

Op. 92.

THE TIGERS

OPERA

IN 3 ACTS

BY

HAVERGAL BRIAN

VOCAL SCORE

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Apologetio

The enterprise and courage of Messrs Cranz in issuing such a large opera as "The Tigers" demands a word from me as librettist and composer.

In my youth I was stirred by the campaigns of Marlborough. Later I fell under the spell of Napoleon's career, indeed I read everything I could find about him from Bourrienne's Memoirs to Lord Roseberry's "The last Phase".

Though what I say might be disputed, it is my opinion that no writer on Military matters has surpassed the late G.W. Stevens, whose brilliantly written Despatches sent to the "Daily Mail" from Germany during the manoeuvres of the German Imperial Army under the Emperor William II or of Lord Kitchener's Soudanese Black Brigade at the battle of Atbara are amongst the most vivid things ever written in modern journalism. How long I thought of an opera.

Almost thirty years ago Sir (then Mr) Thomas Beecham suggested that I should write an opera for him on one of Ibsen's little known dramas — "The Lady from the Sea". Some time later Arnold Bennett ached with enthusiasm to write the necessary libretto. He offered me a libretto on the subject of "Anthony and Cleopatra" — which was written for a French composer but I never saw it. Then Herr Julius Walther — the famous tenor — sent to me a libretto based on Maxim Gorki's "De Profundis" — Walther had acquired the dramatic rights — for an opera, but I did not write it.

During the war, I chanced to meet Sir Thomas Beecham who again mentioned the opera I had promised him years ago. The reminder was sufficient to set the torch alight once again and I plunged into "The Tigers" as a distraction from war horrors. Granville Bantock heard the work as it was written. I was in the habit during the early years of the war of having tea with him several times per week in his room at the Midland Institute Birmingham. At that time the work only existed in pencil sketches; for almost ten years it remained so, though I still continued to hear the tramp of an army.

Havergal Brian

Principal Characters

Prologue and Act 1

Toy Seller	Soprano
Sweetmeat Seller	Contralto
Old Clothes	Tenor
Fruit Seller	Bass
Billposter	Baritone
Costerwoman	Mezzo Soprano
1st Coster	Baritone
2nd Coster (Henry)	Bass
3d Coster	Baritone
2 Policemen	Baritones
Columbine	Soprano
Pantalon	Tenor
6 Clergymen	Tenors & Basses
2 Dudes	Contraltos
Keeper of Elephant	Baritone
Man on Elephant	Baritone
3 Policemen	Baritones
Crier	Tenor
Artist	Baritone
2 Gents	Baritones
2 Women	Sopranos
Colonel Sir John Stout	Bass
Regimental Sergeant Major	Bass
Chorus of Street Crowd, including Italian Organ Grinder with Monkey — Soldiers of The Tigers	

Act 2

Apparition of Red Indian	Baritone
Apparition of Alexander the Great	Bass
Apparition of Napoleon the Great	Baritone
Apparition of Lady Stout	Soprano
Bishop	Tenor
1 Lady (Mrs Curzon)	Mezzo Soprano
Man (in Plus Fours)	Tenor
Col. Sir John Stout	Bass
Mrs Pamela Freebody	Soprano
Regimental Sergeant Major	Bass
Chorus of Haymakers — Soldiers of The Tigers	

Act 3

Police Sergeant	Bass
Constable	Tenor
1st Cook	Tenor
2nd Cook	Tenor
Sir John Stout	Bass
Mrs Pamela Freebody	Soprano
Regimental Sergeant Major	Bass
Chorus of Firemen, Villagers, Bargemen, Policemen and Soldiers of The Tigers	

THE TIGERS

OPERA IN 3 ACTS

BY HAVERGAL BRIAN

PROLOGUE

Scene I. Hampstead Heath

Bank Holiday Carnival

At back of stage roundabouts, hobby horses, mirrors and brass rods flash in the sunlight. Aunt Sally.

Left. Fruit Stall.
Sweetmeat Stall.

Right. Large Toy Stall.
Old Clothes Stall.

Billposting station between fruit and sweetmeat stall. A few costers and their children are idling about. Stall-holders putting finishing touches to their stalls.

Allegro molto e giocoso

Toy Seller (Soprano)

Sweetmeat Seller (Contralto)

Old clothes Seller (Tenor)

Fruit Seller (Bass)

Yes, I
Dont you think its ve - ry hot?

Allegro molto e giocoso

Piano

T.
S.
O.
F.

hope the weather will hold out. There is such a great crowd to - day.

① *mp*

T. Ne - - ver mind, you like the gold it brings you.

S.

O. *mf* This heat makes me feel quite gid - dy.

F.

T.

S.

O.

F. *f* Si - lence! Si - lence! Be qui - et!

T. What a mas - ter! Cant you keep them both in

S. What an ass! What a dog!

O. *f* What a dog! Do keep them

F. Cant you stand to - ge - ther friend-ly? Will you al - ways let me down?

mp *cresc.*

T. or - der? I am sure there wont be

S. I am sure there wont be trou - ble if you will but use them

O. qui - - - - et! Do be qui - et, keep them

F. Be qui - et, do be qui - - - - et good

T. trou - - - ble, if you will but treat them kind - ly.

S. kind - - - ly. Dog and Don - key.

O. qui - - - et Dog and Don - key.

F. fel - - - lows. Dog and Don - key.

(Animals quiet. Fruitseller pats the dog and gives the ass a carrot.)

poco dolce e p tranquillo

(Stallholders continue finishing dressing their stalls.)

T. Yes, they are more con -

S. That is bet - ter.

O.

F.

T. _____

S. _____

O. *ten - ted.*
(To Toyseller, brushing an old coat.)
I am glad to see that Dog and Don - key are friends. —

F. _____

f marc.

(Laughing) (Costers and holiday makers slowly fill up.)

T. Ha ha ha ha ha ha ha ha ha.

S. _____

O. Ha ha ha ha ha ha ha ha ha.

F. _____

Enter a Billposter

stacc.

③ He puts can down also short ladder and mounts the platform. He takes a bill from his bag

stacc.

and unfolds it.

Reading it

Musical notation for the first system, featuring a treble and bass clef with a piano (*mp*) dynamic marking. The music consists of a series of chords in the treble and a rhythmic accompaniment in the bass.

he shakes his head and rubs board with his paste brush.

Musical notation for the second system, featuring a treble and bass clef with a forte (*f*) dynamic marking. The music continues with a similar accompaniment pattern in the bass and more complex chordal structures in the treble.

Musical notation for the third system, featuring a treble and bass clef with a mezzo-piano (*mp*) dynamic marking. The treble part shows a sequence of chords, while the bass continues with its rhythmic accompaniment.

④

p dolce e legato

stacc.

Musical notation for the fourth system, starting with a circled number 4. It features a treble and bass clef with dynamic markings *p dolce e legato* and *stacc.* The treble part has a more melodic line, while the bass remains accompanimental.

Musical notation for the fifth system, continuing the piece with treble and bass clefs. The treble part features a melodic line with some grace notes, and the bass provides a steady accompaniment.

Musical notation for the sixth system, concluding the piece with treble and bass clefs. The treble part has a final melodic phrase, and the bass accompaniment ends with a series of chords.

⑤ Toy Seller
Sweetmeat Seller
Old clothes Seller
Fruit Seller

Come a - long. Buy! Come a - long. Come a - long. Come a - long.

⑤

mf *cresc.*

T.
S.
O.
F.

Buy! Buy! Buy! Buy! Buy! Buy! Buy! Buy!

Come a - long. Buy. Buy. Buy. Buy.

Buy! Come buy! Buy.

f *ff*

Billposter ⑥ Allegro *f* Costerwoman

That's a bit of al-right! What's it a -

mf

Cw. *f* Billp. $\#2$ Cw. *f*

bout? Read it. I'm off! What is it?

1. Coster Cw. *f* 3. Coster *f* Looks hard

Bit of alright, eh? Can't you read it Bill? Get along with you.

at poster profoundly perplexed. The ⁽⁷⁾ crowd inquisitively regards poster.

f poco cresc.
simile

Cw. *f*

Why isn't the fel-low who posted it up made to

ff *mp*

⁽⁸⁾

read it for the likes o' those who can't! That's what I say.

f *mp* *f* *ff* *p* *f*

Blime meyes; but he might catch a cold. And then, the blighter must

stacc. *p* *ff* *mf* *f*

1.C. put it up whilst his paste is hot. Bah!

(Ironically) ⑨ (Naturally)

mp *f* *mp* *f* *mf* *ff* *mp* *ff*

1.C. what is it all a - bout? That's what I want to know. The

Cw. *f* 3.Coster *mf*

ff *mf* *f* *f*

3.C. fel - low came here and put his can down and plaster'd that pa - per up.

f *mf* *f*

⑩ Cw. *mf*

Why didn't he read it? Can't you read it Bill?

mp *pp* *misterioso* *pp*

3. Coster

Of course I can't or I should not stand here and lis-ten to your spout-ing. Who

espress.

2.C. can read it? Aint you learn'd and wise. I

Cw. ⑪ *mp* (mocking)

p

Cw. thought you were. Now then op - en your spout.

rall.

cresc. molto

p *mf*

Allegro molto vivace

3. Cost.

Get along with you - you petti-coa-ted bligh-ter, cease larking.

ff

Cw. ⑫ Who is going to read it?

f

3. Coster

That is what I am wai - ting for.

13 Andante maes-
toso e marcato

All Costers Allegro molto

Will you read it Hen - ry!

Henry (with great dignity)

Costers

Henry

Costers

I will. You will. I will. You will read?

14 Henry

Costers

Henry

I will. You will read it? I will.

Sopran
 Alt Hen - - - ry,
 Tenor
 Bass

cresc.

Hen - - - ry, our Hen - ry will

read it!

15

15 (*Largamente poco*)

ff *fz* *ff* *fz* *ff*

Henry mounts the platform and

Allegro molto

p stacc. molto *mf*

peers at the poster gravely. He

f

feels in his pockets and takes from his pocket a large spectacle case and opens it. He takes

①⑥

p

a pair of large tortoise shell - rimmed glasses. He places them on his

nose and peers closer to the poster. Staring he

cresc.

runs his finger as though underlining each

①⑦

line. Slowly he raises himself looking at poster mast seriously.

f accel.

①⑧

He falls back on rail

in a state of collapse. *ff* *sfz* Slowly he recovers.

19 *ff* *sfz* *p* *f* Slowly he recovers.

Andante
Sopran
Alt
Tenor
Bass

pp A-ny thing se-ri-ous Hen-ry? *pp*

Andante

ff *p* *mf*

20 (Slowly Henry turns to the eager costers)
Henry (Yawning)

mf There's a war *pp* *ff* and this Tempo

H. *mp* pa - - - per says that eve-ry man is *f*

(21) (Raising his voice) wanted (Consternation) - un-der seventy five. Solenne *pp*

Piccola Pause

(Greater consternation) (With pathos - pointing to poster) It is here where I put my fin-ger, and that's the name o' him that *pp*

Costerw. (22) Tempo Henry Più movimento say so. Whose war is it Henry? Blime if I *cresc. molto string* *ff* *p*

H. know. The paper doesn't tellyer that, it on - ly says - *p* *p*

H. *Falsetto*
 Eve - ry bo - dy un - der seven - ty five.

The first system consists of a vocal line in bass clef and a piano accompaniment in 3/4 time. The vocal line includes a falsetto section indicated by a dotted line and the number 8. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

23 (Henry comes from platform - Merry-making in crowd.)
Allegro vivace

The second system shows the piano accompaniment for the 'Allegro vivace' section. It features a more complex rhythmic pattern with sixteenth and thirty-second notes in the right hand, and a bass line in the left hand. The dynamic marking is *mf*.

Sopran
 Alt
 Tenor
 Bass

War!
 War!
 War!

f stacc.

The third system includes vocal staves for Soprano, Alto, Tenor, and Bass. The vocal lines feature the word 'War!' and a dynamic marking of *f*. The piano accompaniment continues with a complex rhythmic pattern and includes a *f stacc.* marking.

24

War!
 War!
 War!

Eve - ry man un - der

mf

The fourth system includes vocal staves for Soprano, Alto, Tenor, and Bass. The vocal lines feature the word 'War!' and a dynamic marking of *f*. The piano accompaniment continues with a complex rhythmic pattern and includes a *mf* marking.

seven - ty five.

Eve - ry man un - der seven - ty five.

War!

ff

(25) Stallholders with Costers

War!

War!

Ev - ery

ff

man un - der seven - ty five.

(26)

Ev - ery man, ev - ery man.

f

(27) Allegro moderato

Enter from right— two policemen. Silence immediately. Wonderment amongst costers and Stallholders.

Each constable takes from his pocket a photo. They separate move slowly costers

show no fear. Police scrutinise men and **(28)** compare with photograph.

First policeman slowly approaches

Più lento

Toyseller: She causes amused tittering by pointing to a large grinning blackhead hanging at end of Stall.

(29)

Police: No! She takes down a box and presses a spring and out pops a silk hatted head with large beard,

Tempo Allegro Moderato

looking like Krüger. Toyseller then produces a Highlander. Police:No! Second Policeman goes to Old Clothes Seller who

Police:No!

mp

is confused and embarrassed as he explains by the photo.

(30)

sfz

Old Clothes Seller indicates

f *p*

that he knows, and rummages on his stall. He produces

cresc. molto *mp*

an enormous pair of trousers. (Laughter) Police indicate No!

ff *pp*

(31) Enter Columbine. She speaks to Police

(31)

pp

who show her the photo. She examines it.

pp

Commences with

Allegro molto

volubility and excited gestures.

32

pp

She knows all about it and keeps Police busy taking notes.

Crowd and Stallholders amused.

This is interrupted by entrance of enormous elephant with bells and large tusks. A ruffianly looking keeper, tall and swarthy, with large earrings carries a long whip and a megaphone. On top of elephant is a chubby faced young man, roguish, elegantly dressed and wearing a silk hat.

33 Pomposo e Grave

Keeper (through a megaphone)

Make way! Make way! Make way!

Make way! Make way! Make way!

Make way! Make way! Make way!

34

Make way! Police (unis.) Stop! Stop!

marc. e pesante

Man on elephant

ff Go on. Take no heed. Go on.

Stop!

Stop!

cresc. molto e stringendo

Allegro vivo

This is my an - i - mal.

Coro Basses

La la la la la la la la

mp

Keeper Be qui - et or else we shall be here all night!

Toy Seller (megaphone)

Buy old No - ah!

Sweetmeat Seller

(megaphone)

No?

Old clothes Seller (megaphone)

Have a le - mon squash!

No?

Do come down

and buy this for the Car - ni-val!

Fruit Seller

(megaphone)

Buy a ba -

pp

La la la la la la la la

mp

La la la la la la la la

mp

La la la la la la la la

f

la la la la la la la la

p

mp

35 Man on elephant

(Laughing to Old Clothes Seller)

Ha ha hahahahahahahahaha (Selling) hahaha! No! Hahaha! No!

T. (Selling) I am sure you would like it.

S. (Selling) I am sure you would quite enjoy it.

O. (Selling) I am sure you would look ve-ry nice.

F. na - - na. I am sure you will want an - - o - - ther.

Bass

la la la la la la la.

35

mp

M. Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha! No! Thank you ve-ry much.

Police Tell your man that he is want - - - ed.

T. No? What a man!

S. No? What a man!

O. No? What a man!

F. No? What a man!

mf

La la la la la la la

mf

La la la la la la la

mf

La la la la la la la

mf

La la la la la la la

f

Allegro moderato

Keeper

Oh! _____ What for? _____ Please un - der - stand that
I dont know, it is all ve - ry
Do you think there is a - ny thing the mat - ter?

la la la la la la la la la la la la la la la la

Allegro moderato

he is not my man. I am his man and this is his e - lephant.
strange. Buy!
Not even a le - mon squash? Buy!
Buy!
Buy!

Not a ba - na - na? Buy!
la la la la la la la la la la la la la la la la

Man on elephant Più pesante

Now move a-way. Clear the way.

He is the boss.

Come a-long. Ted - - dy bears! Do have one. On - - ly half a crown.

Come a-long. Trous - - - ers and vests,

Come a - long.

la la la la la la la la

Più pesante

p *mp*

Police

ff

We want you to come down here.

Wagons and hor - ses. Noah and his fa - mi - ly on - - ly nine pence each,

all sorts of ha - - ber - da - she-ry, straw hats worn

la la la la la la la la

Man on elephant

(Keeper talks to Columbine)

Ho ho ho ho ho ho ho ho ho ho, Bosh! Bosh!

Police No! No!

T. batt-le dore and shuttle cock, cricket ball and bat. Buy! Buy! Buy!

S.

O. on - ly once be fore.

F.

ha

la la la la la la

ha

la la la la la la

T.

S.

O.

F.

Piano accompaniment for the first system.

M. *(laughing)*
You have no war - - - rant. Nonononononono!

P.
Is this your pho - tograph?

T.
Now _____ is your great _____ chance. Buy! _____

S.

O.
Ladies pa-rasols, handkerchiefs and ib-bons. Buy! _____

F.

(leg) *pp*
la la la la la la la la la la la la la la la la

(leg) *pp*
la la la la la la la la la la la la la la la la

(leg) *pp*
la la la la la la la la la la la la la la la la

(leg) *pp*
la la la la la la la la la la la la la la la la

p *f*

37

M. *f* *ff* ^Λ (To Driver)
 Bosh! Bosh! Bosh! Get along we must be moving!

Keeper *f* *ff*
 I am sure that you are wrong. This is not the man.

P. *ff* ^Λ
 No!

T. *f*
 Buy!

S. *f*
 Buy!

O. *f*
 Buy!

F. *f*
 Buy! Buy!

ff *pp*
 la la la la la la la la la la la la la la la la la la la la la la

37

f *ff* *fz* *pp*
 Musical accompaniment for piano.

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

K. *f* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Half a minute! Have it out! Somethings wrong. Pair of as-ses

P. Here we have some one who knows you.

T. *f* Toy trum - pets for the Car - - ni-val. Small drums and an - cient cym - bals.

S. *f* Gingerbread.

O. *mf* All _____ Kinds of

F. *f* Ripe ba-na - nas,

mp la la la la la la

mp la la la la la la

mp la la la la la la

mp la la la la la la

(Criers bell)

mp

Man on elephant (38)

Andante quasi lento

M. Which la-dy?

K. off their heads. Sil - ly boobies. Bah!

P. This la - dy says you are the man. —

Crier

Enter Crier and his assistants

Si-lence!

Assistants

Si-lence!

T. Tri - - ang - les, Tam - bou - rines, Con - cer - ti - nas.

S. Butter scotch and lollypops. Bulls eyes and Corkscrews

O. shoe. la - ces.

F. plums and app - les Green ga - ges.

pp la. la.

pp la. la.

la. la. la.

la. la. la.

(38) **Andante quasi lento**
mf

„Crier“ wears old fashioned gorgeously brocaded robes—knee breeches, silk stockings, buckle shoes and Dick Turpin hat. Assistants attired similarly.

M.

K.

C.

T.

S.

O.

F.

fp *(Misterioso)*

C.

fp

(Assistants whisper excitedly)

c. one young man. Age twen - - ty three and Yes! Yes! Yes! Yes!

39

c. Age twen - ty one, short and stout, morn - ing dress, wears a silk

c. hat, ea - si - ly gets ex - ci - ted. Name unknown, bring him to me if you

(Looking up erect)

c. find him. This mat - ter is now out of your hands.

stringendo Tempo

(To the Police throwing roll at them)

Allegro

M. on we are wast - - ing time. Do get a

K. What a game. It is strange.

What a game. It is strange.

What a game. It is strange.

What a game. It is strange.

Allegro

mf

40 Lento

M. move on.

K. (To crowd) Stand back, stand back or else you'll get a drowning.

T. Have a care! Have a care! Have a care! Back!

S. Have a care! Have a care! Have a care! Back!

O. Have a care! Have a care! Have a care! Back!

F. La la la la la la la la

40 Lento

Allegro

M. *ff* Move on, move on! Do get a-long this is most annoy - ing.

K. *ff* Stand back, stand back! (cracking his whip)

T. What a nuisance, what a nuisance.

S. What a nuisance, what a nuisance.

O. What a nuisance, what a nuisance.

F. What a nuisance, what a nuisance.

la la la la. (Clapping) Boo!

(Clapping) Boo!

la la la la la la la la la la la la la la. (Clapping) Boo!

(Clapping) Boo!

ff *mf* Allegro

M. Clear a-way, let us get a - way we are late.

K. Now hold tight. We are mov-ing.

T. Oh! Oh! Get a - way, get a - way, get a -

S. Oh! Oh! Get a - way, get a - way, get a -

O. Oh! Oh! Get a - way, get a - way, get a -

F. Oh! Oh! Get a - way, get a - way, get a -

What a nuisance, what a nuisance. Boo!

(Clapping)

What a nuisance, what a nuisance. Boo!

(Clapping)

What a nuisance, what a nuisance. Boo!

(Clapping)

What a nuisance, what a nuisance. Boo!

(Clapping)

K. *Make way. Make way.*

T. *way!*

S. *way!*

O. *way!*

F. *way!*

ff You are a nuis - ance. Get a - way

ff You are a nuis - ance.

You are a nuis - ance. Get a -

Now we're off, now, now see him

Now we're off, now

Now we're off, now see him dance and jump and run, now see him

Lento

f cresc. molto

stacc.

K. *Make way. Make way.*

T. *ff* You are a nuis - ance. Get a - way!

S. *ff* You are a nuis - - - - - ance, you are a nuis - - - - - ance. Get a - way,

O. Get a - way! You are a nuis - - - - - ance.

F. way, a - way, get a - way! You are a nuis - - - - - ance. Get a - way,

ff Now we're off. dance and jump and run, now see him jump and run.

dance and jump and run, now see him dance and run.

dance and jump and run, now see him dance and jump.

41

K. Make way. Make way.

T. get a - way. Good riddance, Good riddance!

S. get a - way. How sil - ly yet splen - did.

O. Get a - way. Good riddance, Good riddance!

F. get a - way. Good riddance, Good riddance!

How splen - did.

Cap - i - tal! Bra - - - vo! Bra - - - vo, Bra - - - vo!

Cap - i - tal, Cap - i - tal! Bra - - - vo! Bra - - - vo, Bra - - - vo!

Cap - i - tal, Cap - i - tal! Bra - - - vo! Bra - - - vo, how splendid.

A sprinkling of holiday makers remain round the stalls, gossiping, laughing.
 A queer looking man is seen coming down stage followed by a party: two ladies, two gents, young and fashionably dressed.
 Ladies good looking, carry open green parasols; gents morning dress, grey top hats.
 The queer man has a camera and easel. Photographer has long beard and moustache, age fifty, vivacious and loquacious,
 looks like the Dollmaker in La Poupee!

Artist absorbed, looking on ground for a spot to pitch his party—he decides on front of Old Clothes Stall.

Stallholders (amongst themselves):

Allegro
 Toy Seller

Ve-ry comical! eh?

Sweetmeat Seller

Old clothes Seller

Fruit Seller

Very strange dont you think.

Could not make it out.

(laughing) Not at all on-ly a bit

Allegro

Lento più
Artist

(Holding up his hand to stop party)

(Recognising Old Clothes with

I think this will suit ve-ry well. Shall you mind if I

You have vi-si-tors.

Eh?

mad.

Lento più

pp

pp espress.

p

excessive politeness)

42

pitch my par-ty here? Yes?

(off hand)

(Hesitating)

Not at all. Yet I would make but one condition. You shall

teneramente

42

pp

A. *mf* That is not a dif - fi - cult mat - ter I am

T. _____

S. _____

O. pho - to-graph me with your par-ty.

F. _____

Sopran

Ladies (Surprise and ironical laughter) Ah ah ah ah!

Sopran

Bass

Gents (Surprise and ironical laughter) Ah ah ah ah!

Bass

cresc.

(Moving about placing his group) (He places two gents on floor cross legs, two ladies standing behind, Old Clothes with them.)

A. sure. Please come here, take your stand behind this La - dy and smile.

f

(Gets behind black cloth)

A. Like the rest of the par - ty.
Toy Seller

Sweetmeat Seller

Old Clothes Seller What a cheek. Fan - cy him.

Fruit Seller *ff* (laughing) Ta ta ta ta ta ta ta ta.

(Looking behind at Old Clothes Man)

Ladies Ah! (Looking behind at Old Clothes Man) Ah!

Gents (Gentlemen appear sullen; angry with apparent liberty of photographer.) Ve ry rude! No po - li - teness!
Most im-pro-per!

T. (laughing) *f* What a pic - ture!

S. (Grave) Don't get alarmed. You will find me ve - - - ry respect - - ful.

O. *mf* (Grave) Well I'm dashed! Look what is go - ing on be - hind!

F. (Looking at N^o 1 glances at Old Clothes Man)

Lad. What a queer man! (Looking at N^o 2 glances at Old Clothes Man) What does he say?
In - deed he is! (Shakes head) I tink he's making

Gen. Oh! we can - not! (Paying no attention) No!
Let us cut it out! Ask the La - dies to cut it out.

dim.

p

Artist
(Under black cloth moving hand about)

(Removes head from behind blackcloth and looks over party.)

Sh sh sh sh sh sh sh sh!

No - ahs ark!

Pep - permints

Ging - er-breads, all kinds of
(laughing)

love!

Si - - - - lence please!

Tam-bo - rine, No.

Cho-co-lates
(Old Clothes Seller looks at ladies in front of him. He is

cor - - di-als and fruits and i - ces.

(Becoming very fussy, excessive gestures, exuberant respect. Shuffles his party about indicating what he wants.)

Please incline your head a litt-le forward this way.

Jack in the box, threepence. No?

four bars a pen - ny on - ly just opened. No? Try this one. Re-al Don-cas-ter.

captivated by their beauty, and shows it by ridiculous gestures.)

Try a straw with the le-mon squash. No no no no no! On-ly twopence halfpenny:

(To N^o 1 discussing Artist)

(discussing Artist) He is talking to

Queer fel-low! (To 1st Lady) Like him?

Plau-si-ble:

(to 2nd Lady)

A. Thank you thank you that will do. Please incline your head a litt - le

T. This one, that one, there you are. Thank you m

S. I pre - fer the E - - ver - ton. Swiss nut milk is

O. - - - - -

F. you may take it with-out su - gar. Thank you! Qui - et Jer - ry!

Lad. Yes, he looks ve - ry pleased! Now he talks to you.

Gen. I don't know How can I say? Ah!

p sostenuto *(poco)*

(to the Ladies)

A. fur-ther this way. That will do ve - ry

T. Buy the danc - ing al - - li - - ga - tor;

S. ve - ry good. I don't know why, I can - not tell. I

O. - - - - -

F. (to his customers) Ap-ples six pence, fivepence, fourpence, threepence, fourpence.

Lad. Ah!

Gen. So, so! You can train to a - nyth-ing, no mat-ter what.

by his training.

(sostenuto)

(To Old Clothes Seller) *mf*

A. well. Please stand on that litt-le box.

T. sevenpence, ninepence, try the litt-le one. No? Don't you?

S. on - - ly know that eve - ry bo - - dy asks for

O. - - - - -

F. please be care-ful take it ea - sy I have plen-ty more in-side the ham - pers.

Lad. kind? Pray what is the joke? Noth - ing, nothing!

Gen. So, so! Ah! La la la So, so! So, so! La la la

pp

44

A. Yes! Just a litt-le further from the la - - - dies.

T. I don't know. I could not say. No no no no no no no!

S. more. Please try this; eightpence half a pound.

O. - - - - -

F. (Indicating to Old Clothes and drawing) Those straw - berries on - ly just now ar - - ri - - ved.

Lad. Look be - hind! Ah! What im - pu -

Gen. la la la well, well, well, well. la la la. Just so! Just so!

pp

44

(to the men on floor)

A. This will do ve-ry well. Gentlemen. You look

T. This litt - - le doll will laugh or it will cry

S. It is al-ways ve-ry sti-cky in the hot weather. No As you like,

O. *(overcome by emotion)* Ah!

F. Try them, five pence a pound, sound as a bell and ve - - ry cheap.

Lad. dence! *(Teasing)* He loves you. Don't be stu - - - pid,

(laughing) He loves you. Bosh! Please stop this sil - ly nonsense.

Gen. *(laughing)*

A. ve - - - ry hap-py. Fix your eyes on the nose of the ca-me-ra and

T. "Ma Ma" "Ma Ma" All that you have to do is to squeeze it

S. fourpence. I will put it in a bag.

O. Ah! Love!

F. Melons! have a slice if you pre-fer it. I don't care.

Lad. look who sits be-low. No!

Look be-low and have a care. No!

Gen.

Lento e molto espressivo

(Under black cloth - - - the

(Going to camera)

A. I will just take a-nother look at you. Smile and look hap-py.

T. tight. So Do you un-der-stand? No!

S. As you like four pence. You may not

O. Love! Love! Ah! my

F. Praps you may pre-

Lad. No Dont. Ah!

I am sure there will be trou- - - - ble. Pray cease your

Gen. There is too much of "Smile and look

molto cresc.

ff

Lento e molto espressivo

(45)

photographer seems in trouble: - - his legs move nervously, - -

T. No! Why not try?

S. care for it: I am sure you will like it,

(falls, and shows shining bald head.)

O. heart is bleed - - - ing for you my dear - - - ie.

F. fer these cher-ries: will you try them? No?

Lad. Ah! Dont you see who sits be - - fore us?

Sil - ly non-sense Ah Pray cease you sil - ly

Gen. hap-py." Well, well, well, well,

I don't know it seems as though it is part of the show. Dont you

mp

(45)

Artist

suggesting he is getting tied up. He comes hurriedly out of cloth

Allegro molto

Damn! _____ What in the

T. on - - ly squeeze it tight.

S. all chil - dren scream _____ for it.

O. oh! _____ my dear. _____

F. I am sure that you will like _____ them.

Lad. have a care. _____

non - sense. Oh! _____

Gen. Well, well. Well, well.

think so? I feel sure it must be So So So.

fz *p* *f*

Allegro molto

(Seeing Old Clothes Seller) (Walks about excitedly)

A. name of all that is ho - ly? You must be mad!

(Laughing)

T. Well, well,

S. Well, well, well,

O. *to Artist* Hi! Wait a mi-nute! What is the

F. Well, well, well. (to 2nd) (Laughing)

Lad. (to 1st) Too much so! (Laughing)

Gen. (rising) No, No! What shall we do? Shall we throw it up?

(rising) This will not do!

46

T. well! Dear old Clothes!

S. well, well, well, well, well!

O. mat - - - ter? I do not un - - derstand!

F. Ve - - - ry strange!

(to the Men) What shall we do? (to the Men) What shall we do?

(They discuss the matter)

Gen. No, no, no! It were co-ward-ly to do so. Wait a mo-ment.

Mat-ter?— You spoil my group with your hair?—

mp

Gents

Ne-ver mind his hair. That is part of his pro - fes - sion. We don't

(47) (With extreme gestures)

A. Ma - ny thanks, ve - ry pleased!

Gen. mind it, get a-long with the job.

(47)

mf

(Walking about and reassembling his party) (Speaking to old Clothes Man)

A. Please reform as you were before. You stand on your box just so between the

48

Più lento e es-
(To Ladies, per-

A. *mf*

La - dies and mind your hair. It is un -

Detailed description: This block contains the first system of music, measures 48 and 49. It features a vocal line (A.) and a piano accompaniment. The vocal line starts with a half note 'La' followed by eighth notes 'dies and mind your hair.' and ends with a half note 'It is un-'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. Dynamics include *mf* and *mf* (To Ladies, per-).

pressivo molto
suasively indicating positions)

espr. molto

A. *p* *espr. molto*

for-tu-nate we have was - ted time through such sil - ly nonsense. Please wear your

Detailed description: This block contains the second system of music, measures 49 and 50. The vocal line (A.) continues with 'for-tu-nate we have was - ted time through such sil - ly nonsense. Please wear your'. The piano accompaniment features a more active bass line. Dynamics include *p* and *espr. molto*.

49

mp

A. *mp*

us - - ual charm - ing smile. Gent - le - men, as you were be-

Detailed description: This block contains the third system of music, measures 50 and 51. The vocal line (A.) continues with 'us - - ual charm - ing smile. Gent - le - men, as you were be-'. The piano accompaniment includes a *dim.* marking and a *simile* marking. Dynamics include *mp*, *fz*, *dim.*, and *pp*.

(walking backwards towards camera)

A. *ff*

fore.

Detailed description: This block contains the fourth system of music, measures 51 and 52. The vocal line (A.) has a rest for 'fore.'. The piano accompaniment is very active with a *ff* dynamic. Dynamics include *ff* and *simile*.

50 Più lento

(Takes ball in his hand) *pp*

(presses ball)

A. *pp*

Still, and with a na - tu - ral expres - sion. One - two - three - it is

Detailed description: This block contains the fifth system of music, measures 52 and 53. The vocal line (A.) continues with 'Still, and with a na - tu - ral expres - sion. One - two - three - it is'. The piano accompaniment features a triplet of eighth notes. Dynamics include *pp*.

Allegro

A. *o-ver.*
Toy Seller

Sweetmeat Seller

Old Clothes Seller *(Still standing on his box)*
mf

Fruit Seller Ma - - ny thanks, here is my card and my ad - -

(Getting up)
Ladies *mf* Many thanks.

(Getting up) *f* Ma-ny thanks.

Gents *(Getting up)* *f* Thank you.

Thank you.

Allegro

pp

A. *mf* *(to group)* *3* *(Ladies, Gents, and Artist Exeunt)*
Please fol-low me.

T. *f* *(To old Clothes Seller)*
Ca - pi - tal! Splen - did! I have kept your buy - - ers waiting. I . enjoyed it!

S. I think it's aw - - ful cheek to give suchairs. Most im-

O. *(Hands his card to artist)*
dress. I am great - - ly o-blighed!

F. I think he's splen - - did to car-ry it off so well. No No

mf

mf

T. La la la la.

S. pro - per, most im - pro - per most im - pro - per.

O. La la la la la.

F. No No No No No No No No.

Chorus

Look out!

Look out!

Look out!

Look

mf

(Enter. Youngman dressed to Crier's description followed by crowd)

Youngman

Stop your pushing run away, run away, what do you want with me?

T. Buy,

S. I don't think it can give plea - sure not to ev - ry one. Ha ha ha.

Look out!

Look out!

Look out!

Look out!

Look out!

Look out!

Look out!

Look out!

Y. *f* Get a - way, get a - way. I do not quite un - der - stand what

T. _____

S. _____

O. _____

F. *f* Now then, come and make your choice and

Ah! Ah! Ah! Ah!

52

Y. you want with me. Leave me a - - -

T. *f* Buy, Buy!

S. *f* Buy, Buy!

O. *f* Buy, Buy!

F. buy, buy!

Ah! Ah!

52

(In front of old Clothes Man)

Y. lone. Come here my hear - - ty and
 (Banging on Tambourine)
 T. Now then all my fine young peo - ple.
 S. Come and buy!
 O. Here you are! Look at them!
 F.

Ah! Ah!
 Ah!
 Ripe ba - - -
 Let me see.
 Let me see.
 I'll have

ff
mp

Y. let me see what you have got. I would like to be the Pan - ta - lon.
 T. Come! buy! Toy Trum - pets and Cas - ta - nets and
 S. Come and buy! Come and
 O. Cos - tums for the Car - ni - val. No? Take one out and
 F. na - - nas. Cher - - ries all

Make way, let me see. I would like to have that one in
 I pre - fer to turn them o - ver. Pass that one in green
 this and that. Ah so!
 Let me see. I want to pur - chase cos - - tums for the

mp

Y. Can you let me have it? Ah!

T. Tri-ang-les and Tam-bou-rines. Come and buy!

S. buy! Come and buy!

O. look it o-ver. No? Come and buy!

F. ripe! Come and buy!

scar - - - let. Here!

— and that and that and that. Here!

that one in roy-al blue. Here!

(Old Clothes Man hands clothes out)

Car - - - ni-val! Here!

Y. Thank you!_ Thank you!_

T. There! There!

S. Come and buy!_ Come and buy!

O. Come and buy!_ Come and buy!

F. Come and buy!_ Come and buy!

There! There!

There! There!

There! There!

There! There!

Detailed piano accompaniment for the vocal parts, featuring complex rhythmic patterns and melodic lines in both the right and left hands.

Y. I think this splen - did. Fine!

T. You make too much noise.

S. Bulls - eyes and gin - ger bread.

O. I am sure that

F. All sorts of fruits and sum - mer drinks.

Here!

I am sure that this will do!

(Laughing)

I am sure that this will do!

Ah!

53

Y. Ex-cel-lent! Ca-pi-tal! Ve-ry good! Splen - did!_

T. Now get a - long if you are sa - - tisfied.

S. Ev - ry kind of cho - - colate. All kinds of gin - gerbread.

O. you will like them.

F. Come a - long and buy. Come a

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Y. *Not like - ly! Not like - ly!*

T. Please move a - way.

S. Come a - long buy.

O. Now run a - way! and pre -

F. long, and buy! Come a - long, Come a - long,

Now young man you'll come with us. Come this way. — Come this way. —

Now young man you'll come with us. Come this way. — Come this way. —

Come this way. — Come this way. —

Come this way. — Come this way. —

Y. Ah! Ah! Ah! Ah! No No No No

T. Move a - way. Move a - way. —

S. Come a - way.

O. pare for the Car - ni-val.

F. six pence, four pence, nine pence, five pence, half a pound, first try a half a

Ah! Ah!

You must know that you are wan - ted. Just the man we know is wan - ted.

Ah! Ah!

Y. **No** **No**

T. **Move a - way.** **Move a - way.**

S. **All sorts of but - ter - scotch.** **Eight pence half a pound.**

O. **Ha ha ha!** **Ha ha ha!**

F. **Ha ha ha!** **Ha ha ha!**

pound. **All ripe** **cher - ries**

Come **Come a - long!** **Come** **Come a - long!**

Come with us! Come with us! **Come with us! Come with us!** **Come with us! Come with us!**

Come **Come a - long!** **Come!**

You must come a - - long with us!

54

Y. **No** **No No No** **No No No**

T. **Move a - way and give a pas - sage.** **Move a - way.**

S. **Come and buy!** **Come and buy!**

O. **Do you want to push me o - ver?** **What!**

F. **Do you want to push me o - ver?** **What!**

All ripe. **Ripe** **ba - na - nes.**

Come **Come a - long!** **Come.**

Come **Come** **Come.**

Come a - long. **Come** **Come.**

You must come a - long with us! **Come.**

(Enter Crier and Assistants)

Y. *No! No! No!* *No! No!*

T. *Oh Mur - der* *Oh Mur - der*

S. *Do have some* *Do have some*

O. *Stop - push - ing* *Don't do it! Don't*

F. *Fine ba - na - nas* *All ripe*

No No No No No No No No *No No No No No No No No!*

No No No No No No No No *No No No No No No No No!*

No No No No No No No No *No No No No No No No No!*

marcato possibile

Y. *No!*

T. *Stop!*

S. *Stop!*

O. *Stop!*

F. *Stop!*

No!

No!

No!

No!

fff

Scene II

Night. Scene as No 1 but nearer the Hobby Horses, and away from stalls. Carnival in full swing. Hobby Horses- white and gold. Stage thronged with dancers in Carnival attire, with Pantalón and Columbine as principal dancers. Hobby - Horses move slowly at first, gradually increasing pace until they suggest swiftly galloping across stage. Gaudily coloured decorations and brilliant lights.

Wild Horsemen

(55) Allegro vivace

Musical score for measures 55-58. The piece is in bass clef with a key signature of one flat (B-flat). The tempo is Allegro vivace. The score consists of two staves. The first staff begins with a piano (*pp*) dynamic. The second staff is marked "8 lower". The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents.

Musical score for measures 59-62. The piece continues in bass clef with a key signature of one flat. The tempo remains Allegro vivace. The score consists of two staves. The first staff begins with a piano (*pp*) dynamic. The second staff is marked "8". The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents. Dynamic markings include *f* and *pp* with accents.

Musical score for measures 63-66. The piece continues in bass clef with a key signature of one flat. The tempo remains Allegro vivace. The score consists of two staves. The first staff begins with a piano (*pp*) dynamic. The second staff is marked "8". The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents. Dynamic markings include *f* and *pp* with accents. A circled measure number (56) is placed above the first staff.

Musical score for measures 67-70. The piece continues in bass clef with a key signature of one flat. The tempo remains Allegro vivace. The score consists of two staves. The first staff begins with a piano (*pp*) dynamic. The second staff is marked "8". The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents.

Musical score for measures 71-74. The piece continues in bass clef with a key signature of one flat. The tempo remains Allegro vivace. The score consists of two staves. The first staff begins with a piano (*pp*) dynamic. The second staff is marked "8". The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents.

8

57

ff < > *pp*
dim. *dim.*

8

Lento

rall. molto e dim. *pespr.*
pp

58

pp *dpb* *dpb* *dpb*

p *dim.*

64 Allegro molto

pp

pp

tr

tr

Two systems of piano accompaniment. The first system shows measures 64 and 65. The right hand features dense chordal textures with many accidentals, while the left hand plays a steady eighth-note accompaniment. Trills are indicated in the right hand of both systems.

tr

tr

Two systems of piano accompaniment. The right hand continues with dense chordal textures, and the left hand maintains the eighth-note accompaniment. Trills are indicated in the right hand of both systems.

59

Allegro vivace

f

ff

p

Two systems of piano accompaniment. Measure 59 is in 3/4 time. Measure 60 is a double bar line. Measure 61 is in 2/4 time. Dynamics range from forte (f) to fortissimo (ff) and piano (p).

stacc.

Two systems of piano accompaniment. Measure 62 is in 4/4 time. Measure 63 is in 4/4 time. The right hand has a staccato marking. The left hand has a fermata over the final note.

Two systems of piano accompaniment. The right hand features dense chordal textures with many accidentals, and the left hand plays a steady eighth-note accompaniment.

accel.

ff

ff

Two systems of piano accompaniment. Measure 66 is in 4/4 time. Measure 67 is in 4/4 time. The right hand has an accelerando (accel.) marking. Dynamics range from fortissimo (ff) to fortissimo (ff).

Allegro molto

(♩ = ♩)

fff marcato molto sempre mp

This system contains measures 57 through 60. It begins with a fortissimo (fff) dynamic and a marcato molto sempre instruction. The music features a complex texture with multiple voices in both hands, including a prominent bass line with a steady eighth-note pattern. A mezzo-piano (mp) dynamic is indicated for a specific section starting in measure 59.

60

This system contains measures 61 through 64. The music continues with a dense, rhythmic texture. The right hand features a melodic line with slurs, while the left hand maintains a complex accompaniment. The dynamic remains mezzo-piano (mp).

This system contains measures 65 through 68. The rhythmic intensity is maintained with intricate patterns in both hands. The dynamic remains mezzo-piano (mp).

This system contains measures 69 through 72. A fortissimo (f) dynamic is introduced in the right hand starting in measure 71. The left hand continues with its complex accompaniment. The dynamic returns to mezzo-piano (mp) in the right hand for the final measure.

This system contains measures 73 through 76. The music features a melodic line in the right hand with a slur, and a complex accompaniment in the left hand. The dynamic remains mezzo-piano (mp).

This system contains measures 77 through 80. The music concludes with a melodic line in the right hand and a complex accompaniment in the left hand. The dynamic remains mezzo-piano (mp).

brillante

f

61

ff *ff* *ff* *ff*

ff

ff *ff* *ff* *ff*

ff

62

ff

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and features a dense accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

The second system continues the piece. The upper staff has a melodic line with some slurs. The lower staff maintains the chordal accompaniment. A dynamic marking of *cresc. molto* is placed above the lower staff in the second measure.

The third system shows a change in dynamics. The upper staff has a more active melodic line. The lower staff continues with chords. Dynamic markings of *ff* and *p* are present, indicating a transition from fortissimo to piano.

The fourth system features a melodic line in the upper staff with some slurs. The lower staff continues with the chordal accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed above the lower staff.

The fifth system includes a circled measure number '63' above the upper staff. The upper staff has a melodic line with triplets. The lower staff continues with the chordal accompaniment.

The sixth system features a melodic line in the upper staff with slurs. The lower staff continues with the chordal accompaniment. A dynamic marking of *f* (forte) is placed above the lower staff.

fff

mp

fff

pp

64

cresc.

accelerando

65

cresc.

fff *p*

fff *sfz* *fff* *sfz* *fff* *sfz*

First system of musical notation, featuring a treble and bass clef. The music is in 4/4 time and includes various chords and melodic lines.

Second system of musical notation, starting with measure 66. It includes the instruction *stacc. molto* and a dynamic marking *p*. The music is in 4/4 time.

Third system of musical notation, continuing the piece with complex chordal textures in both hands.

Fourth system of musical notation, featuring a more active melodic line in the treble clef and a steady accompaniment in the bass clef.

Fifth system of musical notation, concluding the page with a dynamic marking *ff* and a final cadence.

First system of musical notation, measures 65-66. The music is in G major and 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano) and *sfz* (sforzando).

Second system of musical notation, measures 67-68. Measure 67 is circled with the number 67. The music continues in G major. Dynamics include *mf* (mezzo-forte), *sfz*, *f* (forte), and *fff* (fortissimo).

Third system of musical notation, measures 69-70. The music continues in G major. Dynamics include *sfz* and *fff*. There are accents (^) over some notes in the right hand.

Fourth system of musical notation, measures 71-72. The music continues in G major. Dynamics include *f* and *mf*. There are accents (^) over some notes in the right hand.

Fifth system of musical notation, measures 73-74. The music continues in G major. Dynamics include *f* and *mf*. There are accents (^) over some notes in the right hand.

Sixth system of musical notation, measures 75-76. Measure 75 is circled with the number 68. The music continues in G major. Dynamics include *f* and *mf*. The piece concludes with the initials "G.P." in the right hand.

Vivace

mf

69

f

p marc. e legg.

p

ff

Allegro fuoco

70

sfz

mf

ff

mp

musical notation for the first system, measures 68-70. The piece is in 4/4 time. The right hand features a complex, multi-measure chordal texture with many notes. The left hand has a more rhythmic accompaniment. Dynamics include *molto cresc.* and *fff*.

musical notation for the second system, measures 71-72. Measure 71 is circled. The right hand has a melodic line with some triplets. The left hand continues with a rhythmic accompaniment. Dynamics include *mp* and *f*.

musical notation for the third system, measures 73-74. The right hand has a melodic line with some triplets. The left hand continues with a rhythmic accompaniment. Dynamics include *f*.

musical notation for the fourth system, measures 75-76. The right hand has a melodic line with some triplets. The left hand continues with a rhythmic accompaniment. Dynamics include *fff*.

musical notation for the fifth system, measures 77-78. Measure 77 is circled. The right hand has a melodic line with some triplets. The left hand continues with a rhythmic accompaniment. Dynamics include *mf* and *fff*.

musical notation for the sixth system, measures 79-80. The right hand has a melodic line with some triplets. The left hand continues with a rhythmic accompaniment. Dynamics include *fff* and *mf*.

fff

fff marc.

ff

mf *ff*

ff *mf*

Più lento *mp*

mp *f*

First system of musical notation, featuring treble and bass staves with various notes and rests. Dynamics include *mp* and *f*.

73 *mp legg. molto*

Second system of musical notation, starting with measure 73. Dynamics include *mp legg. molto*.

Third system of musical notation, continuing the piece with treble and bass staves.

f marc. *ff* *mp*

Fourth system of musical notation, featuring dynamic markings *f marc.*, *ff*, and *mp*.

74 *fff*

Fifth system of musical notation, starting with measure 74. Dynamics include *fff*.

f *cresc. sempre*

Sixth system of musical notation, featuring dynamic markings *f* and *cresc. sempre*.

Musical notation for the first system, measures 1-4. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, accented with 'A' and 'B' markings. The left hand provides a steady accompaniment with quarter notes.

Musical notation for the second system, measures 5-8. The right hand continues with intricate patterns, including some chromaticism. The left hand has a few longer notes, with a dynamic marking of *fff* appearing in the final measure.

Musical notation for the third system, measures 9-12. Measure 9 is marked with a circled '8' and measure 10 with a circled '75'. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment. The dynamic marking *mf e cresc.* is present.

Musical notation for the fourth system, measures 13-16. The right hand features a series of chords and moving lines, with a dynamic marking of *ff*. The left hand continues with a rhythmic accompaniment.

Musical notation for the fifth system, measures 17-20. The right hand has a dense texture of chords and moving lines. The left hand has a rhythmic accompaniment with some chromaticism.

(76)

First system of musical notation. The top staff is in treble clef and contains a series of chords with accents (^). The bottom staff is in bass clef and contains chords with accents (^) and a marking 'accel.' above the staff. Vertical lines indicate bar boundaries.

Second system of musical notation. The top staff is in treble clef and contains a melodic line with accents (^). The bottom staff is in bass clef and contains a melodic line with accents (^) and vertical lines indicating bar boundaries.

Third system of musical notation. The top staff is in treble clef and contains a melodic line with accents (^). The bottom staff is in bass clef and contains a melodic line with a marking 's' above it and accents (^). Vertical lines indicate bar boundaries.

Fourth system of musical notation. The top staff is in treble clef and contains a melodic line with accents (^). The bottom staff is in bass clef and contains a melodic line with triplets (3) and a 3/4 time signature. Vertical lines indicate bar boundaries.

Fifth system of musical notation. The top staff is in treble clef and contains a melodic line with accents (^). The bottom staff is in bass clef and contains a melodic line with triplets (3). The instruction 'Enter Constable - blows whistle' is written in the bass staff. A dynamic marking 'fff' is present. Vertical lines indicate bar boundaries.

Constable (Authoritative)

77 Più lento

mf

Time! Time! op it, op it, op it, op it! You

Police Bell

Cn. cra - zy people! It is quite time to go to bed.

mf Pantalon (to Police)

Please not so loud. I do not wish to go a-way.

78 Constable

(indicating Columbine)

May we stay? No, no no no no! All

Cn. must o - bey!

pp **Allegro**

Cn. *f* *mf*

Now then you o-ver there. Come get a-long!

Coster *mf* Constable

Right you are, copper! None of your ar - gu - ments.

79

Coster (Turning to Constable) Constable (Motions silence) (Constable moves solemnly.)

Say Copper. Move a-long.

(He does not look behind him.)

pp

pp

appeared - lights gradually disappear - One solitary small red light remains shining in the Hobby-Horses. (Policeman goes.)

80

Pantalon and Columbine walk across stage, Pantalon leading Columbine by the hand, to a seat

Lento

f

facing Punch and Judy Show. As Columbine sits down he releases her hand, and gazes on her for some moments.

81

dim.

p

Then he walks to where Pantalon and Columbine had

danced. Columbine gazes at Pantalon, and he smiles.

trm

trm

trm

82

accel.

pp

83

p

pp

mf

ritard.

83

dim.

cresc. molto

Pantalon (Looking at Columbine) *mf*

f

Columbine *mf*

Do you love me? I

Cb.

ritard.

mp

pp

try so hard. I am sure you do!

Allegro agitato
Columbine

84
Pantalon

No, no, no, no! I've had e-nough of love. Tell me

P. what it is you mean by this non - sense about love.

85 (sinister) *mf* Columbine
What about these arms? Come away. No, I can-not. I do not want them a-ny

Cb. more. I am tired of arms and faces. I want

accel. molto

Pantalon (Showing astonishment)

Cb. life! Ha ha ha! No no no! What more in

ritard.

fff

P. life would you have than pushing the bar - row? The smell of the greens and spring

(teneramente)

fz

pp (teneramente)

P. on - - ions, al - ways wafting their odour in your face. The constant

con passione

P. stream of fresh fa - ces in the street? Sure

Lento

P. *is not that life for you!*

(Columbine indicates "No!" with her head.)

Allegretto moderato

Columbine

Cb. *(Inquisitive)* *"No!"*

P. *Is there a-nything you can - not get that I can give you?*

(Ironically) *mp*

P. *Are your thoughts with your gal - - - - - lant hus-band and his*

Columbine

Cb. *"No!"*

P. *mea - - - - ly mouth? Then where are they,*

89 Poco rit. - - - Tempo

(He rushes to her but she doesn't want him.)

P

Col - um-bine? Do come with me, do

cresc. molto

P

come, come a way, come a-long Col-um-bine do get out-side this sil-ly mood.

cresc. molto

90

P

Col - um-bine.

(They struggle -

P

and she frees herself.) *ff* [^]₄

Col - - - umbine.

ff

Columbine

Pan - ta - lon! No no no no, it can-not be.

91
Cb. (whispers) Pantalón *f* Pan - - ta-lon!
Col - - um-bine!

Cb. No, it can-not be! No!
P. Col - - - - - um-bine!

Allegretto e leggiero

(With gradually increasing warmth and passion)

P. *mf* I'll rub his face with a this - tle. I'll hit him with a car - rot.

92

P. All the parsley cau-li-flowers, on-ions, ce - le - ry tur-nips, every thing in the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "All the parsley cau-li-flowers, on-ions, ce - le - ry tur-nips, every thing in the". The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

P. gar - - - - den. Curse him! All the ve-ge-tab-le o - dour,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* (fortissimo) and then *mf* (mezzo-forte) with the instruction "(despondingly)". The lyrics are: "gar - - - - den. Curse him! All the ve-ge-tab-le o - dour,". The piano accompaniment includes a dynamic marking of *ff* and *mf*.

P. flowers and per - fumes, de - scend and sur - round him.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf*. The lyrics are: "flowers and per - fumes, de - scend and sur - round him." The piano accompaniment includes a dynamic marking of *sempre cresc.* (sempre crescendo).

P. Curse him!

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* and includes the instruction "cresc. molto e accel." (crescendo molto e accelerando). The lyrics are: "Curse him!". The piano accompaniment is highly rhythmic and includes the same instruction.

(Columbine laughing) 93

Lento **Pantalon** 3 3 **f**

Why do you laugh? Come a-long and go with

mf e marc.

Columbine **ff**

Pan - - - ta-lon!

me! The night will bring the dawn.

94

Pan - - - ta-lon! Ah! me!

Come my Col - - - um -

molto cresc.

Cb. Why such curses. Pan - - - - - ta-lon!

P. bine. Drop all this sil - ly non - sense a - bout

The first system of the musical score consists of three staves. The top staff is for the Cb. (Cello) and contains the lyrics "Why such curses. Pan - - - - - ta-lon!". The middle staff is for the P. (Violin) and contains the lyrics "bine. Drop all this sil - ly non - sense a - bout". The bottom staff is for the piano accompaniment, showing chords and a rhythmic pattern in the bass line. Dynamics include *mf* and *ff*.

Cb. Pan - - - - - ta - - - - lon!

P. life. There is no

The second system of the musical score consists of three staves. The top staff is for the Cb. and contains the lyrics "Pan - - - - - ta - - - - lon!". The middle staff is for the P. and contains the lyrics "life. There is no". The bottom staff is for the piano accompaniment, showing chords and a rhythmic pattern in the bass line. Dynamics include *cresc. molto*.

Cb. I will go with you,

P. life with - out hate or love.

The third system of the musical score consists of three staves. The top staff is for the Cb. and contains the lyrics "I will go with you,". The middle staff is for the P. and contains the lyrics "life with - out hate or love.". The bottom staff is for the piano accompaniment, showing chords and a rhythmic pattern in the bass line. Dynamics include *ff* and *f con passione*.

ritard. (95) *mf*

Cb. go with you, Pan - ta-lon! Our life is

P. Some thrive on hate. Our life is love.

mp

Tempo

ff ritard. *p espress.* *pp*

Cb. love. Come my

P. Come! Come! Come my

f *ff*

Cb. Pan - - - - - ta - - - - - lon!

P. Col - - - - - um - - - - - bine!

ff

Curtain

Act I

Scene I

Drop curtain suggesting row of houses in a street.
 Military music is in the air-- excitement is afoot.
 Groups of people cross the stage.

Allegro con brio

(Curtain rises)

96

Musical score for measures 96-97. The piece is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with a staccato section. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Musical score for measures 97-98. The right hand continues the melodic line with a staccato section. The left hand maintains the rhythmic accompaniment with chords and eighth notes.

97

Musical score for measures 98-99. The right hand features a melodic line with a staccato section. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Musical score for measures 99-100. The right hand features a melodic line with a staccato section. The left hand provides a rhythmic accompaniment with chords and eighth notes.

98

Musical score for measures 100-101. The right hand features a melodic line with a staccato section. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Three Clergymen enter from

99

Left, walk to centre of Stage and Listen. Three other Clergymen enter from Right, and stand with Clergymen from Left. (All are elderly gentlemen with grey beards, and vary in size.) They stand near footlights.

3 Clergymen

Tenors *mf* Stop! *p* Lis - ten!

Baritones *mf* Stop! *p* What is the mat-ter? Lis - ten! Lis - ten!

Basses *mf* Stop! What is the mat-ter? Lis - ten! Lis - ten!

Giocoso

Giocoso

(in rapture)

(They look at each other, uncertain what to do.)

Ten. Sol - diers marching. Let us go,

Bar. Sol - diers marching. Let us go, *mf* Let us go,

Bas. Sol - diers marching. Let us go,

Ten. *let* ————— *let* ————— *let* —————
 Bar. *let* ————— *let* ————— *let* —————
 Bas. *let* ————— *let* ————— *let* —————
 let us go, let us go, let us go and see them.
 let us go, let us go, let us go and see them.
 let us go, let us go, let us go and see them.

Tpts. on stage

100

They go off. (Right)

Lady enters from Left with perambulator.
Two dudes, overdressed, monocles, silver canes
following lady with perambulator.

Tpts. *stacc.*

1st Dude (Contralto)

What a noise!

Do you think it is all really ne-ces-sa-ry?

2nd Dude (Contralto)

Indeed there is!

1st D. *Let us go and see what it all can mean.*

2nd D. *I cannot say. Think not!*

(Listening) 101 (Laughing they go off on Right)

1st D.

2nd D.

Organ grinder enters with monkey.
Stands before a door with his back to audience, and grinds away.

cresc.

f

mf

ff

(Police constable enters from Left and goes up to Organ grinder.)

Constable

(shouting) *f*

102

(Organ grinder goes off on Right.)

(Three overdressed ladies enter from Left)

(Policeman follows organ grinder.)

3 Ladies
Contralto

(Listening)

(Mysteriously)

103

3
Lad.

Allegro molto

(laughing)

3
Lad.

Musical score for three ladies laughing. The top three staves are vocal lines, each starting with a rest followed by a rhythmic pattern of eighth notes. The piano accompaniment is in the bottom two staves, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Allegro molto

somewhere

Piano accompaniment for the laughing ladies scene. The right hand features a rhythmic pattern of eighth notes with various chordal textures. The left hand has a more active bass line with eighth notes and some chordal support. The tempo is marked 'Allegro molto' and the dynamic is 'mf'.

(Ladies go out on Right.)

Enter from Left procession of labourers, smoking short pipes; city men in silk hats; ladies fashionably dressed; poor women; several labourers push barrows.

Piano accompaniment for the entrance of the procession. The music is in 4/4 time and features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The dynamic starts at 'fz' (forzando), then moves to 'f' (forte), and finally 'mf tempo' (mezzo-forte tempo). There are several accents marked with a triangle symbol.

Crowd (behind scenes)

Musical score for the crowd behind scenes. The top four staves are vocal lines, mostly containing rests. In the final measure, there are four vocal entries, each starting with a rest followed by a long note marked 'f Ah!' (forte Ah!).

Piano accompaniment for the crowd behind scenes. The right hand features a rhythmic pattern of eighth notes with various chordal textures. The left hand has a more active bass line with eighth notes and some chordal support. The tempo is marked 'Allegro molto' and the dynamic is 'mf'.

104

Vocal staves for Soprano, Alto, and Tenor. The Soprano part begins with a long note marked *f* and *Ah!*. The Alto and Tenor parts also feature *Ah!* lyrics. The music is in a key with one flat and a 2/2 time signature.

Piano accompaniment for the first system, featuring a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Vocal staves for Soprano, Alto, and Tenor. The Soprano part has a long note marked *Ah!*. The Alto and Tenor parts also feature *Ah!* lyrics. The music is in a key with one flat and a 2/2 time signature.

Piano accompaniment for the second system, featuring a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The right hand includes triplets and accents.

Vocal staves for Soprano, Alto, and Tenor. The Soprano part has a long note marked *Ah!*. The Alto and Tenor parts also feature *Ah!* lyrics. The music is in a key with one flat and a 2/2 time signature.

(Curtain rises)

Piano accompaniment for the third system, featuring a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The right hand includes triplets and accents.

Approach to large Railway Station on which two main streets converge. Section I on roofs and at windows.

Section II and Section III are crowds at street turnings. Clergymen, Ladies in front, and Police before crowd maintaining order.

Section I on roofs and in windows

S. Who are they? What are they?

C. Who are they? What are they?

T. Who are they? What are they?

B. Who are they? What are they?

Section II

S. Who are they? What are they?

C. Who are they? What are they?

T. Who are they? What are they?

B. Who are they? What are they?

Section III

S. Who are they? What are they?

C. Who are they? What are they?

T. Who are they? What are they?

B. Who are they? What are they?

6 Clergymen (Looking behind and asking anybody.)

Tenors Who are they? What are they?

Bar. Who are they? What are they?

Bass. Who are they? What are they?

3 Ladies

Contralto Who are they? What are they?

Contralto Who are they? What are they?

Contralto Who are they? What are they?

3 Police

Baritone Or - der, or - der!

Baritone Or - der, or - der!

Or - der!

Sec. I

Where are they? Where are they? Where are they? Where are they?

Sec. II

Where are they? Where are they? Where are they? Where are they?

Sec. III

Where are they? Where are they? Where are they? Where are they?

6 Cler.

See! See! yon - - - der!
See! See! yon - - - der!

3 Lad.

See! See! yon - - - der!
See! See! yon - - - der!

3 Pol.

105 Tpts.

are they?

Sec. I

are they?

Sec. II

are they?

Sec. III

6
Cler.

No, no! You are most de - ci - ded - ly wrong.

3
Lad.

No, no! You are most de - ci - ded - ly wrong.

3
Pol.

Clergy - men ought to know better than shove and push!

(mocking)

No no no no no no no no no no no no no no!

Sec. I

No no no no

No no no no no no no no no no no no no no!

(mocking)

No no no no no no no no no no no no no no

Sec. II

No no no

No no no no no no no no no no no no no no

Sec. III

No no no

No no no no

6 Cler.

3 Lad.

3 Pol.

ff

The score is divided into several sections for different vocalists and instrumental parts:

- Sec. I:** Three vocal parts (Soprano, Alto, Bass) with lyrics "No!" and "No".
- Sec. II:** Two vocal parts with lyrics "No no no no no no no no no no no no!".
- Sec. III:** Three vocal parts with lyrics "No!" and "No".
- 6 Cler.:** Six Clerical voices with lyrics "Con - sta - ble!" and "Con - sta - ble!".
- 3 Lad.:** Three Lads with lyrics "Con - sta - ble!" and "Con - sta - ble!".
- 3 Pol.:** Three Policemen with lyrics "Or - der!" and "Or - der!".
- Piano:** A grand piano accompaniment at the bottom of the page.

The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (e.g., *ff*, *f*, *bd.*), and articulation marks like accents and slurs. The lyrics are written below the corresponding vocal staves.

The musical score is arranged in a system with three vocal parts and piano accompaniment. The vocal parts are labeled Sec. I, Sec. II, and Sec. III. Each vocal part has a vocal line and a piano accompaniment line. The lyrics for the vocal parts are "No no no!" and "no no!". The piano accompaniment for the vocal parts features a triplet of eighth notes. Below the vocal parts, there are three parts for 6 Cler., 3 Lad., and 3 Pol. The lyrics for these parts are "Con-sta-ble!" and "Why why all this ex-". The piano accompaniment for these parts features a triplet of eighth notes. At the bottom of the page, there is a grand staff for piano accompaniment with a *mf* dynamic marking.

Sec. I

Con - stable! Con - stable! Con - stable!

Con - stable! Con - stable! Con - stable!

Sec. II

Con - stable! Con - stable!

Con - stable! Con - stable!

Sec. III

Con - stable! Con - stable! Con - stable!

Con - stable! Con - stable! Con - stable!

6 Cler.

3 Lad.

3 Pol.

Please step back. Do give way.

Please step back. Do give way.

Alla marcia

Sec. I

Who? Who? Let me see!

Who? Who? Let me see!

Sec. II

Who? Who? Let me see!

Who? Who? Let me see!

Sec. III

Who? Who?

Who? Who?

6 Cler.

There they are!

There they are!

3 Lad.

There they are!

There they are!

3 Pol.

(with firmness)

Make way!

Make way!

Alla marcia

Sec. I

Stop push-ing. Who are they?

Stop push-ing. Who are they?

Stop push-ing. Who are they?

Sec. II

Stop push-ing. Who are they?

Stop push-ing. Who are they?

Stop push-ing. Who are they?

Stop push-ing. Who are they?

Sec. III

6 Cler.

3 Lad.

3 Pol.

Make way! Make way!

Make way! Make way!

Sec. I

Who are they?

Who are they?

Who are they?

Sec. II

Who are they?

Who are they?

Who are they?

Sec. III

Who are they?

Who are they?

6 Cler.

(looking around)

mf They are the Ti - - gers.

mf They are the Ti - - gers.

3 Lad.

Who are they?

Who are they?

Who are they?

3 Pol.

Back! Give way there!

Back! Give way there!

107

legato molto e suave

mf

mp

Sec. I
 Sec. II
 Sec. III
 6 Cler.
 3 Lad.
 3 Pol.

mf How fit they
mp. What tall men! How
mf What fine men. How fit they
mp What tall men! What
mp What tall men! How
mf What fine men, what tall men!
p What fine men, what tall
p What fine men, what tall
mf What fierce Ti-gers, Ti-gers, Ti-gers, Ti-gers, fierce Ti-gers, Ti-gers, Ti-gers,
mf What fierce Ti-gers, Ti-gers, Ti-gers, Ti-gers, fierce Ti-gers, Ti-gers, Ti-gers,
mf What fine men, what tall men! How fit they
mf What fine men, what tall men! How fit they
mf Do step back. Do step back. Please be quiet. Do be quiet.
mf Do step back.
 Do step back.

Sec. I

look! How fit they look!

fit they look!

look! How fit they look!

fit they look!

Sec. II

fine men! How fit they

fit they look! How fit they

How fit they look! How fit they

look!

Sec. III

men, how fit they look!

men, how fit they look!

6 Cler.

fierce Tigers, Tigers, Tigers. fierce Tigers, Tigers, Tigers.

fierce Tigers, Tigers, Tigers. fierce Tigers, Tigers, Tigers.

3 Lad.

look! How fit they look!

look! How fit they look!

3 Pol.

Please be quiet! Do be quiet!

Please be quiet! Do be quiet!

Please be quiet! Do be quiet!

Do step

Do step back.

108

Sec. I

Sec. II

Sec. III

6 Cler.

3 Lad.

3 Pol.

look!

look!

mf
How fit they look!

mf
How fit they look!

mf
How fit they look!

mf
How fit they look!

mf
Oh! do not push but stand quite

back.
Do step back.

108

Sec. I

Bravo!
Bravo!
Bravo!
Bravo!

Sec. II

Sec. III

6 Cler.

3 Lad.

3 Pol.

still. You'll see as well if you're quite

Sec. I

mf. Bra-vo, Bra-vo, Bra-vo, Bra-vo, *f* Bra - - - vo!

mf. Bra-vo, Bra-vo, Bra-vo, Bra-vo, *f* Bra - - - vo!

Sec. II

Bra - vo!

Bra - vo!

f Bra - - - -

mf. Bra-vo, Bra-vo, Bra-vo, Bra-vo,

mf. Bra-vo, Bra-vo, Bra-vo, Bra-vo,

Sec. III

mf. Bra - vo, Bra - vo!

Bra - vo, Bra - vo!

(Flourishing their umbrellas excitedly)

6 Cler. Let us give them a re-cep-tion. Full of joy and ad-mi-ra-tion. Such fine men are well de-serv-ing

Let us give them a re-cep-tion. Full of joy and ad-mi-ra-tion. Such fine men are well de-serv-ing

3 Lad.

8 Pol. still. Step back!

Step back!

f cresc. molto

sempre poco cresc. e marcato

109 Step back!

Sec. I

Bra-vo, Bra-vo, Bra-vo, Bra-vo, Bra - - vo,
 Bra-vo, Bra-vo, Bra-vo, Bra-vo, Bra - - vo,

Sec. II

Bra - - - vo!
 Bra - - - vo!
 Bra - - - vo, Bra - vo!
 Bra - - - vo, Bra - vo!

Sec. III

Bra-vo, Bra-vo, Bra-vo, Bra-vo, Bra - vo, Bra - vo, Bra - vo!
 Bra-vo, Bra-vo, Bra-vo, Bra-vo, Bra - vo, Bra - vo, Bra - vo!

6 Cler.

all our praise and a - du - la - tion. Bra - - - vo, Bra - vo,
 all our praise and a - du - la - tion. Bra - - - vo, Bra - vo,

3 Lad.

Bra - - - vo,
 Bra - - - vo,

3 Pol.

Stop your noise and cease your shout-ing. You must not get so ex - ci - ted. Step back. Or - der,
 Stop your noise and cease your shout-ing. You must not get so ex - ci - ted. Step back. Or - der,

Sec. I

Bra - - - vo, Bra - vo, Bra - vo, Bra - vo, Bra - vo,

Bra - - - vo, Bra - vo, Bra - vo, Bra - vo, Bra - vo,

Sec. II

Such fine men are well de - serv - ing all our

Such fine men are well de - serv - ing all our

Sec. III

Such fine men are well de - serv - ing all our praise and a - - du - -

Such fine men are well de - serv - ing all our praise and a - - du - -

6 Cler.

Bra - vo, Bra - vo, Bra - vo, Bra - vo, Bra - - vo,

Bra - vo, Bra - vo, Bra - vo, Bra - vo, Bra - - - - vo,

3 Lad.

Bra - vo, Bra - vo, Bra - vo, Bra - vo, Bra - - vo,

Bra - vo, Bra - vo, Bra - vo, Bra - vo, Bra - - vo,

3 Pol.

Or - der, Or - der, Or - der, Or - der, Or - - - - der,

Or - der, Or - der, Or - der, Or - der, Or - - der,

Or - - - - der,

Sec. I
Bra - - - vo, Bra-vo, Bra - - - vo!
Bra - - - vo, Bra-vo!
Bra-vo, Bra-vo, Bra - vo, Bra - vo,

Sec. II
praise and a - du - la - tion. Bra - vo, Bra-vo!
praise and a - du - la - tion. Bra - vo, Bra-vo!
Bra - vo, Bra - vo, Bra - vo!

Sec. III
la - - - - tion. Bra-vo, Bra-vo!
la - - - - tion. Bra-vo, Bra-vo!
Bra - vo!

6 Cler.
Bra - vo, Bra-vo, Bra - - - vo!
Bra - vo, Bra-vo, Bra - - - vo!
Bra-vo, Bra-vo, Bra-vo, Bra-vo, Bra-vo!

3 Lad.
Bra - vo, Bra-vo, Bra - - - vo!
Bra - vo, Bra-vo, Bra - - - vo!

3 Pol.
Or - - - - der, Or-der, Or- - - der, Or-der, Or-der, Or-der, Or-der,
Or - - - - der, Or-der, Or- - - der, Or-der, Or-der, Or-der, Or-der,

Sec. I
Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers,

Sec. II
Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers,

Sec. III
Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers,

6 Cler.
Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers, Ti - gers,

3 Lad.
Bra - vo! Ti - gers, Ti - gers, Bra - vo! Ti - gers, Ti - gers,

3 Pol.
Or - der, Or - der, Or - der, Or - der, Or - der, Or - der, Or - der, Or - der, Or - der, Or - der, Or - der, Or - der,

110

Allegro molto

ppma crescendo molto e rapido

Colonel rides on a stage horse, passes by his battalion, takes up position by entrance to Station archway. Battalion takes up position facing Station by crowd N^o2. Officers in front of Battalion.

Sec. I
Ti - gers, Ti - gers. Here comes the Col - nel, what a fine man. How smart he rides up - on his white charger.

Sec. II
Ti - gers. Here comes the Col - nel, what a fine man. How smart he rides up - on his white charger.

Sec. III
Ti - gers, Ti - gers. Here comes the Col - nel, what a fine man. How smart he rides up - on his white charger.

6 Cler.
Tigers, Tigers, Tigers, Tigers. Ah! Ah!

3 Lad.
Ti - gers, Ti - gers. Ah! Ah!

3 Pol.
Order, Order, Order, Order!

Allegro molto

fff *ppma crescendo molto e rapido*

This musical score is for the piece "Regimental Sergeant Major a". It features a vocal ensemble and piano accompaniment. The vocal parts are arranged in six sections: Sec. I, Sec. II, Sec. III, 6 Cler., 3 Lad., and 3 Pol. Each section has two staves (treble and bass clef). The lyrics for all vocal parts are "Bra - - vo,". The piano part is at the bottom, with a treble clef and a bass clef. It includes various musical notations such as chords, triplets, and dynamic markings like *ff* and accents (^). The score is divided into three measures, with the piano part continuing through the first two measures and then having a final section with triplets in the third measure.

very fussy person, with large walrus moustache rushes along and Salutes the Colonel. He stands by the side of Colonel.

Sec. I

Sec. II

Sec. III

6 Cler.

3 Lad.

3 Pol.

111 Lento molto

Allegro molto (Battalion marks time)

Halt!

S.M. Right turn!

S.M. (Salutes Colonel) Lento Left turn! Shun!

112 Colonel *espress.* Moderato *mp* Stand easy! My lads,

C. *stringendo* *marcato molto* My lads

Sostenuto

113

C. *f*

I am ve-ry proud of you. Your fine ap - pear-ance and

mp *ff* *mf*

C. mi-li - ta - ry bear - ing lead me to ex - pect great things from you in the

p

C. fu - - - ture. We are a - bout to go in - to

ff *mf* 114

C. camp for some real so - lid hard work to fit us for the great task de - manded of us by our

Più lento

Tempo

c. *rit.*
 great and no - ble coun - - try.

fp *legg.*

c. *mp* *espress. (cantabile)*
 Yours will be an arduous life

mp

c. as Eng - lands e - lect and

p

c. *rit.*
 re - pre - sen - ta - tive of that class which re - mains the bul - wark of our dear

rit.

Tempo

116

C. coun - try. I greet

Quasi Recit.

C. you! I can see that ma - ny of you have left

Tempo

C. home who ne - ver left home be - fore. Ma - ny of you have left wives

C. wee - ping. Whilst some wives may be glad you have left.

117

The Colonel's charger becomes restive - tail swings round like a sweeps brush; although the Colonel says he can see quite plainly, it is quite evident from the restlessness of his horse that his difficulty is to retain his seat.

Moderato ma sempre rubato

C. Seat - ed on my charg - - - er, I can

c. see all your fac - - - es most plain - - -

c. ly. I want you to look up

(118) c. on me and know me.

Recit.

Moderato e sempre pesante

c. There is one thing I would im-press up - on you.

(Colonels steed quiet)

c. That is the tra - di - tion and dig - ni - ty of this an - cient bat - tal - - ion


c. *mf*
 Just - re-lect for a moment When your an-cient an- -cest-ors fought with the bow and

c. *mf* (120) *giocosamente*
 ar - row, this reg - i - ment was to the fore. Think and re -

c. *fz* *mf*
 flect _____ each time you put on your arms.

c. (121) *fz* *mf*
 Think of their his - to - ri - cal as - so - ci - a - tions.

c. *mf* *p*
 When you go in - to the

c. 

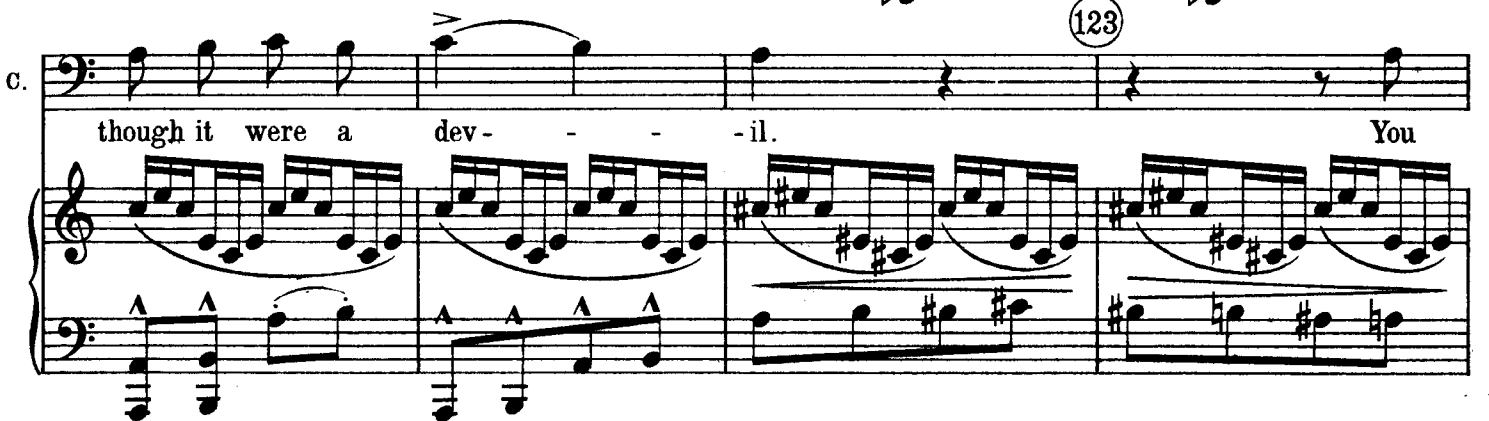
camp, please re - mem - ber what you are go - - - ing for.

c. 

Let there be no gadding a - bout; no run - ning af - ter.

c. 

pet - - - ti - - coats. Shun a peram - bu - la - tor as

c. 

though it were a dev - - - il. You

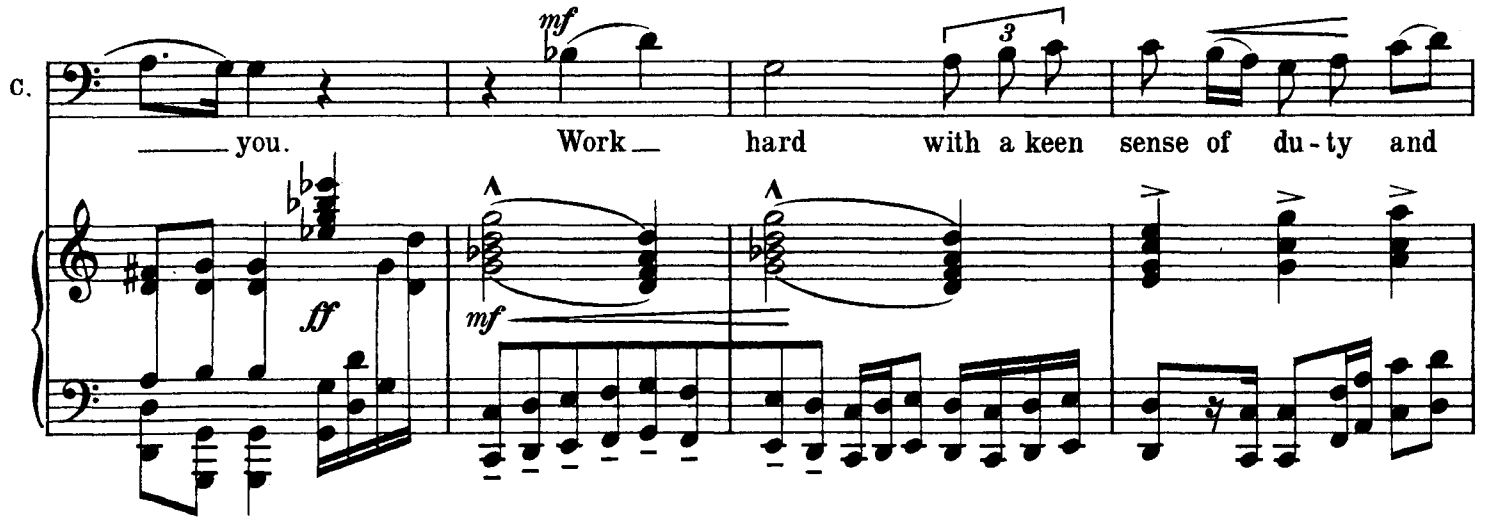
c. 

nev - er know who may be there be - hind it.

Moderato

C.  This system shows the beginning of the piece. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The piano part starts with a forte (*ff*) dynamic. The key signature has two flats and the time signature is 3/4.

C.  This system contains the first line of lyrics. The vocal line begins at measure 124, marked with a circled number. The lyrics are: "My lads; Don't for - get what I have told". The piano accompaniment includes a *mf* dynamic marking.

C.  This system contains the second line of lyrics. The lyrics are: "you. Work hard with a keen sense of du - ty and". The piano accompaniment features a *mf* dynamic marking and includes a triplet of eighth notes.

C.  This system contains the third line of lyrics. The lyrics are: "you will be re - ward - ed". The piano accompaniment includes a *ff* dynamic marking and a *più f* marking. The system concludes with an *attacca* instruction.

attacca

125 Allegro molto

Section I

Bra - vo! — Bra - - - - vo!

Bra - vo! — Bra - - vo!

Bra - vo! — Bra - - - - vo!

Section II

Bra - vo! Bra - - vo!

Bra - vo! Bra - - vo!

Bra - - vo!

Section III

Bra - vo! Bra - - vo!

Bra - vo! Bra - - vo!

Bra - - vo!

3 Ladies

Bra - - - - vo!

6 Clergy

A most mov - - ing ap - - peal.

3 Police

A most mov - - ing ap - - peal.

Tigers

Ten. I

Ten. II

Bass I

Bass II

A most mov - - ing ap - - peal.

125 Allegro molto

125 Allegro molto

A most moving appeal. Bra-vo Bra-vo!

Sec. I
A most moving ap- - peal.

Sec. II
Bra-vo!

Sec. III
Bra-vo!

3 Lad.
Bra-vo!

6 Cler.
Bra-vo!

3 Pol.
Bra-vo!

Fig.
Bra-vo!

Piano

Sec. I

Bra - - vo! Bra - vo! Bra - vo! Bra - - - - vo!

Bra - - vo! Bra - vo!

Bra - - vo! Your

Sec. II

Bra - - vo! Bra - vo! Bra - vo! Bra - - - - vo!

Bra - - vo! Bra - vo!

Bra - - vo! Your

Sec. III

Bra - - vo! Bra - vo! Bra - vo! Bra - - - - vo!

Bra - - vo! Bra - vo!

Bra - - vo! Bra - vo!

3 Lad.

6 Cler.

3 Pol.

Bra - - vo! Bra - vo! Bra - - - - vo!

Sir! You are a most kind

Tig.

Bra - - vo!

Bra - - vo!

ff *marcato* *mf*

Sec. I

Your e - loquence learning, ex - pe - rience and fa - - ther - ly un - der -

Bra - - vo! Bra - - vo! Bra - -

e - loquence, learning, ex - pe - rience and fa - - ther - ly un - der - stand - - ing

Bra - - vo! Bra - - vo!

Sec. II

Your e - loquence, learning, ex - pe - rience and fa - - ther - ly un - der -

Bra - - vo! Bra - - vo! Bra - -

e - loquence, learning, ex - pe - rience and fa - - ther - ly un - der - stand - - ing

Bra - - vo! Bra - - vo!

Sec. III

3 Lad.

6 Cler.

3 Pol.

man. Your e - loquence, learning, ex - pe - rience and fa - - ther - ly un - der -

Tig.

126

Sec. I

stand - - ing move all our hearts, Hur-rah! ——— What a

vo! Bra - - vo! Bra - - vo! Hur-rah! What a no - ble

move all our hearts, Hur-rah!

What a

Sec. II

stand - - ing move all our hearts. Hur-rah! ———

vo! Bra - - vo! Move all our hearts. Hur-rah! ———

move all our hearts, Hur-rah! ———

Sec. III

Bra - vo! Bra - vo, Bra - vo, Bra - - - - vo! What a

Bra - vo! Bra - vo, Bra - vo, Bra - - - - vo! What a

3 Lad. 6 Cler. 3 Pol.

Bra - vo! Bra - vo, Bra - vo, Bra - - - - vo! What a

stand - - ing move all our hearts. What a

Fig.

no - ble lea - der for such fine men, such fear - less men. *mf*

lea - der for such fine men. Such fear - less men. *mf* Ah!

Hurrah! Fear-less men. *mf*

no - ble lea - der for such, such fear - less men. Fear-less men. *mf*

Hurrah! Ah, *mf*

Hurrah! Such fear - less men. *mf* Ah,

Hurrah! Such fear - less men. *mf* Ah,

no - ble lea - der for such fine men. *mf* Ah,

no - ble lea - der for such fine men. *mf* Ah,

no - ble lea - der for such fine men. *mf* Ah,

no - ble lea - der for such fine men. *mf* Ah,

no - ble lea - der for such fine men. *mf* Ah,

no - ble lea - der for such fine men. Fear-less men, *mf*

We are fine men,

We are fine men,

Sec. I

Ah, up - right men, such stal-wart men; such,

Such up - right men, such stal-wart men, such,

Sec. II

Ah, Ah, Ah, Ah! Such,

Ah, Ah, Ah, Ah! Such,

Sec. III

Ah, Ah, Ah, Ah! Such,

Ah, Ah, Ah, Ah! Such,

3 Lad.

Ah, Ah, Ah, Ah! Such,

6 Cler.

up - right men, stal-wart men! Such,

3 Pol.

Tig

mf fear - less men, *mf* up - right men, stal - wart men, such,

mf fear - less men, *mf* up - right men, stal - wart men, such,

127

The musical score is arranged in systems. Each system includes vocal parts and piano accompaniment. The vocal parts are labeled as follows:

- Sec. I: Two vocal staves (Soprano and Alto) with lyrics "val - or - ous men. Hur-rah! Hur-rah!"
- Sec. II: Two vocal staves (Soprano and Alto) with lyrics "val - or - ous men. Hur-rah! Hur-rah!"
- Sec. III: Two vocal staves (Soprano and Alto) with lyrics "val - or - ous men. Hur-rah! Hur-rah!"
- 3 Lad.: One vocal staff with lyrics "val - or - ous men. Hur-rah! Hur-rah!"
- 6 Cler.: One vocal staff with lyrics "val - or - ous men. Hur-rah! Hur-rah!"
- 3 Pol.: One vocal staff with lyrics "val - or - ous men. Hur-rah! Hur-rah!"
- Tig.: Two vocal staves (Soprano and Alto) with lyrics "val - or - ous men. Hur-rah! Hur-rah!"

The piano accompaniment is shown in grand staff notation (treble and bass clefs). Dynamics include *f* (forte), *ff* (fortissimo), and *sfz* (sforzando). The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are "val - or - ous men. Hur-rah! Hur-rah!" repeated across the measures.

Sec. I
mf Heav'n bless the Ti - - - gers Col - onel!
mf Heav'n bless the Ti - - - gers Col - onel!
mf Heav'n bless the Ti - - - gers Col - onel!

Sec. II
mf Heav'n bless the Ti - - - gers Col - onel!
mf Heav'n bless the Ti - - - gers Col - onel!
mf Heav'n bless the Ti - - - gers Col - onel!

Sec. III
mf Heav'n bless the Ti - - - gers Col - onel!
mf Heav'n bless the Ti - - - gers Col - onel!
mf Heav'n bless the Ti - - - gers Col - onel!

3 Lad.
mf Heav'n bless the Ti - - - gers Col - onel

6 Cler.
mf Heav'n bless the Ti - - - gers Col - - - onel!

3 Pol.
mf Heav'n bless the Ti - - - gers Col - - - onel!

Tig.
mf Heav'n bless the Ti - - - gers Col - onel!
mf Heav'n bless the Ti - - - gers Col - - - onel!

mf

Colonel *f* Recit.

Thank you, Thank you, Dis-miss!

Sec. I

Long live the Ti-gers! Hur-rah!

Sec. II

Long live the Ti-gers! Hur-rah!

Sec. III

Long live the Ti-gers! Hur-rah!

3 Lad.

Long live the Ti-gers! Hur-rah!

6 Cler.

Long live the Ti-gers! Hur-rah!

3 Pol.

Long live the Ti-gers! Hur-rah!

Tig.

Ti-gers! Hur-rah!

Piano accompaniment with dynamic markings: *fff*, *mf*, *ff*, *mp*, *fff*

Act II

Scene I
Midnight

The Colonel asleep. Interior of a small high room, sparsely furnished. Door left; Door Right. Camp bed in between doors. A rush-light glimmers on table near bedside. Colonel, with head just above bedclothes, is asleep. His military clothes are suspended from hooks in the wall. His sword leans on foot of bed. His tall jack boots occupy a conspicuous place near stage curtain. His Hat is on a chair.

Colonel sleepless and restless
Allegro misterioso

129

130

Allegro misterioso

legato *rit.* Tempo misterioso

Allegro molto

(131)

cresc. molto *f*

tr *dim.* *accel. molto* *f* *cresc.*

Tempo misterioso

(132) *stacc.* *pp* *tr* *pp* *stacc.*

First system of musical notation, piano (p) and pianissimo (pp) dynamics.

Second system of musical notation, including the instruction *à la barcarolle (teneramente)*, piano (pp), mezzo-piano (mp) with *rit.*, and piano (pp) dynamics.

Third system of musical notation, including the measure number 133, fortissimo (fp), piano (pp), and *ritard.* markings.

Fourth system of musical notation, including piano (pp), fortissimo (fp), piano (pp), and *ritard.* markings.

Fifth system of musical notation, including piano (pp) dynamics.

Sixth system of musical notation, including the measure number 134, piano (p), piano (pp), *ritard.*, and the instruction *Allegro misterioso*.

pp
legg.

This system contains two staves of music. The upper staff features a melodic line with a long slur and various accidentals. The lower staff provides a rhythmic accompaniment with chords and single notes. Dynamics include *pp* and *legg.*

Lento espress.

mf
f
ff

This system continues the piece with a tempo marking of *Lento espress.* It features a more active bass line with a *ff* dynamic. The upper staff has a melodic line with a *f* dynamic. The system concludes with a 4/4 time signature change.

135 Allegro molto agitato

f
mf
ff
mf

This system is marked *Allegro molto agitato*. It features a driving bass line with a *ff* dynamic and a melodic line with a *f* dynamic. The system includes a *mf* dynamic in the lower staff.

f
mf
marc.

This system continues the *Allegro molto agitato* section. It features a melodic line with a *f* dynamic and a bass line with a *mf* dynamic. A *marc.* (marcato) marking is present.

crescendo molto

mf
ff
f

This system is marked *crescendo molto*. It features a melodic line with a *ff* dynamic and a bass line with a *f* dynamic. The system includes a *mf* dynamic in the lower staff.

136

ff
ff
f

This system is marked with the number 136. It features a melodic line with a *ff* dynamic and a bass line with a *f* dynamic. The system includes a *ff* dynamic in the lower staff.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *fz* and *f*. There are also accents and slurs over the notes.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff* and *pesante ma staccato*. There are also accents and slurs over the notes.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f*, *fz*, *ff*, and *mp*. There are also accents and slurs over the notes.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *legg.*, *p*, and *mf*. There are also accents and slurs over the notes.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f*, *ff*, and *loco*. There are also accents and slurs over the notes.

138 Lento espress.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p*, *pp*, and *pp*. There are also accents and slurs over the notes.

pp poco accelerando
ff

Più Allegro
ff

139
p
pp

loco
cresc.
pp
p

(Enter apparition of a Red Indian in full war dress)
ff
fz
ff
p
cresc.

140 Red Indian
Sir John! Sir John! I shall re-mem-ber thee in the day of batt-les.
fz pp
p
fp

R.I. *We shall meet a-gain la - ter in the hap-py hunt - ing ground. Farewell.*

141

(Exit Red Indian)

R.I. *Farewell.*

Allegro

Andante maestoso

142

(Enter apparition of Alexander the Great)

Andante maestoso

Solenne

gliss.

Alexander

Sir John! Sir John! Look up - on me and know me.

143

ff brillante

A. *^*
 I who once was A - le - xan - - der am now here.

A. Hea - - - vy lies thy heart to - - -

144

A. night. Sir John!

Misterioso (Lento poco)

A. Fare thee well. In wa - king or sleeping do

(145)

(goes) **Largamente**

Allegro moderato
(Enter Apparition of Napoleon)

A.

thou think on me.

ff pesante *pp*

Napoleon

Sir John! Sir John! Lie ea-sy on thy bed. Look u - pon me.

f *ppp* **Lento**

(146)

N.

I am Na - po - le - on. I

f

N.

come to wish thee suc - cess. The stars fa-vour thy

p *f*

N. plans. In far off days I was your

cresc. molto *ff* *mp* *f marc.*

147 coun - try's e - ne-my. Now I am your friend.

fz p cresc. poco *f b pesante*

N. Is it not a pa - radox that we so change.

mp *cresc. molto*

N. It is on - ly hu - - - man Na - - - - ture.

mp *f* *ff*

148 You are ve - ry old Sir John, but you are brave. I con -

mf

N. *fess I rub my eyes when I see a brewer re- place his malt stick with a*

cresc. molto e marc.

N. *sword. It makes me wish and long that I a- gain might*

ff

(149) *Più lento*

N. *be a lea - der amongst men. Sir*

mp *p marc.*

N. *John! I will ev - - er re - - member thee. To -*

f *mf*

N. *mor - - - row in the great e-vent I shall be fighting by your*

mf

N. side. Sir John,

mf *ff*
grandioso

N. look up - on me. Fare thee well. (goes)

fp

Vivace

Lady (Enter. Apparition of a tall, excitable woman, dressed in black. She points to the bed as though warning him)

(almost whispering)

Sir John Sir John! Sir John! (raising himself in bed)

(spoken) Oh! my god!

ppp 151

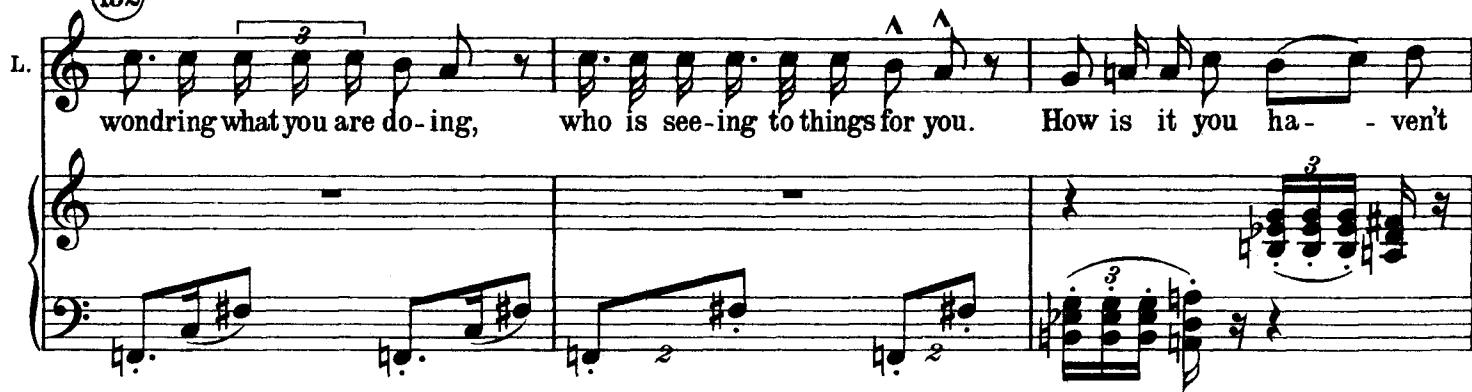
L. I am al - ways think - - ing a - bout you.

pp

L. Now you are a - way from home,

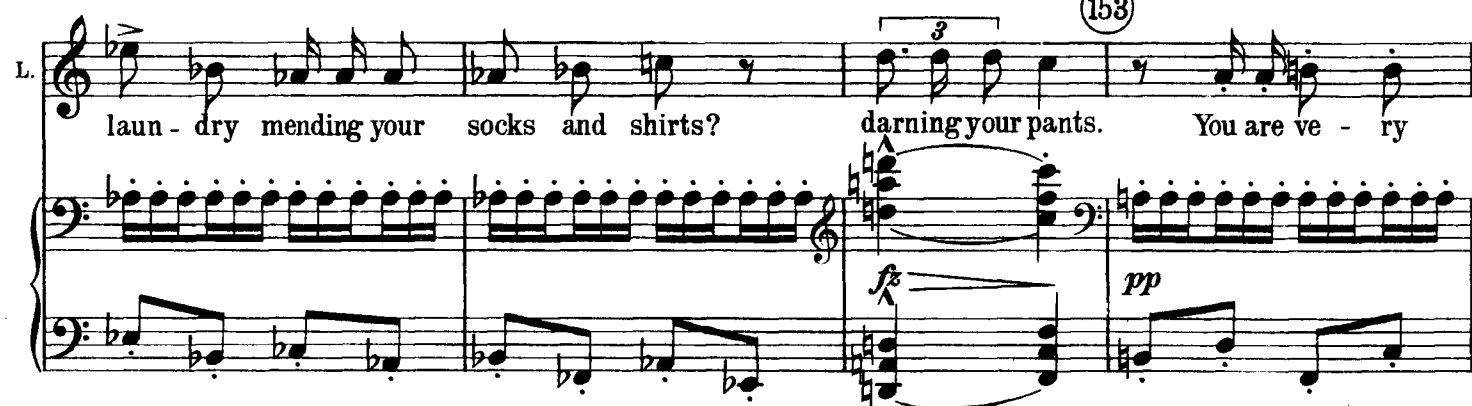
pp

152

L.  *wondring what you are do-ing, who is see-ing to things for you. How is it you ha - - vent*

L.  *time to write Sir John? Do you think of me busy with the*

153

L.  *laun - dry mending your socks and shirts? darning your pants. You are ve - ry*

L.  *hea - vy on your un - der - things, Sir John, but they will all be quite rea-dy*

L.  *when they are wanted. I do not like this*

L. go - ing in - to camp. Like me, you are not young Sir John,

simile

L. and the temp - ta - tions are ve - - ry great.

pp

L. There is such gal - - a -

pp

L. vant - - - ing' a - mongst the sol - diers.

pp

L. Never for - get you are a mar - - ried man. I

ppp *p*

L. know it can't be helped, but you are in the ar - my, and a

L. Col - onel too! You

L. will have ma - ny temp - ta - - - tions Sir John.

L. Never for - get you are an English Knight and a Grand - pa. Your cubs will ne - ver

L. know you are a Grand - - - pa. Your great ages shall save

L. you from the la - dies. Be - ware of scan - - - dal Sir

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "you from the la - dies. Be - ware of scan - - - dal Sir". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. Dynamics include *f*, *p*, and *f*.

L. John. Al - though I feel it un - ne - ces - sa - ry to

The second system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "John. Al - though I feel it un - ne - ces - sa - ry to". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature. Dynamics include *f*, *mp*, and *pp*.

159

L. warn you, yet I thought I would just men - tion it, my dear old boy. —

The third system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "warn you, yet I thought I would just men - tion it, my dear old boy. —". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature. Dynamics include *p* and *pp*.

160

L. Think of all you've left be - hind. — It is ve - ry brave for an old man to

The fourth system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "Think of all you've left be - hind. — It is ve - ry brave for an old man to". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature.

L. give himself up for his coun - - - try. The ma - li - cious may

The fifth system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "give himself up for his coun - - - try. The ma - li - cious may". The piano accompaniment is in a grand staff with a key signature of one sharp and a 2/4 time signature. Dynamics include *f* and *mf*.

L. think there are some at - trac - tions in mi - li - ta - ry life o - ther than

L. du - - - ty. I do not think so!

mp *f*

(161)

L. I know you are not an ad - ven - tur - er, not a base in - triguer.

mf

L. Whilst you are a - way, I shall be quite hap - py, know - ing that the

L. high sense of ho - nour and dig - ni - ty of an Eng - lish Knight will pro - tect and

(162)

Allegro

L. *save — you. Fare well, Sir John!*

pp *ff*

163 *ff* *Piccola Pausa*

p espress. *ff cresc. molto*

164 *marc. e pesante* *ff* *stacc.* *ff*

stacc. sempre

165 *cresc. molto* *ff* *f* *ff*

Curtain

Scene II. Military Parade Ground

In the distance. - Long Stone building with Clock Tower in the centre. The Castle of Mont Duresco rises from behind stone building. Woodland scenery to right and left.

Sunlight - Summer day

Time - Early morning Parade. Battalion awaiting Colonel

Andante. Moderato

(166)

First system of the musical score, measures 166-170. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked *pp* (pianissimo). The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of the musical score, measures 171-175. It continues the grand staff notation. The right hand features a triplet of eighth notes marked *espr.* (espressivo) and *pp dolce* (pianissimo dolce). The left hand continues with eighth notes.

Third system of the musical score, measures 176-180. The right hand has a triplet of eighth notes marked *p espress.* (piano espressivo). The left hand continues with eighth notes.

(167)

Fourth system of the musical score, measures 181-185. The right hand has a triplet of eighth notes marked *pp espress.* (pianissimo espressivo). The left hand continues with eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A trill is indicated by a '3' over a note in the final measure of the system.

Second system of musical notation. The treble clef part begins with a *mp* dynamic marking. The bass clef part includes dynamic markings of *mf*, *f*, *sf*, and *fz*. A circled measure number '168' is present in the treble clef. The system concludes with a *sf* dynamic marking.

Third system of musical notation. The treble clef part features a *sf* dynamic marking. The bass clef part includes a *f* dynamic marking and a section of sixteenth-note chords marked with a series of upward-pointing triangles. The system ends with a *mf* dynamic marking.

Fourth system of musical notation. The treble clef part starts with a *f* dynamic marking. The bass clef part features a *mf* dynamic marking and a section of sixteenth-note chords marked with a series of upward-pointing triangles. The system concludes with a *f* dynamic marking and a triplet of notes.

Fifth system of musical notation. The treble clef part begins with a *f* dynamic marking. The bass clef part includes a *f* dynamic marking and a triplet of notes. The system ends with a *f* dynamic marking.

Musical score for measures 168-169. Measure 169 is circled. The score is in treble and bass clefs with a key signature of one sharp (F#). It features a complex texture with multiple voices and dynamic markings.

Musical score for measures 170-171. The score continues with complex textures in both hands, including a section with a 3/4 time signature in the bass clef.

Curtain rises. (Clock strikes nine, the Colonel walks down from barracks to battalion with his Adjutant)

Musical score for measures 172-173. The score is marked *ff* (fortissimo) and includes a '(Bell)' marking. It features a rhythmic pattern of eighth notes with accents.

Musical score for measures 174-175. Measure 175 is circled. The score continues with complex textures and dynamic markings.

Musical score for measures 176-177. The score is marked *ff* and includes the instruction *marcato*. It features a rhythmic pattern of eighth notes with accents.

Andante

(Mounts his horse. Stands to left of battalion.)

Colonel

Moderato

Officer

(spoken) Sorry I'm late boys.

mp

mp

R. H. *f* Shun!

L. H. *f*

Allegro moderato

171

slope arms!

Form fours!

Stand eas-y. —

f *p*

f *p*

Moderato

Shun!

(Colonel moves nearer to battalion)

mp

f

fp

ff

Colonel (with dignity)

My lads, stand eas - - - y.

f

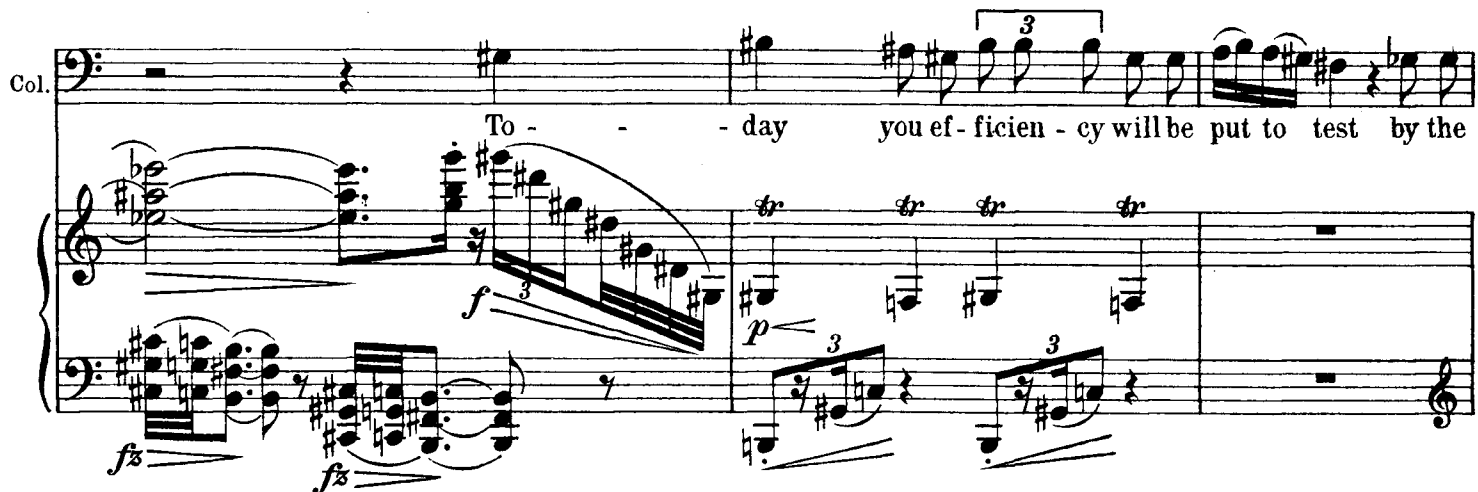
f

Lento quieto

172

Col.  *pp* *pp* *simile* *fp*

You have worked ve-ry hard since you came here

Col.  *fz* *f* *p*

To - - day you ef-ficien - cy will be put to test by the

Col.  *p* *tr*

Gene - ral from the Im-pe-rial Staff who is com - - ing to ad-ju - - di-

Col.  *p* *tr*

cate in the sham bat - - tle be - tween you and the gallant e-nemy the

173 Lento quieto

Col. *fa - - - mous Hor - - nets.*

mp *ff*

Col. *Your Of-ficers who are so excellent at their work, Will no doubt_ have told you*

mf *mf*

Col. *Più molto*
all_ about it. If my dreams come true I am sure_ we shall

f *mf*

Col. *win._ Now a - bout the e - nem - y.*

mf *mp* *f*

Col. *Don't un - derrate him. For some rea - son or o - ther he*

Col. *wears trousers — I can't explain it.*

174

Col. *Don't be a - fraid of them. For the honour of the ancient Tigers be alert and at - ten - - tive.*

(half humourously)

ff (solid and dignified)

Allegro moderato

Col. *In the field*

mp

Col. **175**

pay at - tention to your N. C. O's.

senza cresc. *mp* *ritard.* *ff*

Lento

Col. The fate of the battle may hang

mp

Col. on the slen-de-rest thread, my lads. Re - -

stringendo *f*

Allegro **Officer** **Moderato** **Shun!**

mem - - - ber!

colla voce *ff* *f* *ff*

0. 176

simile Left turn... By your left... Quick march!

ff

simile Curtain

Andante pastorale

pp

177

stacc.

p

pp

mf

pp

Measures 178-181. The right hand plays a series of chords, with the first measure marked *mp*. The left hand plays a rhythmic accompaniment of eighth notes.

Measures 182-185. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment.

Measures 186-189. The right hand features more complex chordal textures, and the left hand continues with eighth notes.

Measures 190-193. The right hand plays chords, and the left hand continues with eighth-note accompaniment.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a common time signature. The upper staff contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *pp*. The lower staff contains a bass line with eighth notes. There are four measures in this system, with a repeat sign at the end of the first measure.

180

Second system of musical notation. It continues the piece with the same grand staff and key signature. The upper staff features a melodic line with eighth notes and a dynamic marking of *ff*. The lower staff has a bass line with eighth notes. There are four measures in this system, with a repeat sign at the end of the first measure.

Third system of musical notation. It continues the piece with the same grand staff and key signature. The upper staff has a melodic line with eighth notes and a dynamic marking of *pp*. The lower staff has a bass line with eighth notes. There are four measures in this system, with a repeat sign at the end of the first measure.

Fourth system of musical notation. It continues the piece with the same grand staff and key signature. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes. There are four measures in this system, with a repeat sign at the end of the first measure.

Scene III

Woodland Scenery

Time - Noon - Sunshine

(Curtain rises) (A Bishop with several fashionably dressed gentlemen and ladies)

Allegro giocoso

181

ff *ff*

Andante moderato

Bishop (To ladies near him)

I think we shall get a much bet - ter view.

f *p*

182

B. This must be one of the few spots where the view is not in - ter -

brillante

mp *fp*

Molto lento (♩ = 60)

B. rup - ted by trees.

ppp

B.

When I was a curate in the East End.

B.

(183)

I be-longed to the

B.

Ti-gers.

Recit. *a piacere*
(Musing)

Allegro molto

(184)

Lady. (Looking away from Bishop and clapping her hands)

What fine times we had to be sure. Look! Look! Look! _____

stacc.

Recit.
Lento molto
Bishop

We worked ve-ry hard but were most ex-cel-lent-ly fed.

Comodo Allegro

B. Those young men o-ver

B. there who have re- spon-ded to the call of our dear count-ry will be all the

(185) B. bet-ter fit- ted for the real battles of life. Mo-ral-ly and spi-ri- tu- al- ly

colla voce

B. Lento when con-ti- nu-ous drill and disci-pline have made them ef- fi - cient.

B.

Musical score for the first system, featuring piano accompaniment with triplets and dynamic markings like "ff".

Andante moderato

B.

I am a great be-lie-ver in hard - work.

Musical score for the second system, including vocal line and piano accompaniment with dynamic markings like "mp".

B.

My grand-fa - ther was a great up - hol - der of the ma-xim that "A man shall not eat his

Musical score for the third system, including vocal line and piano accompaniment with dynamic markings like "pp".

Recit.

B.

break-fast un - til he has earned it." He would of - ten quote a - no - ther

Musical score for the fourth system, including vocal line and piano accompaniment with dynamic markings like "f" and "colla voce".

B.

when he sus-pec-ted I was dreaming or browsing - "My boy, the de-vil will find some

Musical score for the fifth system, including vocal line and piano accompaniment.

(Ladies withdraw shocked)
Allegro agitato

188

B. dir - ty work for id - le hands to do.

B. Ladies, Ladies, I beg your pardon, I was mere - - ly quo - - ting my

189 **Tempo Allegro**

B. grand - fa - ther. *brillante* My

190

B. grand - fa - ther was a most strange man, yet ve - ry right - eous and

B. God - - ly. Do you know he had such pe - cu - li -

B. ar - it - ies. He would not suf - fer a duck to be killed and cooked for the

B. ta - ble, be - cause he once saw a duck swal - low a frog. He could

191

B. never forget that frog. How its two eyes seemed to stand out pleading for help,

à piacere
collo voce

Tempo

B. whilst it was slow - ly but sure - ly sucked down the jui - cy throat of the duck.

192

(Ladies withdraw shocked)

B. Ladies, you sur - prise me. I'm a -

Lento

B. *fraid you are too sen - si - tive. Spea - king of id - leness,*

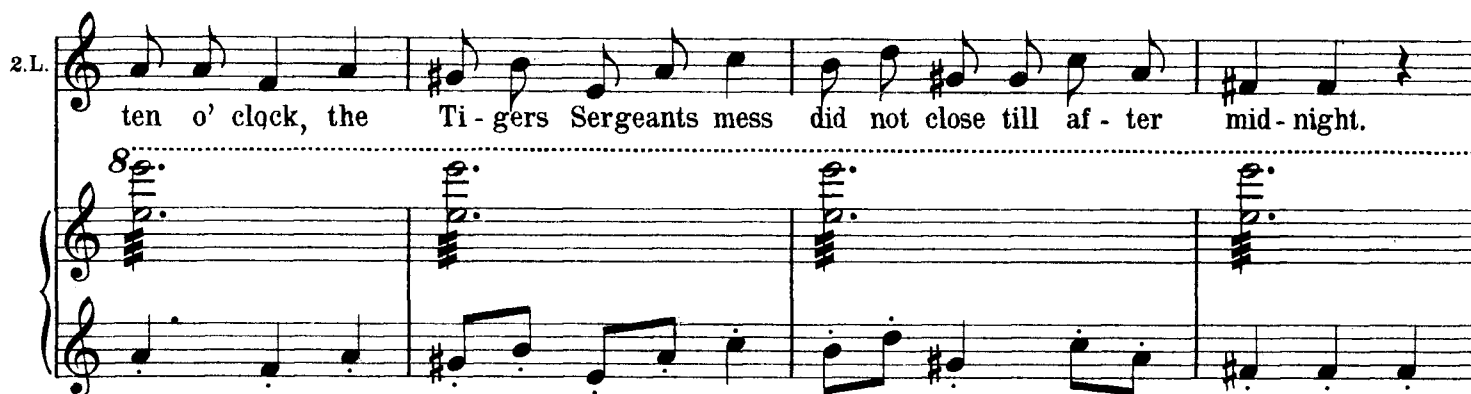
B. *Recit.* *from what I know of Sir John, the Colo - nel of the Ti - gers he will not allow the boys much*

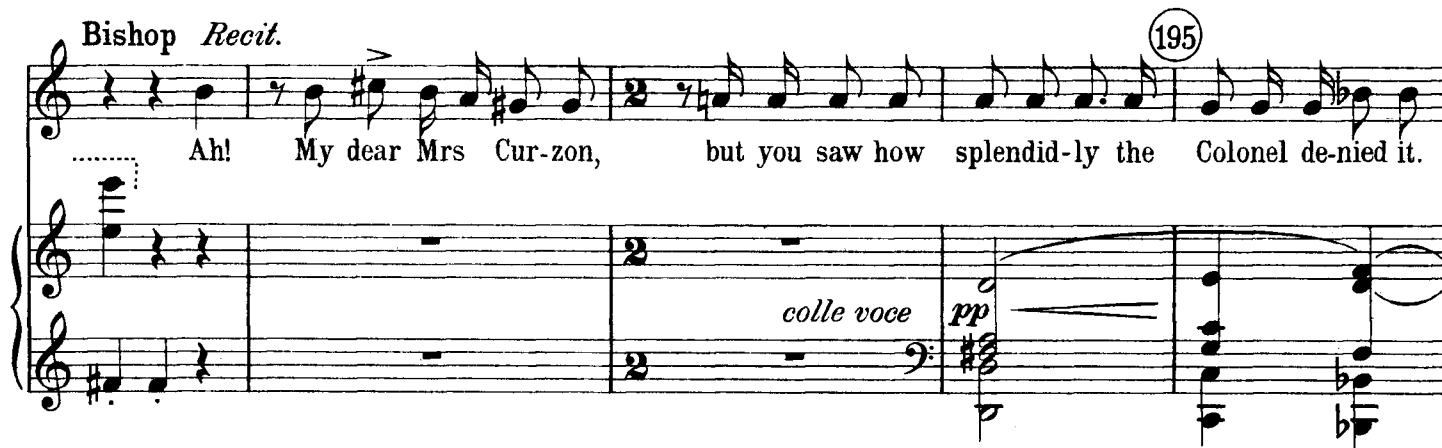
B. *1. Lady* *time for id - le - ness. I hear he al - lows no drink stron - ger than lemon - ade in the*

1. L. *Bishop* *re - gi - men - tal Can - teen. The re - gi - ment is fa - mous for its so - bri - e - ty.*

2. Lady

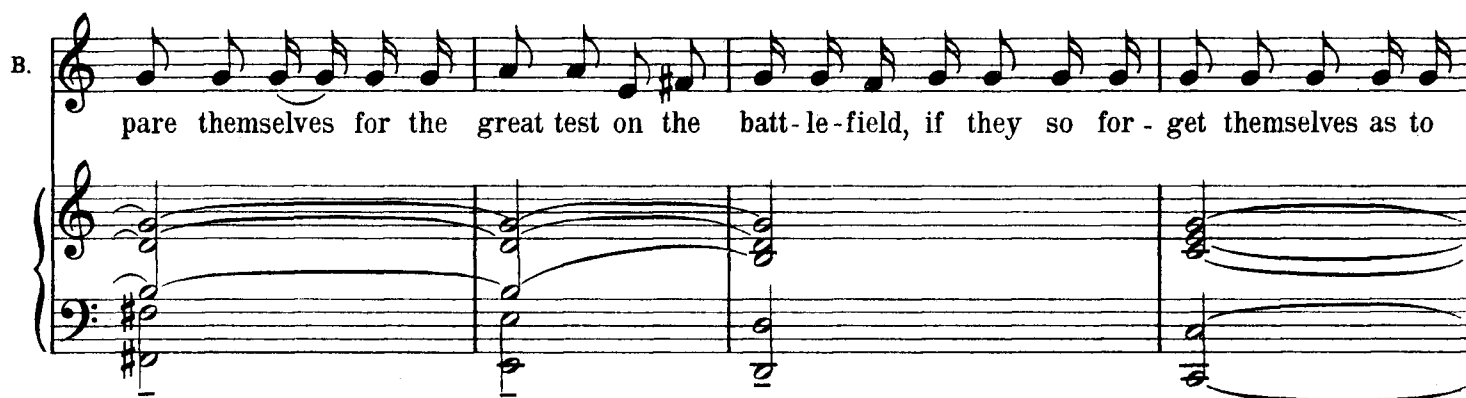
It was re - por - ted in the pa - pers that al - though the au - tho - ri - ties close the pubs at

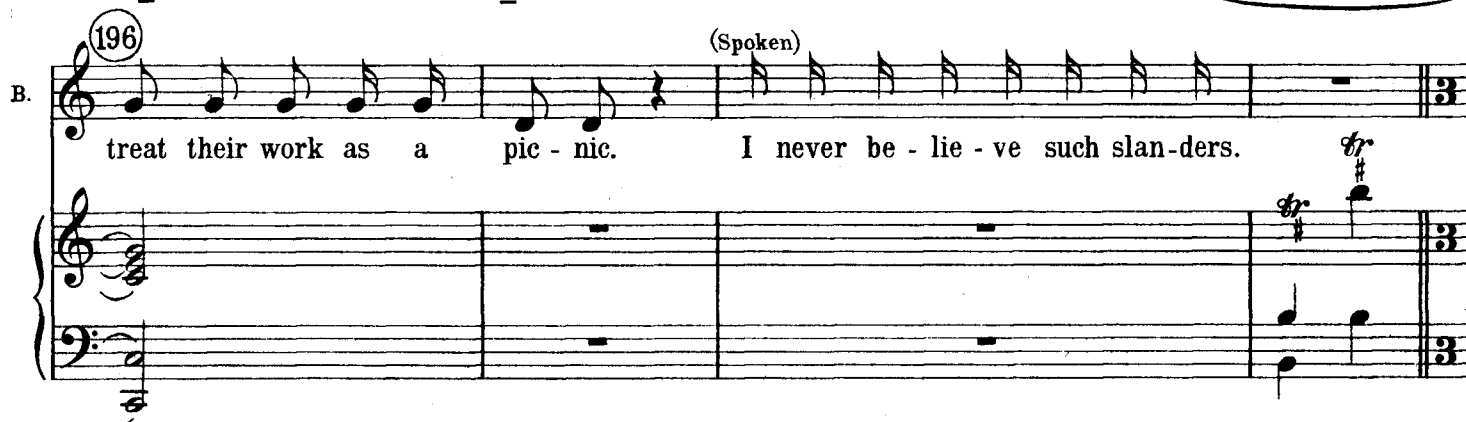
2.L.  ten o' clock, the Ti-gers Sergeants mess did not close till af-ter mid-night.

Bishop *Recit.* 195  Ah! My dear Mrs Cur-zon, but you saw how splendid-ly the Colonel de-nied it.

colle voce *pp*

B.  He said, quite tru-ly that a Ti-ger was in-ca-pab-le of de- ceit. Besides, how could they pre-

B.  pare themselves for the great test on the batt-le-field, if they so for-get themselves as to

B. 196  treat their work as a pic-nic. I never be-lie-ve such slan-ders.

(Spoken)

(Enter. Man in tweeds)

1. Lady

B.

I like their appearance Yes! So ma-ny men make an im - pos - ing sight.

Man

197

Man

Do you know the Co-lonel. Sir John Stout? No! but I hear he's ve-ry good. Yes!

Man.

he's a great marti-net, yet the Ti - gers a - dore him. A ve-ry old regiment you

1. Lady

Man.

know. So I be-lieve. The Hornets too are good. I wonder who will

198

Man

Bishop

1.L.

win. It will be ve - - ry ex - - ci - - ting. Why I believe Sir

2. Lady (Fixing her glasses)

B.

John is co-ming towards us. I am sure he is.

Mrs Freebody, gorgeously overdressed, most distinctive and talkative, has stood conspicuously out from rest of group since rise of Curtain. She stands near the Bishop.

199

ppp *f* *f₂* *mp*

Colonel (Coming towards group)

200

Mrs Freebody, accidentally

My dear Lord Bishop, how are you to-day.

pp

knocks off Bishop's hat with her large parasol. She

apologises profusely. Bishop somewhat abashed.

Bishop

(201)

Sir John, this is a great friend of mine.

pp

(Mrs Freebody and Sir John bow.)

Mrs Free-bo-dy I want you to

pp

know her, for she is keen-ly in-ter-est-ed in all

ppp

mo - ral and so - - cial work. A-nything which will tend to up -

(202)

lift the sorrows of the great poor. The decline of the Na-tional Birthrate. She is e -

pp

B. spe-cial-ly de-vot-ed to the Mis-sions to the

B. Hea - - - then.

Mrs Freebody (pensively)

How I do love sol-diers.

203

Mrs F. I think they are aw - ful - ly nice.

Colonel

Mrs F. How is the batt-le go-ing Sir John? Ve-ry well so - far, but it is much too

1. Lady

Colonel

Col. *3* early to say. I do hope the Ti-gers win. Yes, it will be a great

Col. hon - our, if we do win. We have worked so hard.

(204)

Col. (Noise like ships syren) That is a sig-nal that I am

Mrs Freebody

Col. wan - ted. I am so sor - ry Colo - nel.

Mrs F. I would like to talk to you a - bout the dear

staccato

(205)

Mrs F. *Ti - gers.* Well! Come and see the boys. Our quarters are not far from

Col. here, at Mount Du-res-co. *Mrs Freebody* Thank you ve - ry much.

Mrs F. ²⁰⁶ Colonel I shall be de - light - ed. I am sorry to go, but I am wanted.

(exit. Colonel) Bishop (Calling) (turning to Ladies) Good luck, Sir John.

B. I suppose he is wan-ted to solve some im - por - tant tac - ti - cal prob - lem.

B. Perhaps a mere 'Yes' or 'No' from Sir John will de-cide to-day's battle.

(207) They go in the direction following the Colonel's retreating figure.
La-dies, let us go a litt-le farther.

They stand and look.

ritard.

Lento

Allegro

(Behind the Scenes)

208

Haymakers rush to front and gaze in the same direction as Bishop's group. They are in white sunbonnets. Bronzed, healthy, and young.

209

Allegretto pastorale

Sopranos

pp

Contraltos

Come and look!

Come and see the pret - ty

Look at what!

s. soldiers. Running a - bout. Come and see.

c. What are they do - ing? Are they fighting?

210

Sopranos
Contraltos

They are
They are

p *ff* *p*

S. fighting. Look! The

C. fighting. The Ti-gers are charging the Hor-nets. Look!

Look!

mp *f*

211

S. Hornets are charging the Ti - gers.

C. Look.

The Hor - nets are charging the Ti - - - gers.

fs *mp* *f*

S. Look!

C. Look!

Look!

Look!

mf

dim.

S. See, they chase each o - ther. Yet they must be fight -

C. Yet they must be fight -

Yet they must be

They seem to be play - ing.

p

mp

S. - ing. Look, some of them

C. fight -

Yet they must be fight -

- ing.

- ing.

S. fall. Look at their plight. Look at their plight. Look at their plight.

C. O - thers now fall o - ver them. Look at their plight.

212

S. What a scrimmage. That is a strange way of

C. plight. What a scrimmage. That is a strange way of

S. fight - - - ing. (With awe) Who is that fierce looking

C. fight - - - ing. Who is that fierce looking

pesante

213

S. man, who puffs and blows, as

C. man, who puffs and blows, as

and growls and roars,

218

S. though the Ti - gers and the Earth be - long to him.

C. though the Ti - gers and the Earth be - long to him.

S. How he covers them.

C. How he covers them. It would real - ly

214

S. that one man could make so ma-ny

C. seem past all be-liev-ing that one man could make so ma-ny

215

S. o-ther men cringe and fear him. By his shouting, stamping,

C. o-ther men cringe and fear him.

215

S. brawling. He must be the Re-gi-men-tal Sergeant Ma-jor

C. He must be the Re-gi-men-tal Sergeant Ma-jor

S. The Ti-gers run. Look! What a dust and clat-ter.

C. The Hornets chase the Tigers. Look! What a

216

S. See the Colo-nels horse now runs a - way. How

C. dust and clat - ter. See the Colo-nels horse now runs a - way. How

216

S. swift - ly it tra - vels. No, they cannot.

C. swift - ly it tra - vels. Some try to catch it. No, they cannot.

S. See how they fall. Such a steed

C. See how they fall. Such a steed

(217) Andante grazioso

S. is far too swift for Ti - gers.

C. is far too swift for Ti - gers.

Andante grazioso

(217)

S. Look! Look! The Ti - gers are com - ing. Why do they run?

C. Look! Look! The Ti-gers are com - ing. Why do they run? Is this part of the battle?

simile

S. Is this part of the battle? One would think by their merry faces that Tigers are not so savage af-ter

C. One would think by their merry faces that Tigers are not so savage af-ter

leg.

leg.

leg.

leg.

S. all. Do not let us seem too bash-ful. They may not have seen us.

C. all. Do not let us seem too bash-ful. They may not have seen us.

218

S. Yes, it is dif-ficult to un-derstand how Ti-gers can leave the field of batt-le when maidens look from the fence.

C. Yes, it is dif-ficult to un-derstand how Ti-gers can leave the field of batt-le when maidens look from the fence.

218

S. Let us go!

C. Let us go!

(Enter. Tigers running.)

mp *f* *pp*

Tenors Oh! this is a pret-ty sight, to see so ma-ny

Basses

mf *f*

T. fresh faced maidens with pickle and rake. Where is the farmer?

B. Tos-sing and sha - king fresh mown hay. Where is the farmer?

mf *f* *sfp*

219

fp

T. Oh, please tell us. Do you think he might ob-ject if we were to help you?

B. Oh, please tell us. Do you think he might ob-ject if we were to help you?

Do you

T. think he might ob-ject if we were to help you? Merry maids! Merry maids! Oh, but look at us.

B. think he might ob-ject if we were to help you? Merry maids! Merry maids! Oh, but look at us.

T. Is there anything in our appear-an-ce that could make you af-raid?

B. Is there anything in our appear-an-ce that could make you af-raid?

that could make you af-raid?

220

f

f

T. Please do be - lieve though we are known by such a name as Tigers, you may accept it in good

B. Please do be - lieve though we are known by such a name as Tigers, you may accept it in good

f

f

ff

3

3

3

3

T. faith that we are re - ally harm - less.

B. faith that we are re - ally harm - less.

ff

ff

6

6

Promenade and Dance

Andante con moto e pastorale

The first system of the musical score is in 6/8 time. The right hand features a melodic line with eighth-note patterns and triplets, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante con moto e pastorale' and the dynamics are 'mp'.

The second system continues the piece, featuring a key signature change to two sharps (F# and C#). It includes dynamic markings such as 'f', 'sfz', and 'mp', and performance instructions like 'ten.' (tension) and 'ritard.' (ritardando). Measure numbers 221 and 222 are indicated at the beginning of the system.

The third system is marked 'Più lento e teneramente' (slower and more tenderly). It includes the instruction 'espress.' (expressive) and 'ritard.' (ritardando). The dynamics are 'pp' (pianissimo) and 'mf' (mezzo-forte).

The fourth system is marked 'Pesante' (heavy) and includes the instruction 'tr' (trills). It features dynamic markings 'pp', 'f', and 'cresc. f' (crescendo forte). Measure number 222 is indicated at the beginning of the system.

The fifth system is marked 'molto espress.' (very expressive). It features dynamic markings 'pp' and 'f'.

pp

pp *pp* *pp* *pp*

This block shows the beginning of a piano introduction. It consists of two staves, treble and bass clef. The music is characterized by delicate, flowing lines with a *pp* (pianissimo) dynamic. The right hand features intricate patterns and trills, while the left hand provides a steady accompaniment.

Andante con moto e pastorale (223)

p

p

p

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

This block contains the vocal entry for the first system. The tempo is marked "Andante con moto e pastorale" and the measure number is 223. The vocal line is written in four staves (Soprano, Alto, Tenor, Bass) with the lyrics "Ah!". The piano accompaniment is in two staves, starting with a *p* dynamic.

Andante con moto e pastorale (223)

mp

pp

ff

This block shows the piano accompaniment for the first system. It features a *mp* (mezzo-piano) dynamic in the upper register and a *pp* dynamic in the lower register. The music is marked with a *ff* (fortissimo) dynamic at the end of the system.

p

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

p

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

p

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

p

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

This block contains the vocal entry for the second system. The tempo remains "Andante con moto e pastorale". The vocal line is written in four staves with the lyrics "Ah!". The piano accompaniment is in two staves, starting with a *p* dynamic.

sfz

p

sfz

This block shows the piano accompaniment for the second system. It features a *sfz* (sforzando) dynamic in the upper register and a *p* dynamic in the lower register. The music concludes with a *sfz* dynamic.

Più moderato

Vocal staves for the first system, featuring 'Ah!' exclamations. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal lines are arranged in four staves, with the first two staves for the soprano and the last two for the bass. The tempo is marked 'Più moderato'.

Più moderato

Piano accompaniment for the first system. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Più moderato'.

224 Accel.

Vocal staves for the second system, including an acceleration section. The music is in a key with two flats (Bb) and a 2/4 time signature. The vocal lines are arranged in four staves. The tempo is marked '224 Accel.'.

224 Accel.

Piano accompaniment for the second system, including an acceleration section. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (Bb) and a 2/4 time signature. The tempo is marked '224 Accel.'.

Tempo

Vocal staves for the third system, returning to the original tempo. The music is in a key with two flats (Bb) and a 2/4 time signature. The vocal lines are arranged in four staves. The tempo is marked 'Tempo'.

Tempo

Piano accompaniment for the third system, including a triplet. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (Bb) and a 2/4 time signature. The tempo is marked 'Tempo'.

Piano accompaniment for the first system, featuring complex chordal textures and melodic lines in both hands.

225 Più lento e teneramente

Vocal and piano accompaniment for the second system, marked *pp* and *mp*. The vocal line includes the exclamation "Ah!".

225 Più lento e teneramente
espress. e dolce

Piano accompaniment for the third system, marked *ppp*.

Piano accompaniment for the fourth system, featuring trills and a *ritard. molto* marking. The system concludes with a *ff* dynamic and a *ppp* dynamic.

Allegro vivo

Vocal and piano accompaniment for the fifth system, marked *p* and *mp*. The vocal line includes the exclamation "Ah!" and the syllable "La".

Allegro vivo

Piano accompaniment for the sixth system, marked *mp*.

226

La la la la la la la la

la

la

la

226

f *ff* *pp*

cresc. molto

La la la la la la la la

La la la la la la la la

mf *f*

la la la la la la la la.

la la la la la la la la.

cresc. molto

f *ff*

227

Più lento

La la la la la la la la.
Ah!
La la la la la la la la.
Ah!

227

Più lento

ff *ff* *fz* *fz*

Ah! La la la la
La la la la la la la. Ah!
Ah! Ah! La la la
La la la la la la la. Ah! La la la

fz

Tempo

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings.

228 *cresc. molto*

Second system of musical notation, starting with measure 228. It includes a *fp* dynamic marking and a *cresc. molto* instruction.

mf cresc. molto *fff* *fs*

Third system of musical notation, featuring a *mf cresc. molto* instruction, a *fff* dynamic marking, and a *fs* marking.

mf *ff*

Fourth system of musical notation, featuring a *mf* dynamic marking and a *ff* marking.

229 Poco lento Tempo

f *pp* *f* *ff*

Fifth system of musical notation, starting with measure 229. It includes a *Poco lento* tempo marking, a *Tempo* marking, and dynamic markings *f*, *pp*, *f*, and *ff*.

ff *p e diminuendo*

This system contains the first two staves of music. The upper staff begins with a fortissimo (ff) dynamic and concludes with a piano (p) dynamic and a diminuendo instruction. The lower staff features a complex accompaniment with many accidentals.

Più tranquillo

pp

This system contains the third and fourth staves. The upper staff is marked piano-piano (pp) and includes a slur over a phrase. The lower staff also has a slur and is marked pp.

pp (230)

This system contains the fifth and sixth staves. The upper staff is marked pp and includes a circled measure number 230. The lower staff has a long note in the bass line.

ff

This system contains the seventh and eighth staves. The upper staff continues with a piano-piano (pp) dynamic. The lower staff features a fortissimo (ff) dynamic in the final measure.

p f

This system contains the ninth and tenth staves. The upper staff is marked piano (p) and the lower staff is marked fortissimo (f).

mf (231)

This system contains the eleventh and twelfth staves. The upper staff is marked mezzo-forte (mf) and includes a circled measure number 231. The lower staff is also marked mf.

Sopr. Poco lento

Contr.

Chorus

Ten.

Bass

La la la la

La la la la la la la la

La la la la.

Ah!

La la la la la la la la. Ah!

Poco lento

Allegro vivo

La la la la la.

La la la la la.

Allegro vivo

Allegro vivo

232

La la la la.

La la la la la.

La la la la la la.

La la la la la la la.

La.

232

233

La la la la la la la la la la la la la la

La la la la la la la la la la

La la la la la la la la la la

La la la la la la la la la la

La la la la la la la la la la

Bugle (in the distance)

233

la la la la la la la la la.

la la la la la la la la la.

ff

La la la la la. la la la la la. la la la la la. la la la la la.

Let us not forget the dear old Col - - - onel. Let us not forget the field of

234

La la la la la. la la la la la. la la la la la. la la la la la.

batt-le. Let us not forget the Sergeant Ma-jor. Ne-ver let us for-get the Mer - - ryMaids.

234

Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah!

Adagio
(Regimental Sergeant Major suddenly appears)

Recit.
Sergeant Major

What in the name of A-dam and Eve are you

Ah!

La!

Ah!

La!

Adagio

fff

ff

fz \rightarrow *p*

235

S.M.

doing here?

Oh!

this treachery most foul,

S.M.

snea - king a - way to pet - ti - coats from the din and roar of batt - le.

(colla voce)



You re-negades! So soon for-getting what the dear old Colonel said on

(colla voce)

con-duct and dis-ci-pline. To think that Ti-gers can spring so

(marcia)

tr tr tr tr

high and fall so low. Fall in! Fall in!

Moderato

tr tr tr tr

236

Dress by your right! Right turn.

ff

By your right, Quick march!

marcato

Lento marcia

p

Tenors La la la la la la la

Semi Chorus — behind the Scenes La la la la la la

Basses

Lento marcia

p

Espress molto

237

p

la la la la la la la

la la la la la la la

La la la la la la la

Ah! Ah!

Espress molto

237

pp

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

Ah! La la la

p

Sopr. *pp*
 Contralto I *pp*
 Contralto II *pp*
 Ten. *pp*
 Bass. *pp*

La la la la la la la la la la la la la la

238

espressivo
pp

238

Sopr.
 Contr.
 Ten.
 Bass.

La la la la la la la la la la

pp
p

239

La la la la la la la la la la

mf
pp

239

La la la la la la la la

Vocal score with lyrics "la" repeated across five measures. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "la", "la", "la", "la", "la".

Piano accompaniment for the vocal section, consisting of two staves (treble and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes.

Lento molto

240

Piano accompaniment with dynamics markings: *pp*, *poco*, *simile*. The score consists of three systems, each with two staves (treble and bass clef). The first system includes the markings *pp*, *poco*, and *simile*.

Piano accompaniment with dynamics markings: *pp*, *poco*, *simile*. The score consists of three systems, each with two staves (treble and bass clef). The first system includes the markings *pp*, *poco*, and *simile*.

Piano accompaniment with dynamics markings: *pp*, *poco*, *simile*. The score consists of three systems, each with two staves (treble and bass clef). The first system includes the markings *pp*, *poco*, and *simile*.

Scene V

The Military Parade Ground. Battalion at attention awaiting dismissal. Colonel on his horse. Midday, Brilliant sunshine. Crowd encroaching on Parade ground in which are the Bishop and his party - Mrs. Freebody and young haymakers.

Andante maestoso

Colonel

Curtain rises

Col.

lads! I am sor-ry to say you have done bad-ly

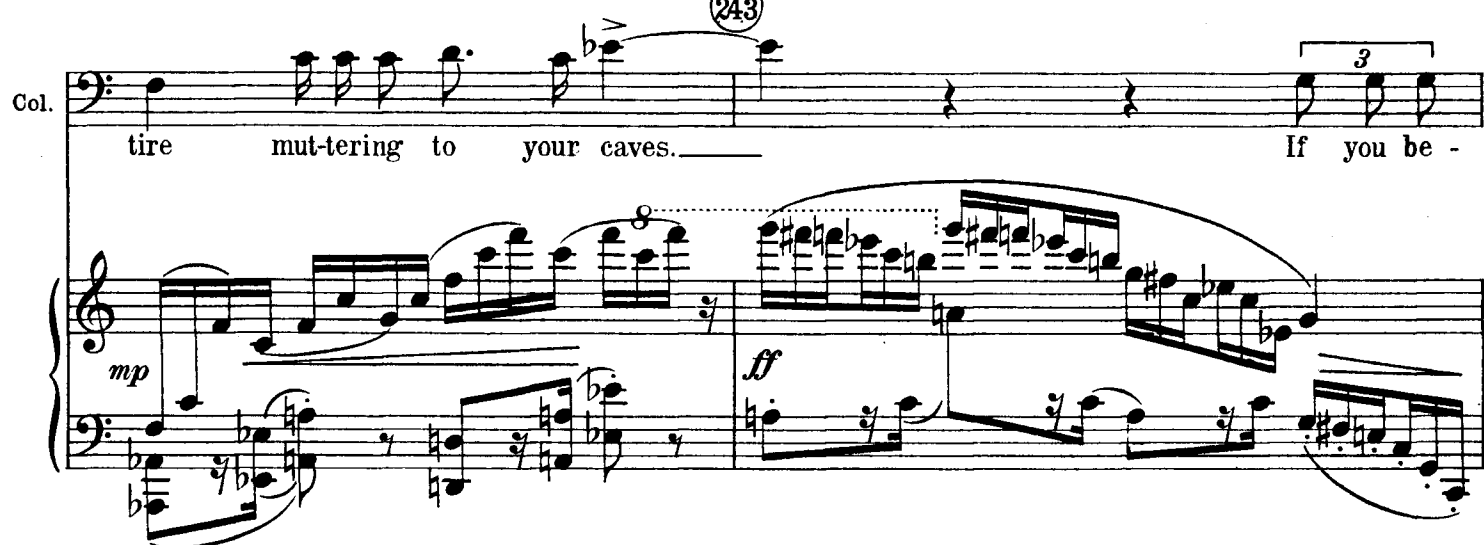
Col.

I ne-ver saw Tigers run so fast.

Col.  It seems to me that if you don't suc-ceed at the first spring you re-

f

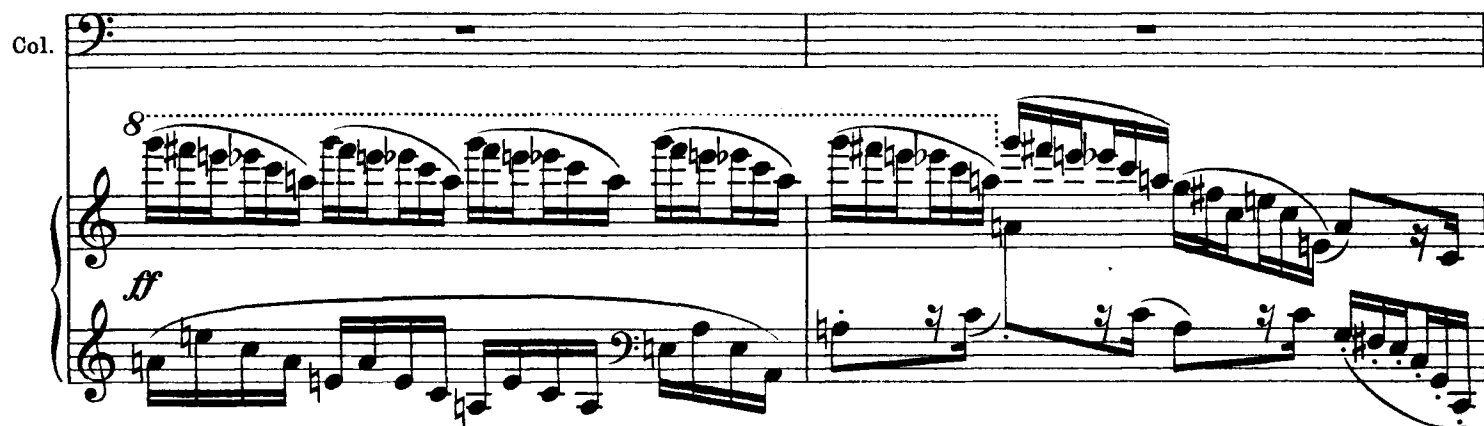
(243)

Col.  tire mut-tering to your caves. If you be -

mp *ff*

Col.  have like this in sham battle, what will you do in real battle.

mp

Col. 

ff

Col. *My lads! dreams are not what they seem. You want hard - - -*

fz (subito dim.) *sp mp*

Col. *- - en - ing. Your dis - cip - - line is lax. Your*

244

Col. *beds are too soft.*

Col. *N. C. O's, fall out! I sup - pose you stand there filled with shame.*

ff *mp* *p*

Col. 245

You lack con-trol. The in - tel - - li-gence which I know you to possess, is not

subito mp (horse begins to move)

Col.

ex - - er-cised suf - - - fi-cient-ly. To race your

f *mp*

Col.

men in the val-ley was wrong, be-cause when the charge was giv'n to take the hill, their

Col. 246

wind was gone. Your men are not smart. Their

mp

Col. *dress needs at - ten - tion. Each man should re - mem - ber that his rif - le is not a*

Col. *pitch - - - fork. — Al - so their but - tons are — dull and*

Col. *need more pol - - ish. Ser - geant Ma - jor,* *(a piacere)*

p *ff colla voce*

Col. *who are these men under ar - rest ?*

mp *mp* *p* *fz* *p*

248 *Adagio* *Allegro vivo*

Sergeant Major
a piacere

Allegro vivo

a piacere

Sorr! when the signal went for re inforcements I looked for them, Sorr,

colla voce

p

fz *p*

S.M. but could not find them. I sent out scouts, Sorr, who returned and in-formed me, Sorr,

(colla voce)

fz *p (colla voce)* *fz* *p (colla voce)*

S.M. that these was lark-ing with the girls in the hay-field. I pro-ceed there, Sorr,

(colla voce)

249

Adagio Colonel

S.M. and here they are, Sorr. (Salutes the Colonel) Thank you Sergeant Major.

Allegro vivo

mp

fz *p*

Lento

Col. *mp* *simile*

My lads, my lads, it is ea-sy to see why we lost the

Col. *p e dim.* (250)

batt-le. I now un-der-stand! The fault lies not with A-lex-an-der, nor Na-

Col. *pp*

po-le-on, but with the pet-ti-coa-ted forms I warned you of.

Col. *fpp* *mp* *sempre poco cresc.*

Take heed! You are ve-ry young. Per-haps you need more ex-pe-rien-ce.

(251)

Col. *I must be brief. I hear the Cook house call, and I know you are hung-ry.*

This system features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a circled measure number '251'. The lyrics are 'I must be brief. I hear the Cook house call, and I know you are hung-ry.' The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a steady bass line. Dynamics include *ff* and *p*.

Allegro

Col.

This system shows the piano accompaniment for the second system. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked **Allegro**. Dynamics include *f*, *molto cresc.*, and *ff*. There are triplets in the bass line.

Col. *My lads! Remember they who fight and run a-way, Live to fight again. Now show that the*

Allegro moderato e grandioso

This system features a vocal line and piano accompaniment. The lyrics are 'My lads! Remember they who fight and run a-way, Live to fight again. Now show that the'. The tempo is marked **Allegro moderato e grandioso**. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. Dynamics include *f*.

(252)

Col. *Ti - - - ger ne-ver lo - ses his - - - cou - rage, that he is*

This system features a vocal line and piano accompaniment. The lyrics are 'Ti - - - ger ne-ver lo - ses his - - - cou - rage, that he is'. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *mp e molto cresc.*, *f*, and *mp*. There are triplets in the bass line.

Ten. Hip hur - rah! Hip hur - rah!

Bass Hip p p p p p p p p p p p p p p p p Hip hur - rah! Hip hur - rah!

Sop. *ff* Hur-rah!

Altos *ff* Hur-rah!

Ten. *ff* Hur-rah!

Bass *ff* Hur-rah!

Curtain

Act III

Ballet

(on a Cathedral Tower)

I. Gargoyles

254

(Curtain rises showing the interior of a police station. The policemen fast asleep - It is gloomy and not much is discernible.)

Lento

pp *espress. molto* *pp*

3 3

Detailed description: This block contains the first system of musical notation, measures 254 and 255. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked 'Lento'. Measure 254 begins with a piano (*pp*) dynamic and an 'espress. molto' instruction. The melody in the bass clef consists of eighth and quarter notes, with a triplet of eighth notes in the second measure. Measure 255 continues the melody, also featuring a triplet of eighth notes. The treble clef part is mostly rests.

255

nible.) The stage becomes totally dark.

teneramente

pp 3

Detailed description: This block contains the second system of musical notation, measures 255 and 256. The key signature and time signature remain the same. The music is marked 'teneramente'. Measure 255 starts with a piano (*pp*) dynamic. The bass clef continues the melodic line with a triplet of eighth notes. Measure 256 continues the melody with another triplet of eighth notes. The treble clef part has some notes in the second measure.

By very imperceptible degrees

3

Detailed description: This block contains the third system of musical notation, measures 256 and 257. The key signature and time signature remain the same. Measure 256 continues the melodic line with a triplet of eighth notes. Measure 257 continues the melody with a triplet of eighth notes. The treble clef part has some notes in the second measure.

the stage represents 256 the tower of a cathedral surrounded by

3

Detailed description: This block contains the fourth system of musical notation, measures 257 and 258. The key signature and time signature remain the same. Measure 257 continues the melodic line with a triplet of eighth notes. Measure 258 continues the melody with a triplet of eighth notes. The treble clef part has some notes in the second measure.

fantastic grinning gargoyles, whose

pp

Detailed description: This block contains the fifth system of musical notation, measures 258 and 259. The key signature and time signature remain the same. Measure 258 continues the melodic line with a triplet of eighth notes. Measure 259 continues the melody with a triplet of eighth notes. The treble clef part has some notes in the second measure. The music ends with a piano (*pp*) dynamic.

visages vary (257) suggesting sometimes a less malicious

Musical notation for the first system, including treble and bass staves with lyrics 'visages vary (257) suggesting sometimes a less malicious'. The music features a complex texture with many beamed notes and slurs.

grin or even an expression of kindness.

Musical notation for the second system, including treble and bass staves with lyrics 'grin or even an expression of kindness.'. The notation continues with intricate melodic and harmonic lines.

This is

but an illusion cast by the slowly enveloping light which

Musical notation for the third system, including treble and bass staves with lyrics 'but an illusion cast by the slowly enveloping light which'. This system includes triplet markings and dynamic markings.

(258) is gradually showing up the complete outlines of the

Musical notation for the fourth system, including treble and bass staves with lyrics 'is gradually showing up the complete outlines of the'. It features a 'molto dim.' marking and a 'pp' dynamic.

fantastic battalion.

Musical notation for the fifth system, including treble and bass staves with lyrics 'fantastic battalion.'. It includes a 'cresc.' marking and continues with complex musical textures.

From the centre rises a gargoyle more fantastic than the

Tempo I

259

pp

rest - he is apparently the leader in the nightly midnight

pp

march of the gargoyles around the cathedral tower.

sempre poco stringendo e piano

tranquillo

He leaps down from his position - the heads of

the gargoyles watching him (260) as though waiting for

First system of musical notation, measures 225-226. The vocal line features a melodic phrase with lyrics "a signal. Slowly he moves around the tower - his steps". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Second system of musical notation, measures 227-228. The vocal line continues with lyrics "are elastic, airy and light." The piano accompaniment features a more active eighth-note pattern in the right hand.

Third system of musical notation, measures 229-230. The piano accompaniment includes a *ppp* dynamic marking. The right hand has a complex eighth-note pattern, while the left hand provides a bass line.

Fourth system of musical notation, measures 231-232. The piano accompaniment continues with a complex eighth-note pattern in the right hand and a bass line in the left hand.

Fifth system of musical notation, measures 233-234. Measure 233 is circled with the number 261. The vocal line begins with lyrics "He raises his hand and". The piano accompaniment includes an *accelerando* marking. The right hand features a complex eighth-note pattern, and the left hand has a bass line.

signals to the gargoyles. One by one they join

Musical notation for the first system, including treble and bass clefs, notes, and lyrics.

him until all the gargoyles have

Musical notation for the second system, including treble and bass clefs, notes, and lyrics.

left their stations in the stone work and with the

Musical notation for the third system, including treble and bass clefs, notes, and lyrics.

griffin at their head the gargoyles commence their nightly

Allegro marcia

Musical notation for the fourth system, including treble and bass clefs, notes, and the tempo marking "Allegro marcia".

and ghostly march.

Musical notation for the fifth system, including treble and bass clefs, notes, and lyrics.

262

Musical notation for the first system, measures 1-2. Treble and bass clefs. Dynamics: *ff*, *f*.

Musical notation for the second system, measures 3-4. Treble and bass clefs.

The march gradually becomes intensified

Musical notation for the third system, measures 5-6. Treble and bass clefs. Dynamics: *ff*.

as the gargoyles, headed by the griffin,

Musical notation for the fourth system, measures 7-8. Treble and bass clefs. Dynamics: *sfz*.

appear filled with a fiery glow which

Musical notation for the fifth system, measures 9-10. Treble and bass clefs. Dynamics: *fff*.

263

intensity until huge tongues of fire

intensity until huge tongues of fire

rush from the

mouths of the gargoyles.

stringendo

ritard.

264

Tempo (Marcia) These flames subside and the stage grows dark again.

p diminuendo molto

pp

Lento *rall.*

265 Allegro marcia

pp

legato molto
ppp sempre

trm trm

266

8

8

loco

8

From the dark shadows the outline of the gargoyles

Lento (*Tempo I*)

pp

267

is seen again as at the commencement.

molto espress. e sostenuto

This system contains the first two measures of the piece. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand plays a steady accompaniment of eighth notes. The key signature has two flats.

268

This system contains measures 3 through 6. It features a prominent triplet of eighth notes in the right hand across measures 3, 4, and 5. The left hand continues with eighth-note accompaniment. A circled measure number '268' is placed above the first measure of this system.

ppp e legato

This system contains measures 7 and 8. The right hand plays a series of sixteenth notes, while the left hand plays eighth notes. The dynamic marking is *ppp e legato*.

This system contains measures 9 and 10. Both hands continue with sixteenth-note passages, maintaining the *ppp e legato* character.

ppp

This system contains measures 11 and 12. The right hand has a melodic phrase, and the left hand plays a sustained accompaniment. The dynamic marking *ppp* is present. The system concludes with a fermata over the final note.

Curtain

II. Lacryma (Tears of Sorrow)

(Curtain rises - stage quite dark)
Allegro moderato

269

pp

270

pp

accelerando molto

Detailed description: This is a page of a musical score for a piano piece. It features two systems of grand staff notation (treble and bass clefs). The first system begins at measure 269, marked with a circled number. The tempo is 'Allegro moderato'. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The first system includes dynamic markings like 'pp' and 'ppp', and articulation marks like 'y.'. The second system starts at measure 270, also marked with a circled number. It continues with similar notation, including a '5' fingering in the right hand. The final system on the page includes the instruction 'accelerando molto' and ends with a fermata. The score is written in a clear, professional style with various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *sfz* is present in the right-hand part.

Second system of musical notation, starting with a circled measure number 271 and the tempo marking *Tempo I*. It includes dynamic markings of *sfz* and *f*.

Third system of musical notation, marked *Tempo (brillante)*. It includes dynamic markings of *sfz*, *f*, and *ff*, as well as performance instructions like *accel.* and *marc.*

Fourth system of musical notation, featuring dynamic markings of *sfz*, *f*, and *non legato*.

Fifth system of musical notation, starting with a circled measure number 272 and a dynamic marking of *mp*.

fff
con forza

fz
fff
f

fff
fff
f
273

triumph
p

Moonlight shadows - showing the second tower of the cathedral with 274 *triumph*

Lento

molto espressivo
pp
dim.

groups of flying angels: the Virgin in

p

centre - ⁽²⁷⁵⁾ to whom the flying angels turn their faces.

Only their hands and faces are seen. They are

⁽²⁷⁶⁾ weeping.

a tempo

accel.

a tempo e sempre cresc.

string. poco

⁽²⁷⁷⁾

fff

Tempo (Lento) The Virgin turns to the East
 and puts out her hands as though

pp

Poco più Allegro

appealing to someone in the distance -

cresc.

(279) the others do as she does.

Meno mosso

p

espress. e legato

(280)

Largamente
ff con passione

Tempo (281) By imperceptible degrees the light

dim. *p* *dim.*

Poco Allegretto

(282) becomes fainter - - - and the

pp

stage is dark again.

Allegro

(283) **Vivace**

(284)

Allegro moderato

This musical score is written for piano and consists of six systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and a time signature of 3/4. The score features a variety of musical elements: sixteenth-note runs, chords, and melodic lines. Dynamic markings such as *p*, *sfz*, and *f* are used throughout. A circled measure number '285' is present in the third system. The final system includes an *accel.* marking and a double bar line with repeat dots. The piece concludes with a final chord in the bass clef.

Musical score system 1, measures 285-286. The system consists of two staves. The upper staff has a circled measure number '286' above it. The music features a melodic line with slurs and a bass line with chords. Dynamic markings include *f* and *mp*.

Musical score system 2, measures 287-290. The system consists of two staves. The upper staff is marked *Tempo* and the lower staff is marked *Tempo (Brilliante)*. The music is highly rhythmic with many sixteenth notes. Dynamic markings include *accel.* and *ff*.

Musical score system 3, measures 291-294. The system consists of two staves. The music features a melodic line with slurs and a bass line with chords. A dynamic marking of *fz > f* is present.

Musical score system 4, measures 295-298. The system consists of two staves. The upper staff has a circled measure number '287' above it. The music features a melodic line with slurs and a bass line with chords. A dynamic marking of *mf* is present.

Musical score system 5, measures 299-302. The system consists of two staves. The music features a melodic line with slurs and a bass line with chords. A dynamic marking of *ff* is present.

Musical score system 6, measures 303-306. The system consists of two staves. The music features a melodic line with slurs and a bass line with chords. A dynamic marking of *ff* is present.

Musical score for measures 287-288. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 287 features a piano introduction with a bass line of chords and a treble line of eighth notes. Measure 288 begins with a forte (*ff*) dynamic and includes a complex chordal texture with a circled measure number '288' and a fermata.

Più Allegro

Musical score for measures 289-290. The tempo is marked 'Più Allegro'. Measure 289 starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in both hands. Measure 290 continues this pattern with some chromatic movement.

Musical score for measures 291-292. The piece continues with eighth-note patterns in both hands, showing some chromatic shifts in the treble line.

Musical score for measures 293-294. The piece continues with eighth-note patterns in both hands, showing some chromatic shifts in the treble line.

Musical score for measures 295-296. Measure 295 is marked with a circled measure number '289' and features a change in the bass line. Measure 296 continues with eighth-note patterns in both hands.

Musical score for measures 297-298. The piece continues with eighth-note patterns in both hands, showing some chromatic shifts in the treble line. Measure 298 features a complex chordal texture with a circled measure number '289' and a fermata.

8

ff

8

290

Più lento

Largamente

ff marcato

fff

p *sempre diminuendo*

The moonlight gradually returns. The

291 Calmando

pp legato molto

Virgin, with flying angels, is seen again- looking

pp

towards the East. 292 They slowly turn their

p

heads- fold their hands on their breasts and bow

pp

their heads.

ppp
pp

Curtain

Act III

Scene I

NIGHT. Interior of a Police station
Sergeant and Clerk are at their desks looking very busy

(Telephone bell ringing)

Allegro vivo

(Clerk goes to 'phone)

(Signs to Sergeant)

(Sergeant goes to 'phone)

(295)

Sergeant

What did you say? Yes! I'll take it down.

Tempo vivo

Half a minute! Go on please. For-ty five, did you say?

S. Fif - ty miles in - land. Oh, I have it al - right. I will

p *f* *pp*

S. ring up the Ti - gers at once. It is most ex - ci - ting.

pp misterioso

Più lento

S. Thank you!

pp *p e marc.*

S. Please are you the

ff *f*

S. Ti - gers? Is the bat - tal - lion in or out? Are your lights out?

mp *p*

Tempo di Valse lente

s. *pp*

But why are your lights on

s. *ppp*

if the bat-tal-lion is out? Is the Colonel there? Where is Sir John?

s. *3*

Who am I speaking to? As you are the or-der-ly room clerk you had

s. *fp* *dim.*

bet-ter take a mes-sage.

s. *mp* *mf*

Al-low me to con-gra-tu-late you on your birth-day. The Po-lice have received a

301

s. mes - sage from head - quar - ters, that for - ty five Zep - pe - lins, are on their

s. way, and all lights must be put out, fif - ty miles from the

s. coast. The Ti - gers must guard the ri - - ver bridge.

302

s. What did you say? You may make quite sure the Police will see to everything.

s. Fif - ty miles from coast. For - ty five Zepp - e - lins.

(Bangs the 'phone receiver, blows whistle. Twelve policemen enter and stand to attention)

S.

(to Police) **Andante**

S. You are go-ing to be ve - ry bu - sy.

Allegro

S. For - ty five Zeppelin's are com - ing.

S.

S. I don't think they've ar-rived yet, so it wont be any use put-ting out the lights.

305

s. You must go out on special du - - - ty.

s. Tell ev-ery bo-dy it is the Ti - gers birth - day. Numbers one and

306

s. two go to the Sex - - ton and tell him stop the church clock.

s. Numbers three and four run to the sta - tion and

307

s. stop ev-ery train.

s. *Num - bers five and six stop all dogs from*

f *tr*

s. *bark - - - ing. Numbers seven and eight go to be pubs and*

(308)

pp *f*

s. *stop the drink - - - ing.*

mp *ff* *mp*

s. *Numbers nine and ten turn out the lights. —*

(309)

f *f* *mp*

s. *Call at everyhouse and tell the oc - cu - pi - ers*

f

s. not to use a light. Numbers eleven and twelve

Musical score for system 1, measures 1-4. The vocal line (soprano) has lyrics "not to use a light." The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *pp* and *ff*. The key signature has one sharp (F#) and the time signature is 2/4.

s. stand at each end of the river bridge,

Musical score for system 2, measures 5-8. The vocal line (soprano) has lyrics "stand at each end of the river bridge,". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *ff*. The key signature has one sharp (F#) and the time signature is 2/4.

s. and see that no motor car or bi - cy - cle en - - - ters or leaves the vill - age

Musical score for system 3, measures 9-12. The vocal line (soprano) has lyrics "and see that no motor car or bi - cy - cle en - - - ters or leaves the vill - age". The piano accompaniment features a driving eighth-note pattern. Dynamics include *ff*. The key signature has one sharp (F#) and the time signature is 2/4.

s. with a light.

Musical score for system 4, measures 13-16. The vocal line (soprano) has lyrics "with a light.". The piano accompaniment features a driving eighth-note pattern. Dynamics include *ff*. The key signature has one sharp (F#) and the time signature is 2/4.

s. Tell me quickly your duties.

Tempo *a piacere*

Musical score for system 5, measures 17-20. The vocal line (soprano) has lyrics "Tell me quickly your duties.". The piano accompaniment features a driving eighth-note pattern. Dynamics include *pp*, *ff*, and *fp*. The key signature has one sharp (F#) and the time signature is 2/4. The tempo marking is *a piacere*.

252 Police

Tenors
No lights may shine. All clocks must stop. No

Basses

P. (312)
trains may run. No bells may ring.

P.
No dogs may bark. None may drink. It is the Tiger's birth-day!

Sergeant (313) (They march out followed by Sergeant)

Constables to your duties. Curtain

Scene II

Approach to a Stone River Bridge. Outlines of an old fashioned Inn at the end of bridge and next the proscenium.
Constable on patrol duty near a Large Red Letter Box. Stage quite dark.

Adagio *espress.*

314

315

C. 47300

pp
espress.
pp
ppp

Moderato

pp
p
316
stacc.

Curtain rises, showing figure of Constable standing at end of Bridge

mf
fp
mp
mf
pp
mp

(Horns heard behind scenes)

Joyously
mp

317

mp
p
marc.
mp

(A light in the Inn appears. Then another light.)

p
mp
f

318

pp

Adagio

Basses (Voices inside Inn)

pp

La la la la la la la la la la la la la la la la la la la la la la

f

mf

Constable (banging on door)

Shouting inside

319

Throw them out!..

O-pen the door. —

ff

ff

f

fz

fz

Adagio

Allegro fuoco

320

Constable

Tenors(coming out of Inn) Move a - way
 Ah! this is sud - - den news.
 Basses

Allegro fuoco

320

Con.

qui - et - - ly.
 Man's Voice

Don't mention it.
 What's he

M.V.

af - - ter now?
 Sopr. (running from Inn)
 No! No! No! qui - et - ly,
 Contralto

No! No! No! qui - et - ly,
 No! No! No! qui - et - ly,

Sopranos
noise-less-ly, Yes! qui-et-ly. Ah! what a dread-ful

Contraltos
noise-lessly, Yes! qui-et-ly. Ah! what a dread-ful

Tenores
noise-lessly, Yes! qui-et-ly. Ah! what a dread-ful

Basses
noise-lessly, Yes! qui-et-ly. Ah! what a dread-ful

Constable
Please move on. Do not loit-er here.

night! Ah! what a dread-ful night.

night. Ah! what a dread-ful night.

Lento (Enter Mrs. Pamela Freebody, wrapped in furs, looking about she goes to Constable)

Pamela (Mrs. Freebody)

Will you be good e-nough to di-rect me to Mont Du--resco.

Constable

Yes Madam. May I enquire what you want there to - night?

Pamela

I wish to make a call u-pon the Col - onel.

323 Constable (indicating)

Then go up that lane straight a-head. That is the place where the lights are shin-ing.

Con. (Enter de Colonel) (saluting)

But here comes the Colonel. Sir, here is a la-dy

Con. wishes to see you. Colonel Why, it is Ma-dame Free-bo-dy.

Col. (shaking hands) How do you do. Your vi-sit to - Comodo

Col. night sur-pri-ses me. Constable (exasperated) Female in Car (with rasping voice) Put out those lights. What's up?

(Colonel walks away with Mrs. Freebody) (Car comes along with powerful headlights)

(Motor Horn)

Constable Zep-pe-lins man. Do as you are told. (Puts out lights. Constable moves to back. Colonel and Mrs Freebody come forward)

Colonel Our friend the Bishop quickened my interest in you by his in-tro-duc-to-ry remarks.

pp colla voce pp

Andante con moto

Col. *pp* *ritard.*

Yet I would like you to tell me all a-bout your-

Lento

Col. *mf* *mp* *pp* *p*

self. Let us stand here I don't think we

Pamela (Mrs. Freebody)

326 Andante con moto (legato e cantabile)

Col. *fz* *mf* *pp* *pp* *p* *p* *p*

Please do not think me shall be o - ver - heard.

Pam. *mp* *espress.* *mp* *dim.*

un - reserved, You ask me who I am and where I live.

(standing erect and majestic)

Pam. *legg.* *p*

I am Pam - e - la Free - bo - dy.

(very loud)

Pam. I am not a wid - - ow. I

(327) (confidentially)

Pam. don't know where my hus-band is. He is a strange

Pam. man, and ve - - ry rest - less. I call him

Pam. "Will - o' - th' - wisp!"

Più lento

Pam. It is sad to be a - lone; to sit in my

(328)

Tempo Andante comodo

rall. molto

Pam. boud - oir and brood and dream. To ease my

pp *rall. molto* *p* *pp*

Pam. mind, I take in-terest in the heath - en and the

pp

Pam. birth - - rate. Now I am en - rap - tured with your

ff *f marc.*

329 (Looking serene and far away)

Pam. sol - diers. They look so

mf e brillante

(With growing ecstasy)

Pam. hand - some Their youthful bear - ing and free

legg.

f

(Carried away)

330

Pam. move - ment Oh, youth! Oh, youth!

con passione

mf *f* *ff* *mf* *ff*

Lento molto

Pam. but I must not think too much. I wish I could claim your

pp *p* *pp* *pp*

331

ritard.

Pam. kind - ness Sir John, to feel that you like me.

pp

Tempo (Lento)

(Sir John thinks, whilst Pamela anxiously looks at him)

(She looks more anxiously)

Pamela

Largamente

If it were on - ly a litt - le (he draws nearer and places an arm round her shoulders)

Lento

Pam.

Ah, — that is bet-ter.

333

(Puts hand on her shoulder and draws her towards him)

Pam. Now I know I am with you. How ver - y nice!

Allegro

Pam. I must not think the things my tongue would

Pam. say. Mod - est - y for - bids. At the

334

Pam. let - - ter box I thought I heard you

rit. Tempo

Pam. say "I love you?"

cresc. *f* *p* *pp* *marc.*

Pam. Do you mean it?

pp *p* *ppp*

335 **Allegro agitato e brillante**

Pam. Let me look in your eyes and

f *ff* *ff*

(slowly losing herself into hysteria)

Pam. know I must know your name - Who you

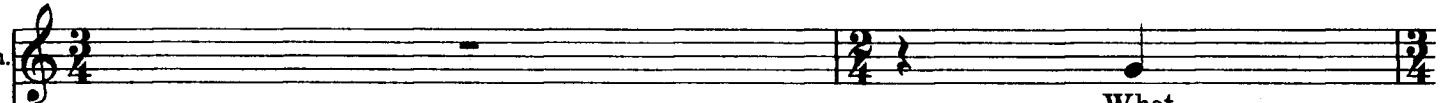
f cresc. ff *ff*

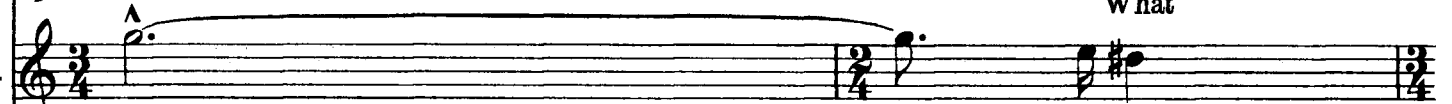

Pam. are. Why is your beard so long?

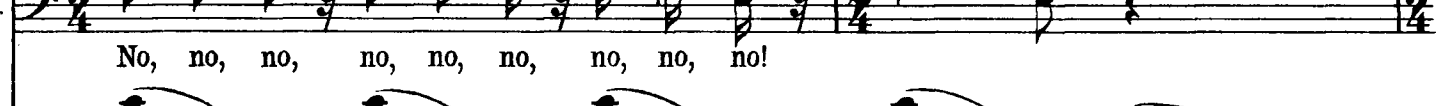
336 (From here it commences to snow and continues until everything is covered with a pall of snow. Lights appear at various windows to Right and Left)


Pam. Policeman (in distance) Why do you wear these stripes The kill, the cloak, that
Colonel Put out that light. Put out that light.
No! No! No, no,

Pam. sword.
Pol. Put out that light. Put out that light. Put
Col. no, no, no, no, no, no, no, no,

Pam.  What

Pol.  out  that light.

Col.  No, no, no, no, no, no, no, no, no!

ff marc. molto 

Pam.  dan - ger lies near us  that you car - - ry a

Pol.  Put out that light.  Put out that light.

Col.  No, no, no, no, no, no!

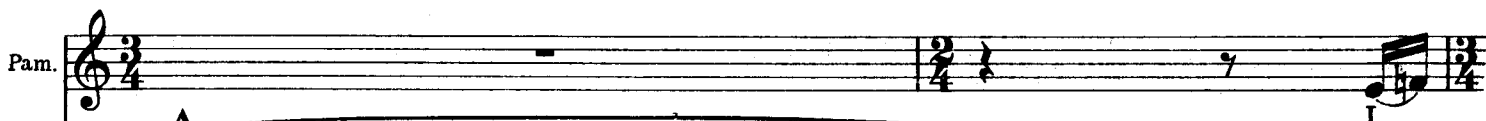
fp 

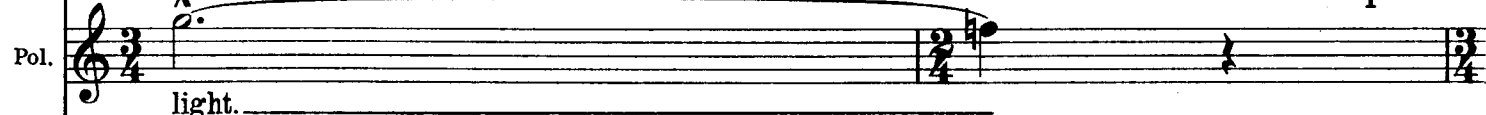
Pam.  sword.  Tell me your name, your age.


Pol.  Put out that light.  Put out that

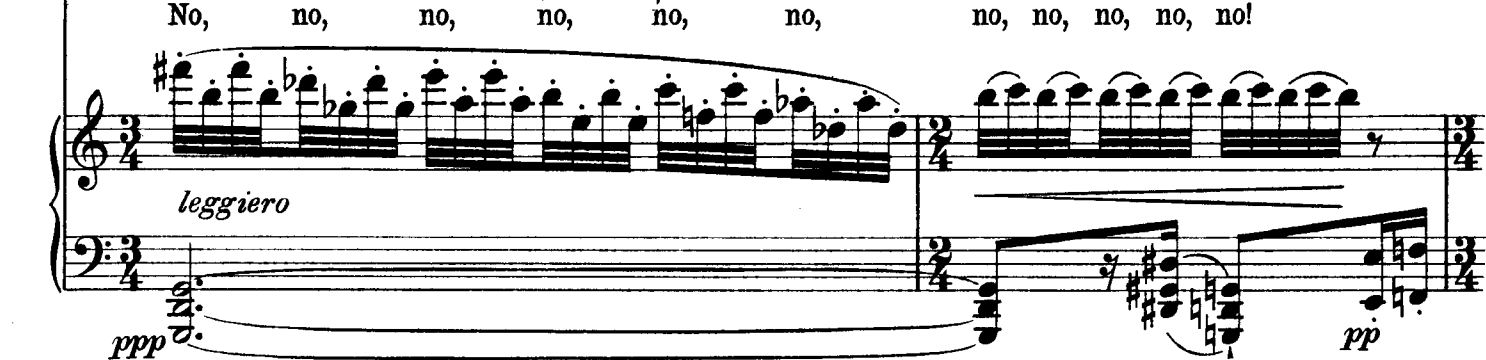
Col.  No, no, no, no, no!



Pam. 

Pol.  light.

Col.  No, no, no, no, no, no, no, no, no, no, no!


 *leggiero*
ppp *pp*

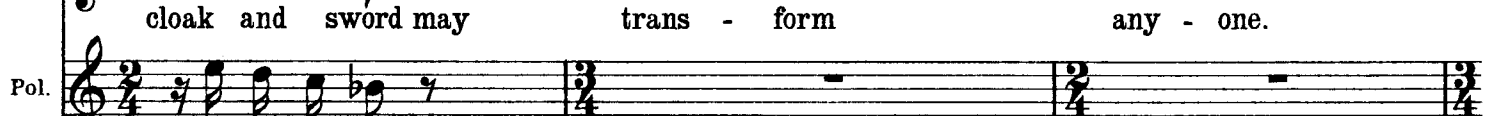
Pam.  must know who you are. A

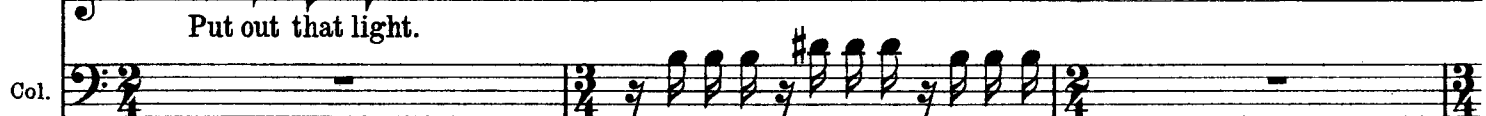
Pol.  Put out that light.

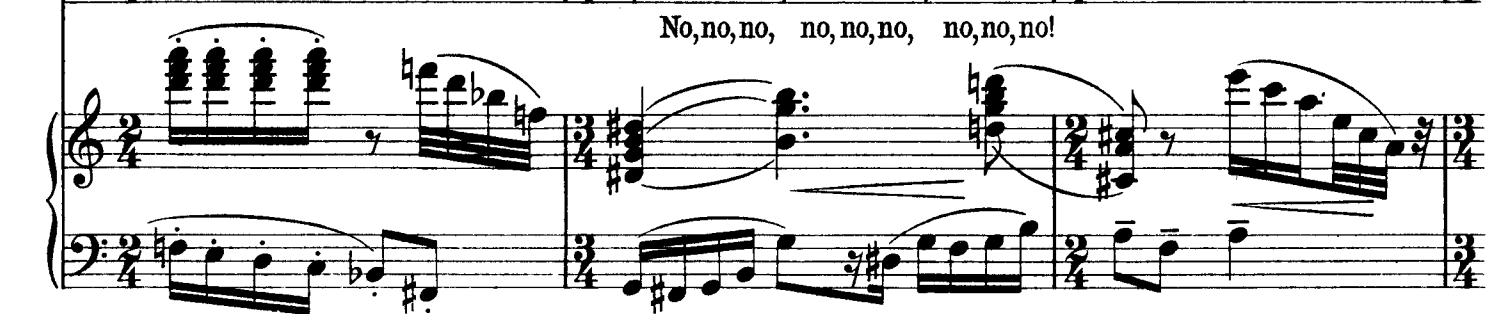
Col.  No, no, no, no, no, no!

 *pp* *p*

Pam.  cloak and sword may trans - form any - one. 338

Pol.  Put out that light.

Col.  No, no, no, no, no, no, no, no, no!



Col. *mp* *p* *f* *pp*

Your

Pamela (whispering)

For - ty seven.

age? For - ty seven and six - ty six are

mp espress. *ppp espress.* *f*

Col. *p* **342** (She starts)

so, so, so. We are somewhat near - er, Pa - me - la.

Police (in the distance) **Allegro moderato**

Put out that light.

Al - though a Col - onel and an

Col. **343**

ol - dish man, a knight am I, by name Sir

mf *mp* *mf marc.*

Col. *John Stout.* These stripes on my shoul-ders de-

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *legg.*, *f*, and *pp*.

Col. note that I a bre-wer am. The clothes I

The second system continues the vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a bass line. Dynamics include *p*.

Col. (344) wear, and this em-blem in my hat up-on which

The third system begins with a circled measure number 344. The vocal line and piano accompaniment continue. The piano part includes a *mp* section followed by a *ff* section. Dynamics include *f*.

Col. you an a-ni-mal see, pro-claim that I to the

The fourth system continues the vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a bass line. Dynamics include *f*.

Col. (345) Ti-gers be-long.

The fifth system begins with a circled measure number 345. The vocal line and piano accompaniment continue. The piano part features a triplet of eighth notes in the right hand and a bass line. Dynamics include *ff*.

Col. *Ti - gers are of an - cient glo - ry. Full of re - nown are they,*

Col. *known throughout the world for chi - val - ry. When*

Più lento (346)

Col. *du - ty calls, no mat - ter where we are we don our clothes*

Col. *and set out to put wrongs right, and clear up dir - ty work.*

347

Col. *poco string.* Soon the summons will be heard when I must jour-ney

Col. forth to meet the en - e - my. Fear not that

348

Col. I shall con - - - quer. In this

Col. sword I trust, and my na - tural a - -

Col. *gi - li - ty.* Dear Pa -

pp *ppp*

Col. (she starts) (He looks seriously at her)

me - - la. Oh, if you on-ly

Police (in distance) Put out that light.

fp *ff*

Col. were my wife, think of our u - ni - ted glo - - ry,

mf *ff* *fz* *p* *mf*

Col. praps sealed in the heat of bloody batt - - - le. When

f *pp*

350

Col. I am gone, think how we stood, we two to - ge-ther

Col. un - observet near a bridge, —
Police (in distance)

Put out that light, put out that light, put out that light.

351

Col. un - der which the ri - - ver flows, —

(Far away in the distance appears the outline of an ancient castle shown

Col. and pligh - ted our friend - ship.

up by numerous small lights.)

(Pointing to the distant lights.)

Col. *pp* *pp* >

Yon - der shine the

Col. *pp* > *pp* >

lights of Mont Du - res - co.

352

Col. *ppp* *fz* *ppp*

Look towards them.

Col. *pp* *mp*

There I the night-mare have.

Col. *To get there I must wade through*

Col. *mud and pass the guard. Tell you*

Col. *more I can - not.*

Pamela

(Tattoo) *What is that?*

It is the Tat- too. It's me- lan- cho- ly sounds are heard ev - ry night.

pp
misterioso e solenne

Col. No mat- ter whom we are with or where we are, we must o- bey the

Col. (Colonel puts up his sword)
sum- mons and return.

mf *3*

(355) Pamela Col. Pam. Col. Δ
Police (in distance) Must you really go? I must. Oh, stay! No—
Put out that light!

mf *3*

Col. *Pamela*
 I can-not! Do please try.

Colonel *Pam.*
 Nay! All goodthings must come to an end. It

Pam. *Col.* (356)
 can-not be. Yes, and now my dear - - est Pam - e - la. Think of

Col. *Pam.* *Col.*
 our_ disgrace if we stay-ed out late. Oh stay. No. I can not. I

Col. must a - way. — Fare - - well, my dear - est Pa - me - la.

Col. (357) Some time we may meet a - gain, and re - new these pleasant memories.

Pam. 0, let it be soon. What about tomorrow night? Col. Yes, if you wish. Tomorrow night. Pam. Col. (spoken) (Tattoo afar)

Col. Ve - ry well my dear Pa - - me - la. To - morrow night. In the same —

Col. 358

— place. Near the bridge — at seven - thir - ty.

marc. *simile*

Pamela

My dear Col - - - onel.

Police

Put out that light, put out that light, put out that

Col.

My dear — Pa - me - - la.

trem. *mp cresc. sempre* *trem.* *ff*

359 *Lento poco*

Colonel walks away. Pamela remains looking at his retreating figure

Pol.

light. _____

pp *p*

(The stage becomes gradually dark) (In distance) 3

Pol. Put out that

(360)

(Constable appears)

light.

pp *fpp*

pp e marcato

(Policeman goes) (361)

pp *slower* *pp* *espress.*

Lento più a più *mp* *Andante tranquillo* *pp*

Curtain

Mont Duresco in background. In foreground a long one storey building with clock tower in centre. Everything covered with snow.

pp molto legato e espress. p p pp

Piu lento

362

pp simile

Guard heard in distance, behind scenes, shouting
Guard

Halt! who goes there.

p pp mf

10

pp

Two Cooks, disguised, appear in foreground carrying ropes

1. Cook **Vivace**

363

Curtain rises

We must be care-ful or we shall be seen by the guard.

pp ppp pp

2. Cook

1. Cook

It will be dif- fi- cult to climb o- ver the roof and reach the Tower. Are the

pp

2. Cook (Showing the ropes)

1. Cook

1. Cook ropes alright? Yes, they are here. You are more nimble than

pp *p* *fp*

364 1. Cook I. Sup - pose you climb on the roof where it hangs low,

pp *cresc.*

1. Cook by the top of the stone stairs, then pass a-long the ridge.

p

365 1. Cook Leap to the stone coping round the Tower, you will

mp

1. Cook ea - - si - ly reach the bell clap - - - pers.

mp

2. Cook 1. Cook

Yes,— but— Go on! There is no-thing to fear. I will guard.

(Pushes him - persuading him)

366 Tempo

2. Cook 1. Cook

It is ea-si-ly done. Had not you bet-ter come too? No! I'm too stout.

(Pushes him)

1. Cook

I should roll off the roof. Go on! It is ea-si-ly done.

2. Cook

I'll go. You keep guard.

367

1. Cook Lento molto

Now, my Colo-nel, soon there shall be a night - mare.

(Second Cook appears on roof) Tempo

368

Allegro moderato

2. Cook 1. Cook

Are we alright? Yes, I'm on guard!

2. Cook (Spoken) 369 Allegro 1. Cook ritard. molto

What is that noise? Oh, it is no-thing. Courage Cookie.

Vivace

2. Cook 1. Cook (370)

Do you see a - ny-one by the chimney? It is your sha - - dow.

1. Cook

Don't be a - fraid.

1. Cook

If you slip you may fall through the

(371) Più lento e tranquillo

1. Cook 2. Cook rit. - - -

roof. Take care. There is some one looking at me by the chimney.

Lento e tranquillo

1. Cook

2. Cook

Don't be sil-ly. I see no-thing. It must be your sha-dow. I hope it is

not my shadow. It is making faces at me. Think a-bout the

bells, you will forget the sha-dows. Now take a leap.

Are you al-right?

Yes, I'm off the co-ping. Be careful, stea-dy. Leave the ropes so

Tempo lento
2. Cook

1. Cook

they can break a-way with a jerk. They are al-right. I am co-ming

Poco rit. 1. Cook

2. Cook

down. Mind you don't ring. Keep the ropes clear of your feet.

2. Cook (374) Tempo

1. Cook

Let them hang u-pon the stone stairs. Right! I am coming to meet you.

(Second Cook disappears) (Stage empty)

Lento

Scene as before. Time - Midnight. The design of this Finale is an approach from dead silence to mad tumult. Similarly the lighting must approach from darkness to Mont Duresco in flames.

Allegro molto

First system of musical notation. The piano part (left) begins with a forte (*f*) dynamic. The piano accompaniment (right) starts with a pianissimo (*pp*) dynamic. The time signature is 4/4.

Second system of musical notation. It includes a section labeled "(Bells continue)". A circled measure number "376" is present. Dynamics include *f* and *mf*. The piano part continues with *mf*.

Third system of musical notation. Dynamics include *ff* and *f*. The piano part continues with *ff*. The music becomes more turbulent.

Fourth system of musical notation. Dynamics include *f*, *ff*, and *marc.* (marcato). The piano part continues with *ff*.

Fifth system of musical notation. Includes the instruction "(Stentoran voice in distance)" and "Voice: Call out the Guard!". Dynamics include *ff*, *marc.*, and *mf cresc. molto*. The piano part continues with *mf cresc. molto*.

377 (Firebells in distance)

ff *f* *ff* *cresc. molto*

Firemen enter from Left, wheel round into centre of stage looking round and anxious

f *ff* *f cresc.* *simile*

Firemen

Tenors *ff* Fire! fire! Who rings the bells? Where can it

Basses *ff* Fire! fire! Where is the fire? Is there a fire?

(vehemently)

378 (sniffing and blowing out their enormous moustaches)

be? We can't smell it. Where are the Police?

Where can it be? We can't smell it. Where are the Police?

marc.

378

ff

(Going off Right)

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including dynamics like *ff* and accents.

Police (enter excitedly from Left and wheel round into centre of stage)

Baritones

Basses (with great solemnity)

Basses

What noi - - sy

What noi - - sy

Vocal staves for Baritones, Basses (with great solemnity), and Basses, with lyrics: "What noi - - sy".

Piano accompaniment for the second system, continuing the musical score with treble and bass staves.

379

Pol. bells! Why do they ring?

bells! Why do they ring?

Vocal staves for Police (Pol.) with lyrics: "bells! Why do they ring?".

379

Piano accompaniment for the third system, including treble and bass staves with dynamic markings like *ff*.

Pol. Zep-pelins they cannot be. We must see what is the mat-ter.

Zep-pelins they cannot be. We must see what is the mat-ter.

This system contains the first two lines of the musical score. The top two staves are for the vocal parts, with lyrics: "Zep-pelins they cannot be. We must see what is the mat-ter." The piano accompaniment is shown in the bottom two staves, starting with a treble clef and a bass clef. The music is in a minor key and 4/4 time.

Pol. Let us go and call the fire-men.

Let us go and call the fire-men.

This system contains the second two lines of the musical score. The vocal parts have the lyrics: "Let us go and call the fire-men." The piano accompaniment continues in the bottom two staves, with a dynamic marking of *mf* (mezzo-forte) appearing in the second measure.

Pol. Ha-loo! Haloo! Haloo! Ha-loo! Fire-men! —

Ha-loo! Haloo! Haloo! Ha-loo! Fire-men! —

This system contains the third two lines of the musical score. The vocal parts have the lyrics: "Ha-loo! Haloo! Haloo! Ha-loo! Fire-men! —". The piano accompaniment is shown in the bottom two staves, with a dynamic marking of *fp* (fortissimo piano) at the beginning and a circled measure number "380" above the first measure.

Pol. Ha - loo! Haloo! Haloo! Ha - loo! —
 Ha - loo! Haloo! Haloo! Ha - loo! —

stacc.
f

Pol. Fire - men! (Police go off on Right) (Bargemen rush on followed by villagers)
 Fire - men! (Firebells in distance)

Villagers
 Soprano
 Contralto
 Tenor
 Bargemen
 Bass

What can this mean? Ne - - ver was there such a ra - cket.
 Ne - ver - was there Ne - - ver was there such a
 What can this mean? Ne - ver was there such a

381

Vil. Ring-ing, shouting,
such a ra-cket.

Bar. Ring-ing, stamping, bawl-ing.

fff

Vil. Firemen. Pee-lers. Zep-pe-lins.

Bar. Firemen. Pee-lers. Zep-pe-lins.

ff

Villagers and Bargemen look in direction of Mont Duresco

Vil. Where are the Ti-gers? Here they

Bar. Where are the Ti-gers? Look! Look! Look! Look!

Here they come.

pp

mf

stringendo

p

come!
Have you e - ver seen the like?
Look!
Have you e - ver seen the like?

f

They don't wear kilts or caps or tu - nics.
They don't wear kilts or caps or tu - nics.
They don't wear kilts or caps or tu - nics.
They don't wear kilts or caps or tu - - - nics.

p *f* *mf*

382
Their house is on fire, and
Their house is on fire,

mf *ff* *f*

Zep - pelins. Look! Look!

and Zep - pe-lins. Look! Look!

f *ff*

Tigers seen rushing from Mont Duresco

Ti - gers in py - ja - mas.

Ti - gers in py - ja - mas.

ff

Tigers

Tenors

Basses

Why all this noise?

Why all this noise?

Why all this

ff *ff* *ff*

Tig. Such loud bell ringing. Shout - - - ing, stamping bawl - - - ing, howl-ing.

Such loud bell ringing. Shout - - - ing, stamping bawl - - - ing, howl-ing.

noise? Such loud bell ring - ing. Shout - ing, stamp - ing bawl-ing, hawling.

383

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves (Tig.) with lyrics: 'Such loud bell ringing. Shout - - - ing, stamping bawl - - - ing, howl-ing.' The bottom system also has two vocal staves with lyrics: 'Such loud bell ringing. Shout - - - ing, stamping bawl - - - ing, howl-ing.' Below the vocal staves is a piano accompaniment with lyrics: 'noise? Such loud bell ring - ing. Shout - ing, stamp - ing bawl-ing, hawling.' The piano part includes a circled number '383' and features triplets and eighth-note patterns.

ff marc.

Tig. Who fetched us out of bed? Where is the smoke?

Who fetched us out of bed? Where is the smoke?

Where is the

Detailed description: This system contains the third and fourth systems of the musical score. The top system has two vocal staves (Tig.) with lyrics: 'Who fetched us out of bed? Where is the smoke?'. The bottom system also has two vocal staves with lyrics: 'Who fetched us out of bed? Where is the smoke?'. Below the vocal staves is a piano accompaniment with lyrics: 'Where is the'. The piano part includes a circled number '8' and features eighth-note patterns.

Tig. Where the fire? Why such ring-ing, shout - - - ing, bawl-ing?

Where the fire? Why such ring-ing, shout - - - ing, bawl-ing?

smoke? Where is the fire? Why such ring - ing, shouting, bawling?

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system has two vocal staves (Tig.) with lyrics: 'Where the fire? Why such ring-ing, shout - - - ing, bawl-ing?'. The bottom system also has two vocal staves with lyrics: 'Where the fire? Why such ring-ing, shout - - - ing, bawl-ing?'. Below the vocal staves is a piano accompaniment with lyrics: 'smoke? Where is the fire? Why such ring - ing, shouting, bawling?'. The piano part includes circled numbers '8' and '3' and features eighth-note patterns.

384

Firemen
Tenors

(Enter Firemen pointing to Mont Duresco.)

ff Fire!

ff Fire!

Tig.

Do let us go to bed.

Do let us go to bed.

384

ff

ff sfz

ff

Fir.

Fire!

Fire!

Fire!

Fire!

Fire!

Fir.

Tigers

There is no fire!

Villagers

There is no fire!

Bargemen

There is no fire!

Police

(Police enter with truncheons flourishing.)

Zep-pe-lins!

Zep-pe-lins!

385

Fir.

There are no Zeppelins

There are no Zeppelins

Tig.

There are no Zeppelins

There are no Zeppelins

Vil.

There are no Zeppelins

There are no Zeppelins

Bar.

There are no Zeppelins

Pol.

Zeppelins! Zeppelins!

Then why this clatter?

Zeppelins! Zeppelins!

Then why this clatter?

385

Fr.

Pleecemen!

Detailed description: This system contains the musical notation for the Flute (Fr.). It consists of two staves, treble and bass clef. The music is in 4/4 time and features a melodic line with accents and a dynamic marking of *f*. The lyrics "Pleecemen!" are written above the staff.

Tig.

Firemen! Pleecemen!

Detailed description: This system contains the musical notation for the Trombone (Tig.). It consists of two staves, treble and bass clef. The music is in 4/4 time and features a melodic line with accents and a dynamic marking of *f*. The lyrics "Firemen!" and "Pleecemen!" are written above the staff.

Vil.

Bar.

f Ti - gers!

Detailed description: This system contains the musical notation for the Violin (Vil.) and Baritone (Bar.). The Violin part consists of two staves (treble and bass clef) and is mostly silent. The Baritone part consists of one staff (bass clef) and features a melodic line with accents and a dynamic marking of *f*. The lyrics "Ti - gers!" are written below the staff.

Pol.

Nei - ther fire nor Zep - pe - lins. Bargemen!

Detailed description: This system contains the musical notation for the Polish Chorus (Pol.). It consists of two staves, treble and bass clef. The music is in 4/4 time and features a melodic line with accents and a dynamic marking of *f*. The lyrics "Nei - ther fire nor Zep - pe - lins. Bargemen!" are written below the staff.

espress.

Detailed description: This system contains the piano accompaniment. It consists of two staves, treble and bass clef. The music is in 4/4 time and features a melodic line with accents and a dynamic marking of *f*. The word "espress." is written below the staff.

Fir. **Ti - gers!** **Ti - gers!**

Tig. **Bargemen!** **Bargemen!**

Vil. **Ev' - ry one is out of bed. Some-one will catch it for this dis -**
Ev' - ry one is out of bed. Some-one will catch it for this dis -

Bar. **Pleecemen!** **Fire - men!**

Pol. **Bargemen!** **Bargemen!**

386

Mr. *Someone will catch it. Why shout for pleecemen!*

Someone will catch it. Why shout for pleecemen!

Tig. *Someone will catch it for this disturbance. Why shout for*

Someone will catch it for this disturbance. Why shout for

Vil. *tur - bance. Why shout for fire - men!*

tur - bance. Why shout for fire - men!

Bar. *Some - one will catch it. Why shout for fire - men!_*

Pol. *Someone will catch it. Why shout for fire - men!_*

Someone will catch it. Why shout for fire - men!_

386

mp

mf

Fir.

Why shout for pleecemen! What will Sir John Stout say?

Tig.

pleece - men! What will Sir John Stout say?

Vil.

Why shout for pleece-men. What will Sir John Stout say?

Bar.

Why shout for fire - men! What will Sir John Stout say? What will Sir John Stout say?

Pol.

Why shout for fire - men! What will Sir John Stout say? What will Sir John Stout say?

387

Fir

Jol - - ly old Colonel!

Jol - - ly old Colonel!

Tig.

Jol - - ly old Col - - onel!

Vil.

Ly - ing in bed quite fast a - sleep. All this

Ly - ing in bed quite fast a - sleep.

Bar

Ly - - - - ing in bed quite fast a - sleep.

Ly - ing in bed quite fast a -

Pol.

Jol - ly old Col - onel!

Jol - ly old Col - onel!

387

Fir. Jol - ly old Col - onel! Jol - ly old Col - onel!
 Jol - ly old Col - onel! Jol - ly old Col - onel!
 Tig. Jol - ly old Col - onel!
 noise and all this ri - ot may dis -
 All this noise and all this
 All this noise and
 Bar. sleep. All this noise and all this ri - ot may dis -
 Pol. Jol - ly old Col - onel!
 Jol - ly old Col - onel!
 Jol - ly old Col - onel! Jol - ly old Col - onel!
 Jol - ly old Col - onel! Jol - ly old Col - onel!

First system of musical notation, including vocal lines for Fir and Bar.

Fir: Jol - ly old Col - - -

Bar: Jol - ly old Col - - -

Second system of musical notation, including vocal lines for Tig and Pol.

Tig: Jol - ly old Col - - -

Pol: Jol - ly old Col - - - onel!

Third system of musical notation, including vocal lines for Vil and Bar.

Vil: turb him in his slum - bers, and feteh him out of
ri - ot may dis - turb him in his slum - bers, and feteh him out of

Bar: all this vi - ot may dis - turb him in his slum - bers, and feteh him out of
turb him in his slum - bers, and feteh him out of

Fourth system of musical notation, including vocal lines for Pol.

Pol: Jol - ly old Col - - - onel!

Fifth system of musical notation, including piano accompaniment.

mf

388

Fr.

- - onel!

Who is that coming?

- - onel!

Who is that coming?

Detailed description: This system contains the musical notation for the Flute (Fr.) part. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in 2/4 time and begins with a key signature of one flat (B-flat). The lyrics are '- - onel!' followed by 'Who is that coming?' in a strong dynamic (f). The notation includes quarter notes, eighth notes, and rests.

Tig.

- - onel!

- - onel!

Detailed description: This system contains the musical notation for the Flute (Tig.) part. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in 2/4 time and begins with a key signature of one flat (B-flat). The lyrics are '- - onel!' followed by another '- - onel!'. The notation includes quarter notes and rests.

VI.

bed.

bed.

Bar.

Detailed description: This system contains the musical notation for the Violin (VI.) and Baritone (Bar.) parts. It consists of four staves. The first two staves are for the Violin, and the last two are for the Baritone. The music is in 2/4 time and begins with a key signature of one flat (B-flat). The lyrics are 'bed.' followed by another 'bed.'. The notation includes quarter notes and rests.

(Pointing to Mont Duresco)

Who is that coming?

Who is that coming?

Wear-ing py - ja - mas

Wear-ing py - ja - mas

Pol.

Detailed description: This system contains the musical notation for the Polka (Pol.) part. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in 2/4 time and begins with a key signature of one flat (B-flat). The lyrics are '(Pointing to Mont Duresco)', 'Who is that coming?', and 'Wear-ing py - ja - mas'. The notation includes quarter notes, eighth notes, and rests.

388

Detailed description: This system contains the musical notation for the Piano part. It consists of two staves, one for the right hand and one for the left hand. The music is in 2/4 time and begins with a key signature of one flat (B-flat). The notation includes quarter notes, eighth notes, and rests.

Now look out! He is a ti - ger when he's roused!

Now look out! He is a ti - ger when he's roused!

Fig.

The Flute part consists of two staves. The upper staff has a treble clef and contains the melody with lyrics. The lower staff has a bass clef and contains the accompaniment. There are trill ornaments (trills) above the first and second notes of the first measure in both staves. The lyrics are: "Now look out! He is a ti - ger when he's roused!".

Now look out! He is a ti - ger when he's roused!

Now look out! He is a ti - ger when he's roused!

Tig.

The Tiger part consists of two staves. The upper staff has a treble clef and contains the melody with lyrics. The lower staff has a bass clef and contains the accompaniment. There are trill ornaments (trills) above the first and second notes of the first measure in both staves. The lyrics are: "Now look out! He is a ti - ger when he's roused!".

Col - - - - - onel!

Col - - - - - onel!

Bar.

The Baritone part consists of two staves. The upper staff has a treble clef and contains the melody with lyrics. The lower staff has a bass clef and contains the accompaniment. There are trill ornaments (trills) above the first and second notes of the first measure in both staves. The lyrics are: "Col - - - - - onel!".

Now look out! He is a ti - ger when he's roused.

Now look out! He is a ti - ger when he's roused.

Pol.

The Polka part consists of two staves. The upper staff has a treble clef and contains the melody with lyrics. The lower staff has a bass clef and contains the accompaniment. There are trill ornaments (trills) above the first and second notes of the first measure in both staves. The lyrics are: "Now look out! He is a ti - ger when he's roused!".

The piano accompaniment consists of two staves. The upper staff has a treble clef and contains the right-hand part. The lower staff has a bass clef and contains the left-hand part. There are trill ornaments (trills) above the first and second notes of the first measure in both staves. The lyrics are: "Now look out! He is a ti - ger when he's roused!".

Colonel (looking scared comes forward)

I don't un-derstand this. Has everyone gone

Col. mad? Where is the Re - gi - men - tal Ser - geant

Col. Ma - jor?

Fir. Sergeant Ma - jor!

Tig. Sergeant Ma - jor!

Vil. Sergeant Ma - jor!

Bar. Sergeant Ma - jor!

Pol. Sergeant Ma - jor!

Vivace(Regimental Sergeant Major comes forward.
in his night shirt.)**Lento molto**

(Salutes Colonel)

Allegro molto

Col.

390 (almost losing his temper)
Shouting

Col.

Ne - ver Sa-lute a - gain! - When you meet me in your night shirt. To

Col.

do so is most un - mi - li - ta - ry. What is the

Col.

mea - ning of all this cack - le? dis - tur - bance and bell -

391

Sergeant Major

ff

3

Col.

ring - ing?

Sorr.

It is not our fault.

S.M.

(nervously)

(emphatically)

No Sorr! The fault lies with the pleece.

They mis -

S.M.

un-der stood a te-le-phon message *fff* Sorr! Sent word round, *fff* Sorr, that it was the Tigers birthday, *fff* Sorr.

Tempo

Lent

(rasping) Suppressed shouting between the teeth

ff

S.M.

There was for-ty - five Zep-pe-lins ar - riving *ff* Sorr, and lights must be put out

392

Vivace

S.M.

fif-ty miles from coast, *ff* Sorr!

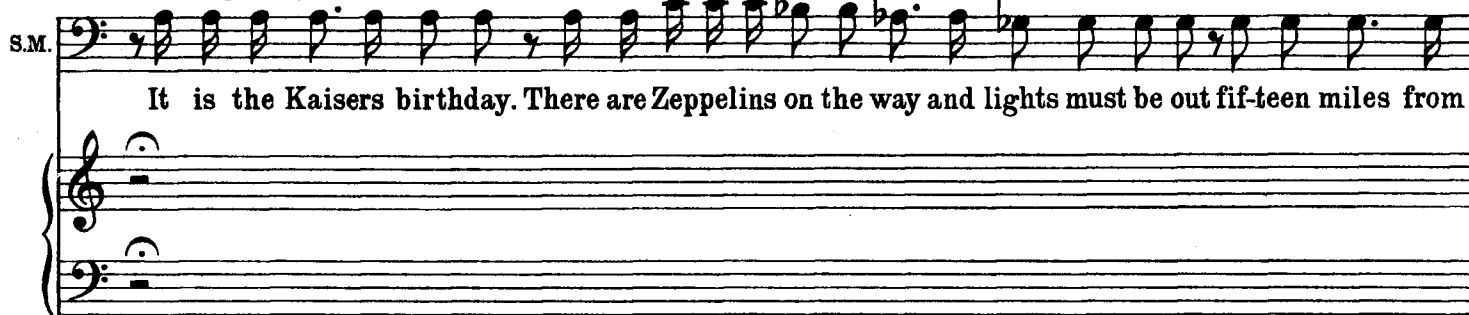
The correct message said.

molto ritard.

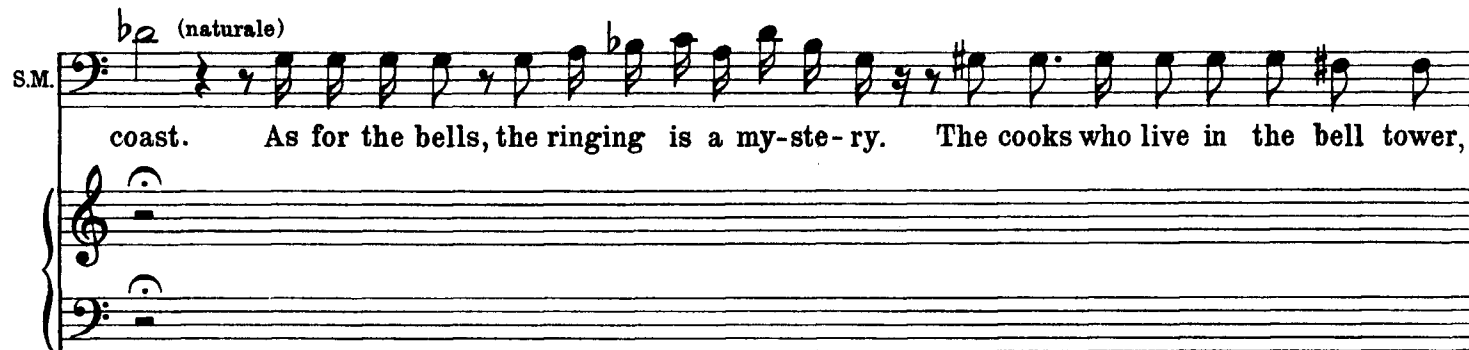
fff

p

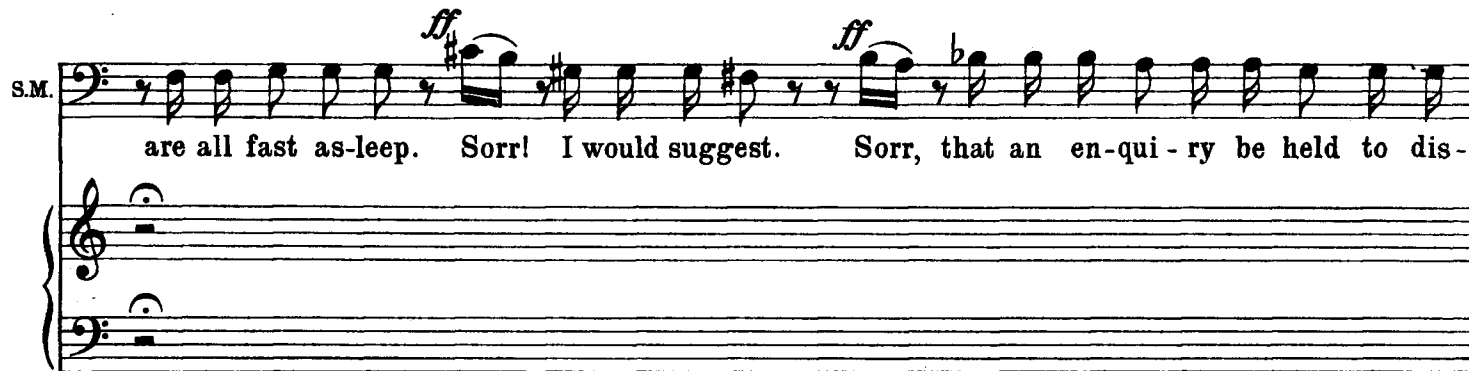
(almost speaking)

S.M. 

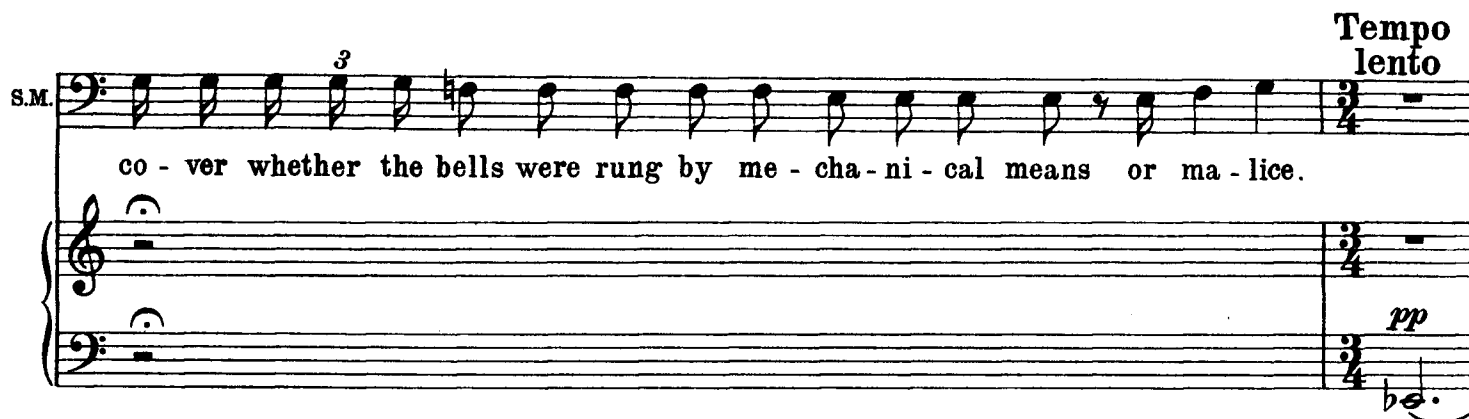
It is the Kaisers birthday. There are Zeppelins on the way and lights must be out fif-teen miles from

S.M. *b₂* (naturale) 

coast. As for the bells, the ringing is a my-ste-ry. The cooks who live in the bell tower,

S.M. *ff* 

are all fast as-leep. Sorr! I would suggest. Sorr, that an en-qui-ry be held to dis-

S.M. *3* 

co - ver whether the bells were rung by me - cha - ni - cal means or ma - lice.

**Tempo
lento**

pp

Colonel

3 

This is the worst of all the night-mares. Good pe-ople go to

pp *fp*

Allegro moderato

Col.

bed. I am sure you must be ti - red.

Firmen

ff No, no, no, no, no, no, no, no,

ff No!

Tigers

ff No, no, no, no, no, no, no, no,

ff No!

Villagers

ff No, no, no, no, no, no, no, no,

ff No, no, no, no, no, no, no, no,

Bargemen

Police

ff No!

ff No!

Allegro moderato

pp *f* *f* *ff*

393

Fir.

No!

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

It must be the

Ti - - - gers

Tig.

No!

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

It must be the

Ti - - - gers

Vil.

No!

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

No!

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

It must be the Ti - gers

It must be the Ti - gers

birth - - -

Ti - gers birth - day.

It must be the Ti - - - gers

Bar.

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

It must be the Ti - gers

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

It must be the Ti - gers

Pol.

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

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

It must be the Ti - gers

It must be the Ti - gers

più f

393

Fi.

Flute I part with lyrics: Ti - gers birth - day.

Tig.

Flute II part with lyrics: Ti - gers birth - day.

Vil.

Violin part with lyrics: It must be the Ti - gers birth - day.

Bar.

Baritone part with lyrics: birth - day. Ti-gers with the cru - el teeth.

Pol.

Piano part with lyrics: birth - day. Ti-gers with the cru - el teeth.

Fir.

Ti - gers! Ti - gers with the fla - ming eyes. What a night for

Tig.

Ti - gers! What a night for

Vil.

Ti - gers with the fla - ming eyes. What a night for

Bar.

Ti - gers with the fla - ming eyes. What a night for

Pol.

Ti - gers with the fla - ming eyes. What a night for

Piano

ff

Fir.

such a birth - day Bells! Firemen, Bargemen, Police,

such a birth - day Bells! Firemen, Bargemen, Po - lice,

Tig.

such a birth - day Bells! Firemen, Bargemen, Po-lice,

such a birth - day Bells! Firemen, Bargemen, Po - lice,

Vil.

such a birth - day Bells! Firemen, Bargemen, Po-lice,

such a birth - day Bells! Firemen, Bargemen, Po-lice,

Bar.

such a birth - day Bells! Firemen, Bargemen, Po - lice,

such a birth - day Bells! Firemen, Bargemen, Po - lice,

such a birth - day Bells! Firemen, Bargemen, Po - lice,

394

Fir.

Zep-pe - lins. Nev - er was there

Tig.

Zep-pe - lins. Nev - er was there

Vil.

Zep-pe - lins. Nev - er was there such

Pol.

Zep - pe - lins. Now a - way!

Police indicate general dismissal.
Lights very slowly and gradually disappear and the stage gradually becomes empty.
Police go. Only Sir John Stout remains in centre of stage deep in his thoughts. The stage becomes quite dark except for a small red light in the direction of Mont Duresco.

Silent Bar Adagio molto (395)

Such a night!

Fig.

The first system of the score shows the vocal line for the first and second violins. The vocal line consists of the lyrics "such a night!" followed by a long horizontal line indicating a silent bar. The musical notation for the violins is in 2/4 time, with a key signature of one flat (B-flat major/D minor). The first violin part is in the treble clef, and the second violin part is in the bass clef. The tempo is marked "Adagio molto" and the rehearsal mark is "(395)".

Such a night!

Tig.

The second system of the score shows the vocal line for the third and fourth violins. Similar to the first system, the vocal line consists of the lyrics "such a night!" followed by a long horizontal line indicating a silent bar. The musical notation for the violins is in 2/4 time, with a key signature of one flat. The third violin part is in the treble clef, and the fourth violin part is in the bass clef.

a night!

such a night!

Vi.

Bar.

The third system of the score shows the vocal line for the violins and basses. The vocal line consists of the lyrics "a night!" followed by a long horizontal line indicating a silent bar. The musical notation for the violins is in 2/4 time, with a key signature of one flat. The violin parts are in the treble clef, and the bass parts are in the bass clef.

Pol.

The fourth system of the score shows the musical notation for the Police. It consists of three staves in 2/4 time, with a key signature of one flat. The notation is in the bass clef and features a rhythmic pattern of eighth notes.

Adagio molto (395)

Silent Bar

fp sempre diminuendo

The fifth system of the score shows the musical notation for the piano. It consists of two staves in 2/4 time, with a key signature of one flat. The notation is in the treble and bass clefs. The tempo is marked "Adagio molto" and the rehearsal mark is "(395)". The dynamic marking is "fp sempre diminuendo".

Pamela

(Mrs. Freebody suddenly steps forward)

396

325

Sir John

(awakening)

Dear Sir John.

Dear Pame-la.

in the distance behind scenes

fp
Ah!

in the distance behind scenes

fp
Ah!

in the distance behind scenes

fp
Ah!

in the distance behind scenes

fp
Ah!

in the distance behind scenes

fp
Ah!

in the distance behind scenes

fp
Ah!

396

ppp *poco*