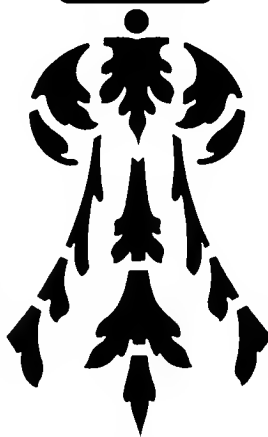


VOCAL SCORE

Utopia Limited

or
The Flowers Of Progress



W.S.
GILBERT

&

ARTHUR
SULLIVAN




chappell

VOCAL SCORE
OF
UTOPIA
LIMITED

OR,
THE FLOWERS OF PROGRESS.

BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

CHAPPELL & CO., LTD., 50, NEW BOND ST., LONDON, W. 1.
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UTOPIA LIMITED;

OR,

THE FLOWERS OF PROGRESS.

Dramatis Personæ.

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

IMPORTED FLOWERS OF PROGRESS.

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

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

ACT I.—A UTOPIAN PALM GROVE.

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

UTOPIA LIMITED;

OR, THE FLOWERS OF PROGRESS.

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UTOPIA LIMITED

WRITTEN BY
W. S. GILBERT.

COMPOSED BY
ARTHUR SULLIVAN.

ACT I.

No. 1.

CHORUS (Girls only) & SOLO—(Phylla).

Andante espress.

f *mf* *f* *dim.*

Ped. *

C CHORUS. 1st & 2nd SOPRANOS.

In la - zy lan - guor -

mo - tionless, We lie and dream of no - thingness; For

vis - ions come From top - py - dom Di - rect at our com - mand: Or, de - li - cate al -

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

Ped. * Ped. Ped. * Ped. * Ped. *

life of La zy land | In la zy lan - guor - mo - tion - less, We lie and

Ped. * Ped. *

dream of no - thing - ness.

Ped. * Ped. * Ped. * Ped. *

E **PHYLLA.**
The song of birds In i - vied towers ; The rip - pling play Of wa - ter - way ; The

Ped. * Ped. * Ped. * Ped. *

F CHORUS

low-ing herds; The breath of flowers; The lan-guid loves Of tur-tle doves— The song of birds In

PHYLLA.

l - vied towers; The rip - pling play Of wa - ter-way; The lowing herds; The breath of flowers; The lan-guid

loves Of tur - - - tie doves— Up - on thy shores, O La - zy - land! O

CHORUS.

These sim - ple joys are all at hand Up - on thy shores, O La - zy - land! O

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

No. 2.

CHORUS.

Allegretto pesante.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef and a 3/4 time signature, playing a series of eighth notes. The left hand starts with a bass clef and a 3/4 time signature, playing a series of quarter notes. Dynamics include *f* and *ff*.

This section contains the first part of the chorus. It features two vocal staves and two piano accompaniment staves. The vocal lines begin with the lyrics "O make way for the Wise Men! They are". The piano accompaniment includes dynamic markings like *f* and *ff*, and accents (^).

This section contains the second part of the chorus. The vocal lines continue with the lyrics "prize-men—Dou-ble - first in the world's u - ni - ver - si - ty! For tho' love - ly this is-land (Which is". The piano accompaniment continues with similar rhythmic patterns and dynamics.

This section contains the third part of the chorus. The vocal lines conclude with the lyrics "my land), She has no one to match them in her ci - ty. They're the pride of U - to - pia—Cor - nu -". The piano accompaniment concludes with a final chord.

- co - pia Is each in his men - tal fer - til - i - ty. O they nev - er make blun - der, And no
 - co - pia Is each in his men - tal fer - til - i - ty. O they nev - er make blun - der, And no

won - der, For they're tri - umphs of in - fal - li - bil - i - ty! So make way for the Wise Men! They are
 won - der, For they're tri - umphs of in - fal - li - bil - i - ty! So make way for the Wise Men! They are

cras. *f*

Ped. * Ped. *

prize - men—Double - first in the world's u - ni - ver - si - ty! For tho' love - ly this is - land (Which is
 prize - men—Double - first in the world's u - ni - ver - si - ty! For tho' love - ly this is - land (Which is

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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

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

f *ff*

Ped. * Ped. * Ped. *

11,540

(No. 2a.)

DUET—(Scaphio & Phantis).

Allegro Moderato.

SCAPHIO.

PHANTIS. SCA.

In ev - ry men - tal lore - tal lore (The

state - mentsmacks of van i ty), We claim to rank be - fore -be - fore The wis - est of hu -

man - i - ty As gifts of head and heart —and heart We're was - ted on "u til - i - ty," We re

"cast" to play a part —a part Of great re - spon - si - bil - i - ty. Our du - ty is to

PHAN SCA. PHAN SCA. PHAN

spy -to spy Up - on our King's il - li - ci - ties, And keep a watch - ful eye -ful eye On

F BOTH.

ali his ec - cen - tri ci - ties. If ev - er a trick he tries, he tries, That sa - vours of ras -

- cal - i - ty, At our de - cree he dies, he dies, With - out the least for - mal - i - ty!

G

SCA. PHAN. SCA.

2. We fear no rude re - buff, —re - buff, Or news - pa - per pub -

p

PHAN. SCA. PHAN. SCA.

- li - ci - ty; Our word is quite e - nough, —e - nough, The rest is e - lec tri ci - ty. A

PHAN. SCA. PHAN.

pound of dy - na - mite —a - mite Ex - plodes in his au - ri - cu - lars; It's not a plea - sant

SCA. PHAN. SCA. PHAN. SCA.

sight— sant sight— We'll spare you the par tic - u - lars. It's force all men con - fess, —con - fess, The

PHAN.

SCA.

PHAN.

King needs no ad - mon-ish-ing— We may say its suc - cess —suc - cess Is some - thing quite as -

BOTH.

ton-ish-ing. Our des - pot it im - bues, im - bues, With vir - tues quite de - lect - a - ble: He

SCA.

PHAN.

SCA.

minds his P's and Q's, and Q's,—And keeps him-self re - spec-ta-ble. Of a tyrant po - lite He's a pa - ra - gon quite. He's as

PHAN.

SCA.

cres . . . PHAN.

mod-est and mild In his ways as a child; And no one e'er met With an au - to - crat, yet, So de - light - ful - ly bland To the

con . . . BOTH. *do.* *tr*

leas: in the land, So de - light - ful - ly bland To the least in the land, So bland,

con *do.* *tr*

* Ped. * Ped. * Ped.

J CHORUS.

. so bland | O make way for the Wise Men | They are

* Ped. *f*

prize - men— Dou - ble - first in the world's u - ni - ver - si - ty | For though love - ly . . . this

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

No. 3.

DUET—with Dance—(Scaphio & Phantis).

Allegro moderato. SCAPHIO.

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

PIANO.

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

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

PHAN. SCA. PHAN.

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

SCA. BOTTL.

harm - less whim, This harm - less whim. It is as $\left\{ \begin{array}{c} \text{you} \\ \text{I} \end{array} \right\}$ say, A harm-less whim, A harm - less whim.
 woe be-tide, (PH.) Then woe be-tide! The Roy - al shoes Then woe be-tide, Then woe be - tide!

A

(PH. 1st.) Ob - serve this dance Which I em - ploy When
 (SCA. 2nd.) This step to use I con - de - scend When -

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

B

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

BOTH. C

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

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

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

1st time. PHAN. 2nd time.

2. Your

No. 4.

CHORUS with SOLOS.

Allegro come Marcia. (♩ = 76.)

PIANO.

CHORUS (GIRLS only)

La, la, la, la! La, la, la, la!

La, la, la, la, la, la, la, la, la, la, la, la, la! Quaff the

nec - tar— cull the ro - ses— Ga - ther fruit and

flow'rs in . . . plen ty! For our King . . . no 'long - er

* Ped. * Ped. *

po . ses— Sing the songs of far . . . ni - en . te!

A

Ped. * Ped. * Ped. *

La, la, la, la, la, la, la, la! La, la, la, la, la, la, la, la! Fa, la, la, la, la,

Ped. * Ped. * Ped. * Ped. * Ped. *

la, la, la, la! . . . Wake the lute . . . that sets us lilt - ing,

Ped. * Ped.

Dance a wel - come to . . . each com - er; Day by

* Ped. * Ped.

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

Ped. * Ped. *

sum - mer! La, la, la, . . . ia, la, la, la, la, la, la, la, la, . . . la, la, la, la, la,

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

Ped.

* Ped. * Ped.

Sra. *loco.*

Sra.

Piano introduction for 'SONG—(King) with Chorus.' The music is in a minor key and features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

(No. 4a.)

SONG—(King) with Chorus.

Più lento e pesante.

KING.

1. A King of au - to - cra - tic pow - er
2. Stu - pen-dous when we rouse our-selves to

The first part of the song features a vocal line for the King and a piano accompaniment. The tempo is marked 'Più lento e pesante'.

we— A des - pot whose ty - ran - nic will is law— Whose rule is par - a-mount o'er land and
strike— Re - sist - less when our ty - rant thun - der peals— We of - ten won - der what ob - struc - tion's

The second part of the song continues the vocal and piano accompaniment. The lyrics describe a tyrant whose rule is paramount over land and sea.

sea, A Pre - sence of un - ut - ter - a - ble awe I But though the awe that I in - spire Must
like, And how a con - tra - dic - ted mo - narch feels I But as it is our Roy - al whim Our

The third part of the song continues the vocal and piano accompaniment. The lyrics describe the awe and power of the King's presence.

D

shri - vel with im - pe - rial fire All foes whom it may chance to touch, To judge by what I
Roy - al sails to set and trim To suit what - ev - er wind may blow, What buf - fets con - tra -

The fourth part of the song continues the vocal and piano accompaniment. The lyrics describe the King's power over his enemies and the elements of nature.

see and hear, It does not seem to in - ter - fere With pop - u - lar en - joy - ment
dic - tion deals, And how a thwart - ed mon - arch feels, We prob - a - bly shall nev - er,

Ped. * Ped. * Ped. * Ped. *

much.
know.
CHORUS. *f*

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

f

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

Ped. *

1st time. *2nd time.*

* Ped. * Ped. * Ped. *

E RECIT. KING.

My sub - jects all, it is your wish em - pha - tic That all U - to - pia shall hence - forth be modell'd Up - on that

a tempo Andante.

glorious coun-try called Great Brit-ain— To which some add— but o-thers do not— Ire - land.

CHORUS. **F** RECIT. KING.

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

It is!

daughters Who have been "finished" by an Eng - lish La - dy— A grave, and good, and gra - cious Eng - lish La - dy— Shall

dai - re ne ex - hi - bi - ted in pub - lic, That all may learn what, from the Eng - lish stand - point, is

look'd up on as mai - den - ly per - fec - tion! Come hith - er, daugh - ters!

Andante.
tr

p

sf

G CHORUS.

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

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

p

Ped. * Ped. *

- mure! See how they blush, as they've been taught, At this pub - li - ci - ty nn -

- mure! See how they blush, as they've been taught, At this pub - li - ci - ty un -

12540. Ped. * Ped. * Ped. * Ped. *

(No. 40.)
Allegretto moderato

cres. *dim.* *H*

sought! How Eng - lish and how pure! . . . How Eng - lish and how pure!

cres. *dim.* *p*

sought! How Eng - lish and how pure! How Eng - lish and how pure!

DUET—(Nekaya & Kalyba).

NEK. & KAL.

Al - tho' of na - tive maids the cream, We're brought up on the Eng - lish scheme—The best of all For

NEK.

great and small Who mod - es - ty a - dore. For Eng - lish girls are good as gold, Ex - treme - ly mod - est

KAL.

(so we're told), De - mure - ly ooy - di - vine - ly cold—And we are that—and more. To please pa - pa, who

ar - gues thus - All girls should mould them-selves on us Be - cause we are, By fur - longs far, The best of all the

bunch. We show our-selves to loud ap-prise From ten to four with - out a pause - Which is an awk-ward

NEK.

time be-cause It cuts in - to our lunch. Oh, . . . maids of high and low de - gree, Whose

K BOTH.

so - cial code is ra - ther free, Please look at us, and you will see What good young

Ped. *

la - dies ought to be!

NEK. And

p

as we stand, like clock-work toys, A lecturer whom papa employs Proceeds to praise Our modest ways And

guile-less character— Our well-known blush—our down-cast eyes—Our famous look of mild surprise (Which

KAL. NER.

com-pe-ti-tion still defies—Our celebrated "Sir!!!" Then all the crowd take down our looks In

KAL.

pock-et mem-o-ran-dum books. To diagnose Our modest pose The Kodaks do their best: If

NER.

e-vi-dence you would possess Of what is maiden bash-ful-ness, You only need a but-ton press—And

KAL.

BOTH.

we do all the rest. Oh, maids of high and low degree, Whose so - cial or - de is

ra - ther free, Please look at us, and you will see What good young la - dies ought to

Ped. *

be |

f p p

Ped. * Ped. * Ped. *

LADY SOPHY.

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

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

(No. 4c.)

M *Allegretto a la valse.*

VALSE SONG—(Lady Sophy) with Chorus.

1. Bold-fac'd ran - ger (Per - fect stran - ger) Meets two well - be - haved young
 2. As he ga - zes, Hat he rai - ses, En - ters in - to con - ver -
 3. His in - ten - tions Then he men - tions. Some - thing de - fin - ite to

la - dies. He's at - trac - tive, Young and ac - tive— Each a lit - tle bit a - fraid is. Youth ad -
 - sa - tion. Makes ex - cu - ses— This pro - du - ces In - ter - est - ing a - gi - ta - tion. He, with
 go on— Makes re - ci - tals Of his ti - tles, Hints at set - tle - ments, and so on. Smil - ing

- van - ces, At his glan - ces To their dan - ger they a - wa - ken ; They re - pel him As they
 dar - ing, Un - des - pair - ing, Gives his card— his rank dis - clo - ses— Lit - tle heed - ing This pro -
 sweet - ly, They, dis - creet - ly, Ask for fur - ther e - vi - den - ces : Thus in - vi - ted, He de -

Ped. Ped. * Ped. * Ped. * Ped. * Ped. *

tell him He is ve - ry much mis - ta - ken, Ve - ry, ve - ry much mis - ta - ken. . .
 - ceed - ing, They turn up their lit - tle no - ses. Yes, their lit - tle, lit - tle no - ses. . .
 - light - ed, Gives the us - ual re - fer - en - ces. (Don't for - get the re - fer - en - ces.) . .

19,640. Ped. *

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

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

1st Verse.

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

2nd Verse.

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

3rd Verse.

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

Ped.

* Ped.

*

When ad - dress'd im - per - ti - nent - ly, Eng - lish la - dies an - swer gen - tly, "Go a -
 Eng - lish girls of well - bred no - tions, Shun all un - re - hears'd e - mo - tions, Eng - lish
 Please oh - serve this co - gent mor - al— Eng - lish la - dies nev - er quar - rel. When a

Ped

* Ped.

* Ped

* Ped

* Ped.

CHORUS

way, young bach - e - lor, We are not what you take us for!
 girls of high - est class . . . Prac - tise them be - fore the glass.
 doubt they come a - cross, . . . Eng - lish la - dies al - ways toss.

1. Eng - lish
 2. Eng - lish
 3. We'll ob -

* Ped. Ped. *

la - dies an - swer gen - tly, When ad - dress'd im - per - ti - nent - ly, "Go a -
 girls of well - bred no - tions, Shun all un - re - hears'd e - mo - tions, Eng - lish
 - serve this co - gent mor - al - Eng - lish la - dies nev - er quar - rel. When a

la - dies an - swer gen - tly, When ad - dress'd im - per - ti - nent - ly, "Go a -
 girls of well - bred no - tions, Shun all un - re - hears'd e - mo - tions, Eng - lish
 - serve this co - gent mor - al - Eng - lish la - dies nev - er quar - rel. When a

Ped. * Ped. * Ped. * Ped. * Ped.

way, young bach - e - lor, . . . We're not what you take us for!"
 girls of high - est class . . . Prac - tise them be - fore the glass.
 doubt they come a - cross, . . . Eng - lish la - dies al - ways

1st & 2nd times.

way, young bach - e - lor, . . . We're not what you take us for!"
 girls of high - est class . . . Prac - tise them be - fore the glass.
 doubt they come a - cross, . . . Eng - lish la - dies al - ways

* Ped. * Ped. * Ped. * p

3rd time.

toss.

toss.

f *f* *fp*

Ped. * Ped. * Ped. * Ped. * Ped.

LADY SOPHY.

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

cres.

R *Tempo 1mo.* CHORUS. *f*

- peat - ed in the mar - ket - place! Quaff the nec - tar -

Quaff the nec - tar -

f *3*

Ped. * Ped.

cull the ro ses— Bash - ful girls will soon be plen - ty!

cull the ro - ses— Bash - ful girls will soon be plen - ty!

* Ped. * Ped. * Ped.

Maid who thus at fif - teen an - nys Ought to be di - vine at

Maid who thus at fif - teen an - nys Ought to be di - vine at

* Ped. * Ped. *

twen - ty!

twen - ty!

8,540. Ped. Ped.

No. 5.

SONG—(King, with Scaphio & Phantis).

Allegro con brio.

PIANO.

Ped. *

KING.

1. First you're born— and I'll be bound you Find a do-zen strangers round you.
2. You grow up, and you dis-cov-er What it is to be a lov-er.

"Hal-lo," cries the new-born ba-by, "Where's my par-ents? which may they be?" Awk-ward si-lence—
Some young la-dy is se-lect-ed— Poor, per-haps, but well-con-nect-ed, Whom you hail (for

no re-ply— Puz-zled ba-by won-ders why! Fa-ther ri-ses, bows po-lite-ly— Mo-ther smiles, (but
Love is blind) As the Queen of fai-ry kind. Though she's plain—per-haps un-sight-ly, Makes her face up—

not too bright - ly)— Doc - tor mum - bles like a dumb thing—Nurse is bu - sy mix - ing some - thing.—Ev - 'ry symp - tom
ia - ces tight - ly, In her form your fan - cy tra - ces All the gifts of all the gra - ces. Ri - vals none the

KING, SCA., & PHAN.

tends to show You're de ci - ded - ly *à trop*— Ho! ho! ho! ho! ho! ho! ho! Time's tee - to - tum,
mai - den woo, So you take her and she takes you! Ho! ho! ho! bo! ho! ho! ho! Joke be - gin - ning

If you spin it, Gives its quo - tum Once a min - ute. I'll go bail You hit the nail, And if you fail The
Nev - er cea - ses, Till your in - ning Time re - leas - es; On your way You blind - ly stray, And day by day The

deuce is in it!
joke in - creas - es!

1st & 2nd times. 3rd time.

3. Ten years la - ter—Time pro -

gress - es—Sours your tem - per—thins your tress - es; Fan - cy, then, her

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "gress - es—Sours your tem - per—thins your tress - es; Fan - cy, then, her". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is placed above the piano part.

chain re - lax es; Rates are facts and so are tax - es. Fai - ry Queen's no long - er young— Fai - ry Queen has

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "chain re - lax es; Rates are facts and so are tax - es. Fai - ry Queen's no long - er young— Fai - ry Queen has". The musical notation remains consistent with the first system, including the treble clef, key signature, and piano accompaniment.

got a tongue. Twins have pro - ba - bly in - tru - ded—Quite un - bid - den—just as you did—They're a source of

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "got a tongue. Twins have pro - ba - bly in - tru - ded—Quite un - bid - den—just as you did—They're a source of". The musical notation remains consistent with the previous systems.

care and trou - ble— Just as you were— on - ly dou - ble. Comes at last the fi - nal stroke— Time has had his

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "care and trou - ble— Just as you were— on - ly dou - ble. Comes at last the fi - nal stroke— Time has had his". The musical notation remains consistent with the previous systems.

lit - tle joke! Ho! ho! ho! ho! no! ho! ho! Dai - ly driv - en (Wife as dro - ver) Ill you've thriv-en-

f

Ne'er in clo - ver: last - ly, when Three-score and ten (And not till then), The joke is o - ver! Dai - ly driv-en

f (ALL THREE.)

(Wife as dro - ver) Ill you've thriv-en- Ne'er in clo - ver: Last ly, when Three-score and ten (And not till then), The

joke is o - ver!

f

19.640. Ped. * Ped. *

No. 6.

DUET—(Lady Sophy & King).

Andante allegretto.

KING.

Sub - jec - ted to your heav'n - ly gaze .

PIANO.

The first system of the musical score shows the King's vocal line and the piano accompaniment. The piano part begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Ped.

(Po - e - ti - cal phrase),

My brain is turned com - plete - ly. Ob -

The second system continues the King's vocal line and piano accompaniment. The piano part features a piano (*p*) dynamic and includes a pedal point marked with an asterisk and the word "Ped.".

LADY SOPHY.

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

The third system shows Lady Sophy's vocal line and piano accompaniment. The piano part includes a piano (*p*) dynamic.

e - ti - cal phrase, . . .

"A hea - ven - ly gaze,"

But tho' you put it

The fourth system continues the vocal lines and piano accompaniment. The piano part includes a piano (*p*) dynamic and a pedal point marked with an asterisk and the word "Ped.".

Ped.

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

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

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

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

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

LADY S. B KING LADY S. KING.
 great - ly! This wri - ter lies! Yes, bo - ther his eyes! He lives, you say? In a

p trem.

Ped. * Ped. * Ped. * Ped.

LADY S. KING. LADY S. KING.
 sort of a way. Then have him shot. De - cid ed - ly oot. Or crush him flat. I

cres. cres.

Ped. * Ped. * Ped. * Ped. * Ped.

a tempo.
 LADY S.
 O roy al Rex, My blame - less sex Ab - hors such con - duct
dim. poco rit. a tempo.
 can - not do that. O roy - al Rex, Her blame - less sex Ab - hors such con - duct
dim. poco rit. p a tempo.

Ped. * Ped. * Ped.

sha dy. You plead in vain, You nev - er will gain Re spec - ta - ble Eng - lish

sha dy. I plead in vain, I nev er will gain Re - spec - ta - ble Eng lish

Ped. * Ped * Ped *

la - dy | Re - spec - ta ble Eng - lish

la dy | Re - spec - ta - ble Eng - lish

p

la dy |

la dy |

p

Ped. * Ped. * Ped. *

Ped. * Ped. *

19.540

No. 7. CHORUS—with SOLOS—(Zara, Captain Fitzbattleaxe, & Four Troopers).

Allegro con brio.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *f*.

The second system continues the piano introduction. It features a complex texture with many chords and sixteenth notes. Pedal markings are present: Ped. * Ped. * Ped. *

The third system continues the piano introduction with similar complex textures and chordal structures.

The fourth system continues the piano introduction. Pedal markings are present: Ped. * Ped. * Ped. * Ped. * Ped. *

B CHORUS. GIRLS ONLY.

The vocal entry begins with the lyrics "Oh maid - en, rich In Gir - ton lore, That wis dom which We". The piano accompaniment is marked *p* and *p*.

The vocal line continues with the lyrics "prized be - fore, We do con - fess Is no - thing-ness, And ra - ther less Per - haps, than". The piano accompaniment continues with chords and moving lines.

more. On each of us Thy learn ing shed. On cal - èu - lus May

we be fed. And teach us, please, To speak with ease All lan-guages, A-live and dead!

On each of us Thy learn-ing shed.

Un poco più lento
ZARA.

years have flown since I took wing-Time flies, and his footstep ne er re-rards— I'm the eld - est daughter of your king. And

CAP. FITZ. &
4 TROOPERS.

D

tempo 1mo.

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

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

well - drill'd trooper ne'er disca - ls - And we are her escort - First Life Guards | The First Life Guards, the First Life Guards |

And we are the es - cort - First Life Guards | These

Più lento. ZARA.

gen - tle-men I pre - sent to you, The pride and boast of their bar - rack - yards ; They've ta - ken, O, such

Ped. * Ped. *

CAP. FITZ & TROOPERS.

care of me ! For we are the es - cort—First Life Guards ! When the tempest rose, And the ship went so— Do

a tempo 1mo.

p *p*

you sup - pose We were ill ? No, no ! Tho' a qualm - ish lot In a tu - nic tight, And a hel - met hot, And a breastplate bright (Which a

well-drill'd trooper ne'er discards), We stood as the es - cort—First Life Guards ! The First Life Guards, the First Life Guards !

p

CHORUS.

We stood as the escort—First Life Guards! Knightsbridge nursemaids—ser - ving fair - ies—Stars of proud Bel -

We stood as the escort—First Life Guards! Knightsbridge nursemaids—ser - ving fair - ies—Stars of proud Bel -

ff *f*

Ped. * Ped. * Ped. *

gra - vian air - ies; At stern du - ty's call you leave them, Tho' you know how that must

gra - vian air - ies; At stern du - ty's call you leave them, Tho' you know how that must

Ped. * Ped. * Ped. *

H ZARA.

CAP. FITZ.

Tan-tan-ta-ra - ra - ra - ra - ra! Trum - pet call of Princess Za - ra!

And TROOPERS.

And

grieve them! That's trump-call, and they're all trump-cards—

grieve them! That's trump-call, and they're all trump-cards—

8va. *loco.*

ZARA.

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

CAP. FITZ.

we are the es - cort—First Life Guards!

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

TROOPERS.

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

NEK. & KAL. with SOPRANOS.

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

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

Ped. * Ped. *

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

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

First Life Guards, the First Life Guards, the First, the First Life Guards! Tantanta - ra - ra! . . . Tantanta - ra -

They're her es - cort— the First, the First Life Guards! Tantanta - ra - ra! . . . Tantanta - ra -

They're her es - cort— the First, the First Life Guards! Tantanta - ra - ra! . . . Tantanta - ra -

dream In the joy ex-treme Of our hap-pi-ness, In the joy of our hap pi
 dream In the joy ex-treme Of our hap-pi-ness, In the joy of our hap - - pi -
 - ra! Tan-tan-ta-ra ra! Tan-ta-ra! The
 - ra! Tan-tan-ta-ra - ra! Tan-ta-ra - - ra! The
 - ra! Tan-tan-ta-ra - ra! Tan-ta-ra - ra - ra! The

Ped. * Ped. *

ness!
 - ness!
 First Life Guards, the First Life Guards, the First, the First, the First, the First Life Guards!
 First Life Guards, the First Life Guards, the First, the First, the First, the First Life Guards!
 First Life Guards, the First Life Guards, the First, the First, the First, the First Life Guards!

No. 8. CHORUS with SOLOS—(Zara & Captain Fitzbattleaxe).

Allegro moderato. ZARA.

Ah! gal-lant soldier, brave and true In ten-ted field . . . and tour-ney, I

PIANO. *f* *p*

grieve to have oc-ca-sion'd you So ve-ry long a jour-ney. A Brit-ish sol-dier gives up all—His

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

Ped. * Ped. * Ped. *

K

Du-ty! Let us

CAP. FITZ. *f*

Oh my joy, . . . my pride, . . . My de-light . . . to hide, . . . Let us

CHORUS. *f*

Knights-bridge nurse-maids— ser-ving fai-ries—

A Brit-ish sol-dier gives up all— His

Ped. * Ped.

sing, . . . a - side, . . . What in truth we feel. Let us whis - per low . . . Of our
 sing, . . . a - side, . . . What in truth we feel. Let us whis - per low . . . Of our
 Stars of proud Bel - gra - vian ai - ries; At stern du - ty's
 home and is - land beau - ty— When sum - moned by the

Ped. * Ped. *

love's . . . glad - glow, Lest the truth . . . we show We would fain - con - ceal.
 love's . . . glad - glow, Lest the truth . . . we show We would fain - con - ceal. Such
 call you leave them, Tho' you know how that must grieve them!
 trum - pet - call Of Re - gi - men - tal Du - ty!

Ped. * Ped.

19.640.

es - cort du - ty, as his due, To young Life - guards - - - man fall ing Com

plete-ly re-con-ciles him to His un - e - vent - - ful call - ing. When sol - dier seeks U - to - pian glades In

charge of Youth and Beau - ty, Then plea - sure mere - ly mas - que - rades As Re - gi - men tal

Ped. * Ped. * Ped. *

M

Du - ty!

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

Tan - tan - ta - ra - ra - ra - ra! The Trum - pet - call of Prin - cess Za - ra!

ZARA.

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

CAP. FITZ.

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

TROOPERS.

And we are the es - cort—First Life Guards ! First Life Guards, the First Life Guards ! The
NEK. & KAL. with SOPRANOS.

That's trump-call, and we're all trump cards—

They're her es - cort—The

That's trump-call, and we're all trump cards—

They're her es - cort—The

Soa.

loco.

- told When your eyes be - hold Your be - lov'd Prin - cess ; And the years will seem But a brief day-dream, In our hap - pi - ness

- told When my eyes be - hold My be - lov'd Prin - cess ; And the years will seem But a brief day-dream, In our hap - pi - ness,

we are her es - cort— First Life Guards ! First Life Guards, the First Life Guards ! The First, the First Life Guards ! Tan-tan - ta - ra -

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

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

48640. Ped.

* Ped.

*

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

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

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

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

Ped. *

hap - - pi - ness !

hap . . . pi - ness !

ra! The First Life Guards, the First Life Guards, the First, the First, the First, the First Life Guards !

ra ra! The First Life Guards, the First Life Guards, the First, the First, the First, the First Life Guards !

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

19,540. Ped.

No. 9. QUARTET—(Zara, Captain Fitzbattleaxe, Scaphio, & Phantis).

Allegro moderato. CAP. FITZ.

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

PIANO.

hold the la - dy safe and sound In trust for ei - ther ri - val, Un - til you clear - ly tes - ti - fy By

ZARA.

We

sword or pis - tol, by and bye, Which gen - tle - man pre - fers to die, And which pre - fers sur - vi - val. We

SCA.

It's

PHAN.

It's

rall. *a tempo.*

A

stand, I think, on saf - ishground; Our sen - ses weak it will as - tound If ei - ther gen - tle man is found Pre

clear - ly un - der - stood, all round, That, by your Eng - lish cus - tom bound, He holds the la - dy safe and sound In

- pared to meet his ri - val. Their ma - chi - na - tions we de - fy; We won't be part - ed, you and I— Of

trust for ei - ther ri - val, Un - til we clear - ly tes - ti - fy By sword or pis - tol, by and bye, Which

B

rall. *a tempo.*

blood-shed each is ra-ther shy—They both pre-fer sur-vi-val!

rall. *a tempo.*

blood-shed each is ra-ther shy—They both pre-fer sur-vi-val!

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

gen-tle-man pre-fers to die, And which pre-fers sur-vi-val. If I should die and he should live, To

rall. *a tempo.*

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

rall. *a tempo.*

Ped. *

PHANTIS.

you, with-out re-serve, I give Her heart so young and sen-si-tive, And all her pre-di-lec-tions. If

Ped. * Ped. * Ped. * Ped. * Ped. *

he should live and I should die. I see no kind of rea-son why You should not, if you wish it, try To

Ped. * Ped. *

ZARA & CAP. FITZ.

C

As both will live, and nei - ther die, I

SCA.

If I should die and you should live, To this young of - fi - cer I give Her heart so soft and

gain her young af - fec - tions. If I should die and you should live, To this young of - fi - cer I give Her

Ped.

*

Ped.

*

see no kind of rea - son why { you } should not, if { you }

sen - si - tive, And all her pre - di - lec - tions. If you should live and I should die, I see no kind of

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

Ped.

* Ped.

*

D

wish it, try To gain { your } young af - fec - tions. As

rea - son why He should not, if he choos - es, try To win her young af - fec - tions. If

see no kind of rea - son why He should not try To win her young af - fec - tions. If

pp

pp

pp

both of us are po - si - tive That both of them in - tend to live, There's no - thing in the case to give Us

CAP. FITZ.

both of us are po - si - tive That both of them in - tend to live, There's no - thing in the case to give Us

I should die and you should live, To this young of - fi - cer I give Her heart so soft and sen - si - tive, And

I should die and you should live, To this young of - fi - cer. I give Her heart so soft and sen - si - tive, And

cres.

cause for grave re - flec - tions. As both will live and nei - ther die, I see no kind of rea - son why You

cres.

cause for grave re - flec - tions. As both will live and nei - ther die, I see no kind of rea - son why I

cres.

all her pre - di - lec - tions. If you should live and I should die, I see no kind of rea - son why He

cres.

all her pre - di - lec - tions. If you should live and I should die, I see no kind of rea - son why He

should not, if you wish it, if you wish it, try To gain . . . my young af

should not, if I wish it, if I wish it, try To gain . . . your young af .

should not, if he choos - es, if he choos - es, try To gain . . . her young af .

should not, if he choos - es, if he choos - es, try To gain . . . her young af .

Ped. *

fec . . . tions

fec . . . tions !

fec . . . tions !

fec . . . tions !

Ped. * Ped. * Ped. * Ped. *Altozza No. 10* *

No. 10.

DUET—(Zara & Captain Fitzbattleaxe).

Vivace.

ZARA.
Oh

CAP. FITZ.
Oh

PIANO.
f Ped. * Ped. * Ped. * *p* *staccato.*

ad - mi - ra - ble art ! Oh neat - ly-planned in - ten - tion ! Oh hap - py in - ter - ven - tion—Oh

ad - mi - ra - ble art ! Oh neat - ly-planned in - ten - tion ! Oh hap - py in - ter - ven - tion—Oh

well - con - struct - ed plot ! Oh . . . well - con - struct - ed plot ! When sa - ges try to part Two

well - con - struct - ed plot ! Oh . . . well - con - struct - ed plot ! When sa - ges try to part Two

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

A

serves them not!

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

re - - pre - sent. Now please in - fer That, no - thing loth, You're

B

hence - forth, as it were, En - gag'd to mar - - ry both— Then take it that I re - pre - sent the

ZARA. *ral.*

two— On that hy - po - the - sis, what would you do? What would I do? What would I

Andantino espressivo.

do? In such a case, Up - on your breast, My blush - ing

dolce.

p

Ped. * Ped. * Ped. *

face I think I'd rest— Then perhaps I might De - mure - ly say—

* Ped. *

C CAP. FITZ.

"I find this breast-plate bright Is sore - ly in the way!" . . . Our mor - tal race Is nev - er

Ped. *

blest— There's no such case As per - fect rest ; Some pet - ty blight As ser - ve its

Ped. * Ped. * Ped. *

In such a

sway— Some crum - pled rose - leaf light Is al - ways in the way ! . . . Our

ZARA.

Ped. *

case, Up - on your breast, My blush - ing face I think I'd rest— On your

mor - tal race Is nev - er blest— There's no such case As per - fect rest— Per - fect

Ped. * Ped. * Ped. *

breast, On your breast In per - fect rest !

rest, Per - fect rest, As per - fect rest !

Ped. *

No. 11.

FINALE ACT I.

Allegro moderato.

PIANO. *f*

Ped. *

Ped.

CHORUS. SOPRANOS & CONTRALTOS.

Al - tho' your Roy-al sum-mons to ap - pear From

TENORS & BASSES.

Al - tho' your Roy-al sum-mons to ap - pear From

f *

cour - te - sy was sin - gu - lar - ly free, O - be - dient to that sum-mons we are here - What would your

cour - te - sy was sin - gu - lar - ly free, O - be - dient to that sum-mons we are here - What would your

A *RECIT. KING.*

Ma - jes - ty? My wor - thy peo - ple, my be - lov - ed

Ma - jes - ty?

f *ff* *fp*

Ped. *

daugh - ter Most thought - ful - ly has brought with her from Eng - land The types of all the caus - es that have

a tempo maestoso. **WOMEN.** *SCA., PHAN., & TARARA (aside).*

made That great and glo - rious coun - try what it is Oh joy un - bounded! Why, what does this mean?

MEN.

Oh joy un - bounded!

f *p*

B *RECIT. ZARA.*

What does this mean? What does this mean? What does this mean? Attend to me, U - to - pian po - pu - lace, Ye

p

South Pa - ci - fic Is - land vi - vi - pa - ri - ans; All, in the ab - stract, types of court - ly grace,

Yet, when com - par'd with Bri - tain's glorious race, But lit - tle bet - ter than half - cloth'd bar - ba - ri - ans! Yes, con -

CHORUS.

Yes, con -

stacc.

trast - ed when With Eng - lish - men, We're lit - tle bet - ter than half - cloth'd bar - ba - ri - ans! What does this mean? What does this mean?

stacc.

trast - ed when With Eng - lish - men, We're lit - tle bet - ter than half - cloth'd bar - ba - ri - ans!

p SCA., PHAN., & TARARA.

C *Allegro marziale.*

ff

ZARA.

When Bri - tain sounds the trumpet of

war (And Eu - rope trem - bles), The arm - y of the con - que -

ror In ser - ried ranks as - sem - bles; 'Tis then this war - rior's

eyes and sa - bre gleam For our pro - tec - tion— He re - presents a mi - li -

D CHORUS.

ta - ry scheme In all its proud per - fec - tion! Yes, yes, yes, he re - presents a mi - li -

Yes, yes, yes, he re - presents a mi - li

ta - ry scheme In all its proud per - fec - tion! Uh - lah - - - li - ca! Uh -

ta - ry scheme In all its proud per - fec - tion! Uh - lah - - - li - ca! Uh -

E ZARA.

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

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

A

com - pli - ca - ted gen - tle - man al - low me to pre - sent, Of all the arts and fa - cul - ties the terse em - bo - di - ment; He's a

great A - rith - me - ti - cian who can de - mon - strate with ease That two and two are three, or five, or a - nything you please: An

e - mi - nent Lo - gi - cian who can make it clear to you That black is white - when look'd at from the pro - per point of view; A

p

mar - vel - lous Phi - lo - lo - gist who'll un - der - take to show That "yes" is but an - o - ther and a neat - er form of "no."

rall.

F SIR BAILEY B.

a tempo.

Yes, yes, yes, "Yes" is but an - o - ther and a neat er form of "no." All pre - con - ceiv'd i - deas on a - ny

sub - ject I can scout, And de - mon - strate beyond all pos - si - bi - li - ty of doubt, That whe - ther you're an hon - est man or

CHORUS.
WOMEN.

whe-ther you're a thief De - pends on whose so - li - ci - tor has giv - en me my brief. Yes, yes, yes, That

f MEN.
Yes, yes, yes, That

whe-ther you're an hon - est man or whe-ther you're a thief De - pends on whose so - li - ci - tor has giv - en him his brief. Uh

whe-ther you're an hon - est man or whe-ther you're a thief De - pends on whose so - li - ci - tor has giv - en him his brief. Uh -

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

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

(No. 11a.)

Allegro grazioso.

ZARA.

1. What these may be, U · to · rians all, Per -
 2. This Coun · ty Coun · cil · lor ac · claim, Great

p *dim.* *pp*

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

mo - ral clean - li - ness. This is a Lord High
 ta lents he'll em - ploy— All streets and squares he'll

Cham - ber-lain Of pu - ri ty the gauge— He'll
 pu - ri - fy With - in your ci ty walls, And

cleanse our Court from a moral stain, And pu - ri - fy our Stage.
 keep mean - while a mo - dest eye On wick - ed mu - sic halls.

Sua.

LORD DRAM.

Yes, yes, yes, Court re - pu - ta - tions I re - vise, And
 (COUNTY COUN.) Yes, yes, yes, In towns I make im - prove - ments great, Which

p

Ped. * Ped. * Ped. * Ped. *

pre - sen - ta - tions the scra - ti - nize, New plays I read with
 go to swell the Coun - ty Rate - I dwell - ing hous - es

p *cres.*

Ped. * Ped. * Ped. Ped. * Ped. * Ped. *

jea - lous eyes, And pu - ri - fy . . . the Stage.
 sa - ni - tate, And pu - ri - fy . . . the Halls!

CHORUS.
K WOMEN.
 1. Cour.
 2. In
MEN.

1. Court
 2. In

dim. *p*

Ped. * Ped. * Ped. * Ped. * Ped. *

re towns pu - ta tions he'll re - vise, And pre sen - ta tions scri - ti
 he makes im - prove - ments great, Which go to swell the Coun - ty

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

nize, New plays he reads with jea - lous eyes, And pu - ri - fies the Stage. . . .
 Rate - He'll dwell - ling - hous - es sa - ni - tate, And pu - ri - fy the

cres. *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. 19.640. * Ped. * Ped.

2nd time.
SOPRANOS & CONTRALTOS.
TENORS & BASSES.

Halls! . . . Uh .

Halls! . . . Uh .

Ped. * Ped. * Ped. * Ped. *

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

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

f *f* *f*

Allegro vivace.

ca!

ca!

f *P sempre staccato.*

ZARA.
A

Com - pa - ny Pro - mo - ter this, with spe - cial e - du - ca - tion Which teach - es what Con - tan - go means and

al - so Back-ward - a - tion— To spe - cu - la - tors he sup - plies a grand fi - nan - cial lea - ven, Time

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

M
Mr. GOLÉ

p

was when *two* were com - pa - ny—But now it must be sev - en. Stu - pen - dous loans to for - eign thrones I've

large - ly ad - vo - cat - ed; In gin - ger - pops and pepper - mint - drops I've free - ly spe - cu - lat - ed; Then

mines of gold, of wealth un - told, Suc - cess - ful - ly I've float - ed, And sud - den falls in ap - ple - stalls Oc -

ca - sion - al - ly quo - tation: And soon or late I al - ways call For Stock Ex - change quo - ta - tion— No

N CHORUS.
WOMEN.

schemes too great, and none too small, For Com - pa - ni - fi - ca - tion!

Yes, yes, yes, No

MEN.

Yes, yes, yes, No

schemes too great, and none too small, For Com - pa - ni - fi - ca - tion!

schemes too great, and none too small, For Com - pa - ni - fi - ca - tion!

staccato.

p

Ped. *

ZARA

And last - ly I pre - sent Great Bri - tain's proud - est boast,

Who from the blows Of fo - reign foes Pro - tects her sea - girt

Ped. *

coast— And if you ask him in re - spect - ful tone, He'll show you

sempre p
Ped. *

how you may pro - tect your own

f
Ped. *

CAP. COR.
I'm

Ped. * Ped. *

No. 11b.) *Allegro comodo.*

Cap - tain Cor - cor - an, K. C. B., I'll teach you how we rule the sea, And ter - ri - fy the sim ple Gaul. And

p

how the Sax - on and the Celt Their Eu - rope - shak - ing blows have dealt With Max - im gun and Nor - den - felt (Or

will, when the oc - ca - sion calls). If sai - lor - like you'd play your cards, Un - bend your sails, and low'r your yards, Un -

- step your masts—You'll never want 'em more. Though we're no long - er hearts of oak, Yet we can steer and we can stoke, And.

CHORUS. WOMEN.
CAP. COR.
CHORUS. WOMEN.

MEN.
MEN.

thanks to coal, and thanks to coke, We nev - er run a ship a - shore ! What, nev - er? No, nev - er ! What,

What, nev - er? What,

Ped. * Ped. * Ped. *

CAP. COR.
CHORUS. WOMEN.
Un poco più vivo.

MEN.

nev - er? Hard - ly ev er ! Hard - ly ev - er run a - ship a - shore ! Then give three cheers, and

nev er ! Hard - ly ev - er run a - ship a - shore ! Then give three cheers, and

Ped. * Ped. * Ped. * Ped.

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

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

19,540. * Ped. * Ped. * Ped. *

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

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

ff

Ped. * Ped. * Ped. *

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

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

Ped. * Ped. * Ped. *

band ! We bless the day, and bless the hour That

band ! We bless the day, and bless the hour That

19.540. Ped. * Ped. * Ped. * Ped. *

brought you to brought our land

brought you to brought our land.

Ped. * Ped. * Ped. *

Ped. * Ped. Ped. * Ped. *

Allegretto non troppo.

ZARA.

Ye wan - d'ers from a might - y

LADY S.

Ye wan - d'ers from a might - y

CAP. FITZ.

Ye wan - d'ers from a might - y

KING.

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

sf p

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

State, Oh, teach us how to legis - late— Your

State, Oh, teach us how to legis - late— Our

Oh, teach us how to legis - late— Your

The first system of the musical score consists of five staves. The top four staves are vocal lines for different voices, each with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "State, Oh, teach us how to legis - late— Your light - est", "State, Oh, teach us how to legis - late— Your", "State, Oh, teach us how to legis - late— Our", and "Oh, teach us how to legis - late— Your".

word . . . will car - ry weight . . . our . . . at - ten - tive

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

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

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

The second system of the musical score consists of five staves. The top four staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "word . . . will car - ry weight . . . our . . . at - ten - tive", "light - est word will car - ry weight . . . In our . . . at - ten - tive", "light - est word will car - ry weight . . . In . . . your . . . at - ten - tive", and "light - est word will car - ry weight . . . In . . . our . . . at - ten - tive".

S
 ears. . . . Oh, teach the
 ears. . . . Oh, teach the
 ears. . . . Oh, teach the
 ears. . . . Oh, teach the

**CHORUS.
SOPRANOS & CONTRALTOS.**

Oh, teach the na - tives of this land

TENORS & BASSES.

Oh, teach the na - tives of this land

p *p*

na - tives of this land (Who are not quick to un - der -
 na - tives of this land (Who are not quick to un - der
 na - tives of this land (Who are not quick to un - der -
 na - tives of this land (Who are not quick to un - der -

(Who are not quick to un - der - stand)

(Who are not quick to un - der - stand)

NEK. & KAL. with ZARA.

stand) Ye wan - d'ers from a might - y State, Oh teach us how to le - gis - late— Your light - est

stand) Ye wan - d'ers from a might - y State, Oh teach us how to le - gis - late— Your light - est

stand) We wan - d'ers from a might - y State, Will teach them how to le - gis - late— Our light - est

stand) *p* Ye wan - d'ers from a might - y State, Oh teach us how to le - gis - late— Your light - est

p Ye wan - d'ers from a might - y State, Oh teach us how to le - gis - late— Your

word will car - ry weight, . . . will car - ry . . . weight . In ZARA only.

word will car - ry weight, car - ry weight In

word will car - ry weight, will car - ry weight In

word will car - ry weight, car - ry weight In

light - est word . . . will car - ry weight.

our at . ten . . . tive ears. . . .

our at . ten . . . tive ears. . . .

your at . ten . . . tive ears

our at . . . ten . . . tive ears. . . .

This section contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The music is in a minor key and common time. The lyrics are: 'our at . ten . . . tive ears. . . .', 'our at . ten . . . tive ears. . . .', 'your at . ten . . . tive ears', and 'our at . . . ten . . . tive ears. . . .'. There are fermatas over the final notes of each vocal line.

Allegro moderato. CAP. FITZ.

In-crease your ar - my !

f *p* *pp staccato.*

Ped. * Ped. *

This section features a vocal line for 'CAP. FITZ.' and a piano accompaniment. The tempo is 'Allegro moderato'. The vocal line has the lyrics 'In-crease your ar - my !'. The piano accompaniment includes dynamic markings *f*, *p*, and *pp staccato.*, and pedal markings 'Ped.' and '* Ped. *'.

LORD DRAM. CAP. COR. SIR BAILEY B.

Pu - ri - fy your Court ! Get up your steam and cut your can-vas short ! To speak on both sides teach your

10.540 Ped. * Ped. * Ped. * Ped. * Ped.

This section features three vocal lines for 'LORD DRAM.', 'CAP. COR.', and 'SIR BAILEY B.' and a piano accompaniment. The lyrics are: 'Pu - ri - fy your Court ! Get up your steam and cut your can-vas short ! To speak on both sides teach your'. The piano accompaniment includes a tempo marking '10.540' and several pedal markings: 'Ped.', '* Ped.', '* Ped.', '* Ped.', and '* Ped.'.

COUNTY COUNCILLOR.

MR. GOLD.

slug gish brains ! Widen your thro'fares, And flush your drains ! U to - pia's much too big for

KING.

one small head— I'll float it as a Com - pa - ny Lim - i - ted ! A Com - pa - ny Lim - i - ted ? What may that

CHORUS. WOMEN.

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

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

SCA., PHAN., & TARARA. (Aside.)

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

be ?

staccato.

(No. 11c.)

Molto vivace.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *ff*, *sf*, and *p*. A 'Ped.' (pedal) marking is present under the first few notes of the left hand.

MR. GOLDBURY.

1. Some sev - en men form an As - so - ci - a - tion,
 2. They then pro - ceed to trade with all who'll trust 'em,
 3. If you come to grief, and cre - di - tors are crav - ing

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern.

(If pos - si - ble, all Peers and Bar - o - nets) They
 Quite ir - re - spec - tive of their ca - pi - tal (It's
 (For no thing that is plann'd by mor - tal head Is cer tain

The second system continues the vocal and piano parts. The vocal line includes the lyrics from the previous block. The piano accompaniment maintains its rhythmic accompaniment.

start off with a pub - lic de cla - ra - tion To what ex - tent they
 sha - dy, but it's sanc - ti - fied by cus - tom); Bank, Rail - way, Loan, or
 in this Vale of Sor - row - sav ing That one's Li a - bi - li -

The third system concludes the vocal and piano parts. The vocal line ends with a fermata over the final note. The piano accompaniment ends with a final chord.

mean to pay their debts. That's call'd their Cap i - tal: if they are
 Pa - na - ma Ca - nal. You can't em bark on tra - ding too tre
 ty is Li - mi - ted),— Do you sup - pose that sig - ni - fies per

wa - ry They will not quote it at a sum im - mense. The
 - men - dous— It's strict - ly fair, and based on com - mon sense— If
 di - tion? If so you're but a mo - ne - ta ry dunce— . . . You

fig - ure's im - ma - te - rial— it may va - ry From eight - een mil - lion down to eight - een
 you suc - ceed, your pro - fits are stu - pen - dous— And if you fail, pop goes your eight - een
 mere - ly file a Wind - ing - Up Pe - ti - tion, And start an - o - ther Com - pa - ny at

pence. / I should put it ra - ther low; The good sense of do - ing so Will be
 pence. Make the mo - ney - spin - ner spin! For you on - ly stand to win, And you'll
 once! Though a Roths - child you may be In your own ca - pa - ci - ty, As a

ev i - dent at once to a - ny debt - or. When it's left to you to
 nev - er with dis - hon - es - ty be twit - ted. For no - bo - dy can
 Com - pan - y you've come to ut - ter sor - row— But the Li - qui - da - tors

say, What a - mount you mean to pay, Why, the low - er you can put it at, the
 know, To a mil - li - on or so, To what ex - tent your ca - pi - tal's com -
 say, "Nev - er mind - you need - n't pay," So you start an - o - ther Com - pa - ny to -

CHORUS.
WOMEN.

bet - - - ter. When it's left to you to say What a - mount you mean to
 mit - - - ted! For no - bo - dy can know To a mil - li - on or
 mor - - - row! But the Li - qui - da - tors say, "Nev - er mind - you need - n't

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

f

Ped. * Ped. * Ped. *

last verse.

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

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

p

last verse.

Ped.

W *RECIT. KING.*

Well, at first sight it strikes us as dis-hon-est, But if it's

a tempo moderato.

good e-nough for vir-tuous Eng-land— The first com-mer-cial coun-try in the world— It's good e-nough for

a tempo. *SCA., PHAN., & TARARA.* *RECIT. KING.*

us You'd best take care— Please re-col-lect we have not been con-sul-ted! And

X *Mr. GOLD.*

do I un-der-stand you that Great Bri-tain Up-on this Joint-Stock prin-ci-ple is governed? We

Vivace.

have-n't come to that, ex-act-ly— but We're tend-ing ra-pid-

-ly in that di - rec - tion. The date's not dis - tant.

Y
KING. *RECIT.* *a tempo.*

We will be be fore you! We'll go down to Pos - te - ri - ty re - nown'd As the First Sov - reign in Christ - en - dom Who

re - gis - ter'd his Crown and Coun - try un - der The Joint - Stock Com - pa - ny's Act of Six - ty

Allegro molto vivace.

Z Two | Uh - la - li - ca |

CHORUS.

Uh - la - li - ca |

19,640. Ped.

KING.
Hence -

SCA. & PHAN.
- for-ward, of a ve - ri - ty, With Fame ourselves we link— We'll go down to Pos - te - ri - ty Of sov'reigns all the pink ! If

TARARA.
you've the mad te - me - ri - ty Our wish-es thus to blink, You'll go down to Pos - te - ri - ty Much ear - lier than you think ! He'll go

AA SCA. & PHAN. TARARA.
up to Pos - te - ri - ty, If I in - flict the blow ! He'll go down to Pos - te - ri - ty, We think we ought to know ! He'll go

SCA. & PHAN.
up, Blown up with dy - na - mite ! He'll go up, Of course he will, you're right, you're

B♭

ZARA.
right | Up, up, up, up | Who love . . . with all sin .

TARARA.
Up, up, up up |

p

Ped. * Ped. *

CAP. FITZ.
. ce - ri - ty, Their lives may safe - ly link ; And as . . . for our Pos -

SCA., PHAN., & TARARA.
If he has the te - me - ri - ty Our wish - es thus to

Ped. * Ped. * Ped. * Ped. *

ZARA.
Who love

. te - ri - ty— We don't care what they think ! Who love

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

Ped. * Ped. *

19,640

Who . . . love, . . . love.

Who . . . love. love,

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

cres.

Who love . . . with all sin

Who love . . . with all sin

NEK. & KAL

Who love . . . with all sin

up, he'll go up, he'll go up. It he has the te - me - ri - ty Our wish - es thus to blink, He'll

LADY S. with 2nd SOPS.

Hence - for - ward of a ve - ri - ty, With fame ourselves we link, And

SIR BAILEY B. with TENORS.

KING, MR. GOLD., LORD DRAM., COUNTY COUN., CAP. COR., with BASSES.

Hence - for - ward of a ve - ri - ty, With fame ourselves we link, And

staccato.

cres. *p*

Ped.

ce - ri - ty, Their lives may safe - ly link ; And as . . . for our Pos -

ce - ri - ty, Their lives may safe - ly link ; And as . . . for our Pos -

ce - ri - ty, Their lives may safe - ly link ; and as . . . for our Pos

go up to Pos - te - ri - ty Much ear - lier than they think ! If he has the te - me - ri - ty Our wish - es thus to blink, He'll

go down to Pos - te - ri - ty Of sov'reigns all the pink ! Hence - for - ward of a ve - ri - ty With fame our - selves we link, He'll

go down to Pos - te - ri - ty Of sov'reigns all the pink ! Hence - for - ward of a ve - ri - ty With fame our - selves we link, He'll

DD

te - ri - ty— We don't care what they think !

te - ri - ty— We don't care what they think !

te - ri - ty— We don't care what they think !

go up to Pos - te - ri - ty Much ear - lier than they think ! He'll go up to Pos - te - ri - ty Much ear - lier than they think ! **Much**

go down to Pos - te - ri - ty Of sov'reigns all the pink ! He'll go down to Pos - te - ri - ty Of sov'reigns all the pink ! Of

go down to Pos - te - ri - ty Of sov'reigns all the pink ! He'll go down to Pos - te - ri - ty Of sov'reigns all the pink ! Of

Who love,
 Who love,
 Who love,

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

sov'reigns all the pink, Of sov'reigns all the pink, Of sov' reigns

sov'reigns all the pink, Of sov'reigns all the pink, Of sov' reigns

Ped. * Ped. Ped. * Ped. * Ped. * Ped *

who love. Let's *sf*

who love. Let's *sf*

who love. Let's *sf*

- te - ri - ty, He'll go up to Pos - te - ri - ty Much ear - lier than they think! Let's *sf*

all the pink! Let's *sf*

all the pink! Let's *sf*

Ped. * *sf* Ped. * *sf*

ZARA, MEN., & KAL. with SOPRANOS.

CAP. FITZ. with TENORS. SCA., PHAN., & TARARA with BASSES.

seal this mer - can - tile pact— The step we ne'er shall rue— It

seal this mer - can - tile pact— The step we ne'er shall rue— It

gives what - ev - er we lack'd— The state - ment's strict - ly true. All

gives what - ev - er we lack'd— The state - ment's strict - ly true. All

hail, as - ton - ish - ing Fact! All hail, In - ven - tion new— The Joint Stock Com - pa - ny's

hail, as - ton - ish - ing Fact! All hail, In - ven - tion new— The Joint Stock Com - pa - ny's

FF

Act of Par - lia - ment Six - ty - Two! The Act of

Act of Par - lia - ment Six - ty - Two! The Act of

Ped.

Six - ty - Two! The Act

Six - ty - Two! The Act

* Ped. * Ped. * Ped. *

of Six - ty - Two!

of Six - ty - Two!

Ped. * Ped. * Ped. *

Ped. * Ped. *

End of Act I

ACT II.

No. 12.

RECIT. & SONG—(Captain Fitzbattleaxe).

Allegretto a la serenata.

PIANO.

p *cres.* *p*

The first system of the piano introduction, consisting of two staves. The music is in 6/8 time and begins with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and then returns to piano (*p*).

The second system of the piano introduction, continuing the melodic and harmonic development. It features a piano (*p*) dynamic and includes a section marked with a fermata and a piano (*p*) dynamic.

The third system of the piano introduction, showing further melodic and harmonic progression. It includes a piano (*p*) dynamic and a section with a fermata.

The fourth system of the piano introduction, concluding the instrumental part. It features a piano (*p*) dynamic and a section with a fermata.

B CAP. FITZ. RECIT.

Oh, Za - ra, my be -

p *dim.*

The first system of the recitative, starting with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The vocal line begins with the lyrics "Oh, Za - ra, my be -".

loved one, bear with me! Ah, do not laugh at my at-tempt-ed C! Re-pent not, mocking maid, thy

The second system of the recitative, continuing the vocal line with the lyrics "loved one, bear with me! Ah, do not laugh at my at-tempt-ed C! Re-pent not, mocking maid, thy".

Allegretto

girl-hood's choice — The fer-vour of my love af-fects my voice!

1. A
2. I could

ten-or, all sing-ers a-bove, (This does-n't ad-mit of a ques-tion), Should keep him-self qui-et, At
sing, if my fer-vour were mock, It's ea-sy e-nough if you're act-ing— But when one's e-mo-tion is

tend to his di-et And care-ful-ly nurse his di-ges-tion: But when he is mad-ly in love It's
born of de-vo-tion You must-n't be ov-er-ex-act-ing. One ought to be firm as a rock To

D

p *f* *ped.* * *Ped.* *

cer-tain to tell on his sing-ing— You can't do chro-ma-tics With pro-per em-pha-ties When an-guish your bo-som is
ven-ture a shake in *vi-bra-to*, When fer-vour's ex-pect-ed Keep cool and col-lect-ed Or nev-er attempt a-gi-

E

wring-ing | When dis - tract-ed with wor-ries in plen-ty, And his pulse is a hundred and twen-ty, And his
 . ta - to. But, of course, when his tongue is of lea-ther, And his lips ap-pear pas-sed to - geth-er, And his

p

Ped. * Ped. * Ped. * Ped. *

flut - ter-ing bo - som the slave of mis-trust is, A ten - or can't do him - self jus-tice. } (Spoken.) Now ob - serve— Ah!
 sen - si-tive pal - ate as dry as a crust is, A ten - or can't do him - self jus-tice. }

1st time.

... You see, I can't do myself justice!

f *p*

2nd time.

... It's no use— I can't do my-self jus - tice!

ff

No. 13.

DUET—(Zara & Captain Fitzbattleaxe).

Andante espressivo.

ZARA.

CAP. FITZ. 1. Words of love too loudly spoken Ring their own un-time-ly
2. Let the conqueror, flush'd with glo-ry, Bid his noi-sy clarions

PIANO. *p* *p*
Ped. * Ped. * Ped. *

knell; Noi-sy vows are rude-ly bro-ken, Soft the song of Phi-lo-mel. . . Whis-per sweet-ly, whis-per
bray; Lov-ers tell their art-less stor-y In a whis-per'd vi-re-lay. . . False is he whose vows al

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

ho-ly, Are the notes of lov-er's lay!
dur-ing, Are the songs that lov-er's sing!

1. Sweet and
2. Sweet and
CAP. FITZ.
p
1. Sweet . . .
2. Sweet . . .

pp

Ped. * Ped. * Ped. *

19,640.

low, sweet and low, Sweet and low as ac - cents ho - ly Are the
 low, sweet and low, Sweet and low when all - - en - dur - ing, Are the

. . and low, sweet . . and low, Sweet and low as ac - cents ho - ly Are the
 . . and low, sweet . . and low, Sweet and low when all - - en - dur - ing, Are the

notes of lov - - er's lay, Are the notes of lov - er's lay |
 songs that lov - - ers sing, Are the songs that lov - ers sing |

notes of lov - - er's lay, Are the notes of lov - er's lay |
 songs that lov - - ers sing, Are the songs that lov - ers sing |

1st time. 2nd time.

Ped. * Ped.

Sweet and low ! sweet and low !

Sweet and low ! sweet and low !

pp

Ped. * Ped.

No. 14. SONG—(King) with Chorus of Six Flowers of Progress—(Mr. Blush., Lord Dram., Sir B. Barre, Cap. Fitz., Mr. Gold., & Cap. Cor.).

Allegro con brio.

PIANO.

KING.

1. So
2. Our
3. Our

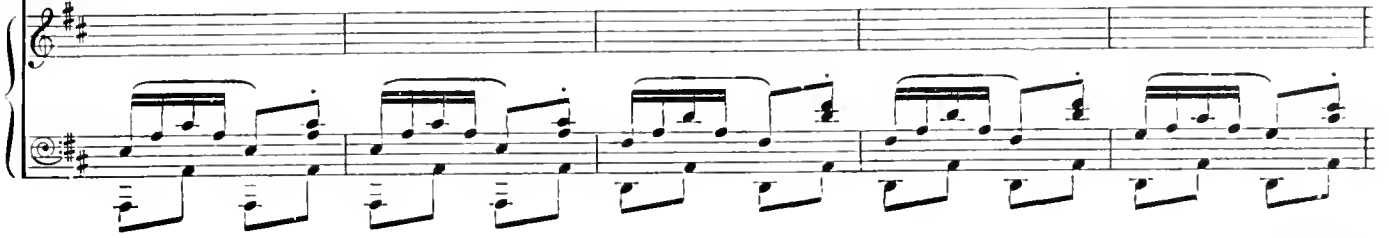
ci - e - ty has quite for - sak - en all her wick - ed cour - ses, Which emp - ties our po -
 ci - ty we have beau - ti - fied—we've done it wil - ly nil - ly— And all that is - n't
 Peer - age we've re - mod - ell'd on an in - tel - lect - ual ba - sis, Which oer - tain - ly is

FLOWERS OF PROGRESS.

- lice courts, and a - bol - ish - es di - vor - ces. Di - vorce is near - ly ob - so - lete in
 Bel - grave Square is Strand and Pic - ca - dil - ly. We have - n't a - ny slum - mer - ies in
 rough on our he - red - i - ta - ry ra - ces— We are go - ing to re - mod - el it in

KING.

Eng - land. No to - le - rance we show to un - de - serv - ing rank and
 Eng - land! We have solv'd the la - bour ques - tion with dis - crim - in - a - tion
 Eng - land. The Brew - ers and the Cot - ton Lords no long - er seek ad

FLOWERS
OF PROGRESS.

splen - dour ; For the high - er his po - si - tion is, the great - er the of - fen - der. That's a
 pol - ish'd, So pov - er - ty is ob - so - lete and hun - ger is a - bol - ish'd— We are
 mis - sion, And Lit - e - ra - ry Me - rit meets with pro - per re - cog - ni - tion— As



KING.

max - im that is pre - va - lent in Eng - land. No peer - ess at our
 go - ing to a - bol - ish it in Eng - land. The Cham - ber - lain our
 Lit - e - ra - ry Me - rit does in Eng - land. Who knows but we may



Draw - ing Room be - fore the Pre - sence pass - es Who would - n't be ac - cept - ed by the
 na - tive stage has purg'd, be - yond a ques - tion, Of "risk - y" sit - u - a - tion and in -
 count a - mong our in - tel - lec - tual chick - ens Like you, an Earl of Thack e - ray and



low - er - mid - die clas - ses, Each sha - dy dame, what - ev - er be her rank, is bow'd out
 de - li - cate sug - ges - tion; No piece is to - le - ra - ted if it's cos - tum'd in - dis
 p'raps a Duke of Dick - ens - Lord Fil - des and Vis - count Mil - lais (when they come) we'll wel - come

FLOWERS OF PROGRESS.

neat - ly, }
 creet - ly - } In short, this hap - py coun - try has been An - gli - ciz'd com - plete - ly, com -
 sweet - ly - }

p staccato.

plete - ly, com - plete - ly!

K MR. BLUSH, & LORD DRAM.
 It real - ly is sur - pris - ing What a

SIR B. BARRE. *p*

CAP. FITZ. *p* It real - ly is sur - pris - ing What a

MR. GOLDBURY. *p*

CAP. COR. *p* It real - ly is sur - pris - ing What a

dim. *pp*

tho - rough An - gli - ciz - ing We have brought a - bout - U - to - pia's quite an o - ther land; In her en - ter - pris - ing movements, She is

tho - rough An - gli - ciz - ing We have brought a - bout - U - to - pia's quite an o - ther land; In her en - ter - pris - ing movements, She is

tho - rough An - gli - ciz - ing We have brought a - bout - U - to - pia's quite an o - ther land; In her en - ter - pris - ing movements, She is

1st time. 2nd time. KING. *ff*

It

ff

Eng - land—with im - provements, Which we du - ti - ful - ly of - fer to our mo - ther - land ! mo - ther - land ! It

ff

Eng - land—with im - provements, Which we du - ti - ful - ly of - fer to our mo - ther - land ! mo - ther - land ! It

ff

Eng - land—with im - provements, Which we du - ti - ful - ly of - fer to our mo - ther - land ! mo - ther - land ! It

FLOWERS OF PROGRESS with KING.

real - ly is sur - pris - ing What a tho - rough An - gli - ciz - ing We have un - der - gone—U - to - pia's quite an - o - ther land ; In her

en - ter - pris - ing movements, She is Eng - land—with im - provements, Which we du - ti - ful - ly of - fer to our mo - ther - land !

No. 15.

ENTRANCE OF COURT.

Allegretto maestoso.

PIANO.

f

tr

ff

Ped. *

Ped. *

Ped. *

p

Ped. *

Ped. *

Ped. *

Ped. *

12 540.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and eighth notes. Pedal markings are present: "Ped." at the beginning, followed by an asterisk, then "Ped." again, followed by another asterisk.

The second system of musical notation consists of two staves. The upper staff has accents (^) above several notes. The lower staff continues the bass line. Pedal markings are: "Ped." at the beginning, followed by an asterisk, "Ped.", an asterisk, "Ped.", an asterisk, "Ped.", an asterisk, and "Ped." at the end.

The third system of musical notation consists of two staves. The upper staff features a trill (tr) and a fortissimo (ff) dynamic marking. The lower staff continues the bass line. Pedal markings are: "Ped." at the beginning, followed by an asterisk, "Ped.", and an asterisk.

The fourth system of musical notation consists of two staves. The upper staff has a trill (tr) at the end. The lower staff continues the bass line. Pedal markings are: "Ped." at the beginning, followed by an asterisk.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Pedal markings are: "Ped." at the beginning, followed by an asterisk, "Ped.", and an asterisk.

No. 16.

DRAWING ROOM MUSIC.

Allegretto moderato à la Gavotte.

The beginning of the piece "Drawing Room Music" is shown in a grand staff. The upper staff is in treble clef and starts with a piano (p) dynamic. The lower staff is in bass clef. The tempo is marked "Allegretto moderato à la Gavotte." The word "PIANC." is written to the left of the first few notes.

pp
Ped. * Ped. * Ped. * Ped. * Ped. *

cres. p
Ped. * Ped. * Ped. * Ped. *

cres. p
Ped. * Ped. * Ped. *

pp
Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

p
Ped. * Ped. *

pp

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a dynamic marking of *p* (piano) in the middle of the system.

Fifth system of musical notation, featuring a dynamic marking of *f* (forte) towards the end of the system.

Sixth system of musical notation, featuring dynamic markings of *dim.* (diminuendo) and *pp* (pianissimo) with hairpins indicating the change in volume.

Ped. *

Seventh system of musical notation, featuring a key signature change to two sharps (D major) and a complex texture of notes.

19,240.

Ped. *

Ped. *

Ped *

Ped. *

Ped. ■

First system of musical notation. The right hand features a melodic line with a crescendo (*cres.*) and a piano (*p*) dynamic. The left hand has a bass line with a piano (*p*) dynamic. Pedal markings (*Ped.*) and asterisks (*) are present below the staff.

Second system of musical notation. Similar to the first system, it includes a crescendo (*cres.*) and piano (*p*) dynamic. Pedal markings (*Ped.*) and asterisks (*) are present below the staff.

Third system of musical notation. The right hand has a melodic line with a crescendo (*cres.*). Pedal markings (*Ped.*) and asterisks (*) are present below the staff.

Fourth system of musical notation. The right hand features a melodic line with a crescendo (*cres.*). The left hand has a bass line with a piano (*p*) dynamic. Pedal markings (*Ped.*) and asterisks (*) are present below the staff.

Fifth system of musical notation. The right hand has a melodic line with a piano (*pp*) dynamic and staccato articulation. The left hand has a bass line with a piano (*p*) dynamic. Pedal markings (*Ped.*) and asterisks (*) are present below the staff.

Sixth system of musical notation. The right hand has a melodic line with a forte (*f*) dynamic. The left hand has a bass line with a piano (*p*) dynamic. Pedal markings (*Ped.*) and asterisks (*) are present below the staff.

No. 17. RECIT.—(King) & CHORUS (Unaccompanied).

RECIT. KING.

This cer - e - mon - ial our wish dis - plays To co - py all Great Britain's court - ly ways. Though

PIANO.

lof - ty aims cat - as - tro - phe en - tail, We'll glo - rious - ly suc - ceed, or no - bly

fail . . .

Allegretto molto Moderato.

Ped. * Ped. *

CHORUS.

f ZARA, NEK., & KAL. with 1st SOPRANOS.

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

LADY SOPHY with 2nd SOPRANOS.

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

CAP. FITZ., SIR B. BARRE, LORD DRAM., & MR. BLUSH. with TENORS.

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

KING, CAP. COR., & MR. GOLD. with BASSES.

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

in the jun - gle roar - ing— Frighten'd fawn in grass- y mead— Let the ea - gle, not the spar - row, Be the

in the jun - gle roar - ing— Frighten'd fawn in grass- y mead— Let the ea - gle, not the spar - row, Be the

in the jun - gle roar - ing— Frighten'd fawn in grass- y mead— Let the ea - gle, not the spar - row, Be the

in the jun - gle roar - ing— Frighten'd fawn in grass- y mead— Let the ea - gle, not the spar - row, Be the

sf

sf

sf

ob - ject of your ar - row— Fix the ti - ger with your eye— Pass the fawn in pi - ty by.

ob - ject of your ar - row— Fix the ti - ger with your eye— Pass the fawn in pi - ty by.

ob - ject of your ar - row— Fix the ti - ger with your eye— Pass the fawn in pi - ty by.

ob - ject of your ar - row— Fix the ti - ger with your eye— Pass the fawn in pi - ty by.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

5

ZARA, NEK., & KAL

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

LADY SOPHY.

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

CAP. FITZ. & SIR B. BARRE.

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

LORD D. & MR. BLUSH.

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

KING.

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

MR. GOLD. & CAP. COR.

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

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

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

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

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

glo - ry, a - ny - way! . . . Glo - - ry, a - ny - way! . . . Glo

glo - ry, a - ny way! . . . Glo - - ry, a ny - way! . . . Glo -

glo - ry, a - ny - way! . . . Glo - - ry, a - ny way! . . . Glo -

glo - ry, a - ny - way! . . . Glo - - ry, a - ny way! . . . Glo -

glo - ry, a - ny way! . . . Glo - - ry, a - ny way! . . . Glo

glo - ry, a - ny way! . . . Glo - - ry, a - ny way! . . . Glo -

glo - ry, a - ny way! . . . Glo - - ry, a - ny way! . . . Glo -

glo - ry, a - ny way! . . . Glo - - ry, a - ny way! . . . Glo

glo - ry, a - ny way! . . . Glo - - ry, a - ny way! . . . Glo

glo - ry, a - ny way! . . . Glo - - ry, a - ny way! . . . Glo

The image shows a musical score for a hymn. It consists of 12 vocal staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are printed below each staff. The lyrics are: "ry, a ny way! . . . Glo ry still . . . will crown the day, . . . Crown .". The piano accompaniment is located at the bottom of the page, featuring a grand staff with a treble and bass clef. The music is written in a common time signature (C) and uses a key signature of one flat. The piano part provides harmonic support for the vocal lines.

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

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

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

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

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

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

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

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

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

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

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

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff (bass clef) contains a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the first few notes of the bass staff. Pedal markings are indicated as "Ped." with an asterisk (*) below the staff at the beginning and after the second measure.

The second system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff has a more complex accompaniment with many beamed notes. A dynamic marking of *p* (piano) is placed above the final measure of the lower staff.

The third system shows a change in the accompaniment. The upper staff has a melodic line with some accidentals. The lower staff features a more rhythmic accompaniment with chords. A dynamic marking of *ff* is placed above the middle of the lower staff.

The fourth system continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff. A dynamic marking of *ff* is placed above the lower staff. Pedal markings are indicated as "Ped." with an asterisk (*) below the staff at the beginning and after the second measure.

The fifth system features a melodic line in the upper staff and a complex accompaniment in the lower staff. Pedal markings are indicated as "Ped." with an asterisk (*) below the staff at the beginning and after the second measure.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a final chord. The lower staff has a harmonic accompaniment that also concludes with a final chord.

No. 18.

DUET—(Scaphio & Phantis).

Allegro agitato.

PIANO. *f*

f

C SCA. PHAN. SCA. PHAN. SCA.

With fu - ry deep we burn— We do— We fume with smo - ther'd rage. We do— These

pp

Eng - lish - men who rule su - preme Their un - der - tak - ing they re - deem By sti - fling ev - 'ry

PHAN. SCA. PHAN.

harm - less scheme In which we both en - gage— They do— In which we both en - gage. We

SCA. PHAN. SCA. PHAN.

think it is our turn— We do— We think our turn has come— We do— These Eng - lish-men they

must pre - pare To seek at once their na - tive air— The King as here - to - fore we swear Shall

SCA. PHAN. SCA. D BOTH.

be be-neath our thumb— He shall— Shall be be-neath our thumb— He shall— For this must-n't be, and

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

KING.

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

No. 19.

TRIO—(King, Scaphio, & Phantis).

Allegro moderato

SCA.

If you think that when banded in u - ni - ty, We may both be de - fied with im

PIANO. *f* *p*

PHAN.

- pu - ni - ty, You are sad - ly mis - led of a ve - ri - ty! If you va - lue re - pose and tran - quil - i - ty, You'll re

KING.

- vert to a state of do - cil - i - ty, Or pre - pare to re - gret your te - me - ri - ty! If my

f

E

speech is un - du - ly re - frac - to - ry You will find it a course sat - is - fac - to - ry At an ear - ly Board meet - ing to

show it up. Though if pro - per ex - cuse you can trump a - ny, You may *wind* up a Li - mi - ted Com - pa - ny, You

can - not con - ve - nient - ly *blow* it up! When - e'er I chance

to taf - fle you I al - so dance

step or two— Of this now guess the hid - den sense—

G

Of this now guess the hid - den sense :

This system contains a vocal line and piano accompaniment. The vocal line is in G major and has a melodic contour that rises and then falls. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords.

The piano accompaniment for the second system continues with similar rhythmic patterns in the right hand and block chords in the left hand.

The piano accompaniment for the third system continues with similar rhythmic patterns in the right hand and block chords in the left hand.

H

SCA. & PHAN.

It means—com-plete in - dif - fer - ence. Of course it does— Of

This system contains a vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords. A dynamic marking 'p' is present in the piano part.

KING.

course it does— It means com-plete in - dif fer-ence— in - dif - fer-ence— in - dif - fer-ence— in -

This system contains a vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords.

SCA. & PHAN

- dif - fer - ence! As we've a dance for ev - 'ry mood, With *pas de trois* we

will con-clude. What this may mean you all may guess— It ty pi - fies re - morse - less - ness— re -

KING.

SCA., PHAN., & KING.

- morse - less - ness— re - morse - ness— It means un - ruf - fled cheer - ful - ness! Re - morse - less - ness— re -
(KING.) It means un - ruf - fled

- morse - less - ness— It ty - pi - fies re - morse - less - ness!
cheer - ful - ness— It means un - ruf - fled cheer - ful - ness!

No. 20. TRIO—(Tarara, Phantis, & Scaphio).

Andante misterioso.

TARARA, PHANTIS, & SCAPHIO.

With wi - ly brain up -

PIANO

p *staccato.*

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

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

Allegro con brio.

now de - ter - mine like a shot The de - tails of this pri - vate plot.

SCA.

TAR. & PHAN.

I think we ought—(whispers)

Such

Ped

L PHAN.
 bosh I nev - er heard! Ah! hap - py thought!—(*whispers*)

TARARA & SCA.
 How ut - ter - ly dash'd ab - surd!

M TARARA.
 I'll tell you how—(*whispers*).

Ped. * Ped. *

PHAN. & SCA. Why, what put that in your head?
SCA. I've got it now—(*whispers*).

TARARA & PHAN. Oh, take him a - way to bed!
PHAN. Oh, put him to bed!
TARARA. Oh, put him to

cres.

SCA. TARARA & PHAN. SCA. *p*

bed! What! put me to bed? Yes, cer-tain-ly put him to bed! But, bless me, don't you

PHAN. TARARA. SCA.

see— Do lis-ten to me, I pray— It cer-tain-ly seems to me— Bah—

PHAN. TARARA. SCA.

this is the on-ly way! It's rub-bish ab-surd you growl! You talk ri-di-cu-lous stuff! You're a driv-el-ling

You're talk-ing ri-di-cu-lous

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

barn-door owl! You're a driv-el-ling barn-door owl!

ped. *ped.*

stuff! Ri - dic'lous, ri - dic'lous, ri - di - cu - lous stuff! So

va pid and vain old muff, a vain old muff! So

driv-el-ling, driv-el-ling, driv-el-ling barn - door owl! So

f *ff* *dim.*

Ped. *

R TOGETHER.

far we have-n't quite solved the plot—They're not a ve - ry in - ge - nious lot— But don't be un - hap - py, It's

p

still on the ta - pis, We'll pre - sent - ly hit on a cap - i - tal plot!

f

S **SCA.**

Sup - pose we all—(whispers)

pp

PHAN.
Now there I think you're right.

Ped. *

TARARA
Then we might all—(whispers) That's

T
true— we cer-tain-ly might. I'll tell you what—(whispers)

Ped. *

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

Ped. *

TARARA & PHAN.
on the spot—(whispers) Bra .

cres.

vo! a ca - pi - tal plan! That's ex - ceed - ing - ly neat and new! Ex - ceed - ing - ly new and

SCA. U PHAN.

f *mf* *p*

neat! I fan - cy that that will do. It's cer - tain - ly ve - ry com - plete. Well done, you

TARARA. SCA. PHAN.

sly old sap! Bra - vo, you cun - ning old mole! You ve - ry in ge - nious chap! You in - tel - lect - ual,

TARARA SCA. PHAN.

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

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

You ve - ry in - ge - nious chap, You ve - ry in ge - nious, in - ge - nious, in - ge - nious

* Ped * Ped *

W
TOGETHER

chap! At last a ca - pi tal

ff *dim.* *p*

plan we've got; We won't say how and we won't say what: It's safe in my nod-dle-Now off we will tod - dle, And

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

Ped. * Ped. * Ped. *

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

Ped. *

No. 21.

SONG—(Mr. Goldbury).

Allegro con spirito.

MR. GOLDBURY.

1. A
2. With a

PIANO.

The first system of the score features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a forte (*f*) dynamic and includes a sforzando (*sf*) marking. The vocal line starts with a rest, followed by a melodic phrase.

won - der - ful joy our eyes to bless, In her mag - ni - fi - cent come - li - ness, Is an
ten mile spin she stretch - es her limbs, She golfs, she punts, she rows, she swims— She

The second system continues the piano accompaniment and vocal line. The piano part features a steady accompaniment with some dynamic markings. The vocal line continues with the lyrics.

Eng - lish girl of e - lev'n stone two, And five foot ten in her dan - cing shoe ! She
plays, she sings, she dan - ces too, From ten cr e - lev - en till all is blue ! At

The third system continues the piano accompaniment and vocal line. The piano part includes dynamic markings of *sf*, *sf*, and *p*. The vocal line continues with the lyrics.

fol - lows the hounds, and on she pounds— The "field" tails off and the muffs dim - in - ish—
ball or drum, till small hours come, (Cha - pe - ron's fan con - ceals her yawn - ing) She'll

The fourth system concludes the piano accompaniment and vocal line. The piano part continues with a consistent accompaniment. The vocal line ends with the lyrics.

O - ver the hedg-es and brooks she bounds, Straight as a crow, from find to fi - nish. At
Lawn
 waltz a - way like a tee - to - tum, And nev - er go home till day - light's dawning.

A
 crick - et, her kin will lose or win— She and her mails, on grass and clo - ver, E -
 ten - nis may share her fa - vours fair— Her eyes a - dance and her cheeks a - glow - ing—

lev - en maids out— e - lev - en maids in— And per - haps an oc - ca - sion - al "maid - en o - ver"!
 Down comes her hair, but what does she care? It's all her own, and it's worth the show - ing!

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

Ped. * Ped. * Ped. *

sing with me There's no such gold, and no such pearl, As a bright and beau - ti - ful Eng - lish girl! . . .

1st time.

Ped. *

2nd time. C

girl! 3. Her soul is sweet as the ocean air, For

pru - de - ry knows no ha - ven there; To find mock-mod - es - ty, please ap - ply To the

con - scious blush and the down cast eye. Rich in the things con - tent - ment brings, In

ev - 'ry pure en - joy - ment weal - thy, Blithe as a beau - ti - ful bird she sings, For

cres.

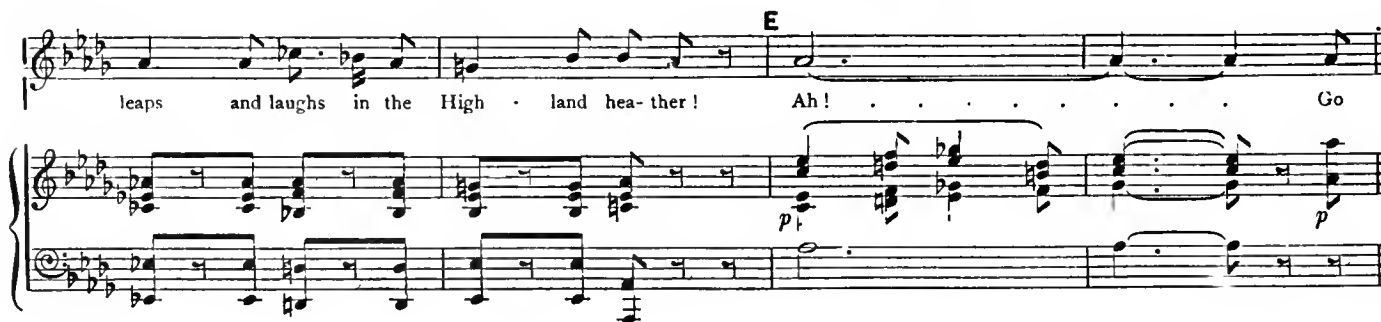
D

bo - dy and mind are hale and heal - thy. Her eyes they thrill with right good-will— Her

heart is light as a float - ing fea - ther— As pure and bright as the moun - tain rill That



leaps and laughs in the High - land hea - ther! Ah! Go




search the world, and search the sea, Then come you home and sing with me, There's



Ped. * Ped. * Ped. * Ped.

no such gold, and no such pearl, As a bright and beau - ti - ful Eng - - - - lish



Ped. *

girl!



ff *sf* *sf*

No. 22. QUARTET—(Nekaya, Kalyba, Lord Dramaleigh, & Mr. Goldbury).

Allegro. NEKAYA. LORD D. KALYABA. MR. GOLD. NEK. LORD D. KAL.

Then I may sing and play? You may! And I may laugh and shout? No doubt! These maxims you en-dorse? Of course! You

IANO. *mf*

MR. GOLD. NEK. KAL. LORD D. MR. GOLD.

won't exclaim "Oh fie!" Not I! Then I may sing and play, And I may laugh and shout, You won't exclaim "Oh fie!" Ha, ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, ha,

cres.

Ped.

Allegro con brio.

ha! ha!

MR. GOLD. What - ev - er you are - be that: What ev - er you say - be true: Straight -

p

*

LORD D. **F**

for - ward - ly act - Be hon - est - in fact Be no - bo - dy else but you. Give ev - er - y an - swer

pat— Your char-ac-ter true un furl; And when it is ripe, /ou'll then be a type Of a

G NER.
p Oh, sweet sur prise—oh, dear de-light, To find it

KAL.
p Oh, sweet sur - prise—oh, dear de-light, To find it

cap - i - tal Eng - lish girl!

MR. GOLD.
p Oh, sweet sur - prise—oh, dear de-light, To find it

un - dis - pu - ted quite, All mus - ty, fus - ty rules des - pite, That Art is wrong and Na - ture

un - dis - pu - ted quite, All mus - ty, fus - ty rules des - pite, That Art is wrong and Na - ture

un - dis - pu - ted quite, All mus - ty, fus - ty rules des - pite, That Art is wrong and Na - ture

un - dis - pu - ted quite, All mus - ty, fus - ty rules des - pite, That Art is wrong and Na - ture

H

right! . . . Oh, sweet sur - prise— oh, dear de-light, To find it

right! . . . Oh, sweet sur - prise— oh, dear de-light, To find it

right! . . . Oh, sweet sur - prise— oh, dear de-light, To find it

right! . . . Oh, sweet sur - prise— oh, dear de-light, To find it

un - dis - pu - ted quite, All mus - ty, fus - ty rules des-pite, That Art is wrong and

un - dis - pu - ted quite, All mus - ty, fus - ty rules des-pite, That Art is wrong and

un - dis - pu - ted quite, All mus - ty, fus - ty rules des-pite, That Art is wrong and

un - dis - pu - ted quite, All mus - ty, fus - ty rules des-pite, That Art is wrong and

Na - ture right !

Na - ture right !

Na - ture right !

Na - ture right !

Ped. * Ped. *

tr

Ped. * Ped. * Ped. *

K N.R.K.

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

p

Ped. *

K.A.L.

fair - ly, And on - ly sigh When I am sad— And that will be but rare - ly! I'll

row and fish, And gal-lap, soon— No lon-ger be a prim one— And when I wish To

hum a tune, It need-n't be a hymn one? It need-n't be a
 LORD D. It need-n't be a
 No, no! no, no! It need-n't be a
 MR. GOLD. It need-n't be a
 No, no! no, no! It need-n't be a

Nek. rall.
rall.
rall.
rall.

hymn one! Oh, sweet sur - prise— oh, dear de-light, To find it
 hymn one! Oh, sweet sur - prise— oh, dear de-light, To find it
 hymn one! Oh, sweet sur - prise— oh, dear de-light, To find it
 hymn one! Oh, sweet sur - prise— oh, dear de-light, To find it

M *p* *a tempo.* *f* *p*

Ped.

un - dis - pu - ted quite— All mus - ty, fus - ty rules des-pite— That Art is wrong and Na - ture right !

un - dis - pu - ted quite— All mus - ty, fus ty rules des-pite— That Art is wrong and Na - ture right !

un - dis pu - ted quite— All mus - ty, fus - ty rules des-pite— That Art is wrong and Na - ture right !

un - dis - pu - ted quite— All mus - ty, fus - ty rules des-pite— That Art is wrong and Na - ture right !

Oh, sweet sur - prise—oh,dear delight, To find it un - dis - pu - ted quite— All mus - ty, fus - ty

Oh, sweet sur prise—oh,dear delight, To find it un - dis - pu - ted quite— All mus - ty, fus - ty

Oh, sweet sur - prise—oh,dear delight, To find it un - dis - pu - ted quite— All mus - ty, fus - ty

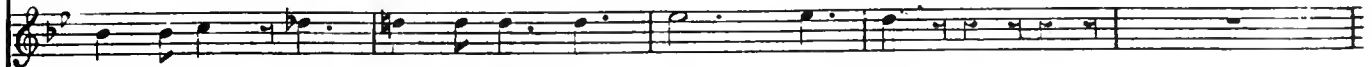
Oh, sweet sur - prise—oh,dear delight, To find it un - dis - pu - ted quite— All mus - ty, fus - ty



rules des-pite— That Art is wrong and Na - ture right !



rules des-pite— That Art is wrong and Na ture right !



rules des-pite— That Art is wrong and Na - ture right !



rules des-pite— That Art is wrong and Na - ture right !



Ped. *



Ped.

* Ped.

* Ped.

*



Ped.

*

Ped.

No. 23.

RECIT. & SONG—(Lady Sophy).

Allegro. LADY S. RECIT.

Oh, would some de - mon power the gift im -

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

Andante moderato.

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

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

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

A

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

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

B

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

1st time.

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

2nd time.

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

No. 24.

RECIT.—(King & Lady Sophy).

RECIT. KING.

LADY SOPHY.

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

PIANO. *p*

Ped. * Ped. * Ped. * Ped. *

F Più vivo.

- bove me, De - gra - - ded King! For while these ru - mours, thro' the ci ty

Ped. *

bruit - ed, Re - main un-con - tra - dic - ted, un - re - fu - ted, The ob - ject thou of my a - ver - sion

Allegro non poco agitato.

KING. RECIT.

root - ed, Re - pul - sive thing! Be just— the time is now at hand When truth may

p

Ped.

pub - lish'd be, These pa - ra - graphs were writ - ten and Con - tri - bu - ted by me!

* Ped. *

LADY S. *RECIT.* KING.

By you? No, no! Yes, yes, I swear, by me! I, caught in Sca-phio's

Ped. *

ruth - less toil, Con - tri - bu - ted the lot! And

a tempo. *f*

Ped. * Ped. *

LADY S.

KING.

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

LADY S. BOTH.

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

f

(No. 24a.)

DUET—(King & Lady Sophy).

Allegro vivace.

LADY SOPHY

spot!

1. Oh

rap - ture un - re - strain'd Of a can - did re trac - ts - tion! For my sov - e - reign has
 skies are blue a - bove, And the earth is red and ro - sal, Now the la - dy of my

K

deign'd A con - vin - cing ex - pla - na - tion— And the clouds that ga - ther'd o'er, All have
 love Has ac - cept - ed my pro - po - sal! For that as - in - or - um pons I have

va - nish'd in the dis - tance, And of Kings of fai - ry lore One, at least, is in ex -
 cross'd with - out as - sis - tance, And of pru - dish pa - ra - gons One, at least, is in ex -

1st time. KING.

- is - tence! Of Kings of fai - ry lore One, at least, is in ex - is - tence! 2. Oh, the
 - is - tence! Of pru - dish pa - ra - gons One, at least, is in ex -

2nd time.

The clouds, the clouds. the clouds that gath - er'd o'er,
 is - tence. The clouds, the clouds that gath - er'd o'er, Have

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

dim.

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

pp *sempre staccato.*

GRACEFUL DANCE.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a flowing melody in the right hand and a steady accompaniment in the left hand.

The second system continues the piece. It includes a triplet of eighth notes in the right hand, marked with a '3' above the notes. The accompaniment in the left hand remains consistent.

The third system features a dynamic marking of *mf* (mezzo-forte) in the right hand. The left hand has a *cres.* (crescendo) marking. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk.

The fourth system continues with the same melodic and accompanimental patterns. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk.

The fifth system features a dynamic marking of *mf* (mezzo-forte) in the right hand. The left hand has a *f* (forte) marking. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk.

The sixth system concludes the piece. It features a dynamic marking of *sf* (sforzando) in the right hand. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally "Ped." followed by an asterisk. The system ends with a double bar line and repeat signs.

(No. 24b.)

TARANTELLA.

Vivace.

First system of musical notation, measures 1-4. The piece is in 6/8 time with a key signature of two flats. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a bass accompaniment. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, and the left hand accompaniment includes some chordal textures.

Third system of musical notation, measures 9-12. The right hand has a more melodic line. Pedal markings are indicated: "Ped." at the start of measure 9, and "* Ped." at the start of measures 10 and 12.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns. Pedal markings are indicated: "* Ped." at the start of measures 13, 14, and 15. A dynamic marking of *dim.* (diminuendo) is present at the start of measure 16.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with some slurs. A dynamic marking of *p* (piano) is present at the start of measure 17.

Sixth system of musical notation, measures 21-24. The right hand continues with eighth-note patterns. Pedal markings are indicated: "Ped" at the start of measure 23 and "* Ped" at the start of measure 24.

Ped. * Ped. * Ped * Ped •

ff

Ped. * Ped.

* Ped.

* Ped.

Ped. *

No. 25.

CHORUS.

Allegro vivace.

TENORS & BASSES. *f*

Up

PIANO.

The first system of music features a piano accompaniment with a treble and bass clef. The piano part begins with a forte (*f*) dynamic. The vocal staves for Tenors & Basses are positioned above the piano part, with a dynamic marking of *f* and the instruction "Up" at the end of the line.

on our sea-girt land, At our en-ferc'd command, Re-form has laid her hand Like some re-morse less progress— And

The second system continues the piano accompaniment and vocal lines. The piano part provides harmonic support for the vocal melody. The lyrics are written below the vocal staff.

1st & 2nd SOPRANOS.

So

made us dark-ly rue The deeds she dared to do— And all is ow-ing to Those ha-ted Flowers of Pro-gress!

The third system introduces the vocal staves for the 1st & 2nd Sopranos. The piano accompaniment continues with a forte (*f*) dynamic. The lyrics are written below the vocal staves.

A

down with them ! Down with them ! Re - form's a ha - ted o - gress. So down with them ! Down with them !

Re - form's a ha - ted o - gress.

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

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

Ped. * Ped. * Ped. * Ped. *

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

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

No 26.

FINALE ACT II.

Allegro maestoso.

PIANO

ZARA
1. There's a

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

where it is - That na - tion is the brav - est of the brave, And cow - ards are the
char - i - ties; And may we, by de - grees, ac - cli - ma - tize Her Par - lia - men - ta -

ra rest ot all ra - ri - ties. The proud - est na - tions kneel at her com -
ry pe cu li a - ri - ties! By do - ing so, we shall, in course of

mand ; She ter - ri - fies all for - eign-born rap - scal - li - ons ; And
time, Re ge - ne - rate com - plete - ly our en - tire land - Great

holds the peace of Eu - rope in her hand With half a score in - vin - ci - ble bat -
Bri - tain is that mo - nar - chy sub - lime, To which some add (but o - thers do not)

CHORUS (PRINCIPALS with CHORUS.)

ta - lions. Such, at least, is the tale Which is borne on the gale, From the is - land which dwells in the
Ire - land.

Such, at least, is the tale Which is borne on the gale, From the is - land which dwells in the

sea Let us hope, for her sake, That she makes no mis-take, That she's all she pro-fess - es to

sea Let us hope, for her sake, That she makes no mis-take, That she's all she pro-fess - es to

ff

Ped. *

1st time. be ! *2nd time.* be ! Such, at least, is the tale Which is

ff

ff

KING. *ff*

be ! a. Oh, be ! Such, at leas', is the tale Which is

ff

Ped. * Ped. *

NEK. & KAL.

borne . . . on the gale ! . . .

borne on the gale ! . . .

borne on the gale ! . . .

ff

Ped. *