

A Gomic
Opera,
In TWO ACTS.

As Performed at the Lyric Theatre.

His Excellency.

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

Written by

W. S. Gilbert

Composed by

F. Osmond Carr

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“HIS EXCELLENCY.”

Dramatis Personæ:

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

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

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

DATE, 1801.

N. 10077.

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Nº 1.

OPENING CHORUS.

Act 1.

Alllegro ma non troppo.

PIANO.

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

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

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

He with his ar -

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

fp

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

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

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

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

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

will com - - - pels! La La La

La La La La La La La

MATS MUNCK.

La. Cho - sen

*Lisless tempo.**SOLO.*

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "When at on - ly two - and - twen - ty, Ne - mi - ne dis - sen - ti - en - te". The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a steady accompaniment of chords in the bass and a more active melodic line in the treble, including a triplet of eighth notes in the final measure.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Your cre - a - ted with a pen - mark, Sculp - tor to the Court of Den - mark". The piano accompaniment continues with a similar texture, featuring a steady bass accompaniment and an active treble line. The system concludes with a double bar line and a common time signature (C).

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Sculp - tor to the Court of Den.mark And the Roy - al fa - mi - lee!". The piano accompaniment continues with a similar texture, featuring a steady bass accompaniment and an active treble line. The system concludes with a double bar line and a common time signature (C).

RECIT. ERLING.

Most worth_y Syn-dic and all kind friends as - sem-ble-_ I

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

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

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

Agitato.

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

No, no, no,

No, no, no, no, no,

Agitato.

f

Allegro vivace.

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

Allegro vivace.

p It

And, sooth..... to

tri - umphs all com - plete - - - ly

f

mf

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

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

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

mf *f*

cresc.

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

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

pp *p*

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

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

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

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

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'flow'rs at his feet, Sing him songs of ju - bi -' and a piano accompaniment. The second system continues the vocal line with 'flow'rs So scat - - ter flow'rs at his feet, Sing him songs of ju - bi -' and the piano accompaniment. The third system shows the vocal line with 'at his feet, Sing him songs of ju - bi - la - tion,' and the piano accompaniment. The piano part includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 4).

- la - - tion,

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

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

cresc. *p cresc.*

Detailed description: This system contains the third and fourth systems of music. The third system shows the vocal line with '- la - - tion,' and the piano accompaniment. The fourth system continues the vocal line with '- la - - tion, And the king..... of sculp - tors' and the piano accompaniment. The fifth system shows the vocal line with 'Sing him songs of ju - bi - la - tion, And the king of sculp - tors' and the piano accompaniment. The piano part includes dynamic markings like 'cresc.' and 'p cresc.', and musical notations such as slurs and ties.

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

f

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

Maestoso.

- tion.

Maestoso.

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

ff

8.....

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

all be - hold - ers

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

ff

8.....

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The lyrics are: "ig - - no - ram - us, For his fame will make you fam - ous!". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady bass line and chords in the right hand.

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

The second system continues the musical score. The vocal line has the lyrics: "Hail him great, and hail him small,.....". The piano accompaniment continues with a similar rhythmic pattern, featuring a moving bass line and chords.

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

The third system concludes the musical score on this page. The vocal line has the lyrics: "Hail him one, and hail him all.....". The piano accompaniment continues with a similar rhythmic pattern, featuring a moving bass line and chords.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Hail him one, and..... hail him". The piano accompaniment is written in a grand staff with a key signature of one sharp and a common time signature. It features a melodic line in the right hand and a bass line in the left hand.

(Exit Chorus.)
all!

The second system features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and contains the text "*(Exit Chorus.)*" and "all!". The piano accompaniment is written in a grand staff and consists of a few chords in the right hand and a bass line in the left hand.

Più mosso.

The third system is a piano accompaniment for the *Più mosso* section. It is written in a grand staff with a key signature of one sharp and a common time signature. The right hand has a melodic line with some slurs, and the left hand has a bass line with chords. A first ending bracket is present at the end of the system.

The fourth system continues the piano accompaniment for the *Più mosso* section. It is written in a grand staff with a key signature of one sharp and a common time signature. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A first ending bracket is present at the end of the system.

The fifth system continues the piano accompaniment for the *Più mosso* section. It is written in a grand staff with a key signature of one sharp and a common time signature. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A first ending bracket is present at the end of the system.

RECIT. ERLING.

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

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

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

RECIT. CHRISTINA.

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

C

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

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics: "- part all day, I am no prey to grief or sad dis - as - ter, Truth". The piano accompaniment consists of chords and arpeggiated figures.

C

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

The second system continues the vocal line with the lyrics: "is, I can - not tear my - self a - way From this fair". The piano accompaniment includes a prominent sustained chord in the right hand during the phrase "From this fair".

C

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

rall.

The third system concludes the vocal line with the lyrics: "form - Thy work, oh, migh - ty mas - ter! I'll tell you why!". A *rall.* (rallentando) marking is placed above the final vocal note. The piano accompaniment also features a *rall.* marking and includes sustained chords.

BALLAD. CHRISTINA.

C

1

The fourth system is a piano ballad titled "BALLAD. CHRISTINA." It begins with a first ending bracket labeled "1". The music is written for piano on a grand staff, featuring a complex texture with many chords and melodic lines in both hands.

Andante semplice.

C

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

pp

C

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

C

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

C

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

c

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

fp

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a common time signature. It features a melodic line with lyrics: "learnt, in fine. What a god di - vine A chi - val - rous knight may". There are trills and a triplet of eighth notes marked with a '3' above them. The bottom line is a piano accompaniment in grand staff (treble and bass clefs). It starts with a forte piano (*fp*) dynamic. The accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Con moto.

c

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line in treble clef with a common time signature. It features a melodic line with lyrics: "be. As gen - tle as lov - er's lay. Or the". The bottom line is a piano accompaniment in grand staff. The tempo marking *Con moto.* is placed above the first measure. The accompaniment continues with chords and moving lines in both hands.

c

dawn of a sweet May - day, Yet

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line in treble clef with a common time signature. It features a melodic line with lyrics: "dawn of a sweet May - day, Yet". The bottom line is a piano accompaniment in grand staff. The accompaniment continues with chords and moving lines in both hands.

c

cast in the knight - ly mould Of the

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line in treble clef with a common time signature. It features a melodic line with lyrics: "cast in the knight - ly mould Of the". The bottom line is a piano accompaniment in grand staff. The accompaniment continues with chords and moving lines in both hands.

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

fp

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

rall.

colla voce

C
heart must be!

a tempo

con anima.

Why look at the men we've known Their

p

C

mouths will o - pen and close They're

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a common time signature. The lyrics are: "mouths will o - pen and close They're". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal changes.

C

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "ears like - wise, And a cou - ple of eyes, And the". The piano accompaniment maintains the eighth-note pattern, with some chordal changes in the right hand.

C

u - su - al nub - bly nose;

The third system continues the vocal line and piano accompaniment. The lyrics are: "u - su - al nub - bly nose;". The piano accompaniment continues with the eighth-note pattern, with some chordal changes in the right hand.

C

Each has a head of his own, They're

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Each has a head of his own, They're". The piano accompaniment continues with the eighth-note pattern, with some chordal changes in the right hand.

C

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

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

C

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

The second system continues the musical score. The vocal line has the lyrics "bound to ad - mit That in ev - e - ry whit The". The piano accompaniment maintains the eighth-note accompaniment.

Con moto.

C

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

The third system begins with the tempo marking *Con moto.* The vocal line has the lyrics "cat - a - logue's quite com - plete: But where is the". The piano accompaniment continues with the eighth-note pattern.

C

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

The fourth system concludes the musical score. The vocal line has the lyrics "god - like grace That lights that mar - vel - lous face?". The piano accompaniment continues with the eighth-note pattern.

C

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

C

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

fp

rall.

C

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

colla voce *a tempo*

C

N^o 2.

SONG.

ERLING.

Tempo di Minuet.

ERLING.

PIANO.

When

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

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

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

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

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

When I am wed I'll

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

rall. *accl.* *con energia*

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

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

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

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

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

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The vocal line begins with a dotted quarter note on 'kind', followed by eighth notes for 'at large', a quarter note for 'must', a dotted quarter note for 'per-ish, too,', a quarter note for 'Or', a dotted quarter note for 'we', a quarter note for 'fall out,', a quarter note for 'Man kind and', a quarter note for 'I.', and a quarter note for 'Who'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note for 'lives when I', a quarter note for 'find', a quarter note for 'life too long,', a quarter note for 'Would seem to say', a quarter note for 'that I am wrong.', and a quarter note for 'When'. The piano accompaniment continues with similar rhythmic patterns.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note for 'I ex-pire all men must die,', a quarter note for 'Or we fall out,', a quarter note for 'All men and I!', and a quarter note for 'Or'. The piano accompaniment features a more active bass line with eighth-note patterns.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note for 'we fall out,', a quarter note for 'Or we fall out,', a quarter note for 'All men..... and I.', and a quarter note for 'I.'. The piano accompaniment ends with a final chord and a fermata over the last note.

Nº 3.

DUET.

NANNA & THORA.

THORA. *(laugh.)*

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

NANNA. Gra - cious
 Dont they

PIANO. *f* *pp*

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

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

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

Th

NANNA.

p

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

Th

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

N

hard on us!
gar - i - ty

Th

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

N

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

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

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

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

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

Th 1. sink!
do?

N sink!
do?

1. 2.

N^o 4.

QUARTETTE.

NANNA, THORA, ERLING & TORTENSSEN.

Allegro vivace.

NANNA.

PIANO.

N

all is as you say..... If hon_our and wealth and gio_ry..... Of

N

ev_ry sort Are yours If

THORA.

In short, If you're not tell_ing a sto_ry

N THORA.

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

T NANNA.

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

N

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

N THORA.

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

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



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



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

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



ERLING.
Oh joy! Then

TOR.
Oh joy! Then



N
Th
E
T

When
When

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



N
Th
E
T

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

Oh joy! Oh

Oh joy! Oh



E
happy de_cision! Oh vision E_lyisian! That day we soon shall see! That day..... we soon shall

T
happy de_cision! Oh vision E_lyisian! That day we soon shall see! That day we soon shall

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

T
see! That day we soon shall see! Com_par'd with our own.....

E
They are, a_lone,..... Two visions of pink_i_ness!

T
..... All o_thers are ink_i_ness!

E
T

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

E
T

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

E
T

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

Th Go a long,

N That is not true,..... Ri di cu lous chat ter er!

E - gel i cal!

T - gel i cal!

p

Th do,..... Un scrup u lous flat ter er!

N On ly a sweet.....

Th Dain ty and neat,..... But mere ly mor -

N In di vid u al i ty!

Th *- tal - i - ty?*

N

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

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

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

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

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

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

p

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

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

E -al-i-ty?

T -al-i-ty?

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts (Tenor, Soprano, Alto, and Tenor) all sing the same lyrics: "Merely two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but mere-ly mor-". The Alto and Tenor parts end with the syllable "-al-i-ty?". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a fermata over the final chord.

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

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

E But

T But

f *p*

The second system continues the musical score. The vocal parts (Tenor and Soprano) sing "-tal-i-ty? Mere-ly two pret-ty young la-dies of qua-li-ty, Piquant and plea-sant but". The Alto and Tenor parts sing "But". The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in the first two measures, followed by a melodic line in the right hand and a bass line in the left hand.

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

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

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

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




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

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

E
Oh joy! Then

T
Oh joy! Then



Th When

N When

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

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

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

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

E Oh joy! Oh

T Oh joy! Oh

Th
N
E
T

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

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

That

That

Th
N
E
T

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

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

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

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

Th shall see.

N shall see.

E shall see.

T shall see.

Dance.

No 5.

CHORUS of GIRLS.

Allegro vivace.

PIANO. *f*

GIRLS.

f

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

ff

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

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

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

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

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

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

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

rall.

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

ff

HAROLD.

1. Though

H

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

H

Chorus.

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

SOLDIERS.
 TENORI.

1 & 2. HAROLD.

In the con-temp-ti-ble ca-pa-ci-ty Of a con-found-ed tee-to-tum! 2. Al-
 this is the Govern-or's fun so hu-mor-ous Bo-ther the Govern-or's fun say we! 3. Oh
 How would you like this dashed tomfooler-y Ev-er-y day from ten to

BASSI.

3.

two?

Dance.

ff

The musical score consists of five systems. The first system shows a vocal line with a '3.' marking and the word 'two?'. The piano accompaniment begins with a 'Dance.' section marked 'ff'. The second system continues the 'Dance.' section. The third system continues the piano accompaniment. The fourth system is mostly empty. The fifth system concludes the piece with a double bar line.

Nº 6.

DUET.

DAME & GOVERNOR.

Agitato.

DAME.

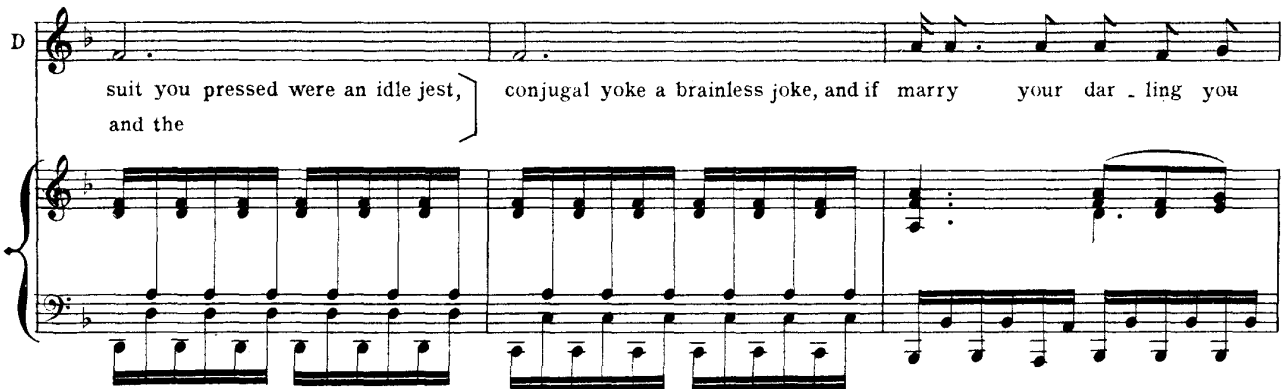


Now what would I do if you proved untrue, and the

PIANO.

ff *fp* *cresc.*

D



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

GOVERNOR.

D



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

G

DAME.

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

D

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

GOVERNOR.

D

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

G

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

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

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

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

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

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

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

fp

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

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

ff

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

p

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

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

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

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

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a 6/8 time signature and contains the lyrics: "limb from limb, with a growl - ing grim, I'd rend him who pooh poops me! Ex -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Adagio.

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

The second system begins with the tempo marking "Adagio." and continues with the vocal line and piano accompaniment. The vocal line contains the lyrics: "cuse me, please when people tease, by slow degrees I kick up a breeze which you can't appease — it's". The piano accompaniment is characterized by a slow, sustained melody in the right hand and a steady eighth-note accompaniment in the left hand.

(Spoken)

quite a dis_ease — I'll go and lie down Ex - cuse me!

The third system is marked as "(Spoken)" and includes the vocal line and piano accompaniment. The vocal line contains the lyrics: "quite a dis_ease — I'll go and lie down Ex - cuse me!". The piano accompaniment features a simple, rhythmic accompaniment of eighth notes. A dynamic marking of "ff" (fortissimo) is present in the piano part towards the end of the system.

Nº 7.

TRIO.

NANNA, THORA & GOVERNOR.

Andante moderato.

THORA.
NANNA.

Oh what a fund of joy jo-cund lies

GOVERNOR.

Oh what a fund of joy jo-cund lies

Andante moderato.

PIANO.

f *p*

Th
N

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

G

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

Th
N

deep de_light from sources trite in - ven-tive humour coaxes, That pain and trou-ble brew For

G

deep de_light from sources trite in - ven-tive humour coaxes, That pain and trou-ble brew For

Th
N

ev - 'ry one but you!

G

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

Th
N

NANNA.

When peo-ple dine no kind of wine beats

G

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

THORA.

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

NANNA.

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

fp

GOVERNOR.

THORA.

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

fp

GOVERNOR.

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

NANNA. THORA. BOTH.

It does not call For pock-et deep, These jokes are all Ex-treme-ly cheap. If
 not in-vest At great expense— If

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

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

THORA.

G

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

GOVERNOR.

Th

tur_nip-heads on posts Make ve_ry de_cent ghosts. Then hor_nets sting like a_ny_thing, when

NANNA,

G

plac'd in waist_coat pock_ets— Burnt cork and wal_nut juice Are

GOVERNOR.

THORA.

N

not with_out their use. No fun compares with ea_sy chairs whose seats are stuffd with needles— Live

GOVERNOR.

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

NANNA.

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

fp

THORA. GOV:

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

NANNA.

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

BOTH.

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

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

rall.

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

f

No 8.

SONG.

REGENT.

Allegro moderato.

PIANO.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

N^o 9.

DUET.

REGENT & GOVERNOR.


Andante Moderato.


REGENT.  Now

PIANO. 

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



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



R

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

REGENT.

Then you'll step

f *p*

GOVERNOR.

Then I'll step in And with a word Then

R


in And with a word Then


G


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


R

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

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


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

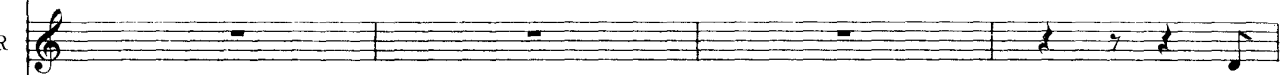



G  un - der - stand what I re - quire Give ev - 'ry man his heart's de - sire Then

R 



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

R  Then



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

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

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

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


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


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


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

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

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

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


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

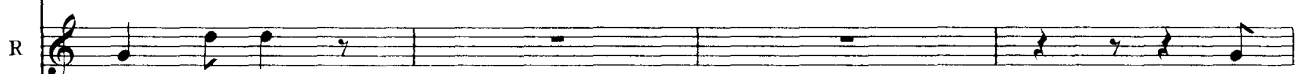


G  But half an hour or there - a - bouts

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



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

R  half an hour But



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

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



G  - bouts

R  - bouts



G 

R 



CHRISTINA.

I o - ver - - heard!

You did? Con - - fu_sion! But not a word Of this de -

fp

- lu_sion— No sin_gle phrase— No faint sug - ges_tion— To hap_ly raise A doubt or

Allegro.

question! If

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

R

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

The first system of music consists of a vocal line (marked 'R') and a piano accompaniment. The vocal line has lyrics: "- trol your mus - cles ri - si - ble,..... And check un - time - ly mer - ri - ment.... Ad -". The piano accompaniment is written in treble and bass clefs, with various chords and melodic lines.

R

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

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

R

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

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

R

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

The fourth system of music consists of a vocal line (marked 'R') and a piano accompaniment. The vocal line has lyrics: "don't for - get, now don't for - get, Be sure you 'Roy - al High - ness' me! Now". The piano accompaniment continues with chords and melodic lines, ending with a fermata over a triplet of notes.

CHRIS.

R

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

C

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

C

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

C

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

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

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

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

Oh

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

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

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

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

The first system of music consists of three staves. The top staff is for voice C, the middle for voice R, and the bottom for piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

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

The second system of music continues the piece. It features the same three-staff layout. The piano accompaniment maintains the established rhythmic and harmonic structure.

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

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

The third system of music concludes the page. It follows the same three-staff format as the previous systems, with vocal lines and piano accompaniment.

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

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



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

C
heir to a throne!

R
heir to a throne!



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



The third system of music consists of three staves. The top two staves are empty, indicating that the vocal parts have ended. The piano accompaniment is on the bottom staff, with a treble and bass clef. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The piano part includes a dynamic marking of *ff* and a fermata over the first measure of the vocal lines.

N^o 10.

DUET.

DAME, & SYNDIC.

Poco Allegretto.

PIANO. *f*

DAME.

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

p

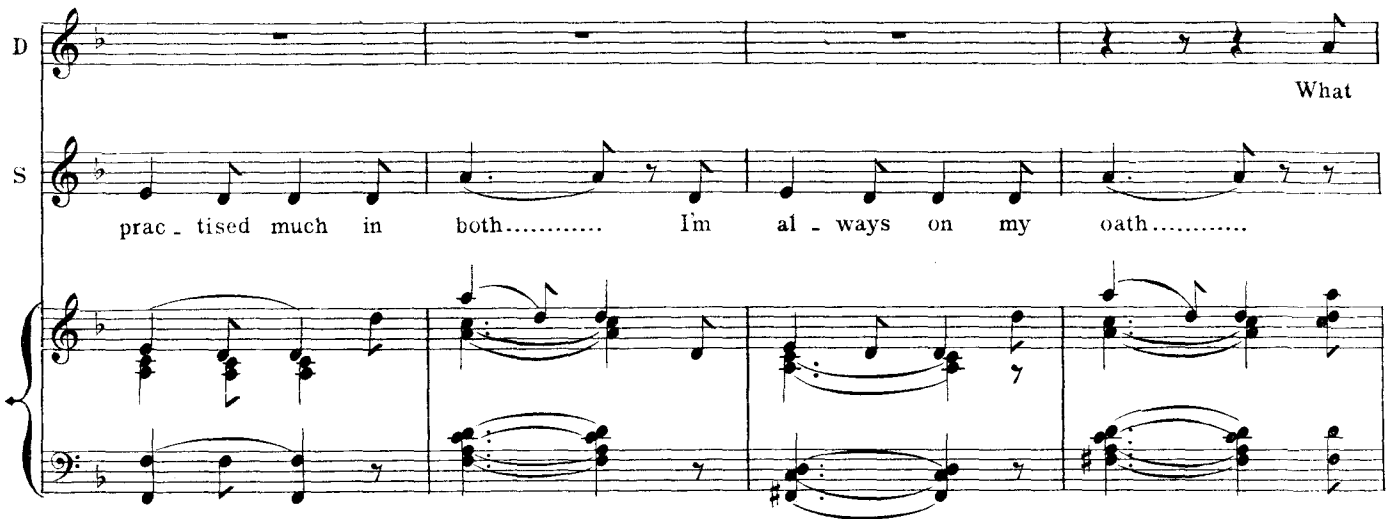
D _ tween us..... No hu - man soul must know..... Be he a friend or

SYNDIC.

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


D What

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



D Always? Always?

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



D The word is mum...

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



D

S

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

Spoken.
(indignantly)

D

S

Sir! Sir!!

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

D

S

Sir!!! Al -

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

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

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

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

DAME

D

Your

D

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

SYNDIC

D

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

S

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

D

S

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

What,

D

S

ne - ver? Ne - ver!

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

D

S

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

Spoken.

D

S

Sir!

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

Spoken.

D

Sir!!

S

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

Spoken.

D

Sir!!!

S

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

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

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

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

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

D
- li - ci - tor.

S
- li - ci - tor.

No. 11.

SONG.

NANNA.

Andante semplice.

PIANO. *p*

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

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 3/4 time signature. It includes a triplet of eighth notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand providing a bass line.

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

The second system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

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

The third system concludes the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

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

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

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

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

rall. *a tempo*

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

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

rall.

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

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

pp *pp*

Nº 12.

FINALE.

Act 1.

Allegro vivace.

CHRISTINA.

NANNA.

THORA.

DAME
CORTLANDT.

GOVERNOR.

ERLING.

TORTENSSEN.

SYNDIC.

SOPRANO.
CONTRALTO.

TENOR.
BASS.

CHORUS.

Allegro vivace.

PIANO.

ERLING.

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

TORTENSSEN.

The first system of the musical score features two vocal lines and piano accompaniment. The top line is for Erling, and the bottom line is for Tortenssen. The piano accompaniment consists of a treble and bass clef. The lyrics for Erling are "Come hi - ther ev - 'ry one, come hi - ther all,..... Let". The piano part includes a dynamic marking of *p* (piano).

The second system continues the musical score. The vocal lines for Erling and Tortenssen are shown. The lyrics for Erling are "ev - 'ry mo - ther's son o - bey our call..... Come hi - ther in your might In". The piano accompaniment continues with a dynamic marking of *p*.

The third system concludes the musical score. The vocal lines for Erling and Tortenssen are shown. The lyrics for Erling are "stern par - ade And learn the dead - ly slight up on you playd..... Why". The piano accompaniment continues with a dynamic marking of *p*. A vertical label "CHORUS" is positioned between the vocal lines and the piano part.

who the deuce has dared to pay, A trick at Els i_nore to

- day Come tell us quick This sau_cy trick, Why

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

ERLING.

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

fp

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

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

TORTENSSSEN.

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

The King.

f *p*

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

The King. The King.

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

T
- joint - ed me.

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

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

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

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

ERLING. *f* *energico*

A lie! No Monarch honoured you by hon_our_ing us, Or for that curs-ed

.....

p

E.

sta_tue gave commis_sion, No mon - arch with pre_cep_tion gen - er_ous Ap_point_ed

E

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

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Tor - tens - son his court phy - sic - ian! No roy - al sun - light on our".

E

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

We have been

This system contains the second line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "la - bours shone You have been cheat - ed, trick'd, and play'd upon!". The piano part includes a dynamic marking of *f* (forte) and a fermata over the final chord.

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

This system contains the third line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "cheat - ed trick'd and play'd up - on? Oh, shame! Who is the culprit?". The piano part includes dynamic markings of *f* (forte) and accents.

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

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

(Enter Dame Cortlandt angrily.)

stif-ling

This system continues the vocal line with the lyric "stif-ling". The piano accompaniment features a prominent triplet pattern in the right hand, with chords in the left hand.

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

This system begins with the vocal line starting on "DAME.". The lyrics are "The truth's re-veal'd, the mys-ter-y dis-". The piano accompaniment includes a triplet in the right hand and a dynamic marking of *fp* (fortissimo piano). A fermata is placed over the final notes of the piano part, with the number "12" written above it.

rall. *3*

D - pell'd - The cul - prit is the Gov. er. nor Griff. en. feld!

a tempo

Oh shame! Oh shame!

rall. *f*

What does this mean? Speak out Gov. er. nor's fun a. gain What has he been a. bout

f

What has he done ex - plain Ex - plain ex - plain ex -

Ex - plain ex - plain ex -

3

- plain.

DAME.
1. He

fp

D

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

D

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

D

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

D

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

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

f *p* *p*

D

thank you!
un - der!

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

f

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

thank you!
un - der!

p

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The lyrics are "I'm keep - ing it un - der, keep - ing it un - der, keep - ing it un - der,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part begins with a piano (*p*) dynamic. The lyrics "thank you! un - der!" are written below the first two measures of the piano accompaniment.

thank you! Hence.

f

1.

12/8

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with "thank you! Hence." and includes a first ending bracket labeled "1." leading to a double bar line with a 12/8 time signature. The piano accompaniment features a forte (*f*) dynamic and includes a five-measure melodic flourish in the right hand. The system concludes with a double bar line and a 12/8 time signature.

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

2.

f

7

ff

12/8

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line begins with a second ending bracket labeled "2." and the lyrics "Ah! Here's the mon - key un - dis - cern - ing, Who, all". The piano accompaniment features a forte (*f*) dynamic and includes a seven-measure melodic flourish in the right hand. The system concludes with a double bar line and a 12/8 time signature.

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

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

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

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

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "test-ed mon-key-rule, His de-test-ed mon-key-rule!.....". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music is in a 3/4 time signature.

GOVERNOR.

What means this up-roar which my com-fort

This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "What means this up-roar which my com-fort". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music is in a 3/4 time signature. Dynamics include *fp*.

G

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

This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "shatters? Ex-plain, I beg! Are ye March hares, or". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music is in a 3/4 time signature. Dynamics include *fp* and *sf*.

DAME.

G

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

This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "hatters? No madmen we— but mat-ters not to mince, To Co-pen-". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music is in a 3/4 time signature. Dynamics include *fp* and *cresc.*

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

fp

GOVERNOR.

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

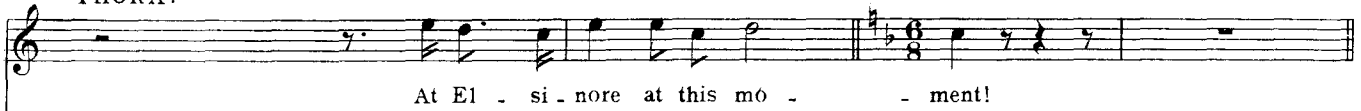
Aye, the Re - gent!

f *fp*

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

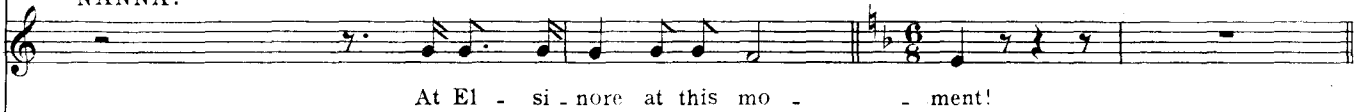
G fo - ment - The Re - gent's here, in El - si - nore!..... at this

THORA.



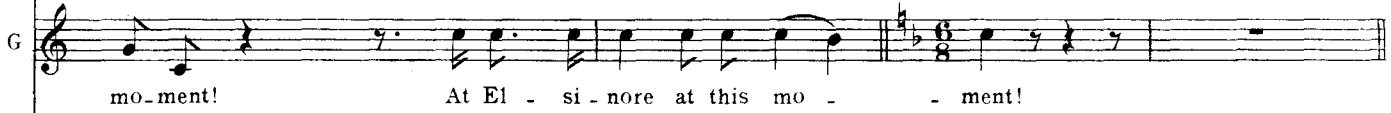
At El - si - nore at this mo - ment!

NANNA.

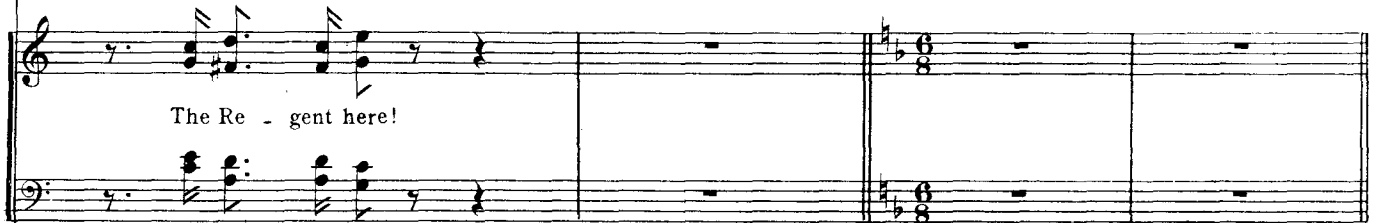


At El - si - nore at this mo - ment!

G



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



The Re - gent here!



Th



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

N



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

G



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



p

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

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

G

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

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

G

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

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

G

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

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

G

(Chorus with Principals.)

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

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

G

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

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

G

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Th
 Fa_vours his chir_rup_ping cheer_ful_ly Vows he'll a_gain and a_gain.....

N
 Fa_vours his chir_rup_ping cheer_ful_ly Vows he'll a_gain and a_gain.....

G
 Fa_vours his chir_rup_ping cheer_ful_ly Vows he'll a_gain and a_gain.....

Vis_it our lit_tle do_main!..... Vows he'll a_gain and a_gain Vis_

Vis_it our lit_tle do_main!..... Vows he'll a_gain and a_gain Vis_

G
 Vis_it our lit_tle do_main!..... Vows he'll a_gain and a_gain Vis_

Th
- it our lit - tle do - main!

N
- it our lit - tle do - main!

G
- it our lit - tle do - main!

This is our chance to ex -

- it our lit - tle do - main!

This is our chance to ex -

Th
p
Tell of our sor - row and pain!

N
p
Tell of our sor - row and pain!

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

This is our chance to ex - plain

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

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

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

G *p*

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

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

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

G No, no!

TORTENSSEN. ERLING.

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

Th *No, no!*

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

T *We'll*

C *And that with all ce -*

N & Th *THORA.*
No, no!

D *And that with all ce -*

E *And that with all ce -*

H *And that with all ce -*

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

S *And that with all ce -*

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

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

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

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

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

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

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

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

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

Piano accompaniment: The piano part features a rhythmic accompaniment in the right hand and a more complex harmonic accompaniment in the left hand, including chords and arpeggiated figures.

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

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

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

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

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

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

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

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

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

C
 may be sent!

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

D
 may be sent!

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

E
 may be sent!

H
 may be sent!

T
 may be sent!

S
 may be sent!

may be sent!

dim. e rall.

Meno mosso.

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

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

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

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

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

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

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

N Th sue in.

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

G sue in.

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

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

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

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

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

Più mosso.

laughingly

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

N
 Th
 BOTH *as if crying*
 Ho ho ho

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

G
as if crying
 Ho ho ho

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

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

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

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

N
Th
ho! ho ho ho ho!

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

G
ho! ho ho ho ho!

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

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

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

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

ha! Ha ha ha ha ha ha! ha!

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

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

NTh
Ho ho ho ho! Ho ho! Ho ho!

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

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

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

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

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

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

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

ff

sostenuto

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

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

NANNA & THORA *imploringly*

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

G wrath.

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

N Th
 fun? Oh have_n't you a - ny sense, oh have_n't you a - ny sense, oh have_n't you

G
 Oh have_n't you a - ny sense, oh have_n't you a - ny sense, oh have_n't you

THORA & NANNA. (*piteously*)

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

G
 a - ny sense of fun?

rall.

p

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

NANNA & THORA.

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

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

pp

N
Th
G

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

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

ERLING.

TORTENSSEN.

Go trait - ress go! Of such a

Go trait - ress go! Of

E
T

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

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

E
T

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

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

NANNA & THORA. (*pleadingly.*)

E

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

GOVERNOR.

T

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

Of

N
Th

G

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

NANNA & THORA.

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

GOVERNOR.

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

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

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

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

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

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

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

CHRISTINA.

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

N
Th

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

DAME COURTLANDT.

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

G

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

ERLING.

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

HAROLD.

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

TORTENSSEN.

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

SYNDIC.

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

Moderato.

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

Piano accompaniment musical staff

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- way, To the Re - gent, a -

C
 Re - gent, a - way, To the Re - gent, a -
 N
 Th
 Tol - the - rol - the - lol - lay, Tol - the - rol - the - lol -
 D
 Re - gent, a - way, To the Re - gent, a -
 G
 Tol - the - rol - the - lol - lay Tol - the - rol - the - lol -
 E
 Re - gent, a - way, To the Re - gent, a -
 H
 Re - gent, a - way, To the Re - gent, a -
 T
 Re - gent, a - way, To the Re - gent, a -
 S
 Re - gent, a - way, To the Re - gent, a -
 - way, To the Re - gent, a - way, To the
 N. 10077.

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

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

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

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

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

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

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

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

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

C
..... a - way!

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

D
..... a - way!

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

E
..... a - way!

H
..... a - way!

T
..... a - way!

S
..... a - way!

..... a - way!

fff

The musical score consists of nine staves. The first seven staves are for vocal parts: C (Contralto), N Th (Soprano), D (Soprano), G (Soprano), E (Soprano), H (Soprano), and S (Soprano). Each vocal staff has a melodic line and a dotted line for lyrics. The lyrics are: C: a - way!; N Th: - lol - the - rol, lol - the - rol - lay!; D: a - way!; G: - lol - the - rol, lol - the - rol - lay!; E: a - way!; H: a - way!; S: a - way!; and an unlabeled staff: a - way!. The eighth staff is for piano accompaniment, showing a treble and bass clef with chords and a dynamic marking of *fff*. The ninth staff is another piano accompaniment staff, showing a treble and bass clef with chords and a dynamic marking of *fff*.

OPENING CHORUS & SCENE.

Act 2.

Allegretto.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system is a grand staff with a treble clef on top and a bass clef on the bottom. The first system is marked with a forte 'f' dynamic and the tempo 'Allegretto'. The second system shows a melodic line in the treble clef and a bass line. The third system includes a piano 'p' marking. The fourth system has markings for 'cresc.', 'mf', and 'cresc.'. The fifth system continues the melodic and bass lines.

CHORUS OF MEN.

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

SOPRANO & CONTRALTO.

To Re - gent
wait to learn The fate of our ap - peal.

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

ERLING.

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

The musical score for Erling consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "This tyrant's doom will seal! And this, we..... trust, The tyrant's doom will seal!". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *fz* (forzando).

TOR.

E mite of a man who'll plot and plan To ru_in us all for his de_light. The

The musical score for Tor consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "E mite of a man who'll plot and plan To ru_in us all for his de_light. The". The piano accompaniment is written in a grand staff and features a steady eighth-note accompaniment. Dynamics include *p* (piano).

DAME.

T man_ni_kin ape in hu_man shape. This tuppen_ny ha'pen_ny lump of spite!

This


The musical score for Dame consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "man_ni_kin ape in hu_man shape. This tuppen_ny ha'pen_ny lump of spite!". The piano accompaniment is written in a grand staff and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte).

CHRISTINA.




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

DAME CORTLANDT.




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

ERLING.




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

TORTENSSEN.

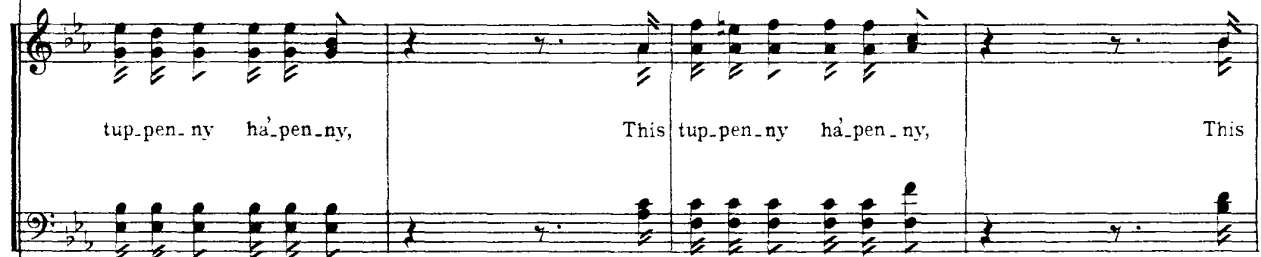


This tup-pen-ny ha'-pen-ny, This tup-pen-ny ha'-pen-ny,

SYNDIC.



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



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



C
This tup_pen_ny ha_pen_ny, This tup_pen_ny ha_pen_ny

D
This tup_pen_ny ha_pen_ny, This tup_pen_ny ha_pen_ny

E
This tup_pen_ny ha_pen_ny, This tup_pen_ny ha_pen_ny

T
This tup_pen_ny ha_pen_ny, This tup_pen_ny ha_pen_ny

S
This tup_pen_ny ha_pen_ny

tup_pen_ny ha_pen_ny, This tup_pen_ny ha_pen_ny lump.....

N. 10077.

Detailed description: This is a musical score for a choral piece with piano accompaniment. It features five vocal parts: Contralto (C), Alto (D), Soprano (E), Tenor (T), and Soprano (S). The lyrics are 'This tup_pen_ny ha_pen_ny, This tup_pen_ny ha_pen_ny'. The piano part is written in a grand staff. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and piano accompaniment, with the Soprano part having a long note labeled 'lump.....'. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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

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

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

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

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

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

The musical score consists of five vocal staves (C, D, E, T, S) and a piano accompaniment. The lyrics are: "lump of spite! This lump of spite! This lump of spite!". The piano part features a rhythmic accompaniment with chords and melodic lines.

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

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

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

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

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

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

CHORUS & PRINCIPALS.

RECIT. CHRISTINA.

spite.

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

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

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

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

bee? Who..... was he?

ERLING.

We don't We ne - ver heard it!

This system contains the first vocal entry. The vocal line (C) has lyrics 'bee? Who..... was he?' with a fermata over 'Who.....'. The piano accompaniment (piano) has lyrics 'We don't We ne - ver heard it!'. The music is in 6/8 time and B-flat major.

Allegretto.

mf

The piano accompaniment for the first system, marked *Allegretto* and *mf*. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

Andante con moto e semplice.

CHRISTINA.

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

p

This system contains the second vocal entry. The vocal line (C) has lyrics 'A hive of bees, as I've heard say, Said to their Queen one sul-try day.' The piano accompaniment (piano) has lyrics 'A hive of bees, as I've heard say, Said to their Queen one sul-try day.' The music is in 2/4 time and B-flat major.

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

The piano accompaniment for the second system, marked *Andante con moto e semplice* and *p*. It continues the rhythmic pattern from the first system.

C

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

C

swarm? Buzz, buzz. Up -

Buzz Buzz Buzz, buzz.....

C

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef (C) and contains the lyrics "dares o - pin - ions thus to form? I'll tell you when it is". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of sixteenth notes, with some measures marked with a '6' (sextuplet).

C time to swarm!" Buzz, buzz.

Buzz, Buzz, Buzz,

The second system continues the musical piece. The vocal line has the lyrics "time to swarm!" followed by "Buzz, buzz.". The piano accompaniment includes a section with the word "Buzz," written below the notes, and another section with "Buzz, Buzz, Buzz," written below the notes. The piano part features a complex rhythmic pattern with sixteenth notes and some rests.

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

impetuously.

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

ppp

The third system of music features the vocal line with the lyrics "Her Ma-jes-ty wore an an-gry frown, In fact her Ma-jes-ty's". The piano accompaniment includes a section with the word "buzz," written below the notes, and another section with "buzz,..... buzz,.....". The piano part features a complex rhythmic pattern with sixteenth notes and some rests. The dynamic marking *ppp* (pianissimo) is present.

C

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

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

C

back was up. Her foot was down and her

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

fp

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "back was up. Her foot was down and her". The piano accompaniment features a prominent "buzz" effect in the right hand, indicated by the text "Buzz,..... buzz.....". The dynamic marking *fp* (fortissimo piano) is present. The piano part includes a complex rhythmic pattern in the right hand.

C

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

f *p*

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics: "back was up! That hive con-tain'd one obstinate bee His". The piano accompaniment features dynamic markings *f* (forte) and *p* (piano). The right hand has a complex melodic line with a 6-measure rest and a 7-measure rest indicated by the numbers 6 and 7. The left hand provides a steady harmonic accompaniment.

C

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

This system contains a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

C

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

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern in the right hand and block chords in the left hand.

C

- lone?" Buzz, buzz,

Buzz, buzz, Buzz, buzz,

This system includes a vocal line, piano accompaniment, and a 'buzz' effect. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The 'buzz' effect is represented by a series of horizontal lines in the vocal line and piano accompaniment, with the word 'buzz' written below. The piano accompaniment includes a sixteenth-note pattern in the right hand and a sixteenth-note pattern in the left hand, both marked with a '6' (sixteenth notes).

C

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

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a common time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has two flats.

Detailed description: This system shows the piano accompaniment for the first system, continuing from the previous system. It features a complex chordal texture in the right hand and a steady bass line in the left hand.

C

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

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the same clef and time signature. The piano accompaniment provides harmonic support with chords and a moving bass line.

C

ev - - - 'ry - where - Buzz, Buzz,

Buzz, Buzz, Buzz,

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line includes the words 'Buzz, Buzz,'. The piano accompaniment features a rhythmic pattern of chords and a bass line.

Detailed description: This system shows the piano accompaniment for the third system, featuring a more active and rhythmic texture with sixteenth notes in the right hand and a steady bass line in the left hand.

mpetuously.

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

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

ppp

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

swarm a - lone! Try - ing his best to

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

fp

C

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

6 7

f *p*

C

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

C

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

C

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

C

strong- Buzz, buzz. Of

pp

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

pp

Detailed description: This system contains three staves. The top staff is a vocal line in C major with lyrics 'strong- Buzz, buzz. Of'. The middle two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a '6' (sixteenth notes) marking. The right side of the piano part has a 'buzz' effect represented by a dotted line and a wavy line. Dynamics include *pp* (pianissimo).

C

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

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'all who thus them - selves de - grade A stern ex - am - ple must be made, To'. The middle two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a '6' (sixteenth notes) marking. Dynamics include *pp* (pianissimo).

C

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

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'Co - ven - try go, you tip - - - sy bee!" So off to Co - ventry'. The middle two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a '6' (sixteenth notes) marking. Dynamics include *pp* (pianissimo).

swarm alone! All came of try-ing to

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

fp

Detailed description: This system contains three staves. The top staff is a vocal line in G major with lyrics 'swarm alone!' and 'All came of try-ing to'. The middle staff consists of two parts: a treble clef staff with a melodic line and a bass clef staff with a bass line, both featuring a 'Buzz' effect indicated by dotted lines. The bottom staff is a piano accompaniment with a treble clef staff playing a complex melodic line and a bass clef staff playing a rhythmic accompaniment. A dynamic marking of *fp* is present in the piano part.

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

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

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'swarm a - lone, All came of try - ing to swarm a - lone.'. The middle staff is a piano accompaniment with a treble clef staff and a bass clef staff, providing harmonic support for the vocal line. The bottom staff is another piano accompaniment with a treble clef staff and a bass clef staff, featuring a more active melodic line in the right hand and a rhythmic accompaniment in the left hand.

Allegro vivace.

Enter Syndic from Castle.

Well, well— what news? Does he re-

Allegro vivace.

SYNDIC.

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

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

Aside.

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

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

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

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

The second system of music continues the vocal line with the lyrics 'if we prove our case the Go-ver-nor'll rue it! If'. It includes a 'Hurrah!' section with a melodic flourish in the vocal line. The piano accompaniment provides harmonic support with chords and a rhythmic pattern.

f *p*

This block shows the piano accompaniment for the second system. It includes dynamic markings for *f* (forte) and *p* (piano). The bass line is active with eighth notes, while the treble line has chords and some melodic movement.

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

The third system of music continues the vocal line with the lyrics 'these our char-ges home we bring, He swears the Go-ver-nor's neck he'll wring; And when he says he'll'. The piano accompaniment features a rhythmic bass line and chords in the treble.

S
do a thing, Hell do it!

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

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

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

Good - bye!..... Good -

The musical score is written for voice and piano. It consists of five systems of music. The first system includes a vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment is written in the lower staves of each system. The score is in a key signature of one flat and a common time signature.

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

-bye!.....

ff

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

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

Good-bye!.....

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

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

Good - bye! Good - bye!

ERLING.

Ah, false one! Ah, false one!

rit.

NANNA. *Andante molto.*

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

rall. *fp*

N

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

THORA.

And

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

NANNA.

He can't say more

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

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

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

TORTENSSEN. (*Aside.*)

N
- gi - ses!

Th
- gi - ses!

No word of sor - row for in -

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

p

To Thora.

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

Enter Governor from Castle.

T

vain.

Alla marcia.

GOVERNOR.

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

SYNDIC. (*Aside.*)

GOVERNOR.

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

THORA.

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

NANNA.

T

So

still to press your grievance you a_gree, Then I feel cer_tain we Shall rue it!

please with draw, as we are pen_i_tent, That well-drawn do_cu_ment!

SYNDIC.

I

Allegretto.

S

drew it!

No, no, no, no, no mer_cy will we show, A-way with you! you

f

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

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

- tain!

cresc:

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

This system contains two staves of piano accompaniment. The music features a rising melodic line in the right hand and a steady bass line in the left hand. The system ends with a double bar line and a 3/4 time signature.

Pomposo.

ff

This system contains two staves of piano accompaniment. The tempo marking "Pomposo." and the dynamic marking "ff" are present. The music is characterized by a strong, rhythmic bass line and a more active right hand. The system ends with a double bar line and a 3/4 time signature.

Largo.
CHRISTINA.

161

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

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

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

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

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

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

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

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

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

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

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

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

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

Piano accompaniment with grand staff.

C
Matters not to mince, You..... will nobly right us.

N
Matters not to mince, You..... will nobly right us.

Th
Matters not to mince, You..... will nobly right us.

B
Matters not to mince, You..... will nobly right us.

G
Matters not to mince, You will nobly right, will nobly right us. Your dis -

E
Matters not to mince, You will nobly right, will nobly right us. Your dis -

T
Matters not to mince, You will nobly right, will nobly right us. Your dis -

S
Matters not to mince, You will nobly right, will nobly right us. Your dis -

H
Matters not to mince, You will nobly right, will nobly right us. Your dis -

Musical score for SATB choir and piano. The score includes vocal lines for Soprano (C), Alto (N), Tenor (Th), Bass (B), and Piano (G, E, T, S, H). The lyrics are: "Matters not to mince, You will nobly right us." The piano part features a grand staff with a forte (f) dynamic marking.



C
Hail,.....

N
Hail,.....

Th
Hail,.....

D
Hail, oh

G
- gust e - vince... Make the ty - rant wince... Hail, oh Sov' - reign Prince, Hail,.....

E
- gust e - vince... Make the ty - rant wince... Hail, oh Sov' - reign Prince, Hail, oh

T
- gust e - vince... Make the ty - rant wince... Hail, oh Sov' - reign Prince, Hail, oh

S
- gust e - vince... Make the ty - rant wince... Hail, oh Sov' - reign Prince, Hail,.....

H
- gust e - vince... Make the ty - rant wince... Hail, oh Sov' - reign Prince, Hail,.....

Hail,.....

Hail, oh

- gust e - vince... Make the ty - rant wince... Hail, oh Sov' - reign Prince, Hail,.....

Hail, oh

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

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

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

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

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

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

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

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

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

Sov' - - reign Prince,

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

Sov' - reign Prince,

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

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

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

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

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

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

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

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

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

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

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

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

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

ff

3

REGENT.

I've read your du - ti - ful me - mo - ri - al:..... If a - ny o - ther for re -

- pri - sals call, Or suffering grievance, wish me to a - bate it, This is your op - por -

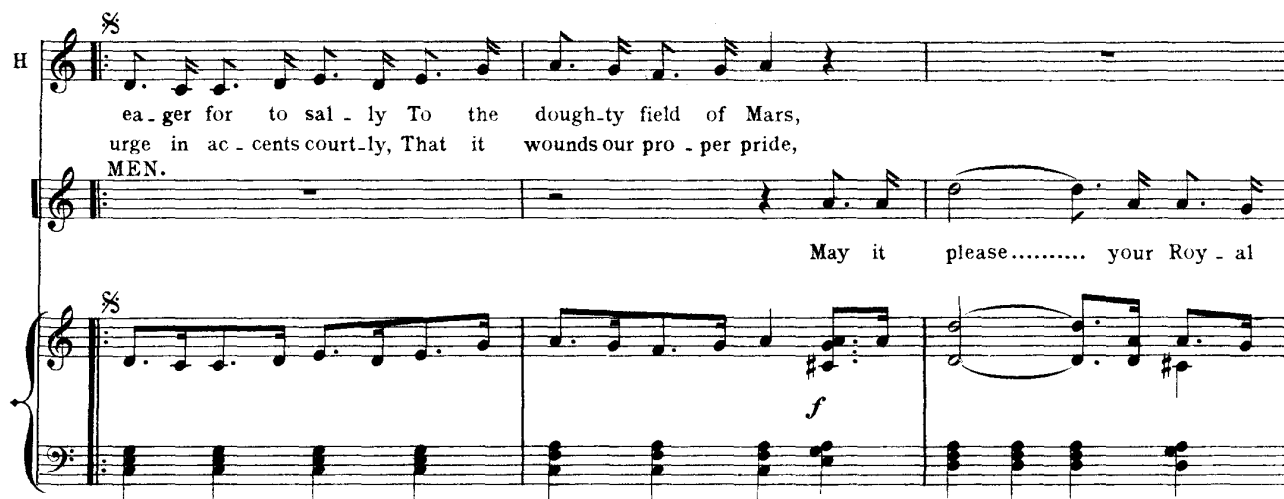
Poco accell.

- tu - ni - ty to state it.

HAROLD.

May it please your Highness! Though we're

Allegretto.

H  ♩

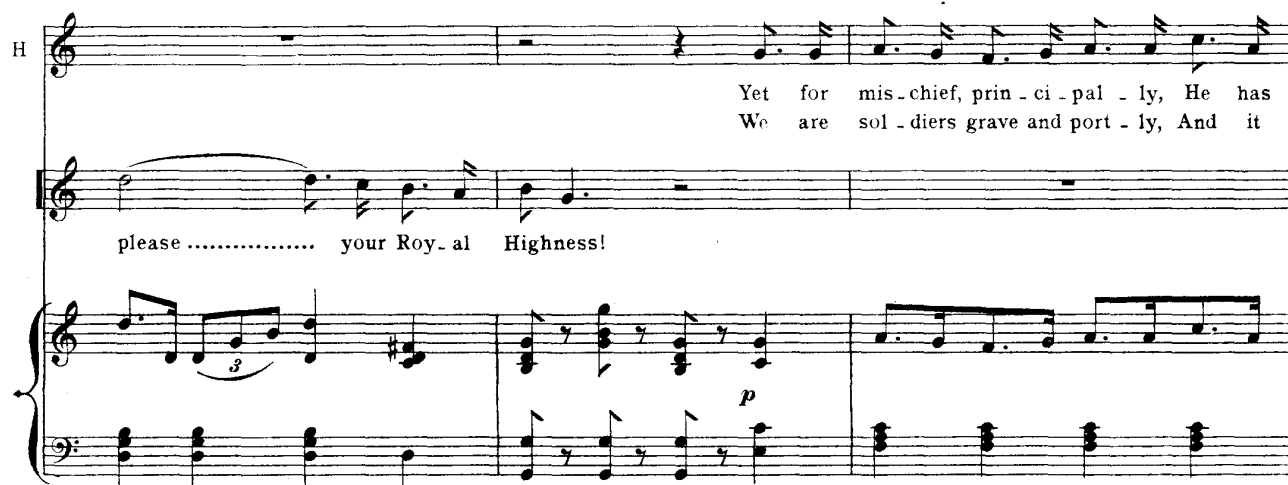
ea - ger for to sal - ly To the dough - ty field of Mars,
 urge in ac - cents court - ly, That it wounds our pro - per pride,
 MEN.

May it please..... your Roy - al

H 

And en - coun - ter, gen - er - al - ly, A - ny quan - ti - ty of scars,
 Why, he an - swers as re - tort - ly, And for mu - ti - ny we're tried.

Highness! May it

H 

Yet for mis - chief, prin - ci - pal - ly, He has
 We are sol - diers grave and port - ly, And it

please your Roy - al Highness!

H

turned us in - to bal - let, And we feel it per - son - al - ly - It is rough on brave Hus -
ag - gra - vates us mort - 'ly, For, to put the mat - ter short - ly, Well, it is - n't dig - ni -

H

- sars!
- fied!

REGENT.

Yes, it's rough on brave Hus - sars!
No, it is - n't dig - ni - fied!

MEN.

Yes, it's rough on brave Hus - sars! Yes, you're
No, it is - n't dig - ni - fied! Look at

f > *p* > *f*

2nd time "G" only.

First time only.

right, your Roy - al High - ness, it is rough on brave Hus - sars!

Piano introduction featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The music includes several triplet markings over the treble staff.

2.

If we BASSO. TENOR. BOTH.
this your Roy - al High - ness, Look at this your Roy - al High - ness, Look at

Vocal and piano accompaniment for the first vocal line. The vocal line is split into Bass, Tenor, and Both parts. The piano accompaniment is marked with a piano (*p*) dynamic and includes a repeat sign.

this your Roy - al High - ness, It is far from dig - ni - fied!

Vocal and piano accompaniment for the second vocal line. The vocal line continues the text. The piano accompaniment features a melodic line in the treble clef and a bass line in the grand staff.

Meno mosso.

Piano accompaniment for the *Meno mosso* section. The music is in a 6/8 time signature and features a melodic line in the treble clef and a bass line in the grand staff. The section is marked with a piano (*p*) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation, including lyrics "cre - - scen - - do - - ff". A fermata is placed over a chord in the final measure of the system.

Third system of musical notation, continuing the grand staff with various rhythmic patterns.

Fourth system of musical notation, starting with a first ending bracket (8) and ending with a mezzo-forte (*mf*) dynamic marking.

Fifth system of musical notation, featuring a complex melodic line with triplets and a long bass line.

REGENT.

3. Now for Governor Grif-fen-feld—we high-ly to ex-tol you meant, But,

1. My peo-ple who've sub-mit-ted to the Go-vern-or's ab-surd-i-ties I
2. You Tor-ten-ssen, whom Grif-fen-feld with im-pu-dent au-da-ci-ty Ap-

find-ing you're ad-dict-ed to dis-cre-dit-a-ble pranks, We
sym-pa-thize most heart-i-ly with ev-'ry word you say: His
-point-ed our Phy-si-cian—why, that gift is ra-ti-fied With

strip you of your dig-ni-ty, po-si-tion, and em-o-lu-ment, And
Ex-cel-len-cy's con-duct is too bad—up-on my word it is— But
pro-mis'd rank of Ba-ron in that dig-ni-fied ca-pa-ci-ty He's

name Mats Munck as go-vern-or— we don't want a-ny thanks. And
all his wrong I'll rec-ti-fy with-out un-due de-lay, On
war-rant-ed in claim-ing pret-ty Tho-ra as his bride. And

as in these pro - ceed - ings we are band - ed all in u - ni - ty, I
 Er - ling who has suf - fer'd from his mis - chie - vous ma - lig - ni - ty, We
 Har - old, gal - lant Cor - por - al, whom with a spite op - pres - sion - al, Was

think we could - n't find a more con - ve - nient op - por - tu - ni - ty Of
 shed the sun - ny sum - mer of our So - ve - reign be - nig - ni - ty, And
 made to twist and turn a - bout like bal - let - girl pro - fes - sion - al, Dis -

pro - ving that im - pos - ture can't be prac - tised with im - pu - ni - ty. For
 ra - ti - fy all pro - mi - ses of dol - lars and of dig - ni - ty, So
 - pens - ing with the ma - ny in - ter - me - diate steps pro - gres - sion - al, A

all your im - po - si - tions you're de - gra - ded to the ranks! **CHORUS.** For
 con - se - quent - ly Nan - na will be his this ve - ry day. So
 Col - onel he's cre - a - ted at one migh - ty gi - ant stride! A

all his im - po - si - tions he's de - gra - ded to the ranks! As -
 con - se - quent - ly Nan - na will be his this ve - ry day, Oh
 Col - onel he's cre - a - ted at one migh - ty gi - ant stride! Up -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a bass clef. The music is in a 4/4 time signature. The vocal line begins with a series of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

- sur - ed - ly there's no - thing to be said, He's luck - y in es - cap - ing with his
 Nan - na will be his this ve - ry day! And all his sor - rows hide themselves a -
 - on my word we're tru - ly gra - ti - fied, To jus - ti - fy your choice will be their

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a mix of quarter and eighth notes, with some rests. The piano accompaniment continues with a consistent harmonic texture, using chords and moving lines to support the melody.

head! He los - es all his payment, And his most ex - pen - sive rai - ment, And he'll
 - way. I will hand - some - ly ar - ray me In my ve - ry best to play me, For Miss
 pride; For we think you've cho - sen right - ly, And we thank you most po - lite - ly, For, up -

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment provides a final harmonic resolution.

take his turn at sen - try - go in - stead!

Nan - na will be his this ve - ry day.
- on my word, we're tru - ly gra - ti - fied.

After 1st and 2nd Verse.

After 3rd Verse.

REGENT.

2. You,
3. And
Now

R all you men and maid - ens true, Who troth have du ly plight - ed (I

R un - der - stand you're not a.... few) Your wrongs shall all be right - ed At

R

his ex-pense a ban-quet to you're cor-dial-ly in - vi - ted And in the Cas-tle

R

cha-pel you, This day shall be u - - - ni - ted.

Hur - rah hur -

- rah hur-rah hur-rah hur-rah!..... Oh bright de-light go find a priest The

wed - ding and the wed - ding feast, At your ex - pense will then be held So thank you Pri - vate

Grif - fen - feld Ha ha ha ha ha ha ha ha ha ha! At your expense they will be held Ha

ha ha ha ha ha ha ha ha ha ha! Three cheers for Pri - vate Grif - fen - feld, So

GOVERNOR.

Thank you! Thank you! Thank you!

Thank you! Thank you! Thank you, Pri - vate Grif - fen - feld so thank you!

p *f* *p* *f*

G

Thank you!

Thank you, thank you, thank you, thank you, Pri - vate Grif - fen - feld.

ff

3

3

N^o 2.

SONG.

GOVERNOR.

Moderato assai.

GOVERNOR.

PIANO.

mf

G

Quix - o - tic is his en - ter - prise, and hope - less his ad - ven - ture is, Who

p

G

seeks for jo - cu - lar - i - ties that have - nt yet been said. The

rall. *a tempo*

world has joked in - ces - sant - ly for o - ver fif - ty cen - tu - ries, And

ev - 'ry joke that's pos - si - ble has long a - go been made. I

start - ed as a hum - our - ist with lots of men - tal fiz - zi - ness, But

hum - our is a drug which it's the fa - shion to a - buse; For my

stock in trade, my fix - tures, and the good - will of the bus - i - ness No

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and single notes, with some measures marked with a '7' indicating a seventh chord.

rea - son - a - ble of - fer I am like - ly to re - fuse. And if

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic patterns as the first system.

a - ny - bo - dy choose He may cir - cu - late the news That no

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment features some longer note values and slurs.

rea - son - a - ble of - fer I am like - ly to re - fuse.

The fourth system concludes the piece. The vocal line and piano accompaniment end with a double bar line and repeat signs (⌘) on both staves.

2.

Oh happy was that humourist— the first that made a pun at all—
 Who when a joke occurred to him, however poor and mean,
 Was absolutely certain that it never had been done at all—
 How popular at dinner must that humourist have been!
 Oh the days when some stepfather for the query held a handle out,
 The door-mat from the scraper, is it distant very far?
 And when no one knew where Moses was when Aaron put the candle out,
 And no one had discovered that a door could be a-jar!
 But your modern hearers are
 In their tastes particular,
 And they sneer if you inform them that a door can be a-jar.

3.

To ask a riddle nowadays a vain attempt to cozen is—
 The pre-historic humourist could always raise a laugh
 By asking what the estimate for herrings, by the dozen, is
 When you've ascertained the value of a herring and a half.
 But nowadays no species of mnemonical erasure can
 Make men forget that Eg-ham when upset produces Staines,
 And who could raise a titter by declaring that a glazier can
 Depend upon the best remuneration for his panes?
 Oh these cultivated Danes
 Won't employ their subtle brains
 With a play of words on glazier and domestic window panes.

4.

In search of quip and quiddity I've sat all day, alone— apart—
 And all that I could hit on as a problem was— to find
 Analogy between a scrag of mutton and a Bony-part,
 Which offers slight employment to the speculative mind:
 For you cannot call it very good, however great your charity—
 It's not the sort of humour that is greeted with a shout—
 And I've come to the conclusion that the mine of jocularity,
 In present Anno Domini, is worked completely out!
 Though the notion you may scout,
 I can prove beyond a doubt
 That the mine of jocularity is utterly worked out!

N^o 3.

DUET.

HAROLD & BLANCA.

Allegretto.

HAROLD.

PIANO.

There

BLANCA.

H

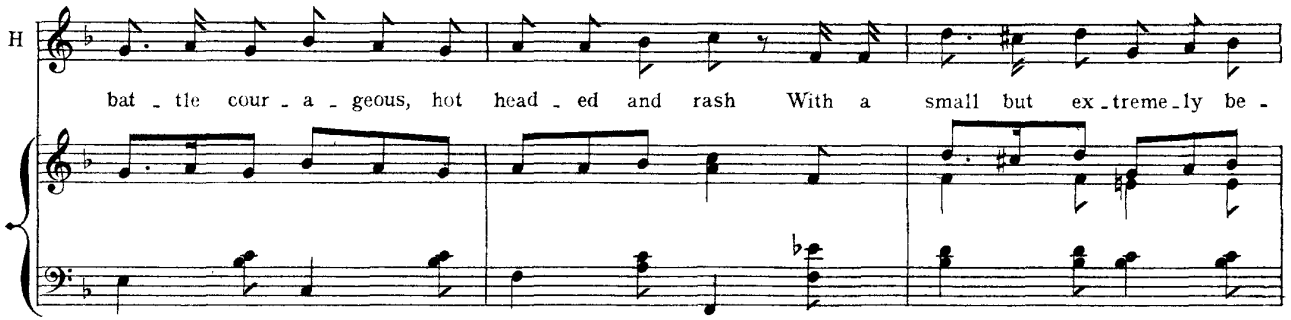
once was a Cor - por - al bold..... Yes gaw - ky round shoul - der'd and

HAROLD.

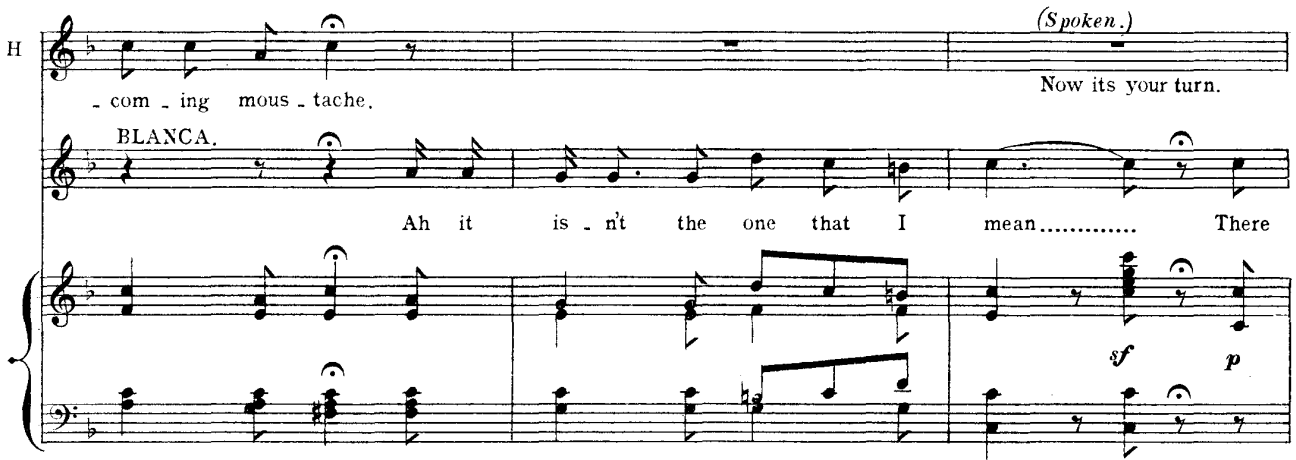
B

lean..... No ve - ry good look - ing with plen - ty of dash In

H
bat - tle cour - a - geous, hot head - ed and rash With a small but ex - treme - ly be -



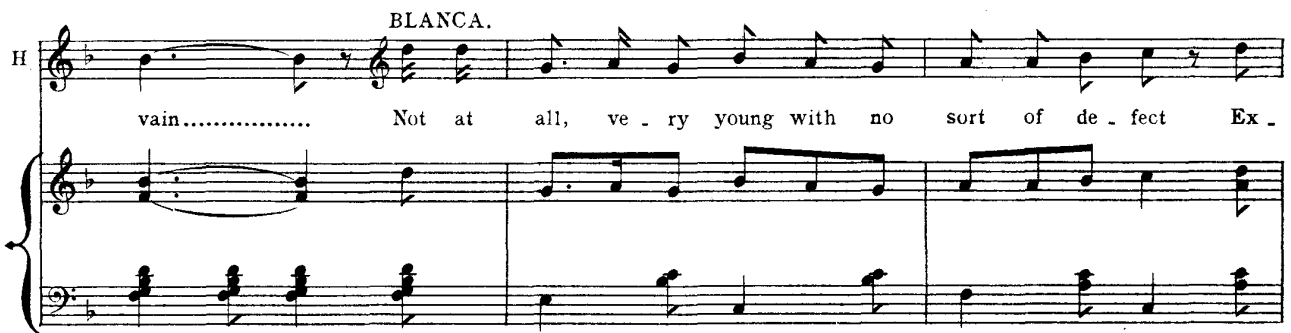
H
- com - ing mous - tache, *(Spoken.)* Now its your turn.
BLANCA.
Ah it is - n't the one that I mean..... There



HAROLD.
B
once was a vi - van - di - ere Old, Short, stump - y red - head - ed and



BLANCA.
H
vain..... Not at all, ve - ry young with no sort of de - fect Ex -



HAROLD.

B
ceed - ing - ly love - ly and high - ly cor - rect Oh Dont make her pret - ty these

H
girls re - col - lect Are al - ways re - mark - a - bly plain.

H
The Re - gent one morn - ing by chance..... Ob -

Dialogue.
Of a striking and
Dramatic Character. *p*

H
- ser - ving the Cor - por - al said..... It would be no - thing short of a

H
pub - lic dis - grace To keep such a trump in a Cor - po - ral's place So we'll
BLANCA.

H
make him a Colonel all co - ver'd with lace.

B
The Re - gent was weak in the

H
She, ta - king the facts at a glance,..... To his

B
head!

f *p*

H arms most un-blush-ing-ly flew.....

B And he was so deep-ly in love, I de-clare, That he

H So it ends with a wed-ding in

B mar-ried her then, and he mar-ried her there— So it ends with a wed-ding in

H Han-o-ver Square, As a three vo-lume no-vel should do.

B Han-o-ver Square, As a three vo-lume no-vel should do.

N^o 4.

QUARTETTE.

MATS MUNCK, DAME CORTLANDT, SENTRY and GRIFFENFELD.

Allegretto.

PIANO.

MATS MUNCK *to Sentry.*

One day, the Syn-dic of this town Whose

M

time of life is sha-dy..... Af-fec-tion-ate-ly kneeling down, Pro-posed to this old

M

la-dy. Now your o-pin-ion give po-lite-ly And rid-dle me this and

M *aside.* SENTRY.
 rid-dle me right-ly—Who claims her hand? here's half - a-crown! No doubt the Syn - dic of this

S *MATS. dancing* *To Dame.*
 town. Ex - act - ly so—the truth you speak—A - way—your love - sick

M
 Syn - dic seek— You have no claim up - on me. for Un - hap - pi - ly I'm the

M *delighted*
 Go - vern-or! There! There!

S
 Oh yes, he is the Go-vern.or! No doubt he is the Go-vern.or! A -

DAME.

MATS.

S

- gainst you ma'am, I must de - clare - This gen - tle - man is the Go - vern - or!

D

bless my soul - That's not the whole -

M

The man is right! It's set - - tied

D

It's now my turn my wrongs to air, So

M

quite! I've ta - ken steps the Court to square, So

p

D
Go-vern-or Munck for squalls pre-pare! It's now *my* turn my wrongs to air, So

M
fire a-way ma'am I don't care, so fire a-way, fire a-way, fire a-way ma'am,

D
Go-vern-or Munck for squalls pre-pare, for squalls pre-pare!

M
fire a-way, fire a-way, fire a-way ma'am, I don't care!

DAME.
One mo-ment pray-your steps re-trace, Oh, sen-ti-nel, short-sighted! I

D

to the Govern-or of this place, My troth se-cure - ly plighted- Now pray don't treat this

D

question lightly, But rid-dle me this and rid-dle me rightly-Who claims my con - ju - gal embrace, Of

GRIF.

G

course, the Go-vern-or of this place! Ex - act - ly so! you

DAME.
dancing

p

D

well de - cide! I am, ha! ha! the Go-vern-or's bride, The Go-vern-or you, you can't de - ny- Ar -

MATS.

- gal, the Go-vern-or's la - dy, I!

GRIF.

What

She is the Go-vern-or's la - dy! Of course, the Go-vern-or's

M

What

D

What!

G

la - dy! You are the Go-vern-or, are you not? Then she's the Go-vern-or's la - dy!

M

bless my heart— That's but a part—

still dancing

D

The man is right! It's set - tled quite!

DAME.
 Though base - ly you may plan and plot, With me you'll share your Governor's lot! Tho'

MATS.
 If I consent, may I be shot, With her to share my Governor's lot! If

GOVERNOR. *aside*
 How ca-pital-ly I plan and plot To cle-ver-ly cut the Gor-di-an knot! How

p

D
 base - ly you may plan and plot, With me you'll share your Governor's lot, you'll share your Governor's lot!

M
 I con-sent, may I be shot, With her to share my Governor's lot, to share my Governor's lot!

G
 ca-pital - ly I plan and plot To cle-ver-ly cut the Gor-di-an knot, to cut the Gordi-an knot!

f

f

No 5.

PATTER TRIO.

NANNA, THORA, & GOVERNOR.

Allegretto assai.

PIANO. *ff*



GOVERNOR.

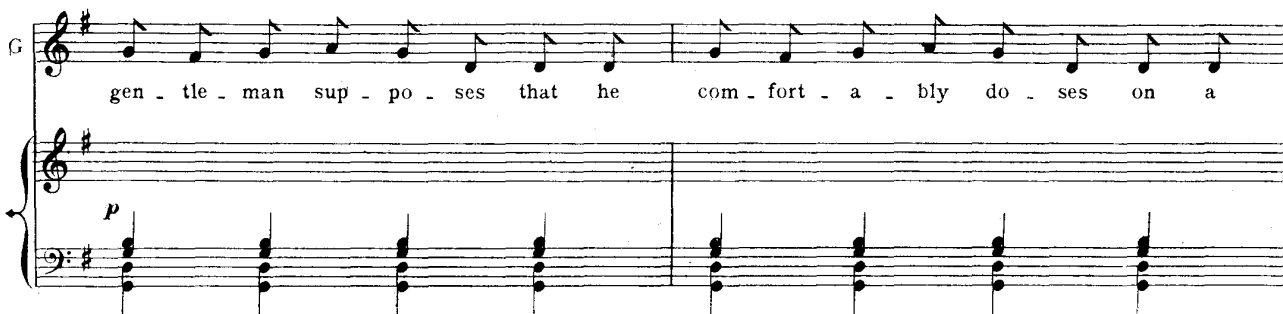
When a



G

gen - tle - man sup - po - ses that he com - fort - a - bly do - ses on a

p

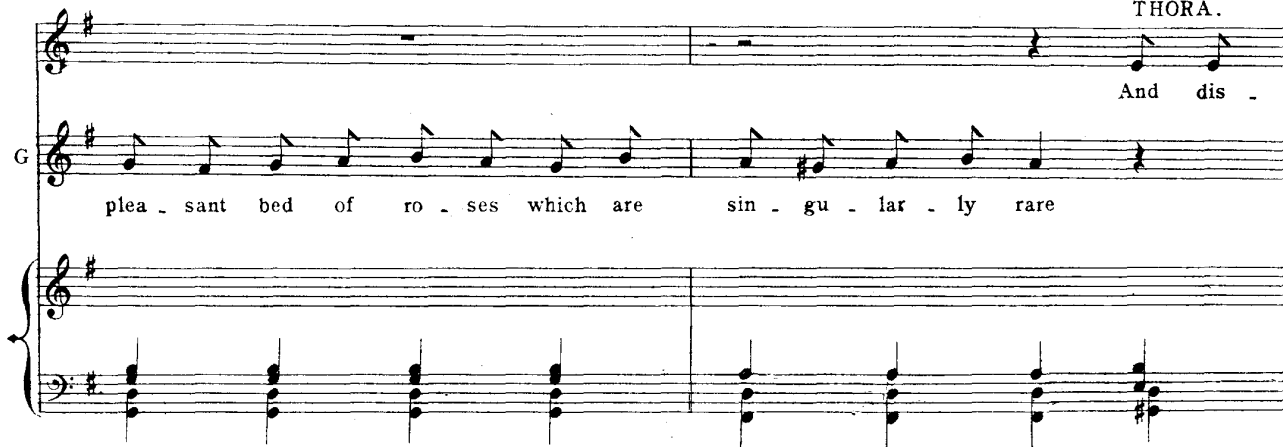


THORA.

And dis -

G

plea - sant bed of ro - ses which are sin - gu - lar - ly rare



Th
 - cov - ers that it bris - tles with un - com - fort - a - ble this - tles, in in -

Th
 - tem - per - ate e - pis - tles his a - noy - ance he'll de - clare

N
 NANNA.
 When a

N
 man his tem - per lo - ses his re - marks he nev - er choos - es, but ex -

N
 - pres - sive lan - guage us - es, with a ten - den - cy to swear

G
 And when

G
lov - ers are dis - car - ded their un - braid - ing will be lard - ed with some



Th
We had

N
We had bet - ter not be there?

G
e - pi - thets un - guarded you had bet - ter not be there!



Th
bet - ter not be there? had bet - ter not be there

N
had bet - ter not We had

G
You had bet - ter not



Th We had bet - ter not be there?

N bet - ter not be there?

G You had

Th had bet - ter not be there When these

N had bet - ter not had bet - ter not be there When these

G bet - ter not had bet - ter not be there

Th gen - tle - men con - ceit - ed both dis - cov - er they've been cheat - ed all our

N gen - tle - men con - ceit - ed both dis - cov - er they've been cheat - ed all our

G

Th
fun will be de - feat - ed that's a thing we could - n't bear. So how -

N
fun will be de - feat - ed that's a thing we could - n't bear. So how -

G
So how -

Th
- ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

N
- ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

G
- ev - er they may rave it we'll un - ques - tion - a - bly brave it, you may

Th
take your af - fi - da - vit we will cer - tain - ly be there we will cer - tain - ly be there, We will

N
take your af - fi - da - vit we will cer - tain - ly be there we will cer - tain - ly be there, We will

G
take your af - fi - da - vit You will cer - tain - ly be there You will cer - tain - ly be there, You will

Th
cer - tain - ly be there, Though you flout it nev - er doubt it we will

N
cer - tain - ly be there, Though you flout it nev - er doubt it we will

G
cer - tain - ly be there, Though you flout it nev - er doubt it you will

Th
cer - tain - ly be there.

N
cer - tain - ly be there.

G
cer - tain - ly be there.

G
Their des.

G

- pair and their dis - trac - tion and their keen dis - sat - is - fac - tion— their ex -

p

G

- ag - ger - a - ted ac - tion, and the tear - ing of their hair— Their dis -

THORA.

N

- gust and des - per - a - tion when they see the sit - u - a - tion some con -

N

- ge - nial oc - cu - pa - tion for the law - yers will pre - pare. We shall

NANNA.

Th
 find their loud a - bu - sing both in - struc - tive and a - mu - sing, and of

Th
 GOVERNOR.
 vi - o - lent ac - cu - sing there'll be symp - toms in the air— And their

G
 li - bel - lous ex - pres - sions and their an - gry in - dis - crea - tions will be

G
 NANNA. *gleefully*
 tried at Quar - ter Ses - sions, where I oc - cu - py the chair! Where you

THORA. *gleefully*

Where you oc - cu - py the chair- you

oc - cu - py the chair- you oc - cu - py

GOVERNOR.

Where I oc - cu - py

oc - cu - py the chair, Where you oc - cu - py the chair,

Where you oc - cu - py the chair,

Where I

you oc - cu - py the chair.

you oc - cu - py, you oc - cu - py the chair.

oc - cu - py, I oc - cu - py the chair. When the case is quite complet - ed, then the

Th

N

G

pri - son - er de - fend - ed, with se - ve - ri - ty is treat - ed, as you're

Th

N

G

pro - bab - ly a - ware— For it's care - ful - ly pro - vi - ded that the

Th

N

G

ju - ry shall be gui - ded by my sum - ma - ry one - si - ded, which, dis -

Th It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

N It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

G - tress-es La-bou-cheré. It dis - tress-es La-bou-cheré, It dis - tress-es La-bou-cheré, Oh the

Th dic-kens, how it sick-ens ten-der heart-ed La - bou - chere!

N dic-kens, how it sick-ens ten-der heart-ed La - bou - chere!

G dic-kens, how it sick-ens ten-der heart-ed La - bou - chere!

No 6.

DANCING QUARTETT.

THORA, NANNA, ERLING & TORTENSSEN.

Allegro moderato.

THORA.

T

this is how you'd have us sue you— Bow - ing, bend - ing— turn - ing to you— But you don't ex -

(Erling kisses her.) (Aside.)

- act it, do you? That's so kind Im - per - tin - ence!

NANNA.

Plead - ing

N

par - ty pray you pi - ty! You are wise and wond - 'rous wit - ty. Don't des -

N

(Erling kisses her.)

- pise our dole - ful dit - ty! Thanks so much. What im - pu -

THORA.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

N

- dence! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ERLING.

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

TORTENSSEN.

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

Th *fp*
 ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

N *fp*
 ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

E *fp*
 ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

T *fp*
 ha! ha! ha! Top-sey tur-vey turn the ta-bles! Tit for tat and tat for tit—

Th
 As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

N
 As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

E
 As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit!

T
 As in fus-ty fai-ry fa-bles, Bad-ly is the bi-ter bit! Takes a time to

Th

N

E

T

Dad's de-light-ful dar-ling dar-ter, Most-ly makes a man a mar-tyr
 tame a Tar-tar! Most-ly makes a man a mar-tyr

Th

N

E

T

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!
 Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!
 Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!
 Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

fp

ERLING.

f

E

As you sue for par - don sweet - ly, Though you've act - ed

mf

E

(Tries to kiss Nanna.)
in - dis - creet - ly, We for - give you both com - plete - ly, Thus I'll prove it

NANNA.

That you won't!

TORTENSSEN.

Though you've rid - i - culed us sad - ly Cheat - ed and de - ceiv'd us

f p

THORA.

NANNA.

ERLING.

T *Trying to kiss Thora.*
 bad - ly, As we love you fond - ly - mad - ly - We for - give you -

Tb don't! Ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

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

E Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

T Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

fp

Th
ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

fp

N
ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

fp

E
ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

fp

T
ha! ha! ha! Top - sey tur - vey turn the ta - bles! Tit for tat and tat for tit—

Th
As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

N
As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

E
As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit!

T
As in fus - ty fai - ry fa - bles, Bad - ly is the bi - ter bit! Takes a time to

Th
N
E
T

Dad's de-light-ly dar-ling dar-ter, Most-ly makes a man a mar-tyr-
tame a Tar-tar! Most-ly makes a man a mar-tyr-

Th
N
E
T

Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!
Here's a he-ro hard-ly hit! Here's a he-ro hard-ly hit!

No 7.

CHORUS.

Moderato.

PIANO. *f*

The musical score is arranged in four systems. The first system is a grand staff for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The tempo is marked 'Moderato.' and the dynamic is 'f'. The piano part consists of a rhythmic accompaniment with eighth and sixteenth notes. The second system continues the piano accompaniment. The third system introduces a vocal line on a single treble clef staff, with lyrics 'Ring the bells and bang the glasses' written below the notes. The piano accompaniment continues underneath. The fourth system continues the piano accompaniment, featuring some chords with accents.

Cut the cake and fill the glasses Lov-er's and their blush-ing las-ses Will be du-ly

coupled soon When in cas-tle cha-p-le plighted Man and maid are once u-ni-ted

Off they'll go in mood de-light.ed On a hap-py ho-ney-moon.

No 8.

FINALE
Act 2.

ERLING & TORTENSSEN. *Allegretto.*

PIANO. *f* *f* *p*

Now

E & T

all that we've a - greed up - on, O, And all that's pass'd be - tween us..... Ere half - an-hour go

NANNA & THORA.

E & T

by,..... We'll sure - ly ra - ti - fy..... As life's ca - reer we speed up - on, O, So

N & Th

fond - ly we'll de - mean us. Thy love shall ne - ver say..... That

ERLING & TORT.

What ne-ver, ne-ver, ne-ver re-pents this
 he re-pents this day..... Ne-ver, ne-ver, ne-ver re-pents this

day, Re-sent-ment sinks my own [Nan-na- Tho-ra.]
 day. But on-ly think of dear Pa-pa, Po-

CHORUS.

You lit-tle rogue-y pogue-y, you. You lit-tle rogue-y
 - si-tion low de-gra-ded so.

GOV.
Sir!

Sir!!

pogue-y, You lit - tle rogue - y pogue-y, You rogue - y pogue-y, rogue - y pogue-y,

Sir!!!

rogue - y pogue-y. We love with all sin - ce - ri - ty, O, And rap - ture is e -

- la - ting us, To church with all ce - le - ri - ty, O, The priest is there a - wait - ing us - In

ve - ri - ly, ve - ri - ly, ve - ri - ly, ve - ri - ly, The priest is there a - wait - ing us.

ff

ff

ff

ff

ff

ff