

# KING OF CADONIA.

H.  
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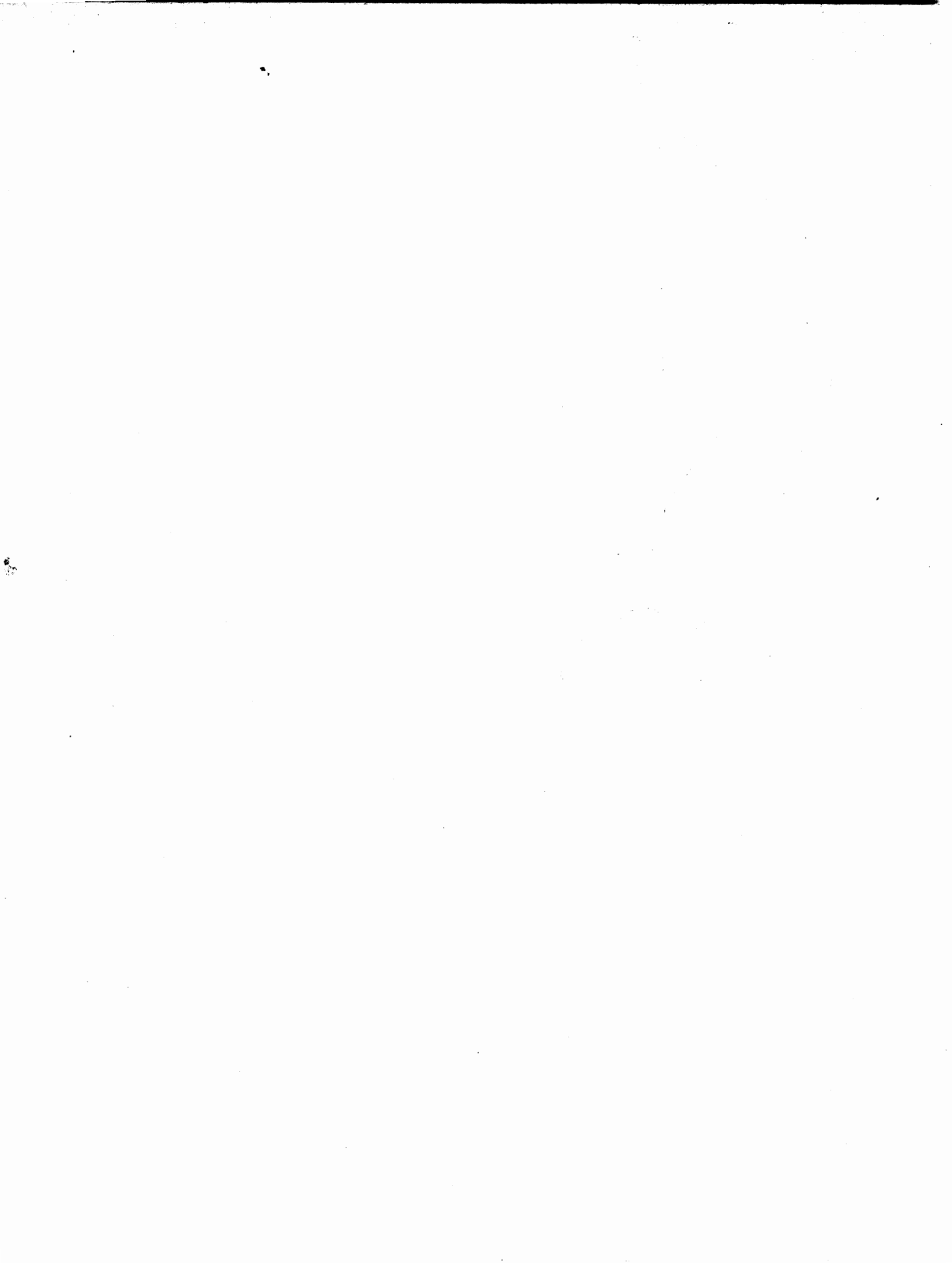
MUSIC BY  
**SIDNEY JONES.**

BOOK BY  
FREDERICK LONSDALE  
LYRICS BY

ADRIAN ROSS.

KEITH, PROWSE & CO., LTD.

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VOCAL SCORE 6/-NE



# "KING OF CADONIA"

A Musical Play.

Book by

F. LONSDALE,

Lyrics by

ADRIAN ROSS.

Music by

SIDNEY JONES.

Vocal Score 6/- net.

Piano Score 3/- net.

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FRANK CURZON'S  
 New Musical Production  
**"KING OF CADONIA,"**  
 First Performed September 3rd, 1908, at the  
 PRINCE OF WALES' THEATRE.

DRAMATIS PERSONÆ.

The Duke of Alasia ( <i>Heir Presumptive to the Throne</i> )		Mr. HUNTLEY WRIGHT.
Alexis ( <i>King of Cadonia</i> )	- - -	Mr. BERTRAM WALLIS.
General Bonski	- - -	Mr. ROLAND CUNNINGHAM.
Captain Laski	- - -	Mr. F. POPE STAMPER.
Lieutenant Jules	- - -	Mr. HAROLD DEACON
Lieutenant Saloff	- - -	Mr. CAMERON CARR.
Panix ( <i>Secretary to the Duke of Alasia</i> )	- - -	Mr. ARTHUR LACEBY.
Laborde ( <i>Head Gardener to the Duke of Alasia</i> )		Mr. AKERMAN MAY.
Bran ( <i>Servant to Captain Laski</i> )	- - -	Mr. GEORGE BARRETT.
Militza ( <i>Maid to Princess Marie</i> )	- - -	Miss GRACIE LEIGH.
Stephanie ( <i>First Lady in Waiting to Princess Marie</i> )		Miss PEGGY BETHEL.
Natine	} ( <i>Ladies in Waiting to Princess Marie</i> )	Miss QUEENIE MERRALL.
Wanda		Miss GLADYS BEECH.
Ottaline		Miss CLAIRE LYNCH.
Fridoline		Miss GLADYS ANDERSON.
Duchess of Alasia	- - -	Madame AMY MARTIN.

AND

Princess Marie (*Daughter of the Duke of Alasia*) - Miss ISABEL JAY.

---

Chorus of Soldiers, Gardeners, Peasants, Ladies of the Court, etc.

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### ACT I.

The Gardens of the Duke of Alasia.

### ACT II.

The Palace of the King of Cadonia.

# "KING OF CADONIA"

## A Musical Play

BOOK BY  
F. LONSDALE.

MUSIC BY  
SIDNEY JONES.

LYRICS BY  
ADRIAN ROSS.

### Nº 1. OPENING CHORUS.

Moderato.

PIANO.

The piano introduction consists of four measures. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with chords. The key signature is one sharp (F#) and the time signature is 6/8.

The piano accompaniment for the first vocal line spans measures 5 to 8. The right hand features a melodic line with slurs and ties, while the left hand continues with a rhythmic bass line.

The piano accompaniment for the second vocal line spans measures 9 to 12. The right hand continues the melodic line with slurs and ties, and the left hand maintains the bass line.

The piano accompaniment for the third vocal line spans measures 13 to 16. The right hand continues the melodic line, and the left hand maintains the bass line.

Sopranos 1&2. (2nd Sop.)

It's the birth - day of Princess Marie, On-ly child of the

The vocal line for Sopranos 1&2 spans measures 17 to 20. The lyrics are: "It's the birth - day of Princess Marie, On-ly child of the". The piano accompaniment continues in the background.

Sop: 1 &amp; 2.

Duke of Al - a - sia And her years are twen - ty three, But she still is

fan - cy free, Though the fair - est of Eu - rope and A - sia

TENOR.  
It's the birth - day of Princess Marie, On - ly child of the

BASS.  
It's the birth - day of Princess Marie, On - ly child of the

Sop: 1 & 2.  
Duke. For the birth - day of Princess Marie, With the ro - ses of

UNIS.  
Duke.



June we are la - den, But how ev - er sweet they be, Not a rose up -

*cresc.*

- on the tree is a match for the beau - ti - ful maid - - en!

Ro - ses of white Fair - est of earth, Welcome the

UNIS.  
bright Day of her birth! Ro - ses of red, Maiden - hair ferns, Hap - pi - ly

wed Wish her re - turns Ma - ny hap - py re - turns.

## GARDENERS. (Bass)

We are hum-ble gar-den-ers, and can-not well re-hear-se in air-y

Com-pli-ment a loy-al-ty that might be reckoned mer-cen-ar-y,

We have not the sen-ti-ments that u-su-al-ly nerve a Tor-y

So to show our hom-age we have stripp'd the Duke's con-ser-va-tor-y!

## GARDENERS. (Tenors.)

Here are glow-ing orch-ids, grow-ing roy-al-ly and tro-pi-cal-ly,

Though they don't be - long to us we give them phil - an - throp - ic - al - ly

Though they don't be - long to us We  
Dem - o - crat - ic are our views, but though we do not want to gloss 'em,

give them phil - an - throp - ic - al - ly,  
None will grudge the fair Princess her fa - ther's best O - don - to - glos - sum!

Give them phil - an - throp - ic - al - ly,  
None will grudge the fair Princess her fa - ther's best O - don - to - glos - sum!

Sopranos 1 & 2. UNIS.

Roses of white Fairest of earth, Welcome the bright Day of her birth! Roses of  
 red, Maidenhair ferns, Happily wed Wisher re - turns. Ah  
 (Tenors.)  
 (Basses.)  
 Roses of white Fairest of  
 earth, Welcome the bright Day of her birth. Hail Hail to Ma -  
 earth, Welcome the bright Day of her birth. Hail Hail to Ma -

-rie, Three times three! Three times three! Hail to Ma -

-rie, Three times three! Three times three! Hail to Ma -

-rie, Three times three! Three times three! Hail to Ma -

-rie, Three times three! Hail to Ma - rie.

-rie, Three times three! Hail to Ma - rie.

-rie, Three times three! Hail to Ma - rie.

*dim.*

N<sup>o</sup> 2. SONG. "As happy as a King."

(LASKI.)

PIANO. *ff*

1. A King's a man who has to do What -  
 2. When din-ner comes it's the rule in force That the

- ev-er his Min-is-ters tell him to; \_\_\_\_\_ If he does nothing the  
 Cab-i-net looks at ev'-ry course, \_\_\_\_\_ And before a plate for the

whole day long, Its clear that the King can do no wrong \_\_\_\_\_ He can  
 King is placed The whole of the Cab-i-net have to taste \_\_\_\_\_ While the

read the pa - pers too, no doubt With the bits a - bout him - self black'd out, Or  
mon - arch toys with a coy sar - dine The Min - isters sam - ple the soup tu - reen, And

rest for a while on a gil - ded chair; When he's look'd to see if a bomb is there!  
taste so well that it may be - fall That the King never gets any soup at all!

CHORUS. (Girls.)

A  
No

At Court it's an ev - 'ry - day af - - fair! For a  
Or they sometimes leave him a force - meat ball! If a

MEN.

bomb is there! A bomb is there!  
soup at all! No soup at all!

mon - arch should Be a doll of wood, On a min - is - te - rial  
 mon - arch's mug Should con - tain a drug That a sud - den death would

string; When we pull the cord Our sov' - reign lord Is  
 bring— He has but to get A new Cab - i - net, As

hap - py as a King, King, King!  
 happy as a King, King, King!

**SOPRANOS.**  
 For a mon - arch should be a doll of wood On a  
 If a monarch's mug should con - tain a drug That a

**TENOR.**  
 For a mon - arch should be a doll of wood On a  
 If a monarch's mug should con - tain a drug That a

**BASS.**  
 For a mon - arch should be a doll of wood On a  
 If a monarch's mug should con - tain a drug That a

**CHORUS.**



2<sup>nd</sup> time only

As

1<sup>st</sup> time only

min - is - te - rial string; When we pull the cord Our sov' - reign lord Is  
 sud - den death would bring - He has but to get A new Cab - i - net.

1<sup>st</sup> time only

min - is - te - rial string; When we pull the cord Our sov' - reign lord Is  
 sud - den death would bring - He has but to get A new Cab - i - net.

1<sup>st</sup> time only

min - is - te - rial string; When we pull the cord Our sov' - reign lord Is  
 sud - den death would bring - He has but to get A new Cab - i - net.

1<sup>st</sup> time.

D.S.

2<sup>nd</sup> time.

hap - py as a King, King, King.

2<sup>nd</sup> time.

hap - py as a King, King, King. King, King.

hap - py as a King, King, King. King, King.

hap - py as a King, King, King. King, King.

D.S.

# Nº 3. SONG. "Not a little bit like you."

(MILITZA.)

Words by { ARTHUR WIMPERIS.  
ADRAIN ROSS.

VOICE. S.

PIANO.

The man I rea - ly ought to have lov'd, Is a high-bred hall-marked  
The man I rea - ly ought to have lov'd, Should be six feet high - or

*p*

he - ro; No com - mon clod, but a Grecian god, With a Ro - man nose like  
ov - er, With a grip of steel and an i - ron heel Like a proud pir - a - tic

Ne - ro! And an eye whose stare will raise the hair, Of the man he's in - tro -  
ro - ver! With shoulders trim and a fig - ure slim, So slim that you needn't

- duced to, And a pair of fine moustaches turning up in little dashes As a  
force it If you ev - er cared to bet him it was pos - si - ble to get him In a

certain Emperor's used to! Well, that doesn't sound like  
twen - ty - four inch cor - set! Well, that doesn't sound like

you, dear, Not a lit - tle bit like you; For  
you, dear, Not a lit - tle bit like you; For

your pair of eyes are a com-mon size, Of a fish-y, wish-y-wash - y  
you keep your chest right down your vest And your waist is big en-ough for

blue! And you can't look down your nose and frown, As the man I want could  
two! For if I mar-ry you, my friend, I should have to tie your

do; He will have a nose that he can look down, Not a  
shoe, And I want a man who can some-times bend. Not a

1. stub-by lit-tle snub, like you!  
2. tub-by lit-tle scrub like you!

# Nº 4. BARCAROLLE.

(CHORUS and MARIE)

Andante.

VOICE

PIANO

(GIRLS)

See the sun-beams o - ver the

riv - er Qui - ver, Wea - ving a way of gold! See the

diamonds drip from the sway-ing Play-ing Blades of the oars we hold

(SOLO Baritone voice)

Life shall flow like a rip-pling stream Un-der sun-light or

moon-light's beam Gold - - en plea-sure or sil-ver dream - As a

(GIRLS and Solo Baritone unis)

tale, as a tale by fair-ies told Ah

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line with lyrics and piano accompaniment. A key signature change is visible.

(GIRLS only)  
Row, row,

Third system of musical notation, including a vocal line with lyrics and piano accompaniment.

Time — shall flow Far far un - der the star

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment.

Till the ves - sel comes home once more To the gold - en

MARIE Solo.

Row, row Time shall flow

shore Till the

Tenor and Bass.

Till the ves-sel comes home once more

Far far un-der the star Row row

1<sup>st</sup> Sopranos. *pp*

ves-sel comes home once more Till the ves-sel comes home once

Till the ves-sel comes home once more

home once more once more home once



— Till the ves - sel comes home once more —

more — Home to the gold - en shore —

more — Home to the gold - en shore —

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the upper staff containing the melody and the lower staff providing a bass line. The lyrics are: "Till the ves - sel comes home once more — more — Home to the gold - en shore — more — Home to the gold - en shore —". The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves, with the upper staff containing the melody and the lower staff providing a bass line. The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

N<sup>o</sup> 5. SONG. "The man I marry."

MARIE and GIRLS.

Tempo di Valse.

PIANO

The piano introduction is in G major, 3/4 time, and consists of 8 measures. It begins with a forte (*f*) dynamic and ends with a decrescendo (*dim.*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

Oh, the man that I wed Must be nice and well  
Now he may be the sort That is up-on

bred, Thirty, say, Or a day or two older \_\_\_\_\_ He must be of a  
sport And will ride At my side Taking ditches! \_\_\_\_\_ Or a chief of fi-

height That is perfect - ly right When I rest On his breast Or his  
- nance Staking all on a chance, In a dash For a crash - Or for

shoul - der! rich - es! Then I do not much care Or the stage he may fill If his hair should be Or en - rap - ture and

fair, Or as black As the back Of a ra - ven But I thrill All the throng With a song Like A - pol - lo But what-

wont have him if His mous\_tache is too stiff Or his cheek Is\_n't - e - - ver hes done I shall know he's the one, When I see It is

sleek he, Is - n't sleek When it's sha - - - ven! It is he, I must fol - - - low!

*poco rit.*

*f* *p* *poco rit.*

*a tempo*

Square and strong or light and slim, Tom or  
 He will come and we shall meet, And I

*a tempo pp*

Dick or Har - - - ry! The man that makes me  
 may not tar - - - ry! The man that takes me

look at him Is the man I mean to mar - ry. —  
 off my feet Is the man I have to mar - ry. —

GIRLS.

Square and strong or quick and slim Tom — or  
 He will come and you will meet And — you

*cresc.*

*cresc.*

1. MARIE.

Dick or Har - ry The man that makes me  
may not tar - ry

look at him Is the man I mean to mar - - ry.

2.

*ff* *p*

The man, ————— The man That takes you

off your feet is the man you have to mar.ry.

to mar - - - ry.

*ff*

# NO. 6. QUARTETTE. "Reasons of State."

(MARIE, DUCHESS, DUKE, PANIX.)

PIANO *f*

*p*

MARIE. (1) If I have to be the queen Of a king I've ne-ver seen I should  
 DUKE. (2) Now, my daughter, don't be sad, Take ex - am-ple from your dad I've been

ra - ther like my fa - ther To ex - plain what it may mean! Why the  
 through it, had to do it, And a mer - ry time I've had! Though it's

PANIX  
 DUCHESS.

wed - ding we must rush, Is a fact we ought to hush; Or the  
 ra - ther try - ing, still It's a dose that does - n't kill; Do not

shy ness of your High-ness Might be near - ly forced to blush!  
fal - ter at the al - tar, Shut your eyes and say "I will!"

(DUCHESS.) Now to hus - tle marriage through, Nev - er  
Though you may not think it nice. Try to

giv - ing time to woo, Will - y nill - y, is so sil - ly But it's  
make the sac - ri - fice; I'll es - cort you and sup - port you, With a

what you al - ways do! (DUKE.) To ex - plain it I de - cline, It's e -  
bush - el bag of rice! (MARIE) If my hus - band turns out wrong, Must I



- nough to say in fine, It's the fat - ed step dic - ta - ted. To pre -  
 suf - fer and be strong? Be an - oth - er like your mo - ther, And you

(DUKE)

ALL

- serve the Roy - al line! (MARIE) Those who do not know may see  
 won't be troub - led long! (DUCHESS) Sti - fle our pro - cliv - it - ies,

(DUKE) Those who do not know may see  
 (PANIX) Sti - fle our pro - cliv - it - ies,

In our wise di - plo - ma - cy, Mere - ly a tra - di - tion that's en -  
 Or - der the fes - tiv - i - ties, Now the mat - ter's set - tled it is

In our wise di - plo - ma - cy, Mere - ly a tra - di - tion that's en -  
 Or - der the fes - tiv - i - ties, Now the mat - ter's set - tled it is

-tire - ly out of date,  
wast - ing time to wait!

But to those who fol - ly see  
All be hand in glove with him

-tire - ly out of date,  
wast - ing time to wait!

But to those who fol - ly see  
All be hand in glove with him

In our loft - y po - li - cy, We re - ply It's the high Reason of  
Say - ing I'm in love with him - That's a lie Told for high Reasons of

In our loft - y po - li - cy, We re - ply It's the high Reason of  
Say - ing you're in love with him - That's a lie Told for high Reasons of

1. State. 2. State.

State. State. Dance.

*f*

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. Both staves are in a key signature of one flat (B-flat). The music features a complex texture with many beamed notes and slurs. A triplet of eighth notes is marked with a '3' in the final measure of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with complex textures, including many beamed notes and slurs. A triplet of eighth notes is marked with a '3' in the final measure of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with complex textures, including many beamed notes and slurs. A triplet of eighth notes is marked with a '3' in the final measure of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with complex textures, including many beamed notes and slurs. A triplet of eighth notes is marked with a '3' in the final measure of the system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with complex textures, including many beamed notes and slurs. A triplet of eighth notes is marked with a '3' in the final measure of the system.

N<sup>o</sup> 7. CHORUS. "Hail! the King."

PIANO. *f*

GIRLS.

Hark to the blast \_\_\_\_\_ of the trum-pet, Hark to the beat \_\_\_\_\_ of the drum!

That is the way \_\_\_\_\_ that they thump it, When the King's body-guards come.

Look at the gold \_\_\_\_\_ on the ban-ner,

Look at the flash\_\_\_\_\_ of the sword, Greet in a suit-a-ble manner Our most mag-

nif-icent lord! The wat'ring pot  
GARDENERS.  
Drop the spade and barrow Drop the wat'ring pot

*f* *p*

A ri - fle shot  
Quick - er than an ar - row, Quick - er than a shot

*f*

GIRLS

Hark to the blast of the trumpet, Hark to the beat, to the beat of the drum!

TENOR.

BASS.

Leave the sad Be - gon - ias Lone - ly to their fate

Leave the sad Be - gon - ias Lone - ly to their fate

*mf*

*cres*

*cen*

Hark to the blast of the trumpet, Hark to the beat of the drum!

Wel - come here Ca - don - ia's Mon - arch good and great

Wel - come here Ca - don - ia's Mon - arch good and great

*do*

Hail Hail to the King Hail to the King

Hail Hail to the King Hail to the King

Hail Hail to the King Hail to the King

*f*

## GUARDS

Hail to Ca - don - i - a's Mon - arch we shout — Loud let har -

Hail to Ca - don - i - a's Mon - arch we shout — Loud let har -

*p*

- mon - i - ous Greeting ring out! Though wicked en - e - mies Snake-like may

- mon - i - ous Greeting ring out! Though wicked en - e - mies Snake-like may

sting Vain — all their ven - om is Long live the King.

sting Vain — all their ven - om is Long live the King.

*ff*

GIRLS.  
Val - iant and virt - u - ous No - - ble of mind, —

GARDENERS.  
Val - iant and virt - u - ous No - - ble of mind, —

GUARDS.  
Val - iant and virt - u - ous No - - ble of mind, —

8

Mean - ing no hurt to us Clem - ent and kind, Well has he

Mean - ing no hurt to us Clem - ent and kind, Well has he

Mean - ing no hurt to us Clem - ent and kind, Well has he

8

mer - it - ed Ev - - er - y thing That — he in -

mer - it - ed Ev - - er - y thing That — he in -

mer - it - ed Ev - - er - y thing That — he in -

8



her - it - ed - Long live the King! Long live the

her - it - ed - Long live the King! Long live the

her - it - ed - Long live the King! Long live the

8..... 8.....

King, the King! Long live the

King, the King! Long live the

King, the King! Long live the

8..... 8.....

King!

King!

King!

8.....

## No. 8. SONG. "Overrated."

(ALEXIS)

PIANO *mf*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a half note chord (F#4, A4) followed by a quarter note (C5), then a half note chord (F#4, A4) and a quarter note (C5). The left hand starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a half note chord (F#2, A2) followed by a quarter note (C3), then a half note chord (F#2, A2) and a quarter note (C3). The music continues with various chords and melodic lines in both hands.

1. A king am I in roy - al state, I  
 2. I've just been told that I must wed, And  
 3. Some peo - ple long to change the laws, And

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains three lines of lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It provides harmonic support for the vocal line.

do just what I'm told to: I eat off hea - vy sil - ver  
 not de - lay or lin - ger To put my crown on someone's  
 win a pub - lic hear - ing By speech - es for a no - ble

The second system of the song continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains three lines of lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It provides harmonic support for the vocal line.

plate, On - Sun - days I have gold, too!  
 head, My ring on some - one's fin - ger!  
 cause That sets the peo - ple cheer - ing!

The third system of the song concludes the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains three lines of lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It provides harmonic support for the vocal line.

I like a walk when it is fine, But have - nt late - ly  
 There is - nt time to take a kiss Or have an hour for  
 But when at last the law is passed, It proves a life - less

tried it, For though the King's high road is mine, There  
 court-ing, And though I stand a chance of bliss, The  
 let - ter; Your end - less fame is fad - ing fast, And

may be mines in - side it! Oh, dear!  
 chance is hard - ly sport - ing! Oh, dear!  
 no - bo - dy's the bet - ter. Oh, dear!

life's a wea - ry thing! I'd ra - ther be a butcher or a bak - er than a king! I'd  
 when of roy - al rank, Your marriage is a lot - ter - y, your bride a per - fect blank! To  
 what is glo - ry worth! A lit - tle bit of mar - ble on a lit - tle plot of earth! A

just as soon my fork and spoon Were but e - lect - ro - plat - ed -  
 Men - dels - sohn's fam - il - iar tones the match is cel - e - brat - ed -  
 line one reads in which your deeds are ut - ter - ly mis - stat - ed -

Roy - al - ty's a bus' - ness that is great - ly o - ver - rat - -  
 That's a piece of mu - sic that is great - ly o - ver - rat - -  
 And the peo - ple's o - ver - taxed and gross - ly o - ver - rat - -

- ed.  
 - ed!  
 - ed!

## No 9. SOLO. "The Barber."

(LASKI and CHORUS of GUARDS.)

mf

*S.*

Two staves of piano music in 2/4 time, starting with a treble clef and a key signature of one flat. The music features a melody in the treble and a bass line in the bass. The first measure has a fermata over the treble staff.

Two staves of piano accompaniment for the first vocal line, continuing the melody and bass line from the introduction.

(LASKI)

Bar-ber, you are shav-ing Now — our gracious king  
When he makes his la-ther, Keep — him well in sight (*GUARDS do movement*)

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The music is in 2/4 time with a key signature of one flat.

Mind how you're be - hav - ing, It's a ser - ious thing!  
Round the soap - dish ga - ther Scent ing dy - na - mite!

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The music is in 2/4 time with a key signature of one flat.

Here a-round be - hold them, Sol-diers brave and  
 If the King's ca - rot - id The as - sas - sin

tall I may say I told them They must load with ball!  
 slits, Let your wea-pons shot - ted Blow him in - to bits

*cresc.*

(GUARDS) (LASKI)

We must load with ball So be-ware and  
 Blow him in - to bits Slips, my friend, will

have a care All dark de - signs dis - own - - ing Or the  
 bring an end For all your crimes a ton - - ing And the

ar - bour green will see the scene Of the ar - bour bar - ber  
 pis - tols round will drown the sound Of the ar - bour bar - ber

(BASSES)

moan - ing Of the ar - - bour bar - - ber bar - - ber  
 moan - ing

TENORS.

Pray be-ware and have a care All dark de - signs dis -  
 Slips, my friend, will bring an end For all your crimes a -

BASSES. (LASKI & ALEXIS)

moan - ing moan - - ing - ar - - bour bar - - ber -

own - ing Or the ar - bour green will see the scene Of the  
 - ton - ing And the pis - tols round will drown the sound Of the

moan - ing Or the ar - bour green will see the scene Of the  
 And the pis - tols round will drown the sound Of the

ar - bour bar - ber moan - ing moan - ing  
 ar - bour bar - ber moan - ing moan - ing

ar - bour bar - ber moan - ing moan - ing  
 ar - bour bar - ber moan - ing moan - ing

*Pause 2nd time only.* 1. *2nd time.*

*p* *f* *Pause 2nd time.*

2.  
 - ing.  
 - ing.



# No 10. CHORUS, SCENE and DUET.

(LASKI and GENERAL)

*Allegro moderato.*

*ff*

CHORUS.

It is time for the King To be - hold the fair Prin - cess, As the

It is time for the King To be - hold the fair Prin - cess, As the

*sempre marcato*

chime soon will ring Their es - pous - als to ex - press! For if

chime soon will ring Their es - pous - als to ex - press! For if

they ne-ver meet. It will clear - ly not be right When we  
 they ne-ver meet. It will clear - ly not be right When we

say Oh! how sweet! That they fell in love at sight!  
 say Oh! how sweet! That they fell in love at sight!

GIRLS.

When a roy - al pair are lov - ers, Each at once the

fact dis-co - vers, Clear from a - ny doubts or va - pours - So it's started in the

pa - pers As the two ex - change their greet - ings It's a case of

TENORS.  
'pers — Sta - ted in the

BASS.  
So it's sta-ted in the pa - pers Sta - ted in the

Hy - men's ta - pers As you'll read in all the pa-pers.

lov-er's meet-ings Cu-pid light-ing ta - pers, As you'll read in all the pa-pers.

pa - pers Light - - ing ta - pers, As you'll read in all the pa-pers.

pa - pers Light - - ing ta - pers, As you'll read in all the pa-pers.

GENERAL.

Where is the King? We have ar - ranged it

*ff* *p*

nically, He falls in love at ten fifteen precisely.

*loco* *tr*

GENERAL.  
What's now up-on the cards?

LASKI.  
Help! Help!

LASKI.  
A - nother case of ragging in the Guards Brandy! a drink for

*tr*

Heaven's sake I ask! Ah Gen'ral! You always have a

*accel.* *ff*

LASKA.

flask.

Unison.

GENERAL & CHORUS.

What's happened to the King? What's happened to the King? What's happened to the

What's happened to the King? What's happened to the King? to the

This system contains the first vocal entry. The vocal line is in unison, starting with a rest followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* is present.

King? Come, tell us ev - 'ry thing.

King? Come, tell us ev - 'ry thing.

This system continues the vocal line with the lyrics "King? Come, tell us ev - 'ry thing." The piano accompaniment includes a change in time signature to 6/8. A dynamic marking of *f* is present.

LASKI.

The King was stand - ing

This system features the vocal line with the lyrics "The King was stand - ing". The piano accompaniment includes dynamic markings of *dim.* and *p*.

by the brim Of yon - der stream un - ruffled, When sud - den - ly there

sprang on him Three men with fac - es muffled! He'd not a mo - ment to re -

- treat From their a - droit - ly placed band; Two took his head and

two his feet, The oth - er two his waist - band.

CHORUS.

GENERAL

Two took his head and two his feet, The oth - er two his waist - band. That's

Two took his head and two his feet, The oth - er two his waist - band.

*p*

LASKI

more than three! Don't both - er me! I saw them seize his waist - band.

CHORUS.

*f* Unison.

LASKI.

Two took his head and two his feet, The oth - er two his waist - band. Now

Two took his head and two his feet, The oth - er two his waist - band.

*f* Unison.

*dim.*

I was stand - ing near my lord, At least at no great dis - tance — I

prompt - ly drew my trus - ty sword And rushed to his as - sis - tance — A.

dozen wild and wick - ed men Their blows up - on me showered.

I cut down six and wound - ed ten And then was o - ver -



GENERAL. LASKI. Andante.

pow - ered! Six - teen or more? No, thir - ty four! And I was o - ver - powered! So

while in - sen - si - ble I lay I heard the wretches shout - ing, We

mean to take the King a - way For just a four day's out - ing! We'll

teach him how to rule the land - And then I woke - Oh, Heaven! The

Tempo I<sup>o</sup>

King was gone, and all the band, Fe - ro - cious for - ty - seven!

LASKI. CHORUS.

Well an - y - how I count - ed quite e - lev - en! Unison The

GENERAL. How man - y now? The

King was gone and all the band Fe - ro - cious For - ty - seven.

King was gone and all the band Fe - ro - cious For - ty - seven.

Fol - low the track! Bring the king back!

Fol - low the track! Bring the king back!

*Allegro vivace.*

*ff*

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a rest followed by the lyrics 'Fol - low the track! Bring the king back!'. The piano accompaniment consists of chords. The second system is similar but includes the tempo marking 'Allegro vivace.' and a dynamic marking 'ff' for the piano part, which features a more active melodic line.

Vengeance on vil - la - ny bold and black! Search for the band o - ver the land,

Vengeance on vil - la - ny bold and black! Search for the band o - ver the land,

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a rest followed by the lyrics 'Vengeance on vil - la - ny bold and black! Search for the band o - ver the land,'. The piano accompaniment consists of chords. The fourth system is similar but includes a more active piano accompaniment with some melodic movement.

Res - cue the sov - ereign they've trepanned! Fol - low the track!

Res - cue the sov - ereign they've trepanned! Fol - low the track!

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a rest followed by the lyrics 'Res - cue the sov - ereign they've trepanned! Fol - low the track!'. The piano accompaniment consists of chords. The sixth system is similar but includes a more active piano accompaniment with some melodic movement.

*p cresc.*

If we should come up-on one of the gang, Tear him to pie-ces or shoot him or

*p cresc.*

If we should come up-on one of the gang, Tear him to pie-ces or shoot him or

*p cresc.*

*cres - - - - - cen - - - - - do*

hang! Death is the doom for his dar-ing at - tack - Fol - low the track! Fol - low the

*ff*

hang! Death is the doom for his dar-ing at - tack - Fol - low the track! Fol - low the

track!

track!

*fff*

# No 11. DUET. "The Lady of the Castle in the Air."

(MARIE and ALEXIS)

PIANO *pp*

ALEXIS.

When I build my splen - did cas - tle in the air, Gal - lant  
 I — may meet the love - ly la - dy of my dream, In a

*Red.* \* *Red.* \*

MARIE.

knight and trus - ty vas - sal must be there — Are there  
 gar - den green and sha - dy, by a stream — Do you

lad - ies there as well, No - ble dame or dam - o - zel, In em -  
think she will ap - pear Quite so love - ly when you're near, For the

ALEXIS.

- broi - der'd gowns of sam - ite or of vair? There are  
la - dies are not al - ways what they seem? At her

la - dies there at - tend - ant on the Queen, Who is  
lit - tle feet in yearn - ing I will fall And I'll

MARIE.

quite the most re - splend - ant ev - er seen - Is she  
of - fer her my burn - ing heart and all - If your

## ALEXIS.

blonde or else bru-nette? Well, I have not set - tled yet, But your  
heart she does - n't take! Then a - no - ther house Ill make, With a -

## MARIE.

face is just a - bout the shade I mean! Is it  
- no - ther la - dy wait - ing on the wall! Do you

## BOTH.

real - ly just the col - our that you mean? She's the  
think she'll care to wait up - on the wall! If the

la - dy of your cas - tle in the air. So you know that she is good and  
la - dy of your cas - tle in the air, Should in - form you that she does not  
la - dy of my cas - tle in the air, So I know that she is good and  
la - dy of my cas - tle in the air. Should in - form me that she does not

fair! care, When you meet her you will ten-der-ly en-treat her care, You will let her wait and try to find a bet-ter,

fair! care, When I meet her I shall ten-der-ly en-treat her care, I shall let her wait and try to find a bet-ter,

Not to let your heart des - pair! Oh, the la - dy of your  
If there is one a - ny - where! Then the la - dy of your

Not to let my heart des - pair! Oh, the la - dy of my  
If there is one a - ny - where! Then the la - dy of my

cas - tle in the air, You are sure that you will find her there! And per -  
cas - tle in the air, For a - no - ther lov - er may pre - pare! Such a

cas - tle in the air, I am sure that I shall find her reign - ing there And per -  
cas - tle in the air, Will dis - cov - er that good men are ra - ther rare And a -



- haps my look - ing glass 'll show the face and eyes and hair Of the  
 ve - ry pret - ty lass 'll meet a crowd with hearts to spare For the

- haps your look - ing glass 'll show the face and eyes and hair Of the  
 o - ther pret - ty lass 'll have a kind er heart to spare Than the

queen who owns your cas - tle in the air  
 one who owns your cas - tle in the air

queen who owns my cas - tle in the air  
 one who owns my cas - tle in the air

D.S.  
 1st time 2nd time

After 2nd Verse.

N<sup>o</sup> 12. SONG. "Do not hesitate to shoot."

(DUKE and GUARDS)

VOICE.

PIANO.

1. In these  
2. If I  
3. If a  
4. When a

days of dead - ly dan - ger A - ny mon - arch has to fear If he  
do the Fran - co Brit - ish With a girl, and sup with her, And you  
girl with an um - brel - la That she holds ex - treme - ly high, Makes me  
sing - er on a plat - form Starts a song on Me - lis - ande, You should

finds a doubt - ful stran - ger In - con - ve - ni - ent - ly near; So I  
see me get - ting skit - tish At a bout the third li - queur - If for -  
dance a tar - an - tel - la When she jabs me in the eye - When I'm  
per - for - ate his fat form With a vol - ley close at hand! If at

mean to be pro-ect - ed By the marks men of my guards. Who can  
 - get - ting all my trou - bles, At a game of Bridge I am, And - my  
 rush ing for a tick - et And my train is o - ver - due, There's a  
 op - er - as by Gou - nod I ob serve some peo - ple near Hum - ming

GUARDS. DUKE

pot a man sus - pect - ed - Who can pot a man sus - pect - ed! At a -  
 neigh - bour prompt - ly dou - bles - Yes, your neigh - bour prompt - ly dou - bles - And pro -  
 wo - man at the wick - et - There's a wo - man at the wick - et! Who is  
 all the tunes they do know - Hum - ming all the tunes they do know - By a

GUARDS.

- bout four hun - dred yards! Do not hes - i - tate to shoot - Do not  
 - ceeds to score a slam! Do not hes - i - tate to shoot - Do not  
 hold - ing up the queue! Do not hes - i - tate to shoot - Do not  
 most im - per - fect ear! Do not hes - i - tate to shoot - Do not

L.H. R.H.

## DUKE.

hes - i - tate to shoot! If he's car - ry - ing a co - coa - nut or  
 hes - i - tate to shoot! If my part - ner starts re - vok - ing when he  
 hes - i - tate to shoot - When she asks the way to Pa - ris by the  
 hes - i - tate to shoot - At the op - era, a mu - sic - ian with a

o - ther mas - sive fruit! For it may be full of dy - na - mite, or  
 ought to fol - low suit, He may say he was - n't ve - ry sure if  
 In - ner Cir - cle route! And a shil - ling's worth of cop - pers she has  
 so - lo on the flute! Don't al - low a - no - ther twid - dle, dot his

## SOLDIERS.

pos - si - bly may not - You can see when he is shot - We'll  
 hearts weretrumps, or what - But I want to have him shot - You  
 spilt a - bout the spot - Then I think she should be shot - We  
 crot - chet on the spot, Score his bass with tre - ble shot - His

## DUKE.

see when he is shot! And the one who gets him first is made a  
 want to have him shot! When he makes a first handspade and all the  
 think she should be shot! When she comes back to the win - dow for a  
 bass with tre - ble shot! Hit him through the in - ter - mez - zo with a

## GUARDS.

ser - geant on the spot! So of course he should be shot,  
 a - ces I have got - Then of course he should be shot,  
 far - thing she for - got - Then of course she should be shot,  
 dum - dum pip - ing hot - So of course he should be shot,

## DUKE. (Spoken)

shot!  
 shot!  
 shot!  
 shot!

# Nº 13. CONCERTED NUMBER. "The Portrait."

(MARIE ALEXIS and GIRLS.)

Allegretto.

PIANO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time, featuring a melody in the right hand and a bass line in the left hand.

Red.

S. MARIE.

GIRLS.

MARIE.

I have met a man  
He has lips like this

You have met a man  
Are they nice to kiss?

I will draw him as I  
Don't be hor-rid! But his

Musical notation for the first vocal line, including a vocal staff with lyrics and a piano accompaniment with two staves.

Red.

GIRLS.

saw him That is if I can! You're the smartest La-dy art-ist We're sure that you  
forehead Is something like this! To dis-cov-er such a lov-er Would be sim-ple

Musical notation for the second vocal line, including a vocal staff with lyrics and a piano accompaniment with two staves.

MARIE.

can!  
bliss!

He has got a nose  
That's his cur-ly hair

Musical notation for the third vocal line, including a vocal staff with lyrics and a piano accompaniment with two staves.

Red.

Red.

GIRLS. MARIE.

So we should suppose Eyes with lash-es Dots and dashes Have \_\_\_\_\_ to stand for  
 All those twiddles there I have black'd it, But, in fact, it Is \_\_\_\_\_ extremely

ALEXIS.

those She is fetch-ing When she's sketch-ing What a love-ly  
 fair Should it strike me As too like me, I must. have a

pose! Col-our like a rose! \_\_\_\_\_ What a love-ly  
 care. Yes, I will be-ware, I must. have a

*dim.*

MARIE.

That's a vignette Of the man that I met It's a face I shall  
 That's a vignette Of the man that I met It's a face I shall

pose!  
 care!

*pp* *ten.* *ten.*

ne - ver for - get! Though I haven't quite Got the eye brows right It's a  
ne - ver for - get! If my name now I write That will make it quite Worth a

1.  
bit of elev - er Black and white.  
hun - dred gui - neas Black and

2. white. MARIE. It's a face I shall  
GIRLS. That's a vignette of the man she has met, It's a face you will

nev - er for - get If your name now you write, That will make it quite Worth a



MARIE.

Black and white, \_\_\_\_\_ Black and white, Black and

GIRLS.

hundred guineas Black and white, \_\_\_\_\_ Black and white, \_\_\_\_\_ Black and

ALEXIS.

Worth a hundred gui - neas Black and white, Black and

This system contains the first three vocal staves and the piano accompaniment. Marie's part begins with a whole rest followed by a melodic line. The girls' part starts with a quarter note and continues with a melodic line. Alexis's part begins with a quarter rest followed by a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

white.

white. *dim* - *in* - *u* - *en* - *do*

*ten.* *ten.*

This system continues the vocal parts and piano accompaniment. Marie's part has a whole rest. The girls' part has a whole rest. Alexis's part has a whole rest. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics 'white.' are written below the first vocal staff. The lyrics 'white. dim in u en do' are written below the second vocal staff. The lyrics 'ten. ten.' are written below the piano accompaniment.

This system shows the piano accompaniment for the final system. It consists of two staves, treble and bass clef, with a rhythmic pattern of eighth and sixteenth notes.

Nº 14. FINALE ACT I.

Allegro.

The musical score is divided into two main sections: piano accompaniment and chorus. The piano part consists of four systems of grand staff notation (treble and bass clefs). The first system is marked 'Allegro.' and features a melody with triplets and slurs. The second and third systems continue the piano accompaniment with various rhythmic patterns and slurs. The fourth system introduces the chorus, with vocal lines for Soprano 1 & 2 and Tenor & Bass. The lyrics are: 'Slave! Knave! Do you dare to brave Our power'. The piano accompaniment continues below the vocal lines, providing harmonic support.

Thus-and not to cower? If stiff At our words you sniff, Fool!

Thus-and not to cower? If stiff At our words you sniff, Fool!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are: "Thus-and not to cower? If stiff At our words you sniff, Fool!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and eighth notes in the left hand. A fermata is placed over the final note of the vocal line.

you'll Soon be stark and cool!

you'll Soon be stark and cool!

The second system continues the musical score. The vocal staves have the lyrics: "you'll Soon be stark and cool!". The piano accompaniment includes a triplet of eighth notes in the right hand. A fermata is placed over the final note of the vocal line.

*f* Stark and cool!

*f* Stark and cool!

The third system features a dynamic marking of *f* (forte) and the lyrics: "Stark and cool!". The piano accompaniment includes a dynamic marking of *fz* (forzando) and a triplet of eighth notes. A fermata is placed over the final note of the vocal line.

MARIE.

Pray, say All you saw to-day! Why die

Mere-ly to de-fy? Do you Give an an-swer true Or your

Fate I shall de - - plore

*cresc.*

CHORUS.

SOP 1 & 2. Pray, say All you saw to-day Why die mere-ly to de-fy?

TENOR & BASS. Pray, say All you saw to-day Why die mere-ly to de-fy?

*ff*

Do you Give an answer true Or your fate we shall de - plore.

Do you Give an answer true Or your fate we shall de - plore.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with complex chordal textures and rhythmic patterns.

ALEXIS.

No, though I may grieve you so, Yet let

This system features a vocal line with the name 'ALEXIS.' above it. The lyrics are 'No, though I may grieve you so, Yet let'. The piano accompaniment continues with similar textures to the first system.

Not my faith for-get! How now Could I break my vow?

Not my faith for-get! How now Could I break my vow?

This system continues the vocal line with lyrics 'Not my faith for-get! How now Could I break my vow?'. The piano accompaniment includes a 'cresc.' (crescendo) marking in the right hand.

Shoot, brute! But I will be mute.

Shoot, brute! But I will be mute.

This system concludes the vocal line with lyrics 'Shoot, brute! But I will be mute.'. The piano accompaniment features a 'ff' (fortissimo) marking in the right hand.

SOP. 1 & 2.

CHORUS.

Slave! Knave! Do you dare to brave Our power

TENOR & BASS.

Slave! Knave! Do you dare to brave Our power

Thus and not to cower If stiff At our words you sniff Fool!

Thus and not to cower If stiff At our words you sniff Fool!

fool! — you'll soon be stark and cool.

fool! — you'll soon be stark and cool.

GENERAL.

So you de-fy me then And that is all? Then, Captain, tell your

*p*

LASKI.

men To load with ball! At - tention, Shoulder arms By your

right quick march. Left wheel!

GENERAL.

Halt! He shall have a

tri\_almost im - partial, Bring me a drum! I'll sit as a court

mar - tial. Here, Bran; you prosecute—who will de-fend? Your

LASKI.

*ff*

*rit.* *Più lento.* *a Tempo* GENERAL.

Ex-cel-len - cy, I'm the pri-son - er's friend Who are you, Sir?

*rit.*

ALEXIS.

And what and why and whence? Well I pre - fer Re -



SOLDIERS.

GENERAL.

-serving my defence He answers not! He must be shot Silence in Court Preserve a proper

Allegro Mod<sup>o</sup>  
a Tempo.

SOLDIER.

fit-ness; The case is short, I'll call the on-ly wit-ness I

heard that man declare To oth-er people there With laughter long and loud and loose That

SOLDIERS.

LASKI.

he would cook the Roy - al goose! That's ve-ry hot He must be shot! You

real-ly can't accept such ri-bald-ry in-ept A Roy - al goose to

raid and roast Is mis - de - mean - - or. At the.

**Alla Marcia.**

GENERAL.

most Silence! Accused, I now will speak your sentence. Since

you've re-fused Con-fes-sion or re-pen-tance; In such a case all

mercy would be fol-ly So halt — right face —

Pre-pare to fire a vol-ley!

MARIE.  
Though I

don't know the name Of the man you de - fame, I can tell ve - ry

CHORUS, Sop: 1 & 2.  
Oh splendid!  
well He is splendid! And I'm sure he has not Yet de -

-served to be shot, So in short, Let the court Be sus - pended!

An - - y one who tells of crimes

*pp*

Is a mere ro - - man - - cer; The man I've

talked with two whole times Is the man for whom I'll

an swer. What can I do?

GENERAL.

*f* *p*

SOLDIERS.

We'll tell you what He must be shot

LASKI.

SOLDIERS.

Be quiet you! He's in the plot,

MARIE.

He must be shot! That is not true

PRINCIPALS.

ALEXIS. What will you do

That is not true. When

a - ny man is crim - i - nal If we but knew the facts There's

a - ny man is crim - i - nal If we but knew the facts There's

some ex\_cuse for him in all His most il - le - gal acts. Per -

some ex\_cuse for him in all His most il - le - gal acts. Per -

- haps by mere fri - vol - i - ty His mur - ders are ex - plained; Re -

- haps by mere fri - vol - i - ty His mur - ders are ex - plained; Re -

- mem - ber that the qual - i - ty Of mer - cy is not

- mem - ber that the qual - i - ty Of mer - cy is not

CHORUS.

strained. Ah, no! ah, no! The qual - i - ty of  
 strained. Ah, no! ah, no! The qual - i - ty of

Red.

\*

(Principals)

The most a - tro - cious

mer - - cy is not strained. hom - i - cide Has  
 mer - - cy is not strained. = hom - i - cide Has

his own points of view; And if we saw things from his side We  
 his own points of view; And if we saw things from his side We

might have murdered too! Let not our mod - ern

might have murdered too! Let not our mod - ern

pol - i - ty By stern revenge be stained, And let us show the

pol - i - ty By stern revenge be stained, And let us show the

(Chorus & Principals)  
except Marie.

qual - i - ty Of mer - - cy is not strained. Ah,

qual - i - ty Of mer - - cy is not strained. Ah,



MARIE.

The

no! ah, no! The qual - i - ty of mer - cy

no! ah, no! The qual - i - ty of mer - cy

The first system of the musical score features a vocal line and two piano accompaniment staves. The vocal line begins with a rest, followed by the lyrics 'no! ah, no! The qual - i - ty of mer - cy'. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

qual - i - ty of mer - - cy is \_\_\_\_\_ not

is, \_\_\_\_\_ is not

is, \_\_\_\_\_ is not

The second system continues the musical score. The vocal line has a long note with a slur over it, with the lyrics 'qual - i - ty of mer - - cy is \_\_\_\_\_ not'. Below the vocal line are two piano accompaniment staves, each with a long note and a slur, with the lyrics 'is, \_\_\_\_\_ is not'. The piano accompaniment at the bottom of the system consists of a right-hand staff with chords and a left-hand staff with a bass line.

## Allegro.

DUKE.

strained. What's up? What's on? It's

strained.

*p*

*p*

time that we were gone! Who's that? Why

here? Do kindly make it clear!

GENERAL. SOLDIERS. GENERAL.

That is the man Yes that's the man Who knows

SOLDIERS. GENERAL.

some - - thing      Yes ev' - - ry thing      A - bout the

SOLDIERS GENERAL.

plan      The hor - rid plan      The wick - ed plan -      The aw - ful

plan      To kill the King!      To kill the

SOLDIERS.

King! He kill'd the King!      He kill'd the King!

MARIE.

GIRLS.

The King's not dead —

The King's not dead!

ALEXIS.

GIRLS.

Hes lost in - stead\_ Hes lost in - stead!

DUCHESS.

Well an - y how

You must al - low

DUKE.

CHORUS. Sep: 1 & 2.

I'm I'm I'm the Re - gent - now.

Hell have to be the  
TENOR & BASS.

King He'll have to be the King, He'll have to be the King Hail— to our roy - al  
 have to be the King, He'll have to be the King, the King Hail— to our roy - al

*f*

DUKE.

head Well I hes - i - tate to shoot If the

CHORUS. (Uais.)

head Ah! you hes - i - tate to shoot

King has not been murder'd I should - feel an aw - ful brute! So if the King comes back he lives, And

## CHORUS. (Unis.)

KING.

if the King does not - Of course he must be shot Of course he must be shot Keep him

## CHORUS.

cap\_tive in the palace till we fathom all his plot When <sup>they</sup> do he will be shot!  
we

When <sup>they</sup> do he will be shot!  
we

Shot Shot When <sup>they</sup> do he will be shot When <sup>they</sup> do he will be shot!  
we we

Shot Shot When <sup>they</sup> do he will be shot When <sup>they</sup> do he will be shot!  
we we

## GENERAL.

Form round the Re - - gent Shielding him from mal - ice, And

*pp*

mind you bring him safe - ly to the Roy - al Pal - ace And

8

when he's well up - on the way, like - wise his wife and daughter, A

cor - por - al and guard will bring the pri - son - er by wa - ter.

*cresc.*

SOP: 1 & 2.

CHORUS.

Form round the Re - - gent shielding him from mal - ice And

TENOR & BASS.

Hail to Ca - do - ni - as Re - - gent we sing

mind you bring him safe - ly to the Roy - al Pal - ace And

Through the fe - lo - ni - ous Theft of the King

when he's well up - on his way, like wise his wife and daughter.

Quite worth - y of a reign Free from re - buke If

8



cor - por - al and guard will bring the pri - son - er by wa - ter  
 he's our sov - er - ign Long live the Duke

Long live the Duke, the Duke Long  
 Long live the Duke, the Duke Long

live the Duke.  
 live the Duke.

8 *loco*

(K.P.&C<sup>o</sup> Ltd 1774.)

## ACT II.

## Nº 1. OPENING CHORUS.

PIANO.

*ff* *p*

*sempre stacc.*

*rit.* *a tempo.*

*a tempo* *rit.*

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes.

The second system of musical notation continues the piece. It features similar melodic and harmonic patterns, with some accents and slurs in the treble clef.

The third system of musical notation shows further development of the melody and accompaniment, with various rhythmic values and articulation marks.

The fourth system of musical notation continues the musical progression, maintaining the established key and tempo.

The fifth system of musical notation features more complex harmonic textures and melodic runs.

The sixth system of musical notation shows a continuation of the melodic and harmonic themes.

The seventh system of musical notation concludes the piece with a final melodic phrase and accompaniment.

**SOPRANO.**

We are here, we be-lieve, As the Court to re-ceive His

**TENOR & BASS.**

We are here, we be-lieve, As the Court to re-ceive His

Maj- no, we'll call him His High-ness! And we do not quite know How much

Maj- no, we'll call him His High-ness! And we do not quite know How much

hom - age to show, Which caus - es un - u - sual shy - ness! Though we

hom - age to show, Which caus - es un - u - sual shy - ness! Though we

ne - ver for - get. To ob - serve et - i - quette, And we would not be rude or dis -

ne - ver for - get To ob - serve et - i - quette, And we would not be rude or dis -

- loy - al, Yet the pro - blem is grave How you ought to be - have To a

- loy - al, Yet the pro - blem is grave How you ought to be - have To a

Re - gent, To a Re - gent who is - n't quite, is - n't quite roy - al.

Re - gent, To a Re - gent who is - n't quite is - n't quite roy - al.

**Meno Mosso.**  
CONTRALTI.

**Meno Mosso.** Ours is a plight Worse than a man's; Should we have white Feathers and fans?

Shall we have hair Waved or in curls, And may we wear Rubies or pearls?

TENORS.  
Shall we have hair Waved or in curls, And may they wear Rubies or Pearls?

BASSES.  
And may they wear Rubies or Pearls?

Ours is a plight Worse than a man's Should we have  
 Ours is a plight Worse than a man's Should we have white

Theirs is a plight Much Worse than a man's Should they have white Should  
 Should they have white

Theirs is a plight Worse than a man's Should they have white

white Fea - thers and fans May we wear Ru - bies or pearls  
 Feathers and fans? Fea - thers and fans Ru - bies or pearls

they wear ru - bies or pearls Should they wear Ru - bies or pearls  
 Should they wear rubies or pearls Should they wear Ru - bies or pearls

Fea - thers and fans? Should they wear Ru - bies or pearls



Sighing.

Ah Ah

A Ah

*meno mosso.*

**Alla Marcia.**      STEPHANIE.

Let us compromise While the King is gone, Greet the

*p*

Regent's eyes With our full dress on! If our missing King Should re-

CHORUS. (Ladies)

turn a-gain It's an ea-sy thing Just to add a train It's an

## LIEUT. (Solo.)

ea sy thing To add a train There's an - oth - er point to settle We are

gal - lant sons of Mars, Who have gold and oth - er met - al Cross - es,

medals, bars and stars! Shall we wear our gleam - ing or - ders To de -

- light the Re - gent's soul, Or a ribbon, plain or bor - ders, Tucked in -

OFFICERS & GUARDS.

- to a but-ton-hole? It might catch the eye and shock it If too

UNIS.

bright our or-ders shone Put them in a coat-tail pock-et That you

(Full Chorus Unis.)

must not sit up-on That you must not sit up - -

TENORS & BASSES.

- on. If a gal-lant guard Sit up-on his star It is

- on. If a gal-lant guard Sit up-on his star It is

ra - ther hard                      Hast - y words to bar                      If your  
 ra - ther hard                      Hast - y words to bar                      If your  
 ea - gle's wings                      Scratch you as they smash                      You may  
 If your ea - gle's wings                      Scratch you as they smash                      You may  
 If your ea - gle's wings                      Scratch you as they smash  
 ut - ter things                      Such as, Blow it You may ut - ter ere you  
 You may ut - ter things                      Such as, Blow it You may ut - ter ere you  
 You may ut - ter things                      Blow it You may ut - ter ere you

The musical score is written for piano and voice. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are:

ra - ther hard                      Hast - y words to bar                      If your  
 ra - ther hard                      Hast - y words to bar                      If your  
 ea - gle's wings                      Scratch you as they smash                      You may  
 If your ea - gle's wings                      Scratch you as they smash                      You may  
 If your ea - gle's wings                      Scratch you as they smash  
 ut - ter things                      Such as, Blow it You may ut - ter ere you  
 You may ut - ter things                      Such as, Blow it You may ut - ter ere you  
 You may ut - ter things                      Blow it You may ut - ter ere you

know it Blow \_\_\_\_\_ it, al - so Dash! Oh

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are written above the staff. The piano accompaniment is shown in two staves: a treble clef staff and a bass clef staff. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

know it Blow \_\_\_\_\_ it, al - so Dash! Oh

The second system of music is a piano accompaniment consisting of two staves: a treble clef staff and a bass clef staff. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Dash!

The third system of music is a piano accompaniment consisting of two staves: a treble clef staff and a bass clef staff. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Dash!

The fourth system of music is a piano accompaniment consisting of two staves: a treble clef staff and a bass clef staff. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The fifth system of music is a piano accompaniment consisting of two staves: a treble clef staff and a bass clef staff. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

# No 2. SONG. "In the Swim."

Words by  
ADRIAN ROSS.

(MILITZA)

Music by  
FREDERICK ROSSE.

PIANO. *ff*

MILITZA. *S*

1. I'm full of a pas-sion for set-ting the fash-ion In  
dream of my heart is to have lit-tle par-ties To

din-ner and dance and dress, And pos-ing as lead-er to  
lunch in an air-bal-loon! I'm go-ing up wrapped in a

ev-er-y read-er Of pars in the so-cial press! The  
cloak with a Cap-tain, We will not come down too soon! I'm

hang of a coat or the hoot of a mo-tor, I'll set tle what that must  
 wear-ing for bath-ing a suit that is swath-ing, And does-n't come near my

CHORUS  
(unison)

be; For I am the Mis - tress of the Robes- For  
 knee- For I am the Mis - tress of the Robes- For

MILITZA.

she is the Mis - tress of the Robes- And what do you think of  
 she is the Mis - tress of the Robes- So all of you co - - py

CHORUS.

me? — And what do you think of her?  
 me! — So all of you co - py her!

*ff* *cresc.*

For For

*p*

I'm in the swim, the swim, the swim, The  
I'm in the swim, the swim, the swim, The

fair - y of fash - ion, or fad, or whim I'm rea - dy to ride my  
fair - y of fash - ion, or fad, or whim I'm rea - dy in - deed the

SOLO.

hun - ter a - stride, Or dress in a skirt with a  
dan - ces to lead In half a lace hand - ker - chief



CHORUS.

slit up the side.  
looped with a bead!

Oh! she's in the swim, the swim, the swim, The  
Oh! she's in the swim, the swim, the swim, The

*f*

fair - y of fash - ion, or fad, or whim, All men and wo - men have  
fair - y of fash - ion, or fad, or whim, All mod - ern wo - men must

got to swim in The wake of the one in the swim, the swim!  
dance and swim in The dress of the one in the swim, the swim!

*sfz*

2. The

*ff*

D.C.

This system contains the first two staves of the piece. The top staff is a single treble clef line with a key signature of one flat and a common time signature. The bottom staff is a grand staff with a treble clef on top and a bass clef on the bottom. The music begins with a piano introduction in the bass staff, followed by a melody in the treble staff. The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a 'D.C.' (Da Capo) instruction.

Dance.

This system contains the third and fourth staves of the piece. The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff. The key signature remains one flat and the time signature is common time.

This system contains the fifth and sixth staves of the piece. The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff. The key signature remains one flat and the time signature is common time.

This system contains the seventh and eighth staves of the piece. The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff. The key signature remains one flat and the time signature is common time.

*f*

This system contains the ninth and tenth staves of the piece. The music continues with a rhythmic accompaniment in the bass staff and a melody in the treble staff. The key signature remains one flat and the time signature is common time. The piece concludes with a final chord in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and melodic lines. A piano (*p*) dynamic marking is present in the second measure of the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with chords and melodic lines.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and melodic lines. A fortissimo (*ff*) dynamic marking is present in the third measure of the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with chords and melodic lines.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and melodic lines. A sforzando (*sf*) dynamic marking is present in the fourth measure of the lower staff.

N<sup>o</sup> 3. SONG. "The Wind of Love."

(MARIE.)

Tempo di Valse.

The piano introduction consists of two staves. The right hand plays a melody with a long slur over the first four measures, while the left hand provides a simple harmonic accompaniment.

Like a shal - lop  
Shall I still be -

The first system of the song features a vocal line and piano accompaniment. The lyrics are positioned between the two staves.

in an ed - - dy, Like a leaf the breez - es  
- lieve my lov - - er Cling to him nor let - - him

The second system continues the vocal melody and piano accompaniment. The lyrics are placed between the staves.

whirl, Is the shak - en heart un - stead - y  
go Car - ing not if I dis - cov - er

The third system concludes the song with the final vocal line and piano accompaniment. The lyrics are placed between the staves.

Of a girl \_\_\_\_\_ Of a girl \_\_\_\_\_ For her  
Bliss or woe \_\_\_\_\_ Bliss or woe? \_\_\_\_\_ Shall I

lov - - er may de - ceive her Take her up and  
dare to call him hith - er Take the rap - - ture

let her fall \_\_\_\_\_ Sport a while with her and  
of an hour \_\_\_\_\_ Though my joy may fall and

leave her \_\_\_\_\_ Aft - er all \_\_\_\_\_ Aft - er all!  
with - er \_\_\_\_\_ Like a flower \_\_\_\_\_ Like a flower?

*rit.*

Ah

*a tempo.*

Love, can you be true ———— When you whis - per and  
 Love, if I could dare ———— Then the day might be

woo, Like the breez - - es Woo till the rose to the  
 fair And the mor - - row Borne on the flight of de -

wind must en - close Giv - ing all ———— that he pleas - - es!  
 - sire and de - light, Far a - bove ———— an - y sor - - row,

Sweet vows you re - peat \_\_\_\_\_ You would bear me a -  
 Why may not I fly \_\_\_\_\_ To the gold of the

- way and a - bove \_\_\_\_\_ Or could toss me to earth As a  
 sun - light a - bove? \_\_\_\_\_ Be the end what it may I have

1. mock to the mirth of the wind of love. \_\_\_\_\_  
 soared for a day, on the

D.S.

2. wind of love. \_\_\_\_\_

# No 4. SONG. "There's a King in the Land To-day."

(ALEXIS)

VOICE.

PIANO.

*ff*

1. You may talk of laws and the pub - lic cause, And the  
 8. \_\_\_\_\_ crip - ples crave for an arm to save, And the  
 2. \_\_\_\_\_ air grows warm with the breath of storm And the

par - ty cry and call, But the man you heed in the  
 sick and starv - ing pine- When the brav - est dare in the  
 sense of com - ing war, Then the quar - rels die as the



time of need Is the King who stands for all! For the  
 poi - soned air Of the deep and dead - ly mine - There's a  
 King goes by, And the foes are friends once more! But if

par - ty crowds are as chang - ing clouds, By the breath of the peo - ple  
 hand to take for the brave man's sake, And an arm for the sick to  
 war should come, and the bat - tle drum Call the sons of the land to

blown; But the land is one as the change - less sun, And the  
 lean, For the brave and poor may be ev - er sure Of the  
 fight, He will draw the sword as the peo - ple's lord In the

power of the an - - cient throne! So the  
 heart of the King and Queen! So the  
 name of the pub - - lic right! And the

peo - ple still may say As the par - ties pass a -  
 poor and sick may say "Though a hum - ble part we  
 peo - ple still may say As they set them in ar -

- way, Be they up or down, we have still the Crown, There's a  
 play, There's a man who knows and who feels our woes, There's a  
 - ray - We will fight to win for our King and kin, There's a

CHORUS unison.

King in the land to - - day. So the peo - ple still may  
 King in the land to - - day!" So the poor and sick may  
 King in the land to - - day! And the peo - ple still may

say As the par - - ties pass a - -  
 say "Though a hum - - ble part we - -  
 say As they set them in ar - -

- way,  
play,  
- ray -

Be they up or down, we have still the Crown, There's a  
There's a man who knows and who feels our woes, There's a  
We will fight to win for our King and kin, There's a

1<sup>st</sup> & 2<sup>nd</sup> time

King in the land to - day!"  
King in the land to - day!"

SOLO VOICE. 3<sup>rd</sup> time

3. When the King in the land to - day!  
2. When the

*p* *rit.* *ff* Fine.

N<sup>o</sup>. 5. SONG. "Situations."

(MILITZA.)

Words by ARTHUR WIMPERIS.

Moderato. S.

VOICE.

PIANO.

1. Lots of mis-tres-ses I've had, Somewere good and somewere bad, And  
 2. Then an-oth-er place I got Oh she was the odd-est lot! And I  
 3. In an-oth-er place I had The old dame was mu-sic-mad, She would

others knew no bet-ter, I sup-pose; But I've al-ways had my way And my  
 think she was a Soc-ial-ist, be-cause She would have me in to tea, Or to  
 strum the pi-an-o-la day and night, Or she'd keep the gramophone On the

wag-es to the day—And I've always had to earn 'em, goodness know! Now when  
lunch or din-ner, see? Just as if I was her e-qual—which I was! But I  
gur-gle and the groan, Till the needle on the record wouldn't bite! Well, it

service first I took I was ask'd to help the cook—Which I stoop'd to, being on-ly a be-  
liked her all the same, And I didn't see her game Till one night she said "Let's have a hand of  
got so ve-ry bad, That it near-ly sent me mad, Once she start-ed it was hopeless to es-

-gin-ner— And the mistress said one day, "Where's that bit of mut-ton, eh, Which I  
Pok-er;" Well, I lost a lot that night, And I thought it was-n't right When I  
-cape her When not whistling "Zuy-der Zee" On the But-ler's pan-try-key, She was

order'd to be 'eat - ed up for dinner?" Well, I hope I know my place, But I noticed that she al - ways held the Jo - ker! Well, I hope I know my place, But I humming thro' a comb and tis - sue - pa - per Well, I hope I know my place, But she

told her to her face, You should give the Aitch more careful has - pir - a - tion! "Eat it wouldnt have the face, To keep an ex - tra pack in my found - a - tion! And went and had the face, To hum a tune all through my con - ver - sation! When she

up" you said to me, So I ate it up you see - So I had to get an - oth - er Sit - u - when she drownd my suit With five a - ces from her boot Well I had to seek an - oth - er Sit - u - rendered "Home, Sweet Home," And I found she'd used my comb!!! Well I had to seek an - oth - er Sit - u -

- a - tion.  
- a - tion.  
- a - tion.

Nº 6. SONG. "Things that I know I could do."

(DUKE.)

Music by  
FREDERICK ROSSE.

Tempo di Valse.

VOICE.

PIANO.

S. DUKE.

1. There are peo-ple who think they would like to be
2. If a judge I could be in an act-ion for
3. In po-li-ti-cal strife I am rea-dy to

King! Well, I own that I shrink from all that sort of thing! One must sit on a breach, And the girl I could see is what's known as a peach, I would say "You are dip; I should quite en-joy life in the Pre-mi-er-ship! Though the stern Suf-fra-

throne while the courtiers par - ade, Or must lay a big stone with a  
 shy, and up - set, I pre - sume, So this case I will try in my  
 - gette from my door I would throw, Still I do not for - get there are

*rall.* *a tempo*  
 small sil - ver spade! There are du - ties that fall to a King — That I'm  
 own pri - vate room." There are chan - ces that fall to a judge — Such as -  
 o - thers — you know! There are la - dies a Premier may meet — Who will

sure I could nev - er get through! — If you'd let me re - sign and se -  
 well, I could name one or two — Knot - ty points we de - bate all a -  
 dance with - out stock - ing or shoe; And to wan - der a - broad in the

CHORUS  
in unison.

- lect my own line, There are things that I know I could do! — There are  
 - lone tête - a - tête, That's a thing that I know I could do! — There are  
 gar - den with Maud, That's a thing that I know I could do! — There are

*f rall.*



du - ties that fall to a King ——— That he's sure he could nev - er get  
 chan - ces that fall to a Judge, ——— Such as - well, we could name one or  
 la - dies a Premier may meet, Who will dance with - out stock - ing or

*a tempo*

DUKE.

through! ——— If you set me to rule I should look like a  
 two - ——— I'd make use of once more the long arm of the  
 shoe; ——— We'd have tea and a scone if she'd no - thing else

*p*

DUKE & CHORUS. CHORUS.

fool That's a thing that { I know I should do, do, do! That's a thing that { I  
 Law! That's a thing that { he knows he would do, do, do! That's a thing that { he  
 on - That's a thing that { he knows he could do, do, do! That's a thing that { he  
 knows he could do, do, do! That's a thing that { he

*f*

1st & 2nd time Last time

know I should do!  
 knows he would do!  
 know I could do!  
 knows he

*S*  
*sfz sfz*  
*DC*

# Nº7. DUET. "The Woman and the Man."

(MARIE and ALEXIS.)

Moderato.

PIANO. *mf*

Tempo di Valse. *S. con moto.*

ALEXIS. *S. con moto.*

1. Lay down, lay down your gol - den crown, The  
 2. up, give up the gol - den cup That

gir - dle of jewels that bound you; My kiss - es now shall  
 brims with a glit - ter - ing sor - - row. Drink as if wine this

crown your brow My arms be a gir - dle a - round you; Then  
 love of mine To - day and to - night and to - mor - - row! For

come where love is the lord of pride The way is free and the  
crown and sceptre are idle things, And on - ly lovers are

world is wide; And king of you and of love I'll be, And  
lords and kings And you're my queen till the day I die And

**MARIE.**  
you will be Queen of me! I may not, I  
king of your heart am I. I must not, I

may not It can not be I know! For  
must not! So talk of love no more Too

fate has fixed a bar be - twixt The ways that we must  
high my birth for bliss and mirth I dreamed of long be -

L.H.

go. Ah! say not! Ah! say not! The  
- fore. i trust not I trust not My

words I love to hear Or I may choose the  
pulse - 's fev - ered beat, Or I should dare your

MARIE.  
For

world to lose And go with you my dear  
lot to share And come with you, my sweet The

*agitato.* *piu lento.*

law - less love is un - der a ban For ev - er — For ev - er  
 bonds that hold, the laws that ban We'll sev - er — We'll sev - er

*agitato.* *piu lento.*

*agitato.* *piu lento.*

— I may not choose and love a man Ah, nev - er! — Ah,  
 — And you'll be wo - man I'll be man For ev - er! — For

*agitato* *piu lento.*

*piu lento.*

nev - er! — I wait a - lone up - on my throne For - get me  
 ev - er! — When crown and throne were all un - known Ere law and

*piu lento.*

*poco rit.*

if you can \_\_\_\_\_ I and you must nev - er  
 kings be - gan \_\_\_\_\_ Two were true like me and

*poco rit.*

1. *S.*

woo As wo - man and as man! *S.*  
 you The wo - man and the man! 2. Give *S.*

*pp*

D.S.

2.

man! \_\_\_\_\_  
 man! \_\_\_\_\_

*p*

Fin.

# N<sup>o</sup>. 8. DUET and CHORUS. "Change Partners."

(STEPHANIE and LASKI.)

VOICE.

PIANO.

*f* *mf*

S.

(Laski.) If we mar-ry ev-er as I trust (Step.) You're so ve-ry clé-ver  
(Step.) When we're on our mar-ried hon-ey moon (Laski.) That trip will be car-ried

*p*

that we must (Laski.) Say you will love me still Nev-er flirt with  
out quite soon (Step.) You must mind I don't find You have seen a

an - y oth - er!  
girl and kiss'd her!

*poco cres.* *p*

(Step.) If a ve - ry pret - ty man I see (Laski.) It would be a pi - ty  
(Laski.) If of an - y lit - tle girl I'm fond (Step.) Is your love a brit - tle

that should be! (Step) Then my dear Do not fear! I'll re -  
worth - less bond! (Laski) Then my sweet I en - treat You'll re -

CHORUS. (Unis.) (L & S.)  
Both

- gard him as a brother! She'll re - gard him as a brother! Life's a  
- gard her as a sis - ter! Please re - gard her as a sis - ter! Life's a

*pp* *cres - - - - - do.* *f* *pp*



dance { let me } make one! Men ad - vance { why not } take one? What can  
so you { must you }  
dance { so you } make one! Girls en - trance { must you } take one? What can  
let me { why not }

*pp*

hurt If { I } flirt When I'm true still to you?  
you  
hurt If { you } flirt When I'm true still to you?  
I

*f*

*p* Change part-ners,  
*p* Change part-ners,

Change part-ners Life is but a ball; You can reach a hand to  
 Change part-ners Life is but a ball; You can reach a hand to

*cresc.*  
 each You can throw a smile to all!  
 You can blow a kiss to all!  
 each You can throw a smile to all! Change part-ners  
*cresc.*

*f* Change part - ners, change part - ners *p* Till the ball is

*f* Change part - ners, change part - ners *p* Till the ball is

*cres - - - cen - - - do*

past But {you} have had the first dance And {he} shall have the

past But {I} have had the first dance And {she} shall have the

*cres - - - cen - - - do*

last! And {he} shall have the last!

last! And {she} shall have the last!

# Nº 9. DUET. "Disguises"

(MILITZA and DUKE.)

Words by  
ARTHUR WIMPERIS.

Music by  
FREDERICK ROSSE.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of two flats (B-flat and E-flat). The left hand starts with a bass clef and the same key signature. The music is in 6/8 time and begins with a forte dynamic. It features a series of chords and moving lines in both hands, setting a somber and dramatic mood.

Militza: We've got to a - dopt a dis - guise ——— To ef -  
 Duke: As a great op - er - a - tic art - iste ——— Ill es -

The first vocal line shows Militza's entry. The melody is in the treble clef, starting with a quarter note on G4, followed by eighth notes. The piano accompaniment continues with a steady eighth-note rhythm in the bass clef and chords in the treble clef.

- fect our es\_ cape from the town ——— Duke. I think dressing up would be  
 - cape from the An - arch - ist host ——— Militza: Ill. be Tet - raz - zi - ni at

The second vocal line features Duke's response. The melody is in the treble clef, with a more active eighth-note pattern. Militza's entry follows, with a similar melodic style. The piano accompaniment provides harmonic support with chords and moving lines.

wise If we want to a - - void ——— dressing down ——— Though a  
 least ——— I have got Mood - y — Man - - ners at most! ——— I can

MILITZA.

The third vocal line shows Militza's concluding line. The melody is in the treble clef, ending with a strong note. The piano accompaniment concludes with a final chord. The label 'MILITZA.' is placed above the final staff.

Moor-ish dis-guise you may quiz ——— Let us be Or-i-en-tals be-  
sing a top note of the best ——— And my B. is an ab-so-lute

- cause ——— I can fig-ure as Ab-dul Az-iz, Duke And  
boom! ——— Duke I am great when I throw out my chest If I

I can be Ab-dul as was! ———  
on-ly have some Mel-ba-room! ———

**BOTH.**  
Ah Du-  
Op-er-

-bec and Mel - ach - ri - no Sa - lo - mon - e and Gluck - sti - no! Fit for  
a I tal - i - a - no! High ten - o - re, sweet sop - ra - no! Pag - li -

Sul - tan Or for Ra - jah! Tri - chi -  
-ac - ci, Tos - ti, Ver - di! Saf - fro -

-nop - o - ly Che - root - y, Nes - tor and E - gypt - ian Beau - ty,  
-nil - lo, hur - dy - gur - dy! Grind or gan - o in a wrong key

Black Cat, Flo - re de Cab - baj - - - a!  
Spare a cop - per for the mon - - - key!

1st ending.

The first system of music features a treble clef staff with a whole rest and a bass clef staff with a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a dynamic marking of *ff* and the instruction "Heavy." The bass line consists of quarter notes with stems pointing up, while the right hand plays chords.

The second system continues the piano accompaniment. The treble clef staff has a whole rest. The bass clef staff continues with quarter notes and stems pointing up. The piano accompaniment features chords in the right hand and quarter notes in the left hand.

The third system continues the piano accompaniment. The treble clef staff has a whole rest. The bass clef staff continues with quarter notes and stems pointing up. The piano accompaniment features chords in the right hand and quarter notes in the left hand.

The fourth system concludes the piano accompaniment. The treble clef staff has a whole rest. The bass clef staff continues with quarter notes and stems pointing up. The piano accompaniment features chords in the right hand and quarter notes in the left hand. The system ends with a double bar line and a repeat sign.

D.C. Sym:

2<sup>nd</sup> ending.

DUKE. MILITZA. DUKE.

How cold this little hand! I cannot find the lime-light. Die Wal-

*pp* *ff*

MILITZA.

- kü - re! Die Gött - er - däm - mer - ung

El - sa I love thee!

Tarantella.

*ffp* *ff vivo.*

*marcato la melodia in basso.*



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting bass line with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and bass line development.

Third system of musical notation, featuring a more active treble staff with sixteenth-note patterns and a steady bass line.

Fourth system of musical notation, showing further melodic and harmonic progression.

Fifth system of musical notation, continuing the melodic and bass line.

Sixth system of musical notation, concluding the piece with a double bar line. It includes a 'D.C. Syn...' instruction in the bass staff and a '4' marking above a chord in the bass staff.

## FINALE.

**Maestoso**

PIANO

(Stage trumpets)

*mf*

The musical score is written for Piano and Stage Trumpets. It is in 2/4 time and B-flat major. The tempo is Maestoso. The piano part is marked *mf* in the first system and *p* in the fourth and fifth systems. The stage trumpets part is marked *mf* in the first system. The score consists of five systems of music. The first system shows the piano part with a melodic line in the right hand and a bass line in the left hand. The stage trumpets part has a melodic line. The second system continues the piano part with a dynamic marking of *p*. The third system continues the piano part. The fourth system continues the piano part with a dynamic marking of *p*. The fifth system continues the piano part with a dynamic marking of *p*.

First system of musical notation, measures 1-6. The music is in a minor key (one flat) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with eighth notes.

Second system of musical notation, measures 7-12. The right hand continues the melodic line, with a *p* (piano) dynamic marking in measure 8. The left hand features a more active bass line with eighth notes and some chords.

Third system of musical notation, measures 13-18. The right hand has a more complex melodic line with some triplets and slurs. The left hand continues with a steady accompaniment.

Fourth system of musical notation, measures 19-24. The right hand features a melodic line with a *p* dynamic marking in measure 20. The left hand has a steady accompaniment, with a *f* (forte) dynamic marking in measure 24.

Fifth system of musical notation, measures 25-30. The right hand has a melodic line with some chords. The left hand features a steady accompaniment with some chords.

The first system of music consists of two staves. The treble staff begins with a series of eighth-note chords, while the bass staff provides a simple accompaniment of quarter notes and rests.

The second system continues the piece. The treble staff features a melodic line with a slur and a piano (*p*) dynamic marking. The bass staff continues with its accompaniment.

The third system shows further development of the musical themes in both staves, with the treble staff maintaining a melodic focus and the bass staff providing harmonic support.

The fourth system continues the musical progression, with the treble staff showing more complex chordal textures and the bass staff maintaining a steady accompaniment.

The fifth system concludes the page's musical content, with both staves showing a continuation of the established musical language.

The first system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music is marked with a forte dynamic (*ff*). The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. There are three accents (*>*) above the first three measures of the upper staff.

The second system continues the musical piece. The upper staff features a melodic line with various rhythmic values and slurs. The lower staff continues the accompaniment with chords and single notes. There are five accents (*>*) above the first five measures of the upper staff.

The third system continues the musical piece. The upper staff features a melodic line with various rhythmic values and slurs. The lower staff continues the accompaniment with chords and single notes. There are five accents (*>*) above the first five measures of the upper staff.

The fourth system continues the musical piece. The upper staff features a melodic line with various rhythmic values and slurs. The lower staff continues the accompaniment with chords and single notes. There are five accents (*>*) above the first five measures of the upper staff. The system concludes with the instruction "Ped." and an asterisk (\*) in the lower right corner.

The fifth system continues the musical piece. The upper staff features a melodic line with various rhythmic values and slurs. The lower staff continues the accompaniment with chords and single notes. The system concludes with a double bar line and a repeat sign.

Supplementary Numbers.  
DUET. "Love and Duty?"

(MARIE and ALEXIS)

Music by  
SIDNEY JONES.

Moderato. ALEXIS.

VOICE. Twixt me and

PIANO. *ped.* *p*

S.

you No throne shall in - ter - vene, I'll win and woo The wo - man, not the  
cost! A throne is lit - tle worth, If love be lost Whose kingdom is the

PIANO. *ped.* \*

Queen, My love shall be Your trea - su - ry, My arm the  
earth! Princess, be - ware, Take care, take care Lest love should

PIANO. *ped.*

MARIE. *poco accel.*

scep - tre where your hand shall lean I may not reign With  
break the heart that gave him birth! Oh, tempt me not From

PIANO. *ped.* \* *ped.* \*

*cres - - cen - - do*

your true heart for throne,  
du-ty's storm and stress

My way is plain, My fate is not my own.  
To change my lot For humble hap - pi - ness!

*cres - - cen - - do*

*Red.*

*\* Red.*

*\* Red.*

*\**

I must a - wait \_\_\_\_\_ A king - ly mate And lose the sweetest thing my life has  
The world I'd give \_\_\_\_\_ To love and live As peasant - wife in place of great Prin -

*poco rit.*

(ALEXIS. Tempo di Valse.

known.  
- cess!

Love or du - - ty, crown or kiss

Tempo di Valse.

Poi - son'd pomp or pas - sion's sway

Re - gal rank or lov - er's

MARIE.

bliss, Which of these shall win the day? Since there

lies no mid - - dle way Twixt "I must not!" and "I

may!" Then my an - swer must be this Du - ty

*Ad.* \*

wins \_\_\_\_\_ and love must pay. Ah, count the

1. ALEXIS.

D.C.



2<sup>o</sup>

pay. Queen - ly crown and cling - ing

Bit - ter strife of yea and nay

*mf* *P*

kiss. Can there be no end but this Ah the price — that

Can there be no end but this Ah the price — that

love — must pay. —

love — must pay. —