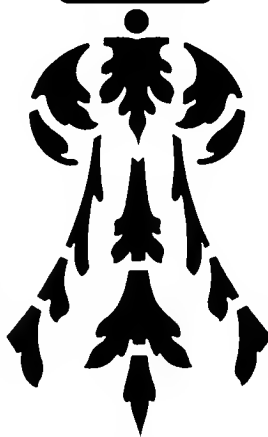


VOCAL SCORE

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.

PIANO.

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.

A CHORUS.

O make way for the Wise Men! They are

O make way for the Wise Men! They are

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

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

B

my land), She has no one to match them in her ci - ty. They're the pride of U - to - pia—Cor - nu -

my land), She has no one to match them in her ci - ty. They're the pride of U - to - pia—Cor - nu -

- 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.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is divided into three parts: PHAN, SCA., and PHAN. The lyrics are: "spy -to spy Up - on our King's il - li - ci - ties, And keep a watch - ful eye -ful eye On". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F
BOTH.

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

The second system continues the musical score. It begins with a dynamic marking of **F** and the instruction **BOTH.** The lyrics are: "ali his ec - cen - tri ci - ties. If ev - er a trick he tries, he tries, That sa - vours of ras -". The piano accompaniment continues with the same rhythmic pattern.

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

The third system continues the musical score. The lyrics are: "- cal - i - ty, At our de - cree he dies, he dies, With - out the least for - mal - i - ty!". The piano accompaniment continues with the same rhythmic pattern.

G

The fourth system of the musical score consists of piano accompaniment only. It begins with a dynamic marking of **G**. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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. *

B
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.

C
Sua. loco.

Sua.

Piano introduction for 'SONG—(King) with Chorus.' The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is present.

(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 King's entrance is marked with a double bar line and the tempo instruction *Più lento e pesante*. The melody is simple and direct, with a dynamic marking of *ff* (fortissimo).

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 first line of the chorus features a vocal melody with lyrics and a piano accompaniment. The lyrics are: "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"

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 second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: "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"

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 third line of the chorus features a key change to a major key, indicated by a sharp sign on the F line. The lyrics are: "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 -"

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.*

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

p

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

Ped. * Ped. *

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

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

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

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

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.

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *Ped.* (pedal). A star symbol is at the end of the piece.

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.

The first two lines of the song are set in 2/4 time, key of D major. The vocal line (King) is on a single staff, and the piano accompaniment is on two staves. The piano part includes a *p* (piano) dynamic marking.

"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

The third line of the song continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

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—

The fourth line of the song concludes the vocal and piano parts. The piano accompaniment continues with the same rhythmic pattern as the previous lines.

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, with a treble clef and one sharp key signature.

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 shows the King's vocal line and the piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The key signature is one sharp (F#) and the time signature is 6/8.

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 marking and a *Ped.* (pedal) instruction. There are asterisks (*) on the piano staff at the beginning and end of the system.

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 the piano accompaniment. The piano part includes a piano (*p*) dynamic marking.

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 marking and a *Ped.* (pedal) instruction.

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 rhythmic patterns.

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 ra - ken, O, such

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

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! *ff* Tantanta - ra - ra! Tantanta - ra -

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

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

ff

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-iant 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! CAP. FITZ. Let us

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

CHORUS. *f* 3

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.

19.64C.

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. l'ed. 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. *

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

pp

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

pp

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

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. Allacca 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 *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 -

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

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

E **ZARA.**

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 four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting, with the lyrics: "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". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

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 continues with four vocal staves and 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". The piano accompaniment continues to provide harmonic support for the vocal lines.

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. . . .

Allegro moderato.

Allegro moderato. CAP. FITZ

In-crease your ar - my !

f *p* *pp staccato.*

Ped. * 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

10.560 Ped. * Ped. * Ped. * Ped. * 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 rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic 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 line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with a steady accompaniment of chords and eighth notes.

(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 line of the song continues the vocal melody and piano accompaniment. The piano part maintains its accompaniment pattern.

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 line of the song concludes the vocal melody and piano accompaniment. The piano part 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.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *f* and *sf*. The music is in common time (C).

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

The second system features a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line includes a recitative section marked *RECIT.* and a tempo marking *a tempo.* The piano accompaniment has a steady rhythmic pattern. Pedal markings are present: "Ped." and "* Ped. *". A triplet of eighth notes is marked with a "3".

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

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic accompaniment. A triplet of eighth notes is marked with a "3".

Allegro molto vivace.

Z Two | Uh - la - li - ca |

CHORUS. Uh - la - li - ca |

The fourth system is marked *Allegro molto vivace.* and includes a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff. Dynamics include *f*. A "Z" symbol is placed above the first vocal note. The word "CHORUS." is written above the second vocal line. Pedal markings include "19,640. Ped." at the bottom left.

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 -

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

sovereigns all the pink, Of sovereigns 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*

p *p*

p

B CAP. FITZ. RECIT.

Oh, Za - ra, my be -

p *dim.*

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 Ped. * 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. * 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

p
staccato.

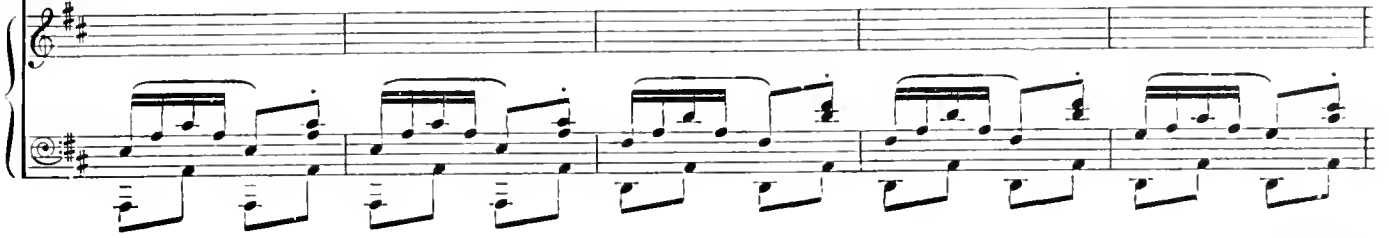
ci - e - ty has quite for - sak - en all her wick - ed cour - ses, Which emp - ties our po -
 ci - ty we have beau - ti - fied—we've done it wil - ly nil - ly— And all that is - n't
 Peer - age we've re - mod - ell'd on an in - tel - lect - ual ba - sis, Which oer - tain - ly is

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

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. *

p

Ped. *

Ped. *

Ped. *

Ped. *

12 540.

No. 16.

DRAWING ROOM MUSIC.

Allegretto moderato à la Gavotte.

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. *

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 bass line.

Fifth system of musical notation, featuring a dynamic marking of *f* (forte) in the bass line.

Sixth system of musical notation, featuring dynamic markings of *dim.* (diminuendo) and *pp* (pianissimo) in the bass line.

Seventh system of musical notation, featuring a *Ped. ** (pedal) marking in the bass line.

19,240. Ped. * Ped. * Ped * Ped. * Ped. *

First system of musical notation. The right hand features a melodic line with a *cres.* marking. The left hand has a bass line with several chords. Pedal markings are present: "Ped." with an asterisk at the beginning, and "Ped." with an asterisk at the end.

Second system of musical notation. The right hand continues the melodic line with a *cres.* marking. The left hand has a bass line with several chords. Pedal markings are present: "Ped." with an asterisk at the end of the system, and "Ped." with an asterisk at the end of the system.

Third system of musical notation. The right hand has a melodic line with a *cres.* marking. The left hand has a bass line with several chords. Pedal markings are present: "Ped." with an asterisk at the end of the system, and "Ped." with an asterisk at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with a *cres.* marking. The left hand has a bass line with several chords. Pedal markings are present: "Ped." with an asterisk at the beginning, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, and "Ped." with an asterisk at the end.

Fifth system of musical notation. The right hand has a melodic line with a *pp* marking and a *staccato.* marking. The left hand has a bass line with several chords. Pedal markings are present: "Ped." with an asterisk at the beginning, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, and "Ped." with an asterisk at the end.

Sixth system of musical notation. The right hand has a melodic line with a *f* marking. The left hand has a bass line with several chords. Pedal markings are present: "Ped." with an asterisk at the beginning, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, "Ped." with an asterisk, and "Ped." with an asterisk at the end.

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

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.

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, page 113. It features ten vocal parts, each with its own line of music and lyrics. The lyrics are: "ry, a ny way! . . . Glo ry still . . . will crown the day, . . . Crown .". The vocal parts are arranged in a choir-like fashion, with some parts in soprano, alto, tenor, and bass clefs. The piano accompaniment is shown at the bottom of the page, consisting of two staves (treble and bass clef). The music is written in a common time signature and a key signature of one flat (B-flat). The lyrics are printed below each vocal line, with some words appearing to be cut off or partially obscured by the musical notation.

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

crown the the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will crown the day, Crown the

the day— Glo · ry then will 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, 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) features a melodic line with eighth and sixteenth notes, some beamed together, and occasional slurs. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the first measure 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 slurs. The lower staff features a more active accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed above the final measure 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 third system shows the continuation of the melodic and harmonic themes. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment with chords and moving lines. Pedal markings are indicated as "Ped." with an asterisk (*) below the staff at the beginning and after the second measure.

The fourth system continues the piece. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the fifth measure of the bass staff. Pedal markings are indicated as "Ped." with an asterisk (*) below the staff at the beginning, after the second measure, and after the fifth measure.

The fifth system continues the piece. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment with chords and moving lines. Pedal markings are indicated as "Ped." with an asterisk (*) below the staff at the beginning, after the second measure, and after the fifth measure.

The sixth system concludes the piece. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment with chords and moving lines. Pedal markings are indicated as "Ped." with an asterisk (*) below the staff at the beginning and after the second measure.

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 line with lyrics. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes.

This system shows the piano accompaniment for the second system, continuing the right-hand and left-hand parts from the previous system.

This system shows the piano accompaniment for the third system, continuing the right-hand and left-hand parts.

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 lyrics and a melodic line. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

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 lyrics and a melodic line. The piano accompaniment continues the accompaniment from the previous system.

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 musical score features a vocal line at the top and piano accompaniment below. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. The music is in 6/8 time and B-flat major. The piano part begins with a forte (*f*) dynamic and includes a sforzando (*sf*) marking. The vocal line starts with a whole note rest, followed by a series of eighth notes.

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 vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. The vocal line has lyrics: "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".

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 vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. The vocal line has 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 piano part includes dynamic markings of *sf*, *sf*, and *p*.

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 vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. The vocal line has 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".

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! . . .

Ped. *

2nd time. C

girl! 3. Her soul is sweet as the o - cean 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. LORD D. KAL.

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,

LORD D. Ha, ha, ha, ha, ha, ha, ha,

MR. GOLD. 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

The first system contains four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "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

The second system contains four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "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. *

KAL.

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

Ped. *

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

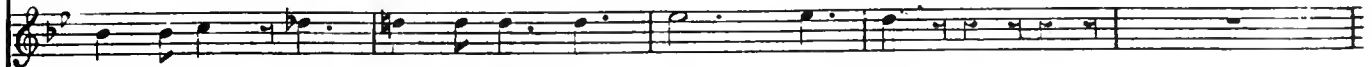
Oh, sweet sur - prise—oh, dear delight, To find it un - dis - pu - ted quite— All mus - ty, fus - ty



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 musical notation 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) above the right-hand staff. The left-hand staff includes a *cres.* (crescendo) marking and several pedal point instructions: "Ped. * Ped. *".

The fourth system continues with the same musical texture. The left-hand staff includes several pedal point instructions: "Ped. * Ped. * Ped.".

The fifth system begins with a dynamic marking of *piu f* (pianissimo forte) above the right-hand staff. The left-hand staff includes several pedal point instructions: "Ped. * Ped. * Ped. * Ped. * Ped. *".

The sixth system concludes the piece. It features a dynamic marking of *sf* (sforzando) above the right-hand staff. The left-hand staff includes several pedal point instructions: "Ped. * Ped. * Ped. * Ped. * Ped. *". 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 melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, measures 5-8. The melodic line continues with eighth notes and quarter notes, and the accompaniment remains consistent.

Third system of musical notation, measures 9-12. The right hand melody includes some chromatic movement. Pedal markings are indicated below the left hand staff: "Ped." under measure 9, "* Ped." under measure 10, and "* Ped." under measure 11.

Fourth system of musical notation, measures 13-16. The piece begins to decelerate, marked with *dim.* (diminuendo) above the right hand staff. Pedal markings are indicated below the left hand staff: "* Ped." under measure 13, "* Ped." under measure 14, and "*" under measure 15.

Fifth system of musical notation, measures 17-20. The tempo is further reduced, marked with *p* (piano) below the left hand staff. The melodic line continues with eighth notes and quarter notes.

Sixth system of musical notation, measures 21-24. The final system concludes the piece. Pedal markings are indicated below the left hand staff: "Ped" under measure 23 and "* Ped" under measure 24.

Ped. * Ped. * Ped * Ped •

ff

sf
Ped. * Ped.

sf
* Ped.

sf
*

sf
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 line for Tenors & Basses is written on a single staff with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is marked *Allegro vivace*.

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 maintains the forte (*f*) dynamic. The vocal line continues with the lyrics: "on our sea-girt land, At our en-ferc'd command, Re-form has laid her hand Like some re-morse less progress— And".

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 Progress!

The third system features a vocal line for 1st & 2nd Sopranos. The piano accompaniment continues with a forte (*f*) dynamic. The vocal line begins with the lyrics: "made us dark-ly rue The deeds she dared to do— And all is ow-ing to Those ha-ted Flowers of Progress!".

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

p

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

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

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

be ! **KING.** 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. *