G

plac'd in waist - coat pock - ets— Burnt cork and wal - nut juice Are

GOVERNOR.

THORA.

N

not with - out their use. No fun compares with ea - sy chairs whose seats are stuffd with needles— Live

GOVERNOR.

Th  
shrimps their pa - tience tax      When      put down peo - ple's backs—      Sup -

NANNA.

G  
- pris - ing, too, what one can do with a      pint of fat black-beedles—      And trea - cie on a chair      Will

*fp*

THORA.      GOV:

N  
make      a Qua - ker swear!      Then      sharp tin tacks      And pock - et squirts—      And

NANNA.

G  
cob - blers' wax      For la - dies' skirts—      And      sli - my slugs      On bed - room floors—      And

BOTH.

N  
wa - ter jugs On o - pen doors - Pre - pard with these cheap pro - per - ties, a -  
GOVERNOR.  
Pre - pard with these cheap pro - per - ties, a -

Th  
N  
- mus - ing tricks to play, Up - - on a friend a man may spend a  
G  
- mus - ing tricks to play, Up - - on a friend a man may spend a

*rall.*

Th  
N  
most de - light - ful day!  
G  
most de - light - ful day!

## No 8.

## SONG.

REGENT.

*Allegro moderato.*

PIANO.

The piano introduction is in G major, 6/8 time, and *Allegro moderato*. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The music begins with a forte (*ff*) dynamic. The right hand plays a melodic line with a 7-measure slur and a repeat sign, while the left hand provides a harmonic accompaniment with chords and single notes.

A King who is pes - ter'd with cares,..... Though no  
It serves a good pur - pose, I own..... It's

The first system of the song features a vocal line in G major, 6/8 time, and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic and includes a 3-measure slur. The lyrics are: "A King who is pes - ter'd with cares,..... Though no It serves a good pur - pose, I own..... It's".

doubt he may of - ten tre - pan them,..... One comes in a shape he can  
strains are de - vont and im - pres - sive..... It's heart - stir - ring notes raise a

The second system of the song continues the vocal and piano accompaniment. The lyrics are: "doubt he may of - ten tre - pan them,..... One comes in a shape he can strains are de - vont and im - pres - sive..... It's heart - stir - ring notes raise a".

ne - ver es - cape, The im - plac - a - ble Na - tion - al An - them Though for  
lump in our throats As we burn with de - vo - tion ex - ces - sive But the

The third system of the song concludes the vocal and piano accompaniment. The lyrics are: "ne - ver es - cape, The im - plac - a - ble Na - tion - al An - them Though for lump in our throats As we burn with de - vo - tion ex - ces - sive But the". The piano accompaniment includes a forte (*f*) dynamic and a piano (*p*) dynamic.

qui - et and rest he may yearn,..... It pur - sues him at ev - e - ry  
King who's been bored by that song..... From his cra - dle Each day all day

turn..... No chance of for - sak - ing Its ro - co - co num - bers, They  
long..... Who's heard it well shout - ed By throats o - per - a - tic, And

*rall.* haunt him when wak - ing They poi - son his slum - bers Like the Ban - bu - ry la - dy whom  
loy - al - ly spout - ed by Courtiers Em - pha - tic, By sol - dier by sai - lor by *a tempo*

ev - ry one knows, He's curs'd with its mu - sic where e - ver he goes! Though it's  
drum and by fife, Small blame if he thinks it the plague of his life, While his

words but im - per - fect - ly rhyme..... And the de - vil him - self could - n't  
sub - jects sing loud - ly and long..... The King who would wil - ling - ly

scan them, With com - po - sure po - lite he en - dures day and night, That il -  
ban them, Sits, wor - ry dis - guis - ing, an - a - them - a - ti - zing, That

- li - ter - ate Na - tion - al An - them!  
bo - gie, The Na - tion - al An - them!

N<sup>o</sup> 9.

## DUET.

REGENT &amp; GOVERNOR.


*Andante Moderato.*


REGENT.  Now

PIANO. 

R  if you would a - tone for your un - man - ner - ly in - tru - sion; As Re - gent - Prince I must en - no - ble



R  all, with - out ex - clu - sion, And scat - ter honours all a - round in li - ber - al pro - fu - sion - Then





R

you'll step in and with a word dis - pel the sweet il - lu - sion

REGENT.

Then you'll step

*f* *p*

GOVERNOR.

Then I'll step in And with a word Then

R


in And with a word Then


G


I'll step in and with a word dis - pel the sweet il - lu - sion Ex -

R

you'll step in and with a word dis - pel the sweet il - lu - sion

G  - act - ly so! Ex - act - ly so You


R  Ex - act - ly so! Ex - act - ly so

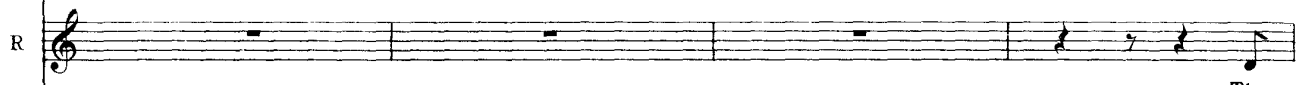



G  un - der - stand what I re - quire Give ev - 'ry man his heart's de - sire Then

R 



G  I'll ex - plain the ins and outs, In half an hour or there - a - bouts Then

R  Then



G I'll ex-plain the ins and outs In half an hour or there a-bouts Oh

R you'll ex-plain the ins and outs In half an hour or there a-bouts Oh

The first system of music consists of three staves. The top staff is for voice G, the middle for voice R, and the bottom for piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

G hu - man joy at best is brief A - las too soon it's turn'd to grief so


R hu - man joy at best is brief A - las too soon it's turn'd to grief so


The second system of music consists of three staves. The top staff is for voice G, the middle for voice R, and the bottom for piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.


G it's our du - ty you'll al - low our fel - low crea - tures to en - dow

R it's our du - ty you'll al - low our fel - low crea - tures to en - dow With

The third system of music consists of three staves. The top staff is for voice G, the middle for voice R, and the bottom for piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

G  Al - though that hap - pi - ness may last


R  hap - pi - ness com - plete and vast Al -

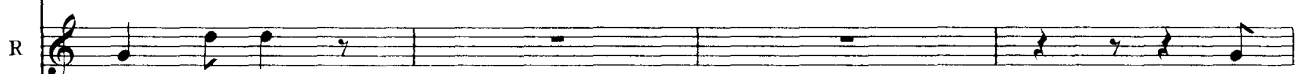


G  But half an hour or there - a - bouts

R  - though that hap - pi - ness may last But



G  But half an hour But half an hour or there - a - bouts

R  half an hour But



G  But half an hour But half..... an hour or there - a -

R  half an hour But half an hour or there - a -



G  - bouts

R  - bouts



G  -

R  -



## CHRISTINA.

I o - ver - - heard!

You did? Con - - fu\_sion! But not a word Of this de -

*fp*

- lu\_sion— No sin\_gle phrase— No faint sug - ges\_tion— To hap\_ly raise A doubt or

*Allegro.*

question! If

fault or blun\_der vi - si - ble..... I make in this ex - pe - ri - ment..... Con -

R

- trol your mus - cles ri - si - ble,..... And check un - time - ly mer - ri - ment.... Ad -

The first system of music consists of a vocal line (marked 'R') and a piano accompaniment. The vocal line has lyrics: "- trol your mus - cles ri - si - ble,..... And check un - time - ly mer - ri - ment.... Ad -". The piano accompaniment is written in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The piano part features a steady bass line and chords in the right hand.

R

- dress me most re - spectful - ly-..... Re - gard with si - lent shy - ness me- With

The second system of music consists of a vocal line (marked 'R') and a piano accompaniment. The vocal line has lyrics: "- dress me most re - spectful - ly-..... Re - gard with si - lent shy - ness me- With". The piano accompaniment continues with similar harmonic support for the vocal line.

R

eyes cast down sub - jective - ly;..... And mind you "Roy - al High - ness" me! Now

The third system of music consists of a vocal line (marked 'R') and a piano accompaniment. The vocal line has lyrics: "eyes cast down sub - jective - ly;..... And mind you 'Roy - al High - ness' me! Now". The piano accompaniment provides a consistent accompaniment.

R

don't for - get, now don't for - get, Be sure you "Roy - al High - ness" me! Now

The fourth system of music consists of a vocal line (marked 'R') and a piano accompaniment. The vocal line has lyrics: "don't for - get, now don't for - get, Be sure you 'Roy - al High - ness' me! Now". The piano accompaniment concludes the piece with a final chord in the right hand.

CHRIS.

R

don't for-get, now don't for-get, Be sure you "Roy - al High - ness" me! With

C

all de - vo - tion beau-ti - ful,..... I'll fa - vour your ex - pe - di - ent-..... I'll

C

be your ve - ry du - ti - ful-..... I'll be your most o - be - di - ent-..... You'll

C

find me all do - ci - li - ty,..... You mi - ra - cle of sly - ness, you! I'll



C

curt - sey with hu - mi - li - ty, ..... And al - ways "Roy - al High - ness" you! I

C

won't for - get, I won't for - get, I'll al - ways "Roy - al High - ness" you! I

C

won't for - get, I won't for - get, I'll al - ways "Roy - al Highness" you! Oh  
REGENT.

Oh

C

ne - ver was seen Such a pearl of a Prince, With his dig - ni - fied mien He is sure to convince:

R

ne - ver was seen Such a . pearl of a Prince, With my dig - ni - fied mien I am sure to convince: In my

C  
And a ba-by could guess He's the heir to a throne! Ha

R  
gracious address there is Roy-al-ty shown— Ha

The first system of music consists of three staves. The top staff is for the Soprano (C) and contains the lyrics "And a ba-by could guess He's the heir to a throne! Ha". The middle staff is for the Alto (R) and contains the lyrics "gracious address there is Roy-al-ty shown— Ha". The bottom two staves are for the piano accompaniment, with a treble clef on top and a bass clef on the bottom.

C  
ha ha ha ha ha ha ha! Oh a ba-by could guess he's the heir to a throne! Ha

R  
ha ha ha ha ha ha ha! Oh a ba-by could guess I'm the heir to a throne! Ha

The second system of music consists of three staves. The top staff is for the Soprano (C) and contains the lyrics "ha ha ha ha ha ha ha! Oh a ba-by could guess he's the heir to a throne! Ha". The middle staff is for the Alto (R) and contains the lyrics "ha ha ha ha ha ha ha! Oh a ba-by could guess I'm the heir to a throne! Ha". The bottom two staves are for the piano accompaniment, with a treble clef on top and a bass clef on the bottom.

C  
ha ha ha ha ha ha ha! Oh a ba-by could guess he's the heir to a throne! Ha

R  
ha ha ha ha ha ha ha! Oh a ba-by could guess I'm the heir to a throne! Ha

The third system of music consists of three staves. The top staff is for the Soprano (C) and contains the lyrics "ha ha ha ha ha ha ha! Oh a ba-by could guess he's the heir to a throne! Ha". The middle staff is for the Alto (R) and contains the lyrics "ha ha ha ha ha ha ha! Oh a ba-by could guess I'm the heir to a throne! Ha". The bottom two staves are for the piano accompaniment, with a treble clef on top and a bass clef on the bottom.

C  
ha ha ha ha ha ha ha ha ha ha! Oh a ba - by could guess he's the

R  
ha ha ha ha ha ha ha ha ha ha! Oh a ba - by could guess I'm the

The first system of music consists of three staves. The top staff is for the Soprano (C) and the middle staff is for the Alto (R). Both vocal staves contain the lyrics "ha ha ha ha ha ha ha ha ha ha! Oh a ba - by could guess he's the" and "ha ha ha ha ha ha ha ha ha ha! Oh a ba - by could guess I'm the" respectively. The piano accompaniment is on the bottom staff, with a treble and bass clef. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

C  
heir to a throne!

R  
heir to a throne!

The second system of music consists of three staves. The top staff is for the Soprano (C) and the middle staff is for the Alto (R). Both vocal staves contain the lyrics "heir to a throne!". The piano accompaniment is on the bottom staff, with a treble and bass clef. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The piano part includes a dynamic marking of *ff* and a fingering of 5.

The third system of music consists of three staves. The top two staves are empty, indicating that the vocal parts have concluded. The piano accompaniment is on the bottom staff, with a treble and bass clef. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

N<sup>o</sup> 10.

## DUET.

DAME, &amp; SYNDIC.

*Poco Allegretto.*

PIANO. *f*

DAME.

Now all that we've a greed up - on O - And all that's pass'd be

*p*

twen us..... No hu - man soul must know..... Be he a friend or

SYNDIC.

foe..... You lean no bro - ken reed up - on, O - In Courts of Law and Ven - us I've

D What

S prac - tised much in both..... I'm al - ways on my oath.....

D Always? Always?

S Always! Always! Al - ways on my oath You'll

D The word is mum...

S find I am dis - creet - ly dumb, So trust me ma'am - Of

D

S

all I know I'll give no clue, You lit - tle ro - guey po - guey you! You

*Spoken.*  
*(indignantly)*

D

S

Sir! Sir!!

lit - tle ro - guey po - guey You lit - tle ro - guey po - guey You

D

S

Sir!!! Al -

ro - guey po - guey ro - guey po - guey ro - guey po - guey If

D - though of men's vul - ga - ri - ty, O - Im no un - fair in - quis - i - tor, I  
 S call'd up - on in cha - ri - ty O - To jus - ti - fy my vis - i - tor, I'll

D hate fa - mi - li - a - ri - ty, O In a fa - mi - ly So - li - ci - tor, As a  
 S quote my pop - u - la - ri - ty, O As a fa - mi - ly So - li - ci - tor,

D fa - mi - ly fa - mi - ly A fa - mi - ly So - li - ci - tor!  
 S fa - mi - ly fa - mi - ly fa - mi - ly So - li - ci - tor!

DAME

D

Your

D

tone is not pro - fes - sion - al, O It's nei - ther grave nor court - ly,..... Such

SYNDIC

D

lack of com - mon sense..... In - spires no con - fi - dence..... By

S

gra - dual step pro - gres - sion - al, O I'll reach the hav - en short - ly, But



D

S

till that mo - ment sweet..... I'll ne - ver be in - dis - creet!.....

What,

D

S

ne - ver? Ne - ver!

Ne - ver! Ne - ver! Ne - ver be in - dis - creet! Those

D

S

lips command, And I..... o - bey, Though close at hand, The joy - ous day When I may sip Their

*Spoken.*

D

S

Sir!

ho - ney dew You lit - tle pip - sy wip - sy you! You lit - tle pip - sy wip - sy! You

*Spoken.*

D

Sir!!

S

lit - tle pip - sy wip - sy! You pip - sy wip - sy, pip - sy wip - sy, pip - sy wip - sy!

*Spoken.*

D

Sir!!!

S

Al - though of men's vul - gar - i - ty, O - I'm no un - fair in  
If call'd up - on in clar - i - ty, O - To jus - ti - fy my

D  
\_ qui - si - tor, In hate fam - il - i - ar - i - ty, O - In a fa - mi - ly So -

S  
vis - i - tor, I'll quote my pop - u - lar - i - ty, O - As a fa - mi - ly So -

D  
- li - ci - tor! In a fa - mi - ly, fa - mi - ly, A fa - mi - ly So

S  
- li - ci - tor! fa - mi - ly, fa - mi - ly, fa - mi - ly So

D  
- li - ci - tor.

S  
- li - ci - tor.

N<sup>o</sup>. 11.

## SONG.

NANNA.

*Andante semplice.*

PIANO. *p*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and moving lines. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and a steady bass line.

My wed - ded life Must ev - 'ry plea - sure bring On scale ex -  
 Though in green pea Your - self you need - nt stint In Ju - ly

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp and a 3/4 time signature. The lyrics are: "My wed - ded life Must ev - 'ry plea - sure bring On scale ex - Though in green pea Your - self you need - nt stint In Ju - ly". The piano accompaniment is on a grand staff (treble and bass clefs) and includes triplets in the vocal line and piano accompaniment.

- ten - sive! If I'm your wife I must have ev - 'ry - thing That's most ex -  
 sun - ny, In Jan - ua - ree It real - ly costs a mint - A mint of

The second system continues the vocal and piano accompaniment. The lyrics are: "- ten - sive! If I'm your wife I must have ev - 'ry - thing That's most ex - sun - ny, In Jan - ua - ree It real - ly costs a mint - A mint of". The piano accompaniment continues with chords and triplets.

- pen - sive A la - dy's maid (My hair a - lone to do I am not  
 mo - ney! No lamb for us, House lamb at Christ - mas sells At pri - ces

The third system concludes the vocal and piano accompaniment. The lyrics are: "- pen - sive A la - dy's maid (My hair a - lone to do I am not mo - ney! No lamb for us, House lamb at Christ - mas sells At pri - ces". The piano accompaniment continues with chords and triplets.

a - ble And I'm a - fraid I've been ac - cus - tom'd to A first rate  
hand - some! As - par - a - gus, In win - ter, par - al - lels. A Mon - arch's

ta - ble. These things one must con - si - der when one mar - ries And ev - ry - thing I  
ran - som! When purse to bread and but - ter bare - ly re - aches, What is your wife to

wear must come from Pa - ris! Oh, think of that! Oh, think of that! I  
do for hot - house peaches? Ah! tell me that! Ah! tell me that! What

can't wear a - ny - thing that's not from Pa - ris! From top to toes Quite  
is your wife to do for hot - house pe - aches? Your heart and hand Though

*rall.* *a tempo*

French - i - fied I am, If you ex - am - ine. And then— who knows?— Per -  
at my feet you lay, All o - thers scorn - ing! As mat - ters stand, There's

- haps some day a fam— Per - haps a fam - ine! My  
no - thing else to say, Ex - cept— good - morn - ing! Though

*rall.*

ar - gu - ment's cor - rect, if you ex - am - ine, What should we  
vir - tue be a hus - band's best a - dorn - ing, That wont pay rent and

do, if there should come a fam - ine!  
tax - es— so, good - morn - ing!

*pp* *pp*

Nº 12.

FINALE.

Act 1.

*Allegro vivace.*

CHRISTINA.

NANNA.

THORA.

DAME  
CORTLANDT.

GOVERNOR.

ERLING.

TORTENSSEN.

SYNDIC.

SOPRANO.  
CONTRALTO.

TENOR.  
BASS.

CHORUS.

*Allegro vivace.*

PIANO.

ERLING.

Come hi - ther ev - 'ry one, come hi - ther all,..... Let

TORTENSSEN.

The first system of the musical score consists of three staves. The top staff is for the vocal part of Erling, with lyrics "Come hi - ther ev - 'ry one, come hi - ther all,..... Let". The middle staff is for the vocal part of Tortenssen. The bottom two staves are for the piano accompaniment, with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and a 2/4 time signature.

The second system of the musical score consists of three staves. The top staff is for the vocal part of Erling, with lyrics "ev - 'ry mo - ther's son o - bey our call..... Come hi - ther in your might In". The middle staff is for the vocal part of Tortenssen. The bottom two staves are for the piano accompaniment, with a piano (*p*) dynamic marking. The music continues in the same key and time signature.

The third system of the musical score consists of three staves. The top staff is for the vocal part of Erling, with lyrics "stern par - ade And learn the dead - ly slight up on you playd..... Why". The middle staff is for the vocal part of Tortenssen. The bottom two staves are for the piano accompaniment. A vertical line on the right side of the system is labeled "CHORUS". The music concludes in this system.



who the deuce has dared to pay, A trick at Els i\_nore to

- day Come tell us quick This sau\_cy trick, Why

who..... the deuce has..... dared to.....

ERLING.

That sta - tue who com - mis - sion'd it, And  
 play. The King.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "That sta - tue who com - mis - sion'd it, And". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics "play." and "The King." are positioned below the piano staves.

*fp*

The piano accompaniment for the first system, marked *fp* (fortissimo piano). It features a right-hand melody with eighth-note patterns and a left-hand bass line with chords. The system spans three measures.

E on that spot po - si - tion'd it Court sculp - tor who cre -  
 The King.

The second system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "on that spot po - si - tion'd it Court sculp - tor who cre -". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics "The King." are positioned below the piano staves.

The piano accompaniment for the second system, continuing the right-hand melody and left-hand bass line from the first system. It spans three measures.

E - a - ted me, And told me rank a wait - ed me Which pleas'd you and e -

The third system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "- a - ted me, And told me rank a wait - ed me Which pleas'd you and e -". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

## TORTENSSSEN.

E  
- la - ted me. Who rais'd ..... me from ob -

The King.

*f* *p*

T  
- scu - ri - ty And guild - ed my fu - tu - ri - ty Phy - si - cian who ap -

The King. The King.

T  
- point - ed me With ba - rons rank an - oint - ed me Till tip - - sy pride dis -

The score is a musical score for a piece titled 'TORTENSSSEN.' It features three systems of music. Each system includes a vocal line (E or T) and a piano accompaniment. The lyrics are: '- la - ted me. Who rais'd ..... me from ob -', '- scu - ri - ty And guild - ed my fu - tu - ri - ty Phy - si - cian who ap -', and '- point - ed me With ba - rons rank an - oint - ed me Till tip - - sy pride dis -'. The piano accompaniment includes dynamic markings 'f' and 'p'. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

T  
- joint - ed me.

The King..... The King..... The King..... he did and

said it all He did..... this no - ble thing..... Give him the

fame and cre - dit all, Give him the fame and cre - dit all, His

ma - - - jes - ty the King God save the King Hur - rah .....

ERLING. *f* *energico*

A lie! No Monarch honoured you by hon\_our\_ing us, Or for that curs-ed

.....

*p*

E. sta tue gave commis\_sion, No mon - arch with pre\_cep\_tion gen - er\_ous ..... Ap\_point\_ed

E

Tor - tens - son his court phy - sic - ian! No roy - al sun - light on our

This system contains the first line of music. The vocal line (treble clef) has lyrics: "Tor - tens - son his court phy - sic - ian! No roy - al sun - light on our". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

E

la - bours shone You have been cheat - ed, trick'd, and play'd upon!

We have been

This system contains the second line of music. The vocal line (treble clef) has lyrics: "la - bours shone You have been cheat - ed, trick'd, and play'd upon!". The piano accompaniment (grand staff) continues with similar rhythmic patterns. A dynamic marking *f* appears above the piano part in the second measure of this system.

cheat - ed trick'd and play'd up - on? Oh, shame! Who is the culprit?

This system contains the third line of music. The vocal line (treble clef) has lyrics: "cheat - ed trick'd and play'd up - on? Oh, shame! Who is the culprit?". The piano accompaniment (grand staff) continues with similar rhythmic patterns. Dynamic markings *f* are present above the piano part in the first and second measures of this system.

We've no time for trif-ling! With chok-ing in-dig-na-tion we are

This system contains a vocal line and a piano accompaniment. The vocal line has lyrics: "We've no time for trif-ling! With chok-ing in-dig-na-tion we are". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*(Enter Dame Cortlandt angrily.)*

stif-ling

This system contains a vocal line and a piano accompaniment. The vocal line has the lyric "stif-ling". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with several triplets marked with a '3'.

DAME.  
The truth's re-veal'd, the mys-ter-y dis-

This system contains a vocal line and a piano accompaniment. The vocal line is labeled "DAME." and has lyrics: "The truth's re-veal'd, the mys-ter-y dis-". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with several triplets marked with a '3'. A dynamic marking of *fp* is present. A fermata is placed over the final notes of the piano part, with the number "12" written above it.

*rall.* *3*

- pell'd\_ The cul\_prit is the Gov.er\_nor Griff\_en\_feld!

*a tempo*

Oh shame! Oh shame!

*rall.* *f*

What does this mean? Speak out Gov\_ er\_nor's fun a\_ gain What has he been a\_ bout

What has he done ex\_ plain Ex\_ plain ex\_ plain ex\_

Ex\_ plain ex\_ plain ex\_

*f* *3* *3* *3*

Detailed description: This is a page of a musical score, page 96. It features a vocal line and piano accompaniment. The vocal line includes lyrics such as "pell'd\_ The cul\_prit is the Gov.er\_nor Griff\_en\_feld!" and "Oh shame! Oh shame!". The piano accompaniment includes performance markings like *rall.*, *a tempo*, and *f*. There are also triplets marked with a '3' in a circle. The score is written in a key with one sharp (F#) and a 2/4 time signature.



- plain.

DAME.  
1. He

*fp*

D

doesn't con-fine to low-ly folks His base bar-ba-ri-an deal-ings, But  
- forth I vow with hate in-tense To crush that Go-ver-nor Pa-gan! What-

D

dares to play his prac-tic-al jokes Up-on my ten-d'rest feel-ings As-  
- ev-er the cost, at my ex-pense We'll go to Co-pen-ha-gen, There

D

- sum-ing that for you I glow'd, You syn-di-cal Moun-te-  
to the Re-gent we'll com-plain In vol-leys of vo-cal

D

- bank you! He I'm keep.ing it un - der  
thunder All right I'm keeping it

Now Pray be care-ful or you'll explode!  
Now stea - dy or you'll be off a - gain!

*f* *p* *p*

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics: '- bank you! He I'm keep.ing it un - der' and 'thunder All right I'm keeping it'. The second system continues the vocal line with lyrics: 'Now Pray be care-ful or you'll explode!' and 'Now stea - dy or you'll be off a - gain!'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes dynamic markings *f*, *p*, and *p*.

D

thank you!  
un - der!

Hur - - rah! Hur - rah! Hur - rah! Hur - rah! She's keep.ing it un - der  
Bra - - va! Bra - va! Bra - va! Bra - va! Dame Cort-landt is keeping it

*f*

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics: 'thank you! un - der!' and 'Hur - - rah! Hur - rah! Hur - rah! Hur - rah! She's keep.ing it un - der' and 'Bra - - va! Bra - va! Bra - va! Bra - va! Dame Cort-landt is keeping it'. The bottom system continues the piano accompaniment, featuring a dynamic marking *f* and a five-measure rest in the right hand.

I'm keep - ing it un - der, keep - ing it un - der, keep - ing it un - der,

thank you!  
un - der!

*p*

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#) and a 12/8 time signature. It features a melodic line with eighth and sixteenth notes. The piano accompaniment is in bass clef, providing a harmonic foundation with chords and moving lines. A dynamic marking of *p* (piano) is present.

thank you!

Hence.

*f*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the phrase "thank you!" and "Hence." with a first ending bracket. The piano accompaniment features a dynamic marking of *f* (forte) and includes a five-fingered arpeggiated figure in the right hand. The system concludes with a double bar line and a 12/8 time signature.

Ah! Here's the mon - key un - dis - cern - ing, Who, all

*ff*

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line includes the phrase "Ah! Here's the mon - key un - dis - cern - ing, Who, all" with a second ending bracket. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a seven-fingered arpeggiated figure in the right hand. The system concludes with a double bar line and a 12/8 time signature.

thought of mer - cy spurn - ing, Dares with men of light and learn - ing Thus to

play the prank - some fool! Launch at him our loud - est thun - der - Tear him

limb from limb a - sun - der! Long e - nough we've suf - fer'd un - der His de -

test-ed mon-key-rule, His de-test-ed mon-key-rule!.....

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "test-ed mon-key-rule, His de-test-ed mon-key-rule!.....". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

GOVERNOR.

What means this up-roar which my com-fort

This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "GOVERNOR. What means this up-roar which my com-fort". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *fp* is present.

G

shatters? Ex-plain, I beg! Are ye March hares, or

This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "shatters? Ex-plain, I beg! Are ye March hares, or". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamic markings of *fp* and *sf* are present.

DAME.

G

hatters? No madmen we— but mat-ters not to mince, To Co-pen-

This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "DAME. hatters? No madmen we— but mat-ters not to mince, To Co-pen-". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamic markings of *fp* and *cresc.* are present.

- ha - gen we de - part, With rage and fu - ry in each heart, To in - ter - view our sov - reign Re - gent -

*fp*

GOVERNOR.

D - Prince! The Re - gent? Not so loud, Be

Aye, the Re - gent!

*f* *fp*

G pa - ci - fied I beg, ex - ci - ted crowd! This state of in - dig - na - tion do not

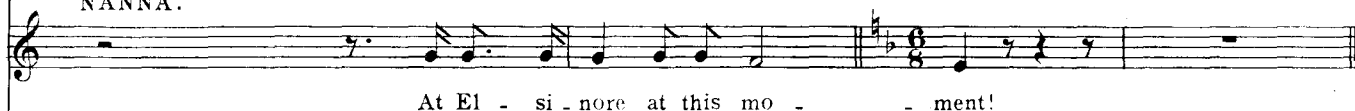
G fo - ment - The Re - gent's here, in El - si - nore!..... at this

THORA.



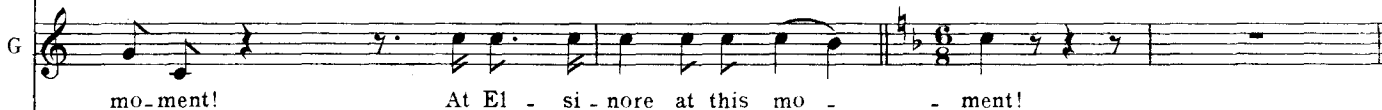
At El - si - nore at this mo - ment!

NANNA.

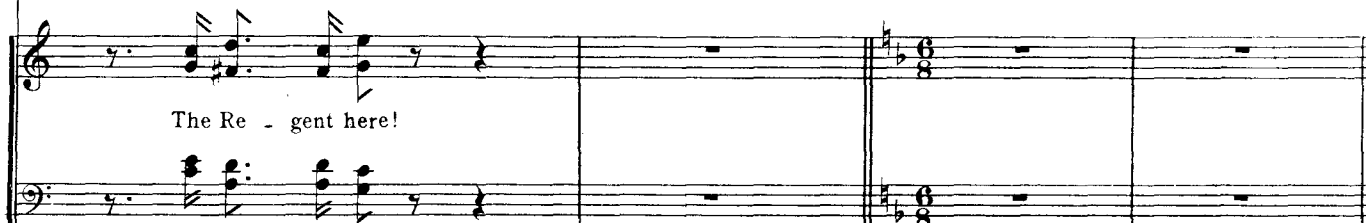


At El - si - nore at this mo - ment!

G



mo-ment! At El - si - nore at this mo - ment!



The Re - gent here!



Th



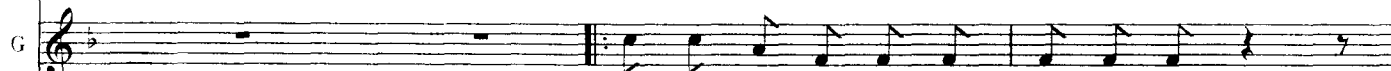
1. Af - ter a tra - vel - ling trou - ble - some,  
2. Seek - ing a time of tran - quil - li - ty,

N



1. Af - ter a tra - vel - ling trou - ble - some,  
2. Seek - ing a time of tran - quil - li - ty,

G



1. Af - ter a tra - vel - ling trou - ble - some,  
2. Seek - ing a time of tran - quil - li - ty,



*p*

Th  
 Quit of the Court and the qua - li - ty      Wea - ry of bob - be - ry bub - ble - some  
 Free from all fear of for - ma - li - ty,      Finds it in jol - ly gen - til - i - ty

N  
 Quit of the Court and the qua - li - ty      Wea - ry of bob - be - ry bub - ble - some  
 Free from all fear of for - ma - li - ty,      Finds it in jol - ly gen - til - i - ty

G

Th  
 Wea - ry of par - ty and pol - i - ty,      Full of a jol - ly jo - cos - i - ty,  
 Here in this love - ly lo - cal - i - ty      Doff - ing all du - ty and dig - ni - ty

N  
 Wea - ry of par - ty and pol - i - ty,      Full of a jol - ly jo - cos - i - ty,  
 Here in this love - ly lo - cal - i - ty      Doff - ing all du - ty and dig - ni - ty

G

Th  
 Out of the pale of pro - pri - e - ty      Ha - ting the pride of pom - pos - i - ty  
 Fol - lies that fid - get him fear - ful - ly,      Vows that our mer - ry ma - lig - ni - ty

N  
 Out of the pale of pro - pri - e - ty      Ha - ting the pride of pom - pos - i - ty  
 Fol - lies that fid - get him fear - ful - ly,      Vows that our mer - ry ma - lig - ni - ty

G



Th  
Sick of that sort of so - ci - e - ty, Re - gent is rest - ing his brain.....  
Fa - vours his chir - rup - ing cheer - ful - ly Vows he'll a - gain and a - gain.....

N  
Sick of that sort of so - ci - e - ty, Re - gent is rest - ing his brain.....  
Fa - vours his chir - rup - ing cheer - ful - ly Vows he'll a - gain and a - gain.....

G

*(Chorus with Principals.)*

Th  
Here in our lit - tle do - main!..... Re - gent is rest - ing his brain Here  
Vis - it our lit - tle do - main!..... Vows he'll a - gain and a - gain Vis -

N  
Here in our lit - tle do - main!..... Re - gent is rest - ing his brain Here  
Vis - it our lit - tle do - main!..... Vows he'll a - gain and a - gain Vis -

G

Th  
in our lit - tle do - main!  
- it our lit - tle do - main!

N  
in our lit - tle do - main!  
- it our lit - tle do - main!

G

Th  
Seek-ing a time of tran - quil - i - ty, Free from all fear of for -

N  
Seek-ing a time of tran - quil - i - ty, Free from all fear of for -

G  
Seek-ing a time of tran - quil - i - ty, Free from all fear of for -

Seek-ing a time of tran - quil - i - ty, Free from all fear of for -

Th  
- mal - i - ty, Finds it in jol - ly gen - til - i - ty

N  
- mal - i - ty, Finds it in jol - ly gen - til - i - ty

G  
- mal - i - ty, Finds it in jol - ly gen - til - i - ty

- mal - i - ty, Finds it in jol - ly gen - til - i - ty

Th  
Here in this lone - ly lo - cal - i - ty      Doff - ing all du - ty and dig - ni - ty

N  
Here in this lone - ly lo - cal - i - ty      Doff - ing all du - ty and dig - ni - ty

G  
Here in this lone - ly lo - cal - i - ty      Doff - ing all du - ty and dig - ni - ty

Th  
Fol - lies that fidg - et him fear - ful - ly,      Vows that our mer - ry ma - lig - ni - ty

N  
Fol - lies that fidg - et him fear - ful - ly,      Vows that our mer - ry ma - lig - ni - ty

G  
Fol - lies that fidg - et him fear - ful - ly,      Vows that our mer - ry ma - lig - ni - ty

Th  
 Fa\_vours his chir\_rup\_ping cheer\_ful\_ly Vows he'll a\_gain and a\_gain.....

N  
 Fa\_vours his chir\_rup\_ping cheer\_ful\_ly Vows he'll a\_gain and a\_gain.....

G  
 Fa\_vours his chir\_rup\_ping cheer\_ful\_ly Vows he'll a\_gain and a\_gain.....

Vis\_it our lit\_tle do\_main!..... Vows he'll a\_gain and a\_gain Vis\_

Vis\_it our lit\_tle do\_main!..... Vows he'll a\_gain and a\_gain Vis\_

G  
 Vis\_it our lit\_tle do\_main!..... Vows he'll a\_gain and a\_gain Vis\_

Th  
- it our lit - tle do - main!

N  
- it our lit - tle do - main!

G  
- it our lit - tle do - main!

This is our chance to ex -

- it our lit - tle do - main!

This is our chance to ex -

Th  
*p*  
Tell of our sor - row and pain!

N  
*p*  
Tell of our sor - row and pain!

G  
*p*  
- plain..... This is our chance..... to ex - plain

This is our chance to ex - plain

This is our chance to ex -

- plain..... This is our chance to ex - plain

Th *p* Tell of our sor - row and pain.....

N *p* Tell of our sor - row and pain.....

G *p*

This is our chance to ex - plain..... our chance to ex - plain.....

plain, This is our chance to ex - plain..... to ex - plain.....

This is our chance to ex - plain, This is our chance to ex - plain.....

G No, no!

TORTENSSEN. ERLING.

This is our op - por - tu - ni - ty It may not come a - gain. To

Th *No, no!*

E lay bare with im - pu - ni - ty Our mis - er - y and pain.....

T *We'll*

C *And that with all ce -*

N & Th *THORA.*  
*No, no!*

D *And that with all ce -*

E *And that with all ce -*

H *And that with all ce -*

T beg with due se - ve - ri - ty, His speed - y pun - ish - ment ..... *And that with all ce -*

S *And that with all ce -*

C  
\_ le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

N & Th  
No, no! No, no! No, no!

D  
\_ le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

G  
No, no! No, no! No, no!

E  
\_ le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

H  
\_ le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

T  
\_ le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

S  
\_ le - ri - ty To gaol he may be sent! To gaol,..... To gaol,..... To

To gaol,..... To gaol,..... To

N. 10077.



C  
gaol he may be sent To gaol..... To gaol..... To gaol he

N  
&  
Th  
No, no! No, no! No, no!

D  
gaol he may be sent To gaol..... To gaol..... To gaol he

G  
No, no! No, no! No, no!

E  
gaol he may be sent To gaol..... To gaol..... To gaol he

H  
gaol he may be sent To gaol..... To gaol..... To gaol he

T  
gaol he may be sent To gaol..... To gaol..... To gaol he

S  
gaol he may be sent To gaol..... To gaol..... To gaol he

gaol he may be sent To gaol..... To gaol..... To gaol he

C  
may be sent!

N  
&  
Th  
No, no! No, no! no! no! No,

D  
may be sent!

G  
No, no! No, no! no! no! No,

E  
may be sent!

H  
may be sent!

T  
may be sent!

S  
may be sent!

may be sent!

*dim. e rall.*

*Meno mosso.*

Th & N  
no! not that a - vert our doom! Why it would be our ru - in! Can you re - sist when

G  
no! not that a - vert our doom! Why it would be our ru - in! Can you re - sist when

Th & N  
we assume This at - ti - tude to sue in. *ppp* No, no! not that a - vert our doom! Why

G  
we assume This at - ti - tude to sue in. *ppp* No, no! not that a - vert our doom! Why

Th & N  
it would be our ru - in! Can you re - sist when we as - sume This at - ti - tude to

G  
it would be our ru - in! Can you re - sist when we as - sume This at - ti - tude to

C Yes, yes! Yes, yes! We can re - sist, though

N Th sue in.

D Yes, yes! Yes, yes! We can re - sist, though

G sue in.

E Yes, yes! Yes, yes! We can re - sist, though

H Yes, yes! Yes, yes! We can re - sist, though

T Yes, yes! Yes, yes! We can re - sist, though

S Yes, yes! Yes, yes! We can re - sist, though

Ha, ha, ha! Ha, ha, ha! We can re - sist, though

*Più mosso.*

*laughingly*

C  
you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

N  
Th  
BOTH *as if crying*  
Ho ho ho

D  
you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

G  
*as if crying*  
Ho ho ho

E  
you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

S  
you as - sume That at - ti - tude to sue in! Ha ha ha ha ha!

you as - sume That at - ti - tude to sue in! Ha ha ha ha ha

C  
Ha ha ha ha ha! Ha ha ha ha ha

N  
Th  
ho! ho ho ho ho!

D  
Ha ha ha ha ha ha! Ha ha ha ha ha

G  
ho! ho ho ho ho!

E  
Ha ha ha ha ha ha! Ha ha ha ha ha

H  
Ha ha ha ha ha ha! Ha ha ha ha ha

T  
Ha ha ha ha ha ha! Ha ha ha ha ha

S  
Ha ha ha ha ha ha! Ha ha ha ha ha

ha! Ha ha ha ha ha ha! ha!

The musical score is arranged for a choir with parts for Contralto (C), Soprano (N), Alto (D), Tenor (G), Tenor (E), Tenor (H), Tenor (T), and Soprano (S). The lyrics are 'Ha ha ha ha ha!' and 'ho!'. The piano accompaniment is shown at the bottom of the page.

C  
ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!

N  
Th  
Ho ho ho ho! Ho ho! Ho ho!

D  
ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!

G  
Ho ho ho ho! Ho ho! Ho ho!

E  
ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!

H  
ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!

T  
ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!

S  
ha ha ha ha! Ha ha ha ha! Ha ha ha ha ha ha ha!

Ha ha ha ha! Ha ha ha ha! Ha ha ha ha!

*ff*

*sostenuto*

G O pray have mer - cy? Do not pour up - on as hap - less Go - ver -

G - nor who treads a ra - ther de - vious path The ri - als of your migh - ty

NANNA & THORA *imploringly*

Oh pray you be mag - nan - i - mous, 'Twill ru - in him and

G wrath.

N Th ru - in us— In sheer good hu - mour it was done— Oh have - n't you an - y sense of



N Th  
fun? Oh have\_n't you a - ny sense, oh have\_n't you a - ny sense, oh have\_n't you

G  
Oh have\_n't you a - ny sense, oh have\_n't you a - ny sense, oh have\_n't you

THORA & NANNA. (*piteously*)

N Th  
a - ny sense of fun? Ah don't be hard on one..... whose pas\_sion

G  
a - ny sense of fun?

*rall.*

*p*

N Th  
ru - ling Was from his birth a taste for A - pril fool - ing

NANNA & THORA.

Ah don't... be hard on one..... whose pas\_sion ru - ling..... Was from his GOVERNOR.

Ah don't... be hard on one..... whose pas\_sion ru - ling..... Was from his

*pp*

N  
Th  
G

birth, a taste for A - pril fool - ing!

birth, a taste for A - pril fool - ing!

ERLING.

TORTENSSEN.

Go trait - ress go! ..... Of such a

Go trait - ress go! Of

*ff*

E  
T

foe I scorn the vain ap - peal. In vain you cry, And

such a foe I scorn the vain ap - peal. In vain you cry,

E  
T

sob and sigh, In vain you kneel, In vain you kneel, In vain you kneel, I

And sob and sigh, In vain you kneel, In vain you kneel, I

NANNA & THORA. (*pleadingly.*)

E

say. Oh. pi - ty me, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pray!

GOVERNOR.

T

say. Oh, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pi - ty me, pray!

Of

N  
Th

G

all that's mean And vile, I ween, In an un - der - hand - ed way, E -

NANNA & THORA.

Oh, pi - ty me, pi - ty me,

GOVERNOR.

Oh, pi - ty me, pi - ty me,

- pi - to - me - pi - to - me - pi - to - me - pi - to - me - pi - to - me they, E -

Piano accompaniment for the first system, featuring treble and bass staves with dynamic markings like 'f' and 'p'.

N  
Th  
pray, Oh, pi - ty me, pi - ty me pray!

G  
pray, Oh, pi - ty me, pi - ty me pray!

- pi - to - me - pi - to - me they, E - pi - to - me - pi - to - me

Piano accompaniment for the second system, featuring treble and bass staves with dynamic markings like 'f' and 'p'.

CHRISTINA.

Musical staff for Christina with lyrics: Shall we en-dure this out - rage, say?

N  
Th

Musical staff for N Th with lyrics: When a Gov - er - nor tri-umphs thro' quib - ble and quid - di - ty,

DAME COURTLANDT.

Musical staff for Dame Courtlandt with lyrics: Shall we en-dure this out - rage, say?

G

Musical staff for G with lyrics: When a Gov - er - nor tri-umphs thro' quib - ble and quid - di - ty,

ERLING.

Musical staff for Erling with lyrics: Shall we en-dure this out - rage, say?

HAROLD.

Musical staff for Harold with lyrics: Shall we en-dure this out - rage, say?

TORTENSSEN.

Musical staff for Tortenssen with lyrics: Shall we en-dure this out - rage, say?

SYNDIC.

Musical staff for Syndic with lyrics: Shall we en-dure this out - rage, say?

*Moderato.*

Musical staff for Moderato section with lyrics: they!..... Shall we en-dure this out - rage, say?

Piano accompaniment musical staff with lyrics: Shall we en-dure this out - rage, say?

C  
Are we but toys to serve his whim? Is he on heart - strings thus to play,

N  
Th  
He may em-ploy, with a cheer-ful a - vi - di - ty, A - ny a - mount of tol - lol - the-rol - lid - di - ty,

D  
Are we but toys to serve his whim? Is he on heart - strings thus to play,

G  
He may em-ploy, with a cheer-ful a - vi - di - ty, A - ny a - mount of tol - lol - the-rol - lid - di - ty,

E  
Are we but toys to serve his whim? Is he on heart - strings thus to play,

H  
Are we but toys to serve his whim? Is he on heart - strings thus to play,

T  
Are we but toys to serve his whim? Is he on heart - strings thus to play,

S  
Are we but toys to serve his whim? Is he on heart - strings thus to play,

Are we but toys to serve his whim? Is he on heart - strings thus to play,

C  
As may, per - chance, seem good to him? To the Re - - gent, a -

N  
Th  
Tol - the - rol, lol - the - rol, lol - the - rol - lay!

D  
As may, per - chance, seem good to him? To the Re - - gent, a -

G  
Tol - the - rol, lol - the - rol, lol - the - rol - lay!

E  
As may, per - chance, seem good to him? To the Re - - gent, a -

H  
As may, per - chance, seem good to him? To the Re - - gent, a -

T  
As may, per - chance, seem good to him? To the Re - - gent, a -

S  
As may, per - chance, seem good to him? To the Re - - gent, a -

As may, per - chance, seem good to him? To the Re - - gent, a -

C  
- way, To the Re - gent, a - way! To the

N  
Th  
Tol - the - rol - the-rol, lol - the-lol, lol - the - rol - lay!

D  
- way, To the Re - gent, a - way! To the

G  
Tol - the - rol - the-rol, lol - the-lol, lol - the - rol - lay!

E  
- way, To the Re - gent, a - way! To the

H  
- way, To the Re - gent, a - way! To the

T  
- way, To the Re - gent, a - way! To the

S  
- way, To the Re - gent, a - way! To the

- way, To the Re - gent, a -



C  
Re - gent, a - way, To the Re - gent, a -

N Th  
Tol - the - rol - the - lol - lay, Tol - the - rol - the - lol -

D  
Re - gent, a - way, To the Re - gent, a -

G  
Tol - the - rol - the - lol - lay Tol - the - rol - the - lol -

E  
Re - gent, a - way, To the Re - gent, a -

H  
Re - gent, a - way, To the Re - gent, a -

T  
Re - gent, a - way, To the Re - gent, a -

S  
Re - gent, a - way, To the Re - gent, a -

- way, To the Re - gent, a - way, To the

N. 10077.

C  
- way, To the Re - gent, a - way,.....

N  
Th  
- lay, Tol-the - rol - the-lol, lol - the-rol - lay,..... Tol-the-

D  
- way, To the Re - gent, a - way,.....

G  
- lay, Tol-the - rol - the-lol, lol - the-rol - lay,..... Tol-the-

E  
- way, To the Re - gent, a - way,.....

H  
- way, To the Re - gent, a - way,.....

T  
- way, To the Re - gent, a - way,.....

S  
- way, To the Re - gent, a - way,.....

Re - gent, a - way, To the Re - gent, a way,.....

N. 10077.

C  
..... a - way!

N  
Th  
- lol - the - rol, lol - the - rol - lay!

D  
..... a - way!

G  
- lol - the - rol, lol - the - rol - lay!

E  
..... a - way!

H  
..... a - way!

T  
..... a - way!

S  
..... a - way!

..... a - way!

*fff*

The musical score is arranged in a standard format for a vocal ensemble and piano. It features eight vocal staves (C, N, D, G, E, H, T, S) and two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal parts have lyrics: 'a - way!' and '- lol - the - rol, lol - the - rol - lay!'. The piano accompaniment includes a dynamic marking of *fff* (fortissimo) and various musical notations such as slurs, accents, and rests.

# OPENING CHORUS & SCENE.

## Act 2.

*Allegretto.*

PIANO.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *f* (forte) and features a complex, rhythmic melody in the treble clef and a supporting bass line. The second system continues the melody with some rests in the bass line. The third system features a more active bass line and ends with a dynamic marking of *p* (piano). The fourth system includes dynamic markings of *cresc:* (crescendo), *mf* (mezzo-forte), and *cresc:* again. The fifth system concludes the piece with a final melodic flourish in the treble clef and a steady bass line.

## CHORUS OF MEN.

With an - ger stern And fierce de - ter - min - a - tion, We

*mf*

## SOPRANO &amp; CONTRALTO.

To Re - gent

wait to learn The fate of our ap - peal.

*fp*

just..... We've gi - ven in - for - ma - tion, And this, we trust, The

ERLING.

This tyrant's doom will seal! And this, we..... trust, The tyrant's doom will seal!

The first system of the score for Erling. It features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "This tyrant's doom will seal! And this, we..... trust, The tyrant's doom will seal!". The piano accompaniment is in the same key and time, with a dynamic marking of *f* (forte). The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

TOR.

E mite of a man who'll plot and plan To ru\_in us all for his de\_light. The

The second system of the score for Tor. It features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "E mite of a man who'll plot and plan To ru\_in us all for his de\_light. The". The piano accompaniment is in the same key and time, with a dynamic marking of *p* (piano). The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

DAME.

T man\_ni\_kin ape in hu\_man shape\_This tuppen\_ny ha'pen\_ny lump of spite!

This

The third system of the score for Dame. It features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "man\_ni\_kin ape in hu\_man shape\_This tuppen\_ny ha'pen\_ny lump of spite!". The piano accompaniment is in the same key and time, with a dynamic marking of *f* (forte). The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands. The system concludes with a vocal line that says "This".

CHRISTINA.

This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny,

DAME CORTLANDT.

This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny,

ERLING.

This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny,

TORTENSSEN.

This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny,

SYNDIC.

This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny,

tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny, This

C  
This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny

D  
This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny

E  
This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny

T  
This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny

S  
This tup-pen-ny ha'-pen-ny

tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny lump.....

N. 10077.



C  
lump of spite! This lump of spite! This lump of spite!

D  
lump of spite! This lump of spite! This lump of spite!

E  
lump of spite! This lump of spite! This lump of spite!

T  
lump of spite! This lump of spite! This lump of spite!

S  
lump of spite! This lump of spite! This lump of spite!

..... of spite! This lump of spite! This

The musical score consists of five vocal staves (C, D, E, T, S) and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "lump of spite! This lump of spite! This lump of spite!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The score is in a minor key and 3/4 time.

C

This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

D

This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

E

This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

T

This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

S

This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

lump of spite, This tup-pen-ny ha'-pen-ny, tup-pen-ny ha'-pen-ny lump of

## CHORUS &amp; PRINCIPALS.

## RECIT. CHRISTINA.

spite.

Be com - fort - ed - his down - fall I fore - see.

All who ex - ceed the bounds of strict sim - pli - ci - ty, And, yield - ing to a taste for ec - cen -

- tri - ci - ty, Fly in the face of or - tho - dox mor - al - i - ty, Must

dear - ly pay for their o - ri - gin - al - i - ty— You know the sto - ry of the wil - ful

bee? Who..... was he?

ERLING.

We don't We ne - ver heard it!

The first system of music includes a vocal line for 'ERLING.' with lyrics 'bee? Who..... was he?' and a piano accompaniment. The piano part consists of two staves with chords and some melodic lines. The key signature has two flats and the time signature is 6/8.

*Allegretto.*

*mf*

The second system is a piano accompaniment for the first system, marked 'Allegretto' and 'mf'. It consists of two staves with chords and melodic lines. The key signature has two flats and the time signature is 6/8.

*Andante con moto e semplice.*

CHRISTINA.

A hive of bees, as I've heard say, Said to their Queen one sul-try day.

*p*

The third system features a vocal line for 'CHRISTINA.' with lyrics 'A hive of bees, as I've heard say, Said to their Queen one sul-try day.' and a piano accompaniment. The piano part consists of two staves with chords and melodic lines. The key signature has two flats and the time signature is 2/4.

"Please, your Ma - jes - ty's high po - si - tion, The hive is full and the wea-ther is warm. We

The fourth system features a vocal line with lyrics '"Please, your Ma - jes - ty's high po - si - tion, The hive is full and the wea-ther is warm. We' and a piano accompaniment. The piano part consists of two staves with chords and melodic lines. The key signature has two flats and the time signature is 2/4.

C

ra - ther think, with a due sub-mis-sion, The time has come when we ought to

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C) and contains the lyrics "ra - ther think, with a due sub-mis-sion, The time has come when we ought to". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex rhythmic pattern with many sixteenth notes.

C

swarm? Buzz, buzz. Up -

Buzz Buzz Buzz, buzz.....

The second system of the musical score features a vocal line with the lyrics "swarm? Buzz, buzz. Up -". The piano accompaniment includes a section with a "buzz" effect, represented by a series of horizontal lines in the treble and bass staves. The piano part also contains sixteenth-note passages with fingering numbers 6 and 16.

C

- spake their Queen, and thus spake she - "This is a mat-ter that rests with me, Who

The third system of the musical score features a vocal line with the lyrics "- spake their Queen, and thus spake she - 'This is a mat-ter that rests with me, Who". The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

C dares o - pin - ions thus to form? I'll tell you when it is

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef (C) and contains the lyrics "dares o - pin - ions thus to form? I'll tell you when it is". The piano accompaniment features a complex rhythmic pattern of sixteenth notes in both hands, with slurs and accents. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

C time to swarm!" Buzz, buzz.

Buzz, Buzz, Buzz,

The second system continues the musical piece. The vocal line has the lyrics "time to swarm!" followed by "Buzz, buzz.". The piano accompaniment includes a section with the word "Buzz," written below the notes. The piano part features a melodic line with slurs and a bass line with a steady eighth-note accompaniment. The key signature and time signature remain the same as in the first system.

C Her Ma-jes-ty wore an an-gry frown, In fact her Ma-jes-ty's

*impetuously.*

buzz, buzz,..... buzz,.....

*ppp*

The third system of music features the vocal line with the lyrics "Her Ma-jes-ty wore an an-gry frown, In fact her Ma-jes-ty's". The piano accompaniment includes a section with the word "buzz," written below the notes. The piano part features a melodic line with slurs and a bass line with a steady eighth-note accompaniment. The key signature and time signature remain the same as in the previous systems.

C

foot was down—Her Ma-jes-ty sulked—de-clined to sup— In short her Ma-jes-ty's

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a common time signature. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The lyrics are: "foot was down—Her Ma-jes-ty sulked—de-clined to sup— In short her Ma-jes-ty's".

C

back was up. Her foot was down and her

Buzz,..... buzz.....

*fp*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "back was up. Her foot was down and her". The piano accompaniment features a prominent "buzz" effect in the right hand, indicated by a dotted line and the word "buzz". The dynamic marking *fp* (fortissimo piano) is present. The lyrics are: "back was up. Her foot was down and her".

C

back was up! That hive con-tain'd one obstinate bee His

*f* *p*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics: "back was up! That hive con-tain'd one obstinate bee His". The piano accompaniment features a melodic line with a 6th and 7th fingering indicated. The dynamic markings *f* and *p* are present. The lyrics are: "back was up! That hive con-tain'd one obstinate bee His".

C

name was Pe - ter,) and thus spake he "Though ev - 'ry bee has shown white feather, To bow to fa - shion

This system contains a vocal line in treble clef and 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 common time (C). The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a grand staff. The lyrics are: "name was Pe - ter,) and thus spake he "Though ev - 'ry bee has shown white feather, To bow to fa - shion".

C

I am not prone. Why should a hive swarm all to - ge - ther? Sure - ly a bee can swarm a -

This system continues the musical score with a vocal line and piano accompaniment. The lyrics are: "I am not prone. Why should a hive swarm all to - ge - ther? Sure - ly a bee can swarm a -".

C

- lone?" Buzz, buzz,

Buzz, buzz, Buzz, buzz, .....

This system features a vocal line with the lyrics "- lone?" Buzz, buzz," and a piano accompaniment. The piano part includes a section with a wavy line and the word "buzz, ....." written below it, indicating a sound effect. The piano accompaniment consists of sixteenth-note patterns in both hands, with some measures marked with a '6' (likely a sixteenth-note group) and a '16' (likely a sixteenth-note rest or a specific rhythmic value). The lyrics are: "- lone?" Buzz, buzz,".



Up - side down and in - side out, Back - wards for - ward round a - bout,

Twir - ling here and twist - ing there, Top - sy tur - vi - ly

ev - - - 'ry - where\_ Buzz, Buzz, Buzz, Buzz, Buzz, Buzz,

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line with lyrics, a piano accompaniment with a steady bass line and chords, and a guitar part with a rhythmic pattern of eighth notes. The lyrics describe a topsy-turvy scene with various actions and the sound of a buzz.

*mpetuously.*

Pi.ti-ful sight it was to see Res - pectable el-der-ly

*ppp* buzz, buzz,..... buzz,.....

*ppp*

high - class bee, Who kicked the beam at six - teen stone, Try - ing his best to

swarm a - lone! Try - ing his best to

Buzz,..... buzz,.....

*fp*

C

swarm a - - lone! The hive were shock'd to

6 7

*f* *p*

C

see their chum (A strict tee - to-tal-ler) tee - to - tum - The Queen ex - claim'd, "How

C

ter - ri - ble, ve - ry! It's per - fectly clear - to..... all the throng Pe - ter's been at the

C

old brown sher - ry. Old brown sher - ry is much too

C

strong- Buzz, buzz. Of

Buzz, buzz, Buzz, buzz.....

*pp*

*pp*

6 6 6 6 16 16

C

all who thus them - selves de - grade A stern ex - am - ple must be made, To

.....

C

Co - ven - try go, you tip - - - sy bee!" So off to Co - ventry

6 6 6 6



swarm alone! All came of try-ing to

Buzz..... buzz.....

*fp*

Detailed description: This system contains three staves. The top staff is a vocal line in G major with lyrics 'swarm alone! All came of try-ing to'. The middle staff is a piano accompaniment for the first part, featuring a melodic line with a 'Buzz..... buzz.....' effect. The bottom staff is a piano accompaniment for the second part, starting with a piano (*fp*) dynamic. The key signature has one flat (F major or D minor) and the time signature is 3/4.

swarm a - lone, All came of try - ing to swarm a - lone.

All came of try - ing to swarm a - lone.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'swarm a - lone, All came of try - ing to swarm a - lone.'. The middle staff is a piano accompaniment for the first part with lyrics 'All came of try - ing to swarm a - lone.'. The bottom staff is a piano accompaniment for the second part. The key signature has one flat and the time signature is 3/4.

*Allegro vivace.*

*Enter Syndic from Castle.*

Well, well— what news? Does he re -

*Allegro vivace.*

SYNDIC.

Good  
- fuse Our rightful dues? What news— what news?

s news! the Re - gent whom we all re - vere,..... Will read your neat - ly

*Aside.*

S drawn ap-peal. (I drew it!) With - out an hour's de - lay he'll meet you here,..... And

The first system of music consists of a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics 'drawn ap-peal. (I drew it!)' and continues with 'With - out an hour's de - lay he'll meet you here,..... And'. The piano accompaniment features a steady bass line and a more active treble line with some melodic flourishes.

S if we prove our case the Go-ver-nor'll rue it! If

Hur - rah! Hur rah!.....

The second system of music continues the vocal line with the lyrics 'if we prove our case the Go-ver-nor'll rue it! If'. It includes a 'Hur - rah! Hur rah!.....' section. The piano accompaniment has a more rhythmic and harmonic accompaniment, with some chords in the treble and a steady bass line.

*f* *p*

This block shows the piano accompaniment for the second system. It features a dynamic marking of *f* (forte) in the middle and *p* (piano) towards the end. The accompaniment is primarily chordal in nature, supporting the vocal melody.

S these our char-ges home we bring, He swears the Go-ver-nor's neck he'll wring; And when he says he'll

The third system of music continues the vocal line with the lyrics 'these our char-ges home we bring, He swears the Go-ver-nor's neck he'll wring; And when he says he'll'. The piano accompaniment continues with a similar harmonic and rhythmic pattern, providing a solid foundation for the vocal performance.



S  
do a thing, Hell do it!

Hur - rah! Hur rah!..... The sor - rows that damp'd our

lives are past, And hap - pi - ly all will end at last. As soon as the au - dience

has been held, Good - bye to the Gov - er - nor Grif - fen - feld! Good - bye!

Good - bye!..... Good -

The musical score is written for voice and piano. It consists of five systems of music. The first system includes a vocal line (Soprano) and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The lyrics are: "do a thing, Hell do it! Hur - rah! Hur rah!..... The sor - rows that damp'd our lives are past, And hap - pi - ly all will end at last. As soon as the au - dience has been held, Good - bye to the Gov - er - nor Grif - fen - feld! Good - bye! Good - bye!..... Good -".

Good-bye! Good-bye to the Gov-er-nor Grif-fen-feld! Good-bye!.....

-bye!.....

*ff*

..... Good-bye!..... Good-bye to the Gov-er-nor

Grif-fen-feld! To the Gov-er-nor Grif-fen-feld! Good-

Good-bye!.....

Detailed description: This is a musical score for a song, likely a vocal piece with piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are: "Good-bye! Good-bye to the Gov-er-nor Grif-fen-feld! Good-bye!.....". The piano accompaniment features a steady bass line and chords in the right hand. There are dynamic markings such as *ff* (fortissimo) and a triplet of eighth notes in the piano part. The score ends with a final chord and a fermata over the last note of the vocal line.

- bye!..... Good-bye! Good-bye! Good-bye!.....

Good - bye! Good - bye!

This system contains a vocal line and a piano accompaniment. The vocal line has four measures with lyrics: "- bye!.....", "Good-bye!", "Good-bye! Good-bye!.....". The piano accompaniment consists of two staves with chords and moving lines.

ERLING.

Ah, false one! Ah, false one!

*rit.*

This system features the character ERLING. The vocal line has two measures with lyrics: "Ah, false one! Ah, false one!". The piano accompaniment includes a *rit.* marking and features chords and moving lines.

NANNA. *Andante molto.*

With humb- led head, — in des - per - a - tion dire — I

*rall.* *fp*

This system features the character NANNA. The vocal line has two measures with lyrics: "With humb- led head, — in des - per - a - tion dire — I". The piano accompaniment includes a *rall.* marking, a *fp* dynamic marking, and features chords and moving lines.

N tid - ings bring, from my re - pen - tant sire. He much re - grets his fool - ish whim, —

THORA.

And

This system features the character THORA. The vocal line has two measures with lyrics: "tid - ings bring, from my re - pen - tant sire. He much re - grets his fool - ish whim, —". The piano accompaniment includes chords and moving lines.

T hopes you'll in - ter - cede for him; For, though his gorge at re - trac - tion ri - ses, He's ve - ry

NANNA.

He can't say more

Th sor - ry and a - po - lo - gi - ses, He's ve - ry

N He's ve - ry sor - ry, He's ve - ry sor - ry and a - po - lo -

Th sor - ry..... He's ve - ry sor - ry and a - po - lo -

TORTENSSEN. (*Aside.*)

N  
- gi - ses!

Th  
- gi - ses!

No word of sor - row for in -

T  
- flic - ted pain — No ac - cent of con - tri - tion does she

*p*

*To Thora.*

T  
deign! Go heart - less girl you plead for him in

Enter Governor from Castle.

T

vain.

*Alla marcia.*

GOVERNOR.

Com - ply - ing with the po - pu - lar re - quest, So

SYNDIC. (*Aside.*)

GOVERNOR.

pret - ti - ly express'd - I drew it! The Re - gent comes - for -

THORA.

- give our lit - tle plot - Our pen - i - tence, do not Pooh pooh it! If

NANNA.

T

So

still to press your grievance you a\_gree, Then I feel cer\_tain we Shall rue it!

please with draw, as we are pen\_i\_tent, That well-drawn do\_cu\_ment!

SYNDIC.

I

*Allegretto.*

S

drew it!

No, no, no, no, no mer\_cy will we show, A-way with you! you

plead in vain! No word of ours shall stop the blow; Your pray' we will not en - ter -

This system contains the first two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The music is in a minor key and 3/4 time. The lyrics are: "plead in vain! No word of ours shall stop the blow; Your pray' we will not en - ter -".

- tain!

*cresc:*

This system contains the next two staves. The top staff is a vocal line with the lyric "- tain!". The bottom staff is a piano accompaniment. The word "cresc:" is written above the piano staff. The music continues with a rising melodic line in the piano part.

This system contains two staves of piano accompaniment. The music features a rising melodic line in the right hand and a steady bass line in the left hand. The system ends with a double bar line and a repeat sign.

*Pomposo.*

*ff*

This system contains two staves of piano accompaniment. The tempo marking "Pomposo." and the dynamic marking "ff" are present. The music is characterized by a strong, rhythmic bass line and a melodic line in the right hand.



Largo.  
CHRISTINA.

161

Hail, oh Re - gent Prince, Com - ing to re - quite us!

NANNA.  
Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

THOR A.  
Hail, oh Re - gent Prince, Com - ing to re - quite us!

DAME CORTLANDT.  
Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

GOVERNOR.  
Hail, oh Re - gent Princ,..... Com - ing to re - quite us!

ERLING.  
Hail, oh Re - gent Prince, Com - ing to re - quite us!

TORTENSSEN.  
Hail, oh Re - gent Prince,..... Com - ing to re - quite us!.....

SYNDIC.  
Hail, oh Re - gent Prince, Com - ing to re - quite us!

HAROLD.  
Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

SOPRANOS.  
Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

ALTOS.  
Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

TENORS.  
Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

BASSES.  
Hail, oh Re - gent Prince,..... Com - ing to re - quite us!

Piano accompaniment with grand staff.

C  
Mat - ters not to mince, You..... will no - bly right us.

N  
Mat - ters not to mince, You..... will no - bly right us.

Th  
Mat - ters not to mince, You..... will no - bly right us.

B  
Mat - ters not to mince, You..... will no - bly right us.

G  
Mat - ters not to mince, You will no - bly right, will no - bly right us. Your dis -

E  
Mat - ters not to mince, You will no - bly right, will no - bly right us. Your dis -

T  
Mat - ters not to mince, You will no - bly right, will no - bly right us. Your dis -

S  
Mat - ters not to mince, You will no - bly right, will no - bly right us. Your dis -

H  
Mat - ters not to mince, You will no - bly right, will no - bly right us. Your dis -

Mat - ters not to mince, You..... will no - bly right us.

Mat - ters not to mince, You will no - bly right, will no - bly right us. Your dis -

*f*

C  
Hail,.....  
N  
Hail,.....  
Th  
Hail,.....  
D  
Hail, oh  
G  
- gust e vince... Make the ty rant wince Hail, oh Sov' reign Prince, Hail,.....  
E  
- gust e vince... Make the ty rant wince Hail, oh Sov' reign Prince, Hail, oh  
T  
- gust e vince... Make the ty rant wince Hail, oh Sov' reign Prince, Hail, oh  
S  
- gust e vince... Make the ty rant wince Hail, oh Sov' reign Prince, Hail,.....  
H  
- gust e vince... Make the ty rant wince Hail, oh Sov' reign Prince, Hail,.....  
Hail,.....  
Hail, oh  
- gust e vince... Make the ty rant wince Hail, oh Sov' reign Prince, Hail,.....  
Hail, oh



C  
..... oh Sovereign Prince, Hail,..... oh Sovereign Prince, Whose..... de -

N  
..... oh Sovereign Prince, Hail,..... oh Sovereign Prince, Whose de -

Th  
..... oh Sovereign Prince, Hail,..... oh Sovereign Prince, Whose..... de -

D  
Sov' - - reign Prince, Hail, oh Sov' - - reign Prince, Whose de -

G  
..... oh Sovereign Prince, Hail, oh Sov' - - reign Prince, Whose..... de -

E  
Sov' - - reign Prince, Hail, oh Sov' - - reign Prince, Whose de -

T  
Sov' - reign Prince, Hail, oh Sov' - - reign Prince, Whose de -

S  
..... oh Sovereign Prince, Hail, oh Sov' - - reign Prince, Whose de -

H  
..... oh Sovereign Prince, Hail, oh Sov' - - reign Prince, Whose de -

..... oh Sovereign Prince, Hail,..... oh Sovereign Prince, Whose..... de -

Sov' - - reign Prince,

..... oh Sovereign Prince, Hail, oh Sov' - - reign Prince, Whose..... de -

Sov' - reign Prince,

Piano accompaniment



C  
- crees..... de - light..... us!

N  
- crees de - light..... us!

Th  
- crees..... de - light..... us!

D  
- crees de - light..... us!

G  
- crees de - light..... us!

E  
- crees..... de - light us!

T  
- crees de - light..... us!

S  
- crees de - light..... us!

H  
- crees de - light..... us!

- crees..... de - light..... us!

- crees..... de - light..... us!

- crees..... de - light..... us!

- crees..... de - light..... us!

*ff*

3

REGENT.

I've read your du - ti - ful me - mo - ri - al:..... If a - ny o - ther for re -

- pri - sals call, Or suffering grievance, wish me to a - bate it, This is your op - por -

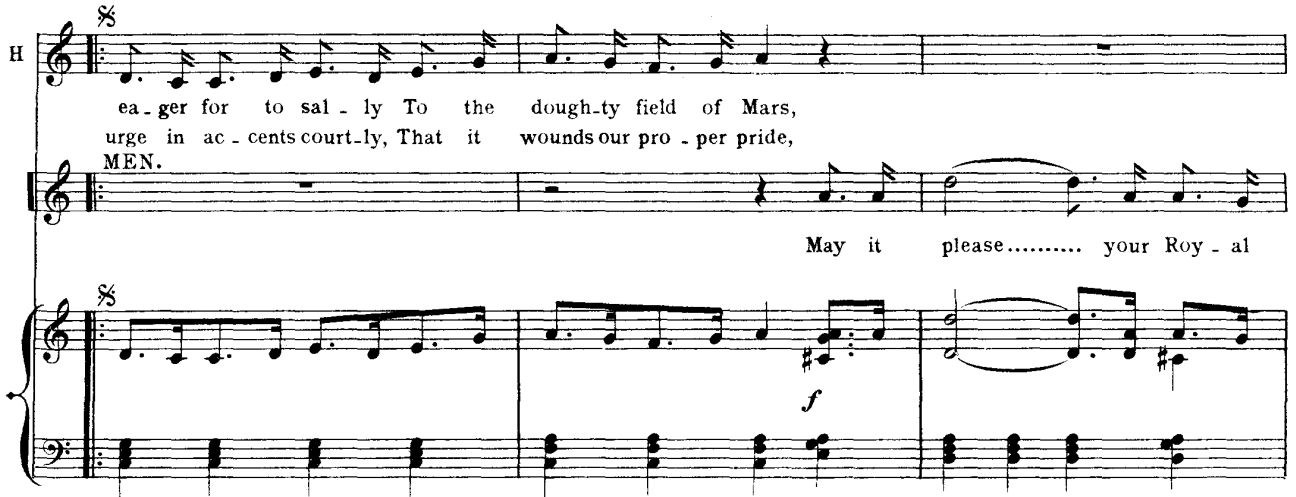
*Poco accell.*

- tu - ni - ty to state it.

HAROLD.

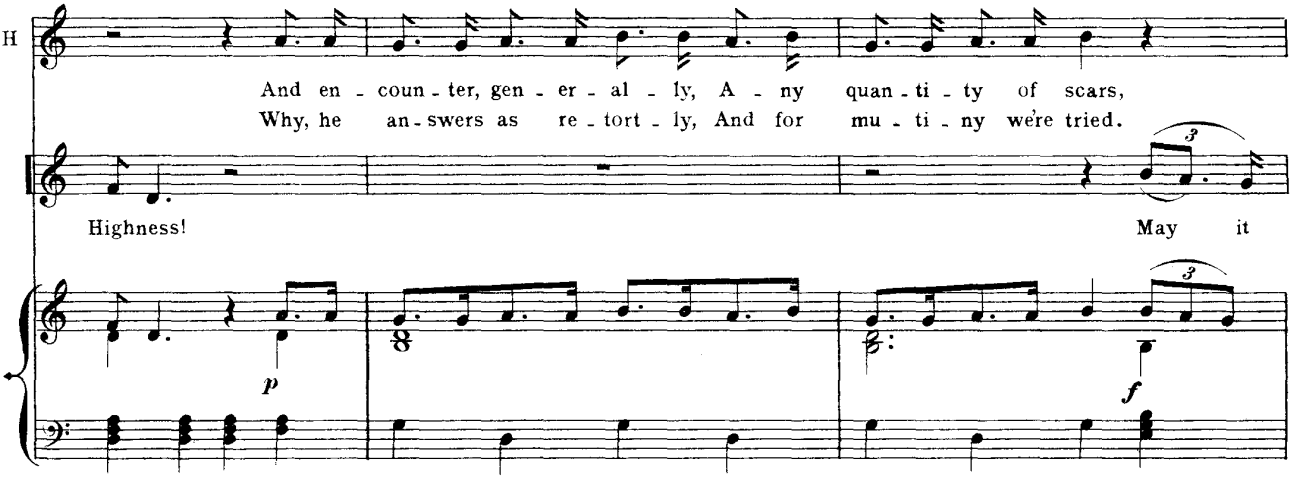
May it please your Highness! Though we're

*Allegretto.*

H   $\text{♩}$

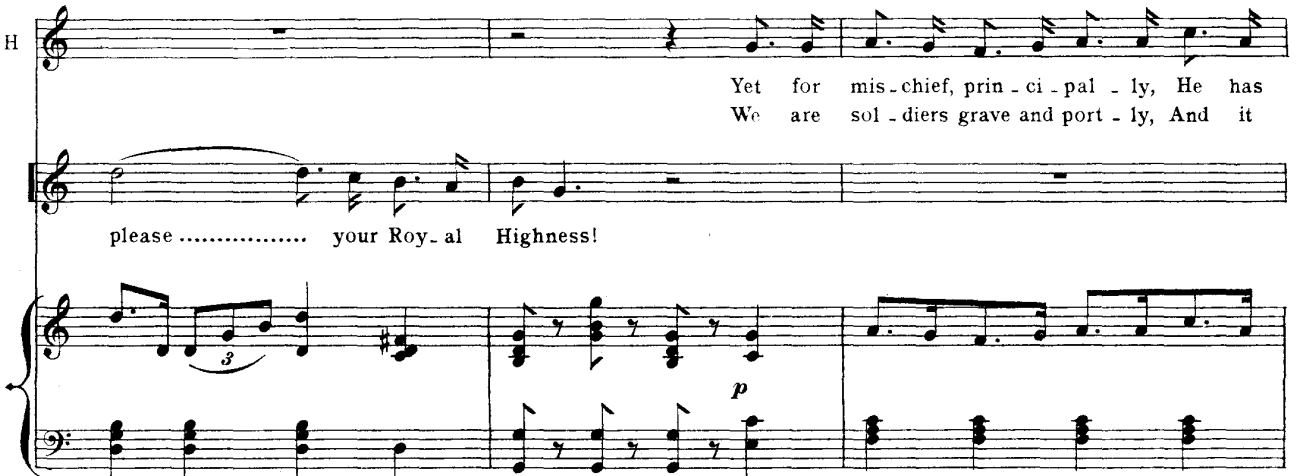
ea - ger for to sal - ly To the dough - ty field of Mars,  
 urge in ac - cents court - ly, That it wounds our pro - per pride,  
 MEN.

May it please..... your Roy - al

H 

And en - coun - ter, gen - er - al - ly, A - ny quan - ti - ty of scars,  
 Why, he an - swers as re - tort - ly, And for mu - ti - ny we're tried.

Highness! May it

H 

Yet for mis - chief, prin - ci - pal - ly, He has  
 We are sol - diers grave and port - ly, And it

please ..... your Roy - al Highness!

H

turned us in - to bal - let, And we feel it per - son - al - ly - It is rough on brave Hus -  
ag - gra - vates us mort - 'ly, For, to put the mat - ter short - ly, Well, it is - n't dig - ni -

H

- sars!  
- fied!

REGENT.

Yes, it's rough on brave Hus - sars!  
No, it is - n't dig - ni - fied!

MEN.

Yes, it's rough on brave Hus - sars! Yes, you're  
No, it is - n't dig - ni - fied! Look at

*f* > *p* > *f*

*First time only.*

right, your Roy - al High - ness, it is rough on brave Hus - sars!



Piano introduction featuring a treble clef staff with a melodic line containing three triplet markings (3) and a bass clef staff with a steady accompaniment.

Vocal entry for Bass, Tenor, and Both parts. The lyrics are: "If we BASSO. TENOR. BOTH. this your Roy - al High - ness, Look at this your Roy - al High - ness, Look at". The piano accompaniment includes a first ending bracket with a repeat sign and a second ending marked "2.". A piano dynamic marking (*p*) is present.

Continuation of the vocal line with the lyrics: "this your Roy - al High - ness, It is far from dig - ni - fied!". The piano accompaniment continues with chords and a moving bass line.

Piano solo section starting with the tempo marking *Meno mosso.* The music is in 6/8 time and features a complex texture with many beamed notes and slurs in both the treble and bass staves. A piano dynamic marking (*p*) is used.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation, including lyrics "cre - - scen - - do - - ff" and a fermata over a chord.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Fourth system of musical notation, including a first ending bracket marked "8" and a dynamic marking "mf".

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

REGENT.

3. Now for Governor Grif-fen-feld—we high-ly to ex-tol you meant, But,

1. My peo-ple who've sub-mit-ted to the Go-vern-or's ab-surd-i-ties I  
2. You Tor-ten-ssen, whom Grif-fen-feld with im-pu-dent au-da-ci-ty Ap-

find-ing you're ad-dict-ed to dis-cre-dit-a-ble pranks, We  
sym-pa-thize most heart-i-ly with ev-'ry word you say: His  
-point-ed our Phy-si-cian—why, that gift is ra-ti-fied With

strip you of your dig-ni-ty, po-si-tion, and em-o-lu-ment, And  
Ex-cel-len-cy's con-duct is too bad—up-on my word it is— But  
pro-mis'd rank of Ba-ron in that dig-ni-fied ca-pa-ci-ty He's

name Mats Munck as go-vern-or— we don't want a-ny thanks. And  
all his wrong I'll rec-ti-fy with-out un-due de-lay, On  
war-rant-ed in claim-ing pret-ty Tho-ra as his bride. And

as in these pro - ceed - ings we are band - ed all in u - ni - ty, I  
 Er - ling who has suf - fer'd from his mis - chie - vous ma - lig - ni - ty, We  
 Har - old, gal - lant Cor - por - al, whom with a spite op - pres - sion - al, Was

think we could - n't find a more con - ve - nient op - por - tu - ni - ty Of  
 shed the sun - ny sum - mer of our So - ve - reign be - nig - ni - ty, And  
 made to twist and turn a - bout like bal - let - girl pro - fes - sion - al, Dis -

pro - ving that im - pos - ture can't be prac - tised with im - pu - ni - ty. For  
 ra - ti - fy all pro - mi - ses of dol - lars and of dig - ni - ty, So  
 - pens - ing with the ma - ny in - ter - me - diate steps pro - gres - sion - al, A

all your im - po - si - tions you're de - gra - ded to the ranks! **CHORUS.** For  
 con - se - quent - ly Nan - na will be his this ve - ry day. So  
 Col - onel he's cre - a - ted at one migh - ty gi - ant stride! A

all his im - po - si - tions he's de - gra - ded to the ranks! As -  
 con - se - quent - ly Nan - na will be his this ve - ry day, Oh  
 Col - onel he's cre - a - ted at one migh - ty gi - ant stride! Up -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a bass clef. The music is in a 4/4 time signature. The vocal line begins with a series of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

- sur - ed - ly there's no - thing to be said, He's luck - y in es - cap - ing with his  
 Nan - na will be his this ve - ry day! And all his sor - rows hide themselves a -  
 - on my word we're tru - ly gra - ti - fied, To jus - ti - fy your choice will be their

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a mix of quarter and eighth notes, with some rests. The piano accompaniment continues with a consistent harmonic pattern, providing a solid foundation for the vocal melody.

head! He los - es all his payment, And his most ex - pen - sive rai - ment, And he'll  
 - way. I will hand - some - ly ar - ray me In my ve - ry best to play me, For Miss  
 pride; For we think you've cho - sen right - ly, And we thank you most po - lite - ly, For, up -

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment provides a final harmonic resolution. The overall mood is one of dramatic irony and resignation.

take his turn at sen - try - go in - stead!

Nan - na will be his this ve - ry day.  
- on my word, we're tru - ly gra - ti - fied.

After 1<sup>st</sup> and 2<sup>nd</sup> Verse. After 3<sup>rd</sup> Verse. REGENT.  
2. You, Now  
3. And

R all you men and maid - ens true, Who troth have du ly plight - ed (I

R un - der - stand you're not a.... few) Your wrongs shall all be right - ed At

R

his ex-pense a ban-quet to you're cor-dial-ly in - vi - ted And in the Cas-tle

R

cha-pel you, This day shall be u - - - ni - ted.

Hur - rah hur -

-rah hur-rah hur-rah hur-rah!..... Oh bright de-light go find a priest The

wed - ding and the wed - ding feast, At your ex - pense will then be held So thank you Pri - vate

Grif - fen - feld Ha ha ha ha ha ha ha ha ha ha! At your expense they will be held Ha

ha ha ha ha ha ha ha ha ha ha! Three cheers for Pri - vate Grif - fen - feld, So



GOVERNOR.

Thank you! Thank you! Thank you!

Thank you! Thank you! Thank you, Pri - vate Grif - fen - feld so thank you!

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

G

Thank you!

Thank you, thank you, thank you, thank you, Pri - vate Grif - fen - feld.

*ff*

*3*

*3*

Nº 2.

SONG.

GOVERNOR.

*Moderato assai.*

GOVERNOR.

PIANO.

*mf*

G

Quix - o - tic is his en - ter - prise, and hope - less his ad - ven - ture is, Who

*p*

G

seeks for jo - cu - lar - i - ties that have - nt yet been said. The

*rall.* *a tempo*

world has joked in - ces - sant - ly for o - ver fif - ty cen - tu - ries, And

ev - 'ry joke that's pos - si - ble has long a - go been made. I

start - ed as a hum - our - ist with lots of men - tal fiz - zi - ness, But

hum - our is a drug which it's the fa - shion to a - buse; For my

stock in trade, my fix - tures, and the good - will of the bus - i - ness No

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "stock in trade, my fix - tures, and the good - will of the bus - i - ness No". The piano accompaniment consists of chords and moving lines in both hands.

rea - son - a - ble of - fer I am like - ly to re - fuse. And if

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are: "rea - son - a - ble of - fer I am like - ly to re - fuse. And if". The piano accompaniment includes some slurs and rests.

a - ny - bo - dy choose He may cir - cu - late the news That no

The third system of music shows the vocal line and piano accompaniment. The lyrics are: "a - ny - bo - dy choose He may cir - cu - late the news That no". The piano accompaniment features long slurs across several measures.

rea - son - a - ble of - fer I am like - ly to re - fuse.

The fourth system concludes the piece. The vocal line and piano accompaniment are shown. The lyrics are: "rea - son - a - ble of - fer I am like - ly to re - fuse.". The system ends with a double bar line and repeat signs (⌘) on both the vocal and piano staves.

## 2.

Oh happy was that humourist— the first that made a pun at all—  
 Who when a joke occurred to him, however poor and mean,  
 Was absolutely certain that it never had been done at all—  
 How popular at dinner must that humourist have been!  
 Oh the days when some stepfather for the query held a handle out,  
 The door-mat from the scraper, is it distant very far?  
 And when no one knew where Moses was when Aaron put the candle out,  
 And no one had discovered that a door could be a-jar!  
     But your modern hearers are  
     In their tastes particular,  
 And they sneer if you inform them that a door can be a-jar.

## 3.

To ask a riddle nowadays a vain attempt to cozen is—  
 The pre-historic humourist could always raise a laugh  
 By asking what the estimate for herrings, by the dozen, is  
 When you've ascertained the value of a herring and a half.  
 But nowadays no species of mnemonical erasure can  
 Make men forget that Eg-ham when upset produces Staines,  
 And who could raise a titter by declaring that a glazier can  
 Depend upon the best remuneration for his panes?  
     Oh these cultivated Danes  
     Won't employ their subtle brains  
 With a play of words on glazier and domestic window panes.

## 4.

In search of quip and quiddity I've sat all day, alone— apart—  
 And all that I could hit on as a problem was— to find  
 Analogy between a scrag of mutton and a Bony-part,  
 Which offers slight employment to the speculative mind:  
 For you cannot call it very good, however great your charity—  
 It's not the sort of humour that is greeted with a shout—  
 And I've come to the conclusion that the mine of jocularities,  
 In present Anno Domini, is worked completely out!  
     Though the notion you may scout,  
     I can prove beyond a doubt  
 That the mine of jocularities is utterly worked out!

N<sup>o</sup> 3.

## DUET.

HAROLD &amp; BLANCA.

*Allegretto.*

HAROLD.

PIANO.

There

BLANCA.

H

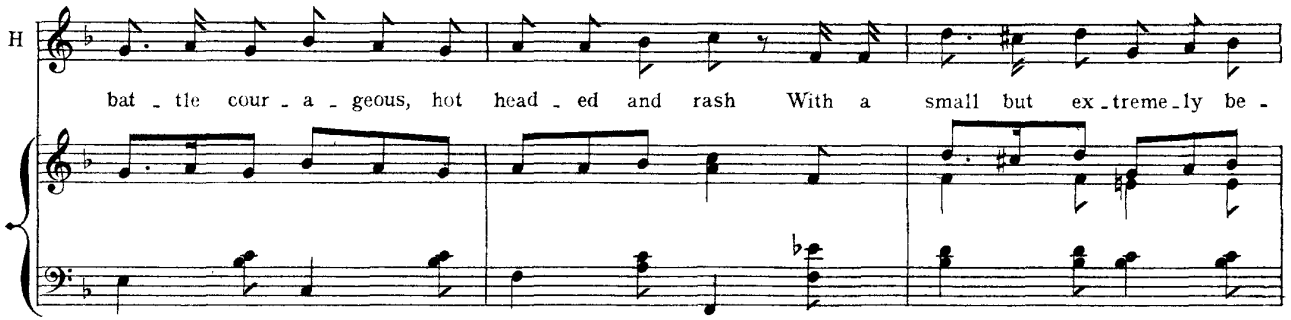
once was a Cor - por - al bold..... Yes gaw - ky round shoul - der'd and

HAROLD.

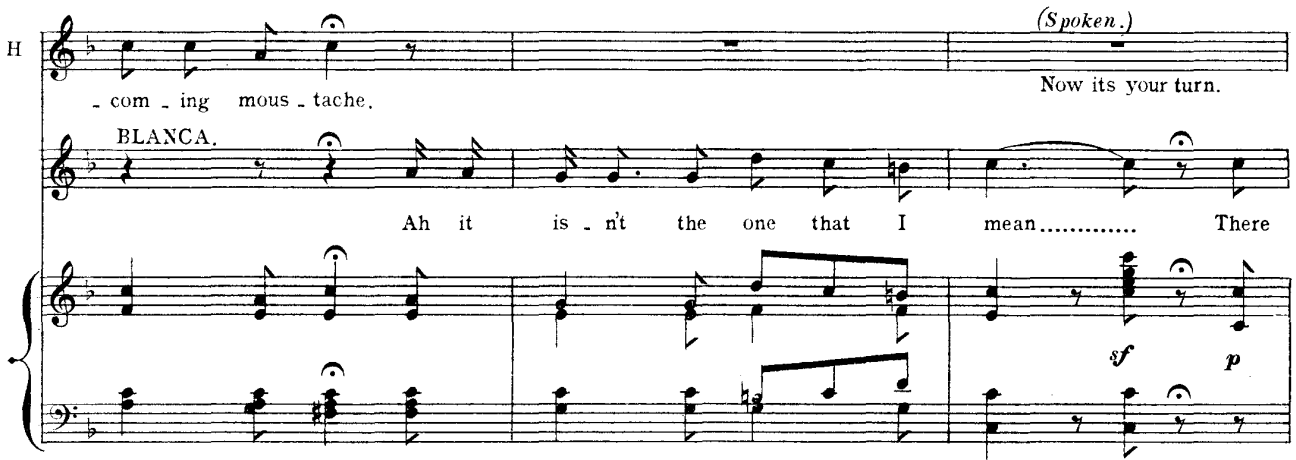
B

lean..... No ve - ry good look - ing with plen - ty of dash In

H  
bat - tle cour - a - geous, hot head - ed and rash With a small but ex - treme - ly be -



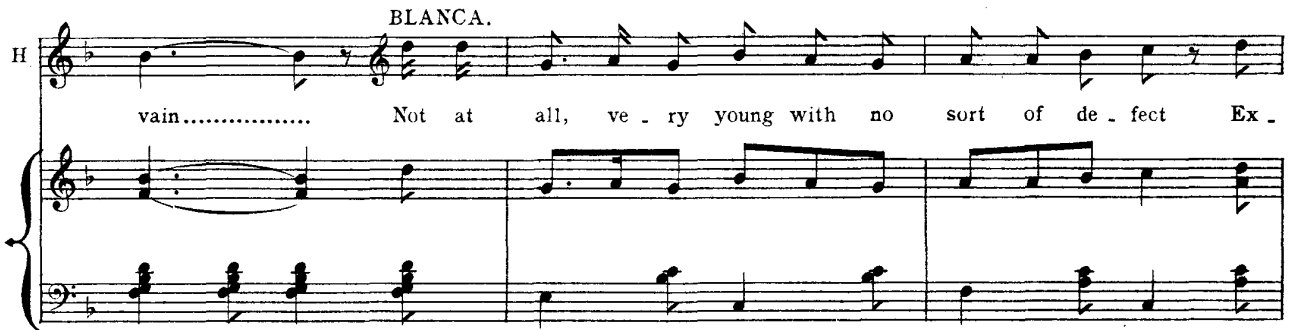
H  
- com - ing mous - tache, *(Spoken.)* Now its your turn.  
BLANCA.  
Ah it is - n't the one that I mean..... There



HAROLD.  
once was a vi - van - di - ere Old, Short, stump - y red - head - ed and



BLANCA.  
vain..... Not at all, ve - ry young with no sort of de - fect Ex -



HAROLD.

B  
 ceed - ing - ly love - ly and high - ly cor - rect Oh Don't make her pret - ty these

H  
 girls re - col - lect Are al - ways re - mark - a - bly plain.

H  
 The Re - gent one morn - ing by chance..... Ob -

*Dialogue.*  
 Of a striking and Dramatic Character. *p*

H  
 - ser - ving the Cor - por - al said..... It would be no - thing short of a



H  
 pub - lic dis - grace To keep such a trump in a Cor - po - ral's place So we'll  
 BLANCA.

H  
 make him a Colonel all co - ver'd with lace.

B  
 The Re - gent was weak in the

H  
 She, ta - king the facts at a glance,..... To his

B  
 head!

*f* *p*

H arms most un-blush-ing-ly flew.....

B And he was so deep-ly in love, I de-clare, That he

H So it ends with a wed-ding in

B mar-ried her then, and he mar-ried her there— So it ends with a wed-ding in

H Han-o-ver Square, As a three vo-lume no-vel should do.

B Han-o-ver Square, As a three vo-lume no-vel should do.

N<sup>o</sup> 4.

## QUARTETTE.

MATS MUNCK, DAME CORTLANDT, SENTRY and GRIFFENFELD.

*Allegretto.*

PIANO.

*ff* *mf* *p*

MATS MUNCK *to Sentry.*

One day, the Syn-dic of this town Whose

M

time of life is sha-dy..... Af-fec-tion-ate-ly kneeling down, Pro-posed to this old

M

la-dy. Now your o-pin-ion give po-lite-ly And rid-dle me this and

M *aside.* SENTRY.  
 rid-dle me right-ly—Who claims her hand? here's half - a-crown! No doubt the Syn - dic of this

S *MATS. dancing* *To Dame.*  
 town. Ex - act - ly so—the truth you speak—A - way—your love - sick

M  
 Syn - dic seek— You have no claim up - on me. for Un - hap - pi - ly I'm the

M *delighted*  
 Go - vern-or! There! There!

S  
 Oh yes, he is the Go-vern.or! No doubt he is the Go-vern.or! A -

DAME. But

MATS. There!

S  
- gainst you ma'am, I must de - clare - This gen - tle - man is the Go - vern - or!

D  
bless my soul - That's not the whole -

M  
The man is right! It's set - - tied

D  
It's now my turn my wrongs to air, So

M  
quite! ..... I've ta - ken steps the Court to square, So

*p*

D  
Go-vern-or Munck for squalls pre-pare! It's now *my* turn my wrongs to air, So

M  
fire a-way ma'am I don't care, so fire a-way, fire a-way, fire a-way ma'am,

D  
Go-vern-or Munck for squalls pre-pare, for squalls pre-pare!

M  
fire a-way, fire a-way, fire a-way ma'am, I don't care!

DAME.  
One mo-ment pray-your steps re-trace, Oh, sen-ti-nel, short-sighted! I

D

to the Govern-or of this place, My troth se-cure - ly plighted- Now pray don't treat this

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "to the Govern-or of this place, My troth se-cure - ly plighted- Now pray don't treat this". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D

question lightly, But rid-dle me this and rid-dle me rightly-Who claims my con - ju - gal embrace, Of

GRIF.

The second system continues the vocal line and piano accompaniment. The lyrics are: "question lightly, But rid-dle me this and rid-dle me rightly-Who claims my con - ju - gal embrace, Of". The system concludes with a fermata over the final note of the vocal line, labeled "GRIF.". The piano accompaniment continues with similar rhythmic patterns.

G

course, the Go-vern-or of this place! Ex - act - ly so! you

DAME.  
dancing

*p*

The third system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "course, the Go-vern-or of this place! Ex - act - ly so! you". Above the vocal line, the text "DAME. dancing" is written. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The system ends with a fermata over the final note of the vocal line.

D

well de - cide! I am, ha! ha! the Go-vern-or's bride, The Go-vern-or you, you can't de - ny- Ar -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "well de - cide! I am, ha! ha! the Go-vern-or's bride, The Go-vern-or you, you can't de - ny- Ar -". The piano accompaniment maintains the established rhythmic and harmonic structure.

MATS.

- gal, the Go-vern-or's la - dy, I! What

GRIF.

She is the Go-vern-or's la - dy! Of course, the Go-vern-or's

M

What But,

D

What!

G

la - dy! You are the Go-vern-or, are you not? Then she's the Go-vern-or's la - dy!

M

bless my heart— That's but a part—

*still dancing*

D

The man is right! It's set - tled quite! .....



DAME.  
 Though base - ly you may plan and plot, With me you'll share your Governor's lot! Tho'

MATS.  
 If I consent, may I be shot, With her to share my Governor's lot! If

GOVERNOR. *aside*  
 How ca - pit - al - ly I plan and plot To cle - ver - ly cut the Gor - di - an knot! How

*p*

D  
 base - ly you may plan and plot, With me you'll share your Governor's lot, you'll share your Governor's lot!

M  
 I con - sent, may I be shot, With her to share my Governor's lot, to share my Governor's lot!

G  
 ca - pit - al - ly I plan and plot To cle - ver - ly cut the Gor - di - an knot, to cut the Gordi - an knot!

*f*

*f*

No 5.

PATTER TRIO.

NANNA, THORA, & GOVERNOR.

*Allegretto assai.*

PIANO. *ff*

GOVERNOR.

When a

G gen - tle - man sup - po - ses that he com - fort - a - bly do - ses on a

*p*

THORA.

And dis -

G plea - sant bed of ro - ses which are sin - gu - lar - ly rare

Th  
 - cov - ers that it bris - tles with un - com - fort - a - ble this - tles, in in -

Th  
 - tem - per - ate e - pis - tles his a - noy - ance he'll de - clare

N  
 NANNA.  
 When a

N  
 man his tem - per lo - ses his re - marks he nev - er choos - es, but ex -

N  
 - pres - sive lan - guage us - es, with a ten - den - cy to swear

G  
 And when

G  
 lov - ers are dis - car - ded their un - braid - ing will be lard - ed with some

Th  
 We had

N  
 We had bet - ter not be there?

G  
 e - pi - thets un - guarded you had bet - ter not be there!

Th  
 bet - ter not be there? had bet - ter not be there

N  
 had bet - ter not We had

G  
 You had bet - ter not

Th We had bet - ter not be there?

N bet - ter not be there?

G You had

Th had bet - ter not be there When these

N had bet - ter not had bet - ter not be there When these

G bet - ter not had bet - ter not be there

Th gen - tle - men con - ceit - ed both dis - cov - er they've been cheat - ed all our

N gen - tle - men con - ceit - ed both dis - cov - er they've been cheat - ed all our

G

Th  
fun will be de - feat - ed that's a thing we could - n't bear. So how -

N  
fun will be de - feat - ed that's a thing we could - n't bear. So how -

G  
So how -

Th  
- ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

N  
- ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

G  
- ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

Th  
take your af - fi - da - vit we will cer - tain - ly be there we will cer - tain - ly be there, We will

N  
take your af - fi - da - vit we will cer - tain - ly be there we will cer - tain - ly be there, We will

G  
take your af - fi - da - vit You will cer - tain - ly be there You will cer - tain - ly be there, You will

Th  
cer - tain - ly be there, Though you flout it nev - er doubt it we will

N  
cer - tain - ly be there, Though you flout it nev - er doubt it we will

G  
cer - tain - ly be there, Though you flout it nev - er doubt it you will

Th  
cer - tain - ly be there.

N  
cer - tain - ly be there.

G  
cer - tain - ly be there.

G  
Their des.

G

- pair and their dis - trac - tion and their keen dis - sat - is - fac - tion— their ex -

*p*

G

- ag - ger - a - ted ac - tion, and the tear - ing of their hair— Their dis -

THORA.

N

- gust and des - per - a - tion when they see the sit - u - a - tion some con -

N

- ge - nial oc - cu - pa - tion for the law - yers will pre - pare. We shall

NANNA.



Th  
 find their loud a - bu - sing both in - struc - tive and a - mu - sing, and of

Th  
 GOVERNOR.  
 vi - o - lent ac - cu - sing there'll be symp - toms in the air— And their

G  
 li - bel - lous ex - pres - sions and their an - gry in - dis - crea - tions will be

G  
 NANNA. *gleefully*  
 tried at Quar - ter Ses - sions, where I oc - cu - py the chair! Where you

THORA. *gleefully*

Where you oc - cu - py the chair- you

oc - cu - py the chair- you oc - cu - py

GOVERNOR.

Where I oc - cu - py

oc - cu - py the chair, Where you oc - cu - py the chair,

Where you oc - cu - py the chair,

Where I

you oc - cu - py the chair.

you oc - cu - py, you oc - cu - py the chair.

oc - cu - py, I oc - cu - py the chair. When the case is quite complet - ed, then the

Th

N

G

pri - son - er de - fend - ed, with se - ve - ri - ty is treat - ed, as you're

Th

N

G

pro - bab - ly a - ware— For it's care - ful - ly pro - vi - ded that the

Th

N

G

ju - ry shall be gui - ded by my sum - ma - ry one - si - ded, which, dis -

Th It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

N It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

G -tress-es La-bou-cheré. It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

Th dic-kens, how it sick-ens ten-der heart-ed La - bou - chere!

N dic-kens, how it sick-ens ten-der heart-ed La - bou - chere!

G dic-kens, how it sick-ens ten-der heart-ed La - bou - chere!

No 6.

DANCING QUARTETT.

THORA, NANNA, ERLING & TORTENSSEN.

*Allegro moderato.*

THORA.

So

T

this is how you'd have us sue you— Bow - ing, bend - ing— turn - ing to you— But you don't ex -

T

(Erling kisses her.) (Aside.)  
- act it, do you? That's so kind Im - per - tin - ence!  
NANNA.  
Plead - ing

N

par - ty pray you pi - ty! You are wise and wond - 'rous wit - ty. Don't des -

N

(Erling kisses her.)

- pise our dole - ful dit - ty! Thanks so much. What im - pu -

THORA.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

N

- dence! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ERLING.

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

TORTENSSEN.

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

Th *fp*  
 ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

N *fp*  
 ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

E *fp*  
 ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

T *fp*  
 ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

Th  
 As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

N  
 As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

E  
 As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

T  
 As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit! Takes a time to

Th

N

E

T

Dad's de-light-ful dar-ling dar-ter, Most-ly makes a man a mar-tyr  
tame a Tar-tar! Most-ly makes a man a mar-tyr

Th

N

E

T

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!  
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!  
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!  
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!



ERLING.

*f*

E

As you sue for par - don sweet - ly, Though you've act - ed

*mf*

E

*(Tries to kiss Nanna.)*  
in - dis - creet - ly, We for - give you both com - plete - ly, Thus I'll prove it

NANNA.

That you won't!

TORTENSSEN.

Though you've rid - i - culed us sad - ly Cheat - ed and de - ceiv'd us

*f p*

THORA.

No, you

NANNA.

ERLING.

T *Trying to kiss Thora.*  
bad - ly, As we love you fond - ly - mad - ly - We for - give you -

Tb  
don't! Ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

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

E  
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

T  
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

*fp*

Th  
ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

*fp*

N  
ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

*fp*

E  
ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

*fp*

T  
ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

Th  
As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

N  
As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

E  
As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

T  
As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit! Takes a time to

Th  
N  
E  
T

Dad's de-light-ly dar-ling dar-ter, Most-ly makes a man a mar-tyr-  
tame a Tar-tar! Most-ly makes a man a mar-tyr-

Th  
N  
E  
T

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!  
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!  
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!  
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

No 7.

CHORUS.

*Moderato.*

PIANO. *f*

Ring the bells and bang the glasses

Cut the cake and fill the glasses Lov-er's and their blush-ing las-ses Will be du-ly

coupled soon When in cas-tle cha-ple plighted Man and maid are once u-ni-ted

Off they'll go in mood de-light.ed On a hap-py ho-ney-moon.

## No 8.

FINALE  
Act 2.

ERLING & TORTENSSEN. *Allegretto.*

Now

PIANO. *f* *f* *p*

E & T

all that we've a - greed up - on, O, And all that's pass'd be - tween us..... Ere half - an-hour go

NANNA & THORA.

E & T

by,..... We'll sure - ly ra - ti - fy..... As life's ca - reer we speed up - on, O, So

N & Th

fond - ly we'll de - mean us. Thy love shall ne - ver say..... That

ERLING & TORT.

What ne-ver, ne-ver, ne-ver re-pents this  
 he re-pents this day..... Ne-ver, ne-ver, ne-ver re-pents this

day, Re-sent-ment sinks my own [Nan-na- Tho-ra.]  
 day. But on-ly think of dear Pa-pa, Po-

CHORUS.

You lit-tle rogue-y pogue-y, you. You lit-tle rogue-y  
 - si-tion low de-gra-ded so.



GOV.  
Sir!

Sir!!

pogue-y, You lit - tle rogue - y pogue-y, You rogue - y pogue-y, rogue - y pogue-y,

Sir!!!

rogue - y pogue-y. We love with all sin - ce - ri - ty, O, And rap - ture is e -

- la - ting us, To church with all ce - le - ri - ty, O, The priest is there a - wait - ing us - In

ve - ri - ly, ve - ri - ly, ve - ri - ly, ve - ri - ly, The priest is there a - wait - ing us.

*ff*

*ff*

The musical score consists of six systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The second system continues the piano accompaniment, marked with a forte (*ff*) dynamic. The third system shows a more active piano part with sixteenth-note runs in the treble. The fourth system continues this texture. The fifth system features a melodic line in the treble with an eighth-note rest, marked with an 8-measure repeat sign. The sixth system concludes the piece with a final chord and a forte (*ff*) dynamic.