H 92.

THE TIGERS

OPERA

IN 3 ACTS

BY

HAVERGAL BRIAN

VOCAL SCORE

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London, Cranz & Cº Ltd.
Bruxelles, A. Cranz. Leipzig, Aug. Cranz, G.m.b.H.

CRANZ & CO., LTD.
1, MONTAGUE STREET,
RUSSELL SQUARE,
LONDON, W.C.1

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 brillantly written Despatches sent to the "Daily Mail" from Germany during the manoevres 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
2rd 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

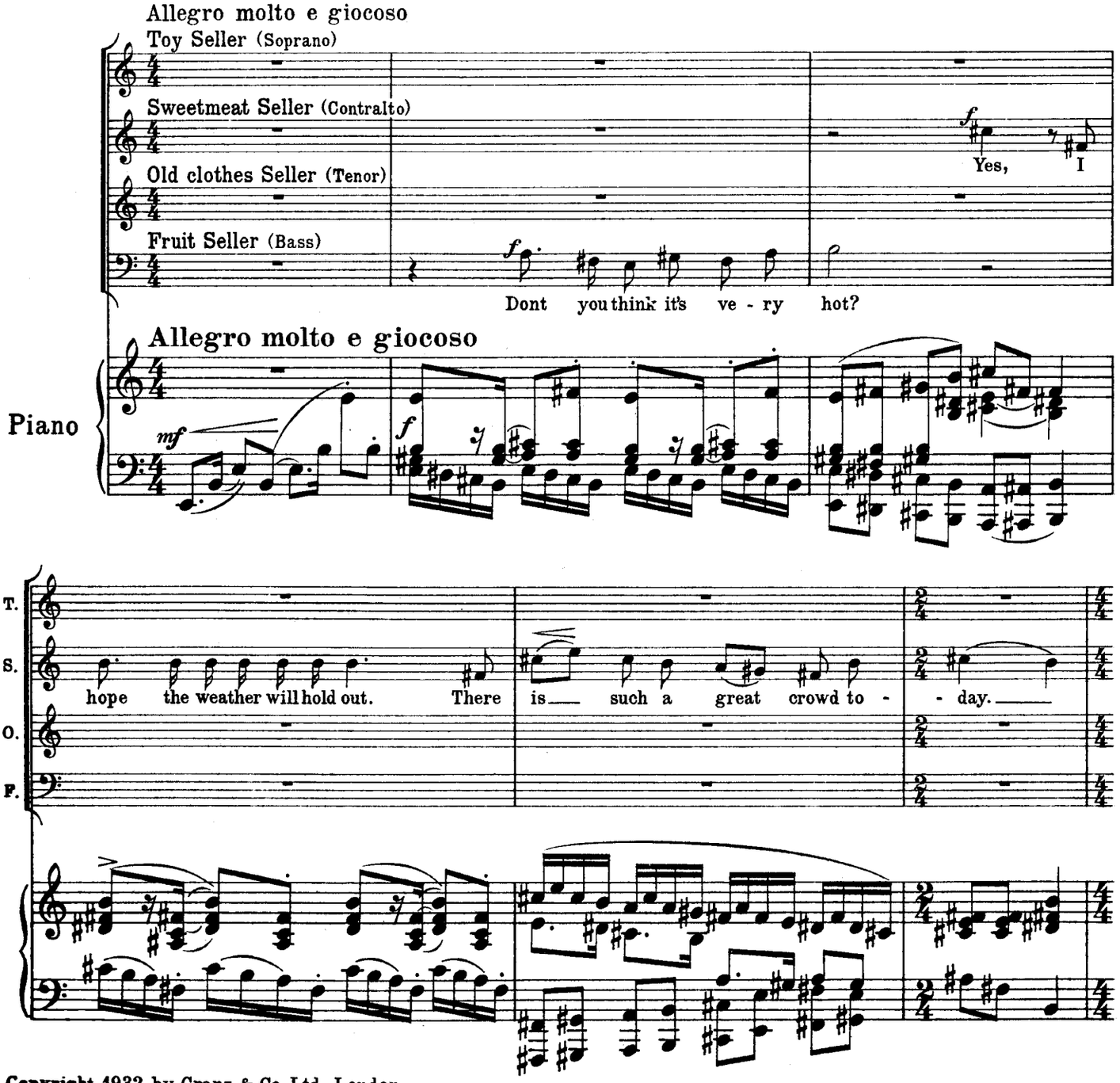
Bank Holiday Carnival

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.



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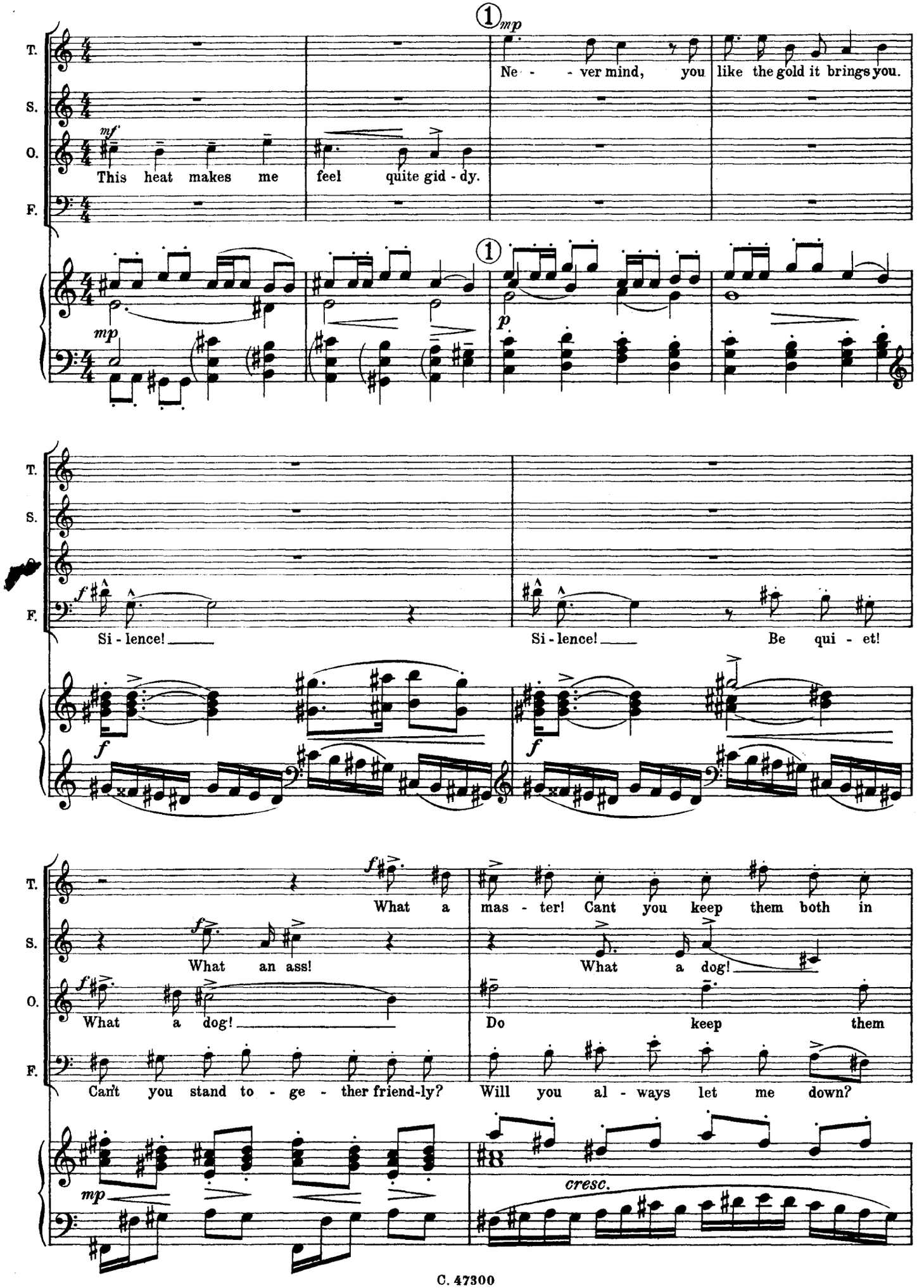

T.
S.
O.
F.
mp
Ne - - ver mind, you like the gold it brings you.
mf
This heat makes me feel quite gid - dy.
p
Si - lence!
Si - lence!
Be qui - et!
What a mas - ter! Cant you keep them both in
What an ass!
What a dog!
What a dog!
Do keep them
Can't you stand to - ge - ther friend-ly?
Will you al - ways let me down?
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

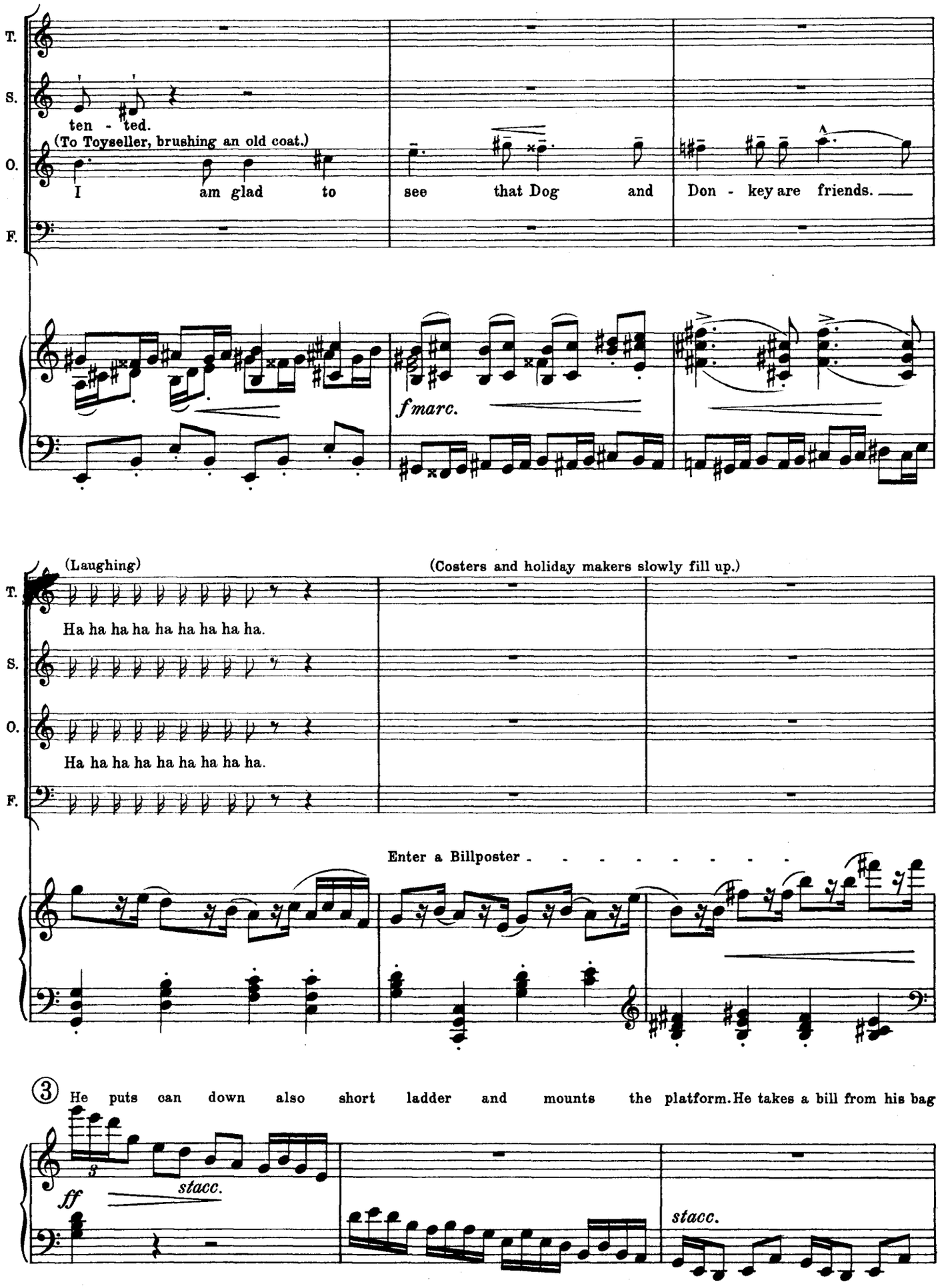
T. trou - - - - ble, if you will but treat them kind - ly.
S. kind - - - - ly. Dog and Don - key.
O. qui - - - - et Dog and Don - key.
F. fel - - - - lows. Dog and Don - key.

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

p *poco dolce e tranquillo*

(Stallholders continue finishing dressing their stalls.)

T.
S. *mf* Yes, they are more con -
O.
F. *mf* That is bet - ter.


T.
S.
O.
F.
ten - ted.
(To Toyseller, brushing an old coat.)
I am glad to see that Dog and Don - key are friends.
fmarc.
(Laughing)
Ha ha ha ha ha ha ha ha ha.
Ha ha ha ha ha ha ha ha ha.
(Costers and holiday makers slowly fill up.)
Enter a Billposter
3
He puts can down also short ladder and mounts the platform. He takes a bill from his bag
ff
stacc.
stacc.

and unfolds it.

Reading it - - - - - - - - - - - -

mp

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

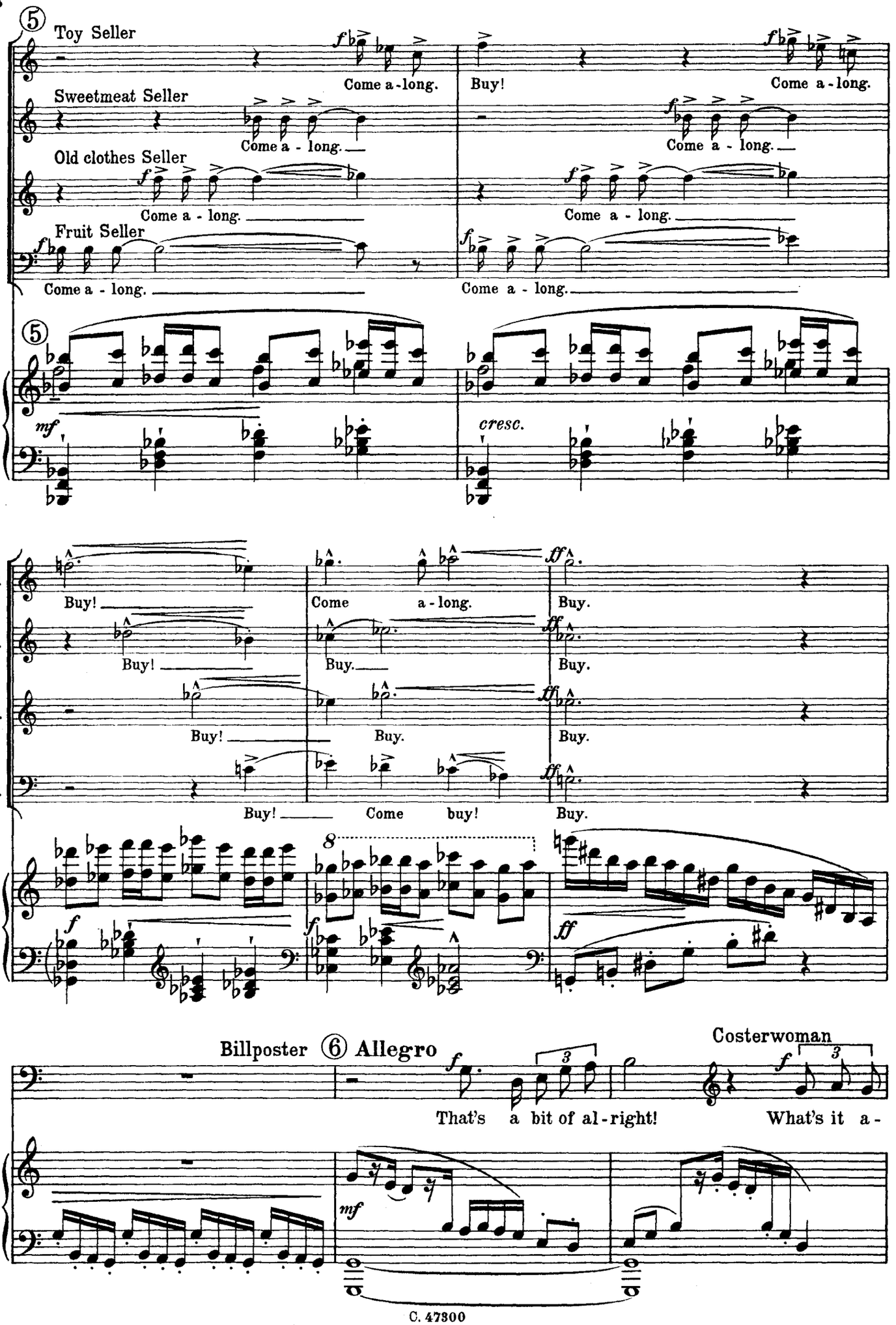
f

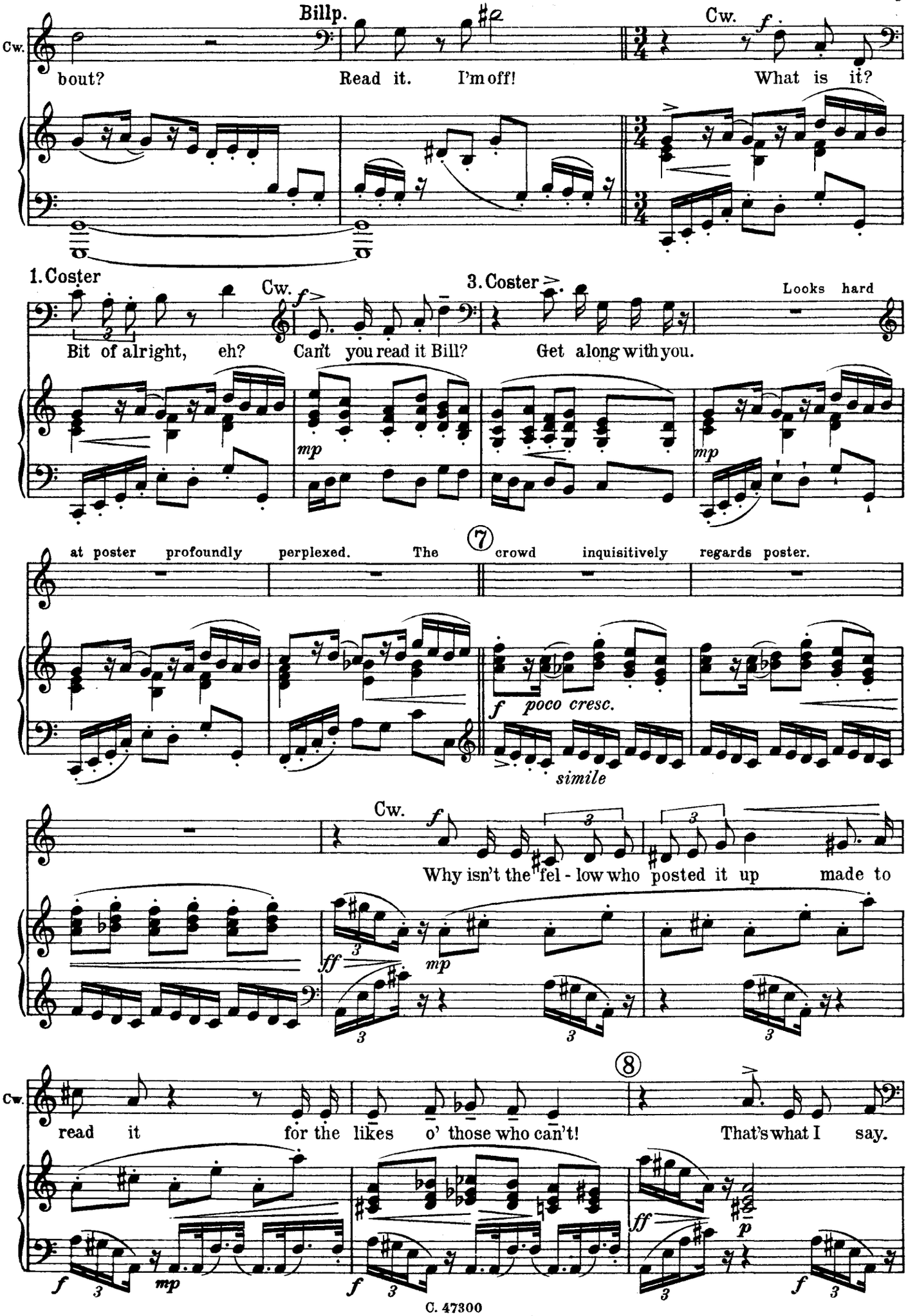
mp

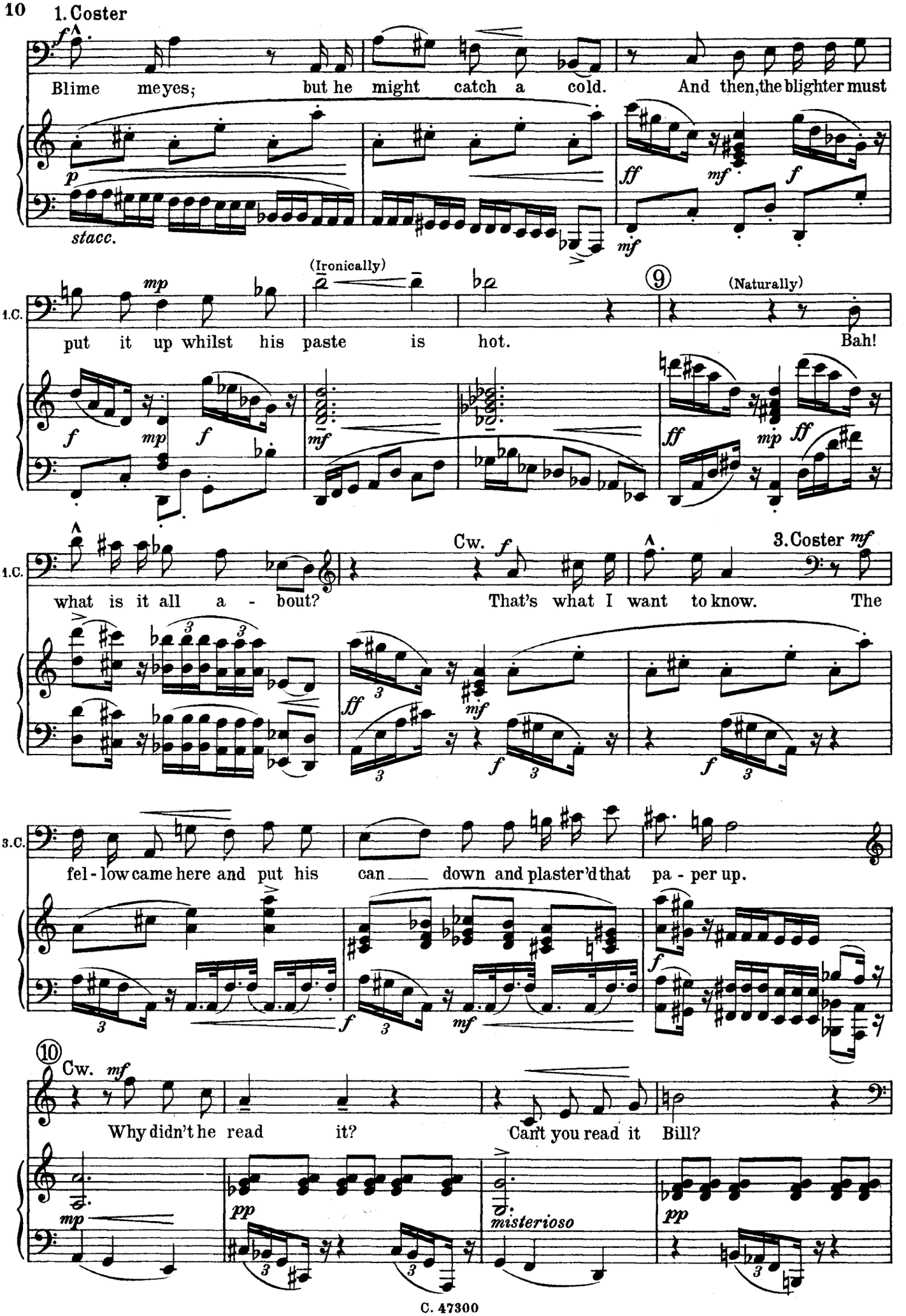
④

p dolce e legato

stacc.


5
Toy Seller
Come a - long.
Buy!
Come a - long.
Sweetmeat Seller
Come a - long.
Come a - long.
Old clothes Seller
Come a - long.
Come a - long.
Fruit Seller
Come a - long.
Come a - long.
5
mf
cresc.
T.
S.
O.
F.
Buy!
Come a - long.
Buy.
Buy!
Buy.
Buy.
Buy!
Buy.
Buy.
Buy!
Come buy!
Buy.
8
f
ff
Billposter
6 Allegro
That's a bit of al - right!
Costerwoman
What's it a -
mf


Billp.
Cw.
bout?
Read it.
I'm off!
What is it?
1. Coster
Cw.
3. Coster
Looks hard
Bit of alright, eh?
Can't you read it Bill?
Get along with you.
mp
mp
at poster profoundly perplexed. The
7
crowd inquisitively regards poster.
f poco cresc.
simile
Cw.
Why isn't the fel - low who posted it up made to
ff
mp
8
Cw.
read it for the likes o' those who can't!
That's what I say.
f
mp
f
ff
p
f


1. Coster
Blime me eyes; but he might catch a cold. And then, the blighter must
stacc.
(Ironically)
1.C.
put it up whilst his paste is hot.
(Naturally)
Bah!
Cw.
3. Coster
what is it all a - bout?
That's what I want to know. The
3.C.
fel - low came here and put his can down and plaster'd that pa - per up.
Cw.
Why didn't he read it?
Can't you read it Bill?
misterioso

3. Coster

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

2. Cost.

espress.

2. C.

can read it?

Cw. (11) (mocking)

Aint you learn'd and wise. I

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

rall.

cresc. molto

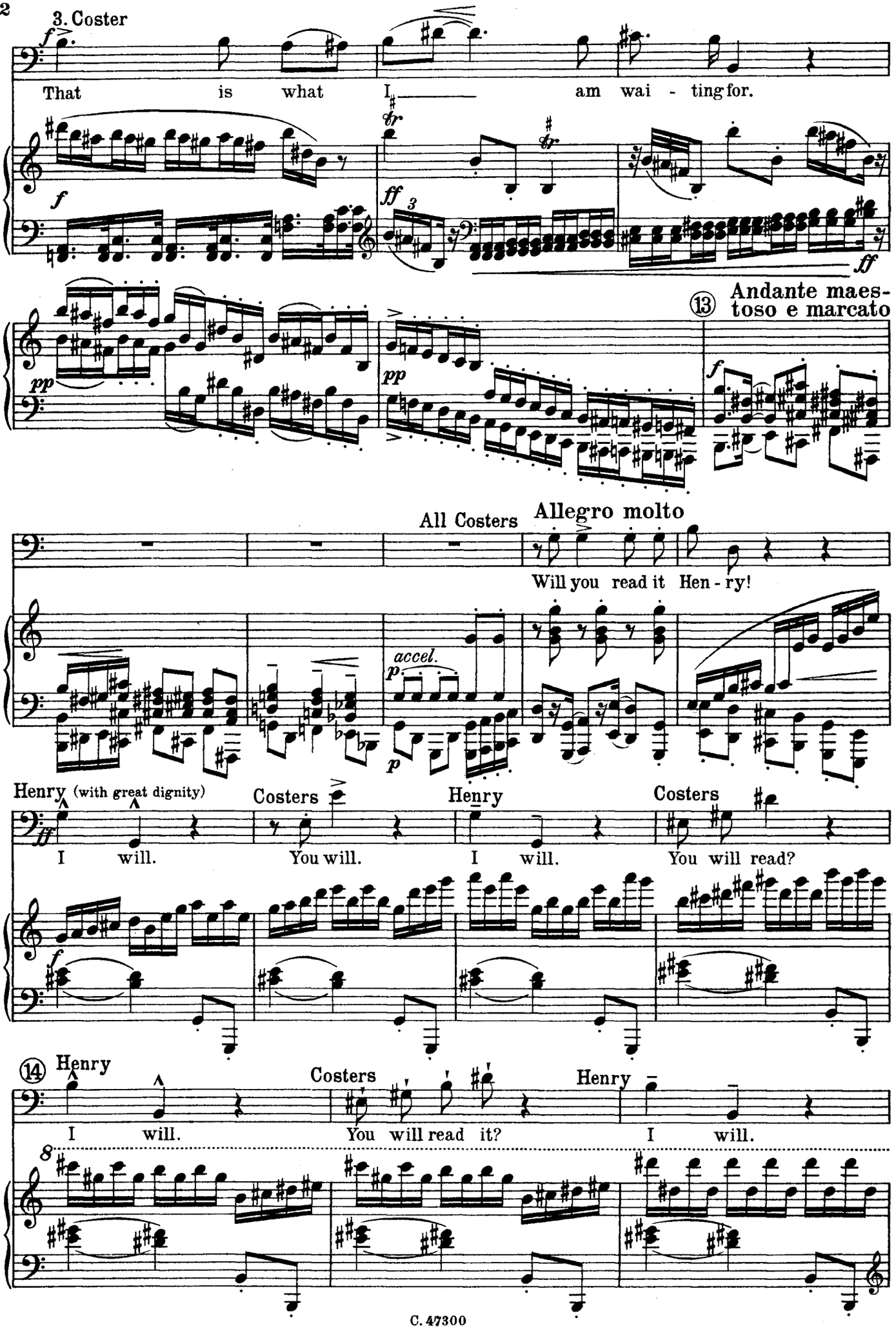
Allegro molto vivace

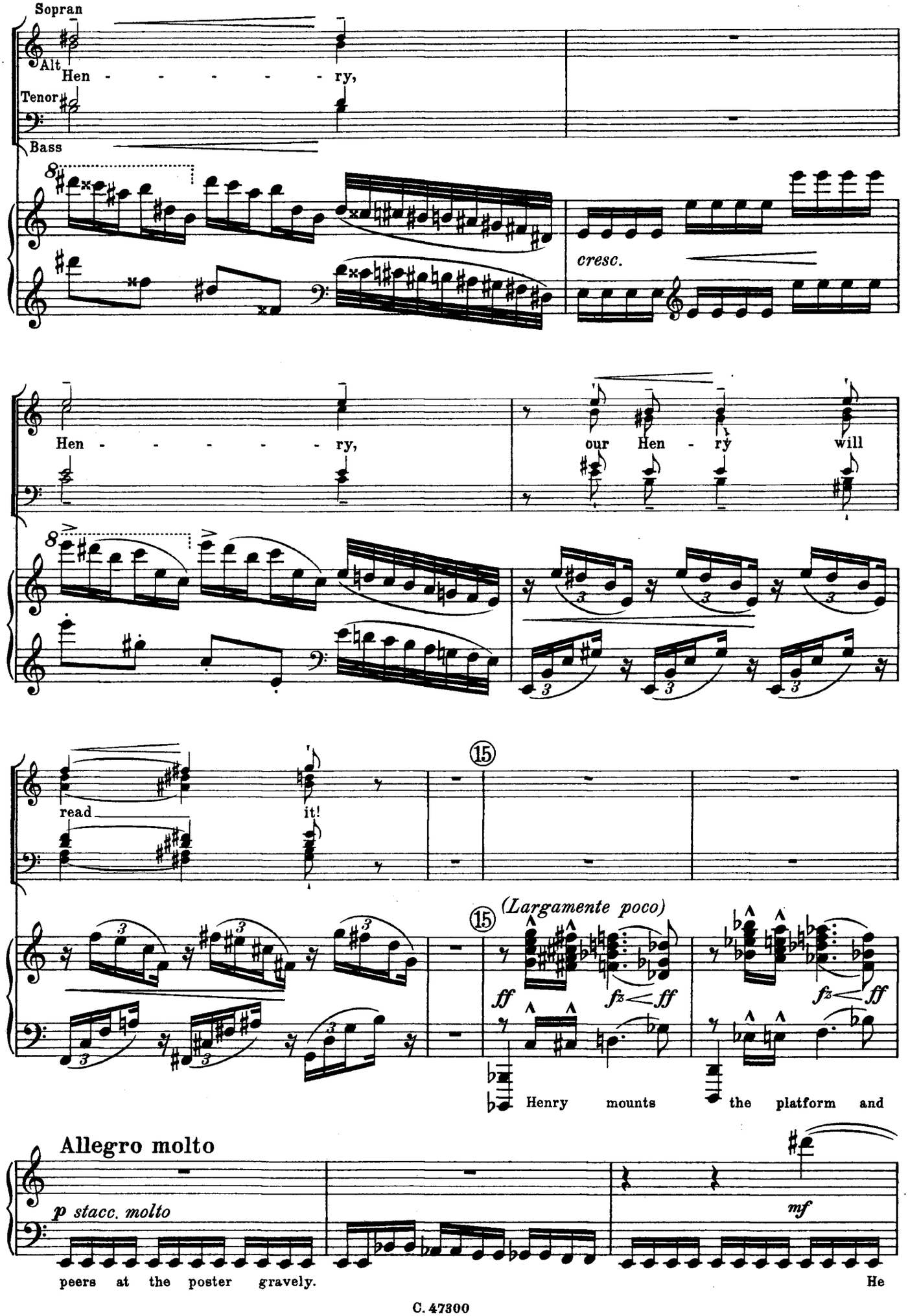
3. Cost.

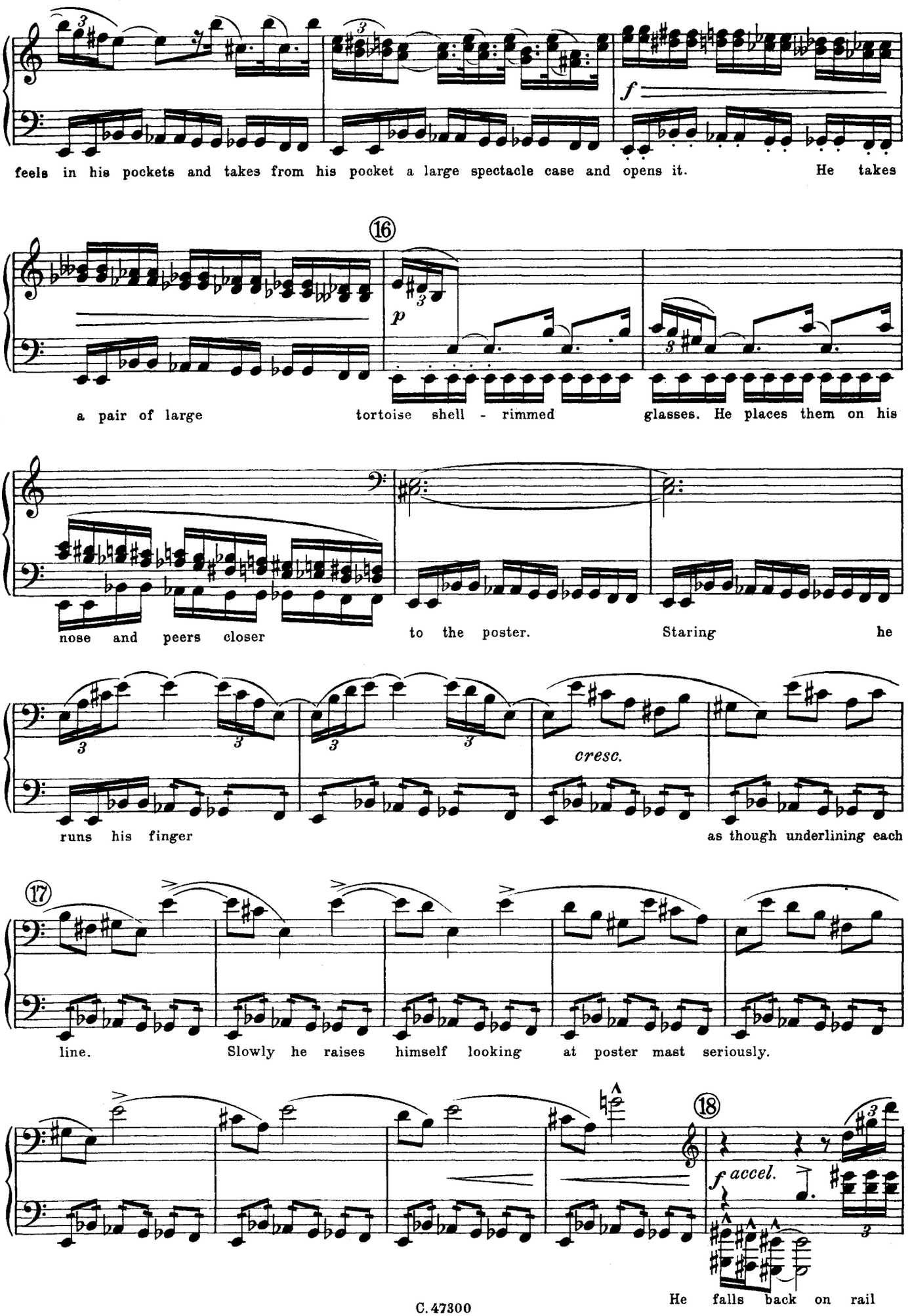
Get along with you - you petti-coa-ted bligh-ter, cease larking.

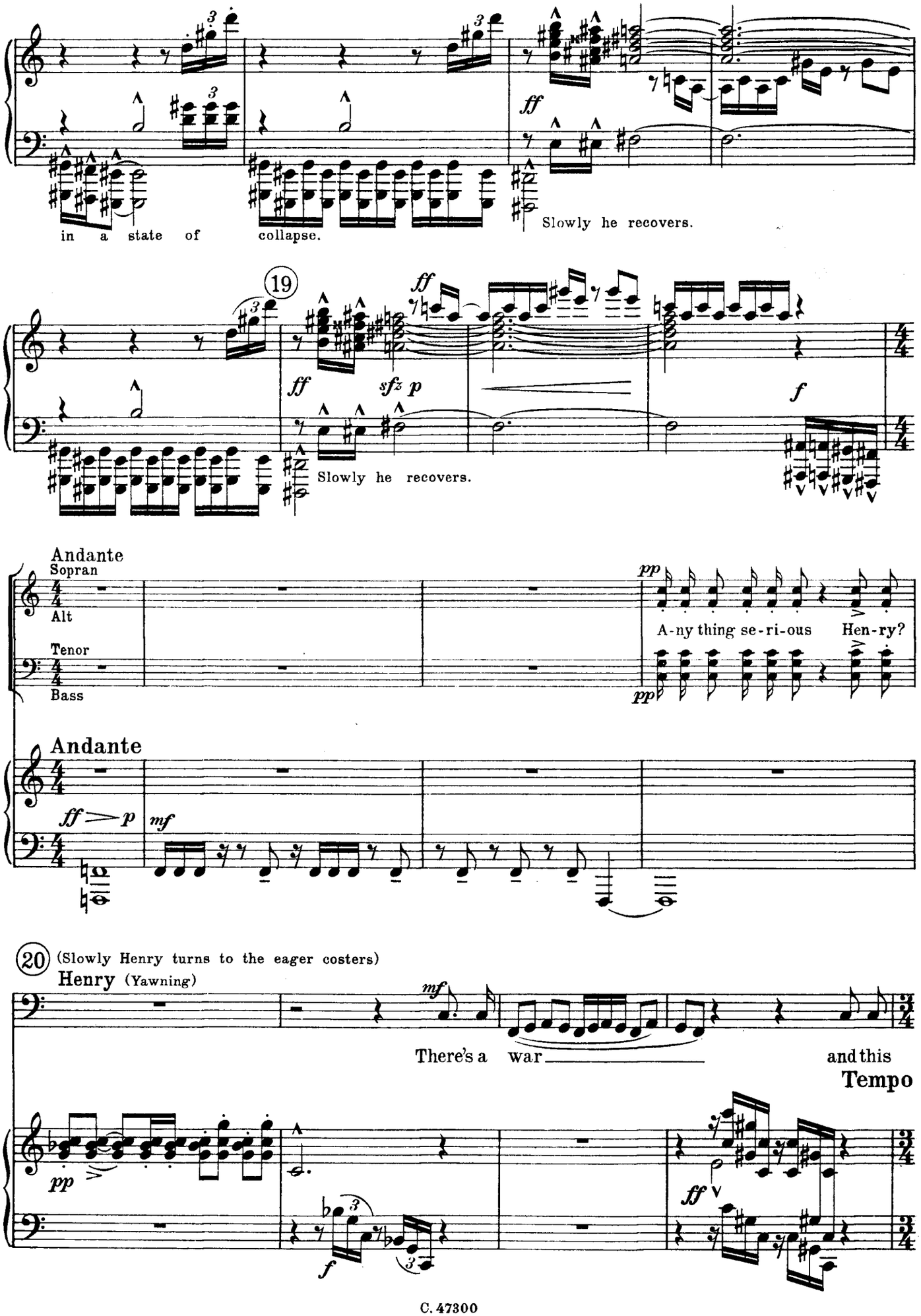
Cw. (12)

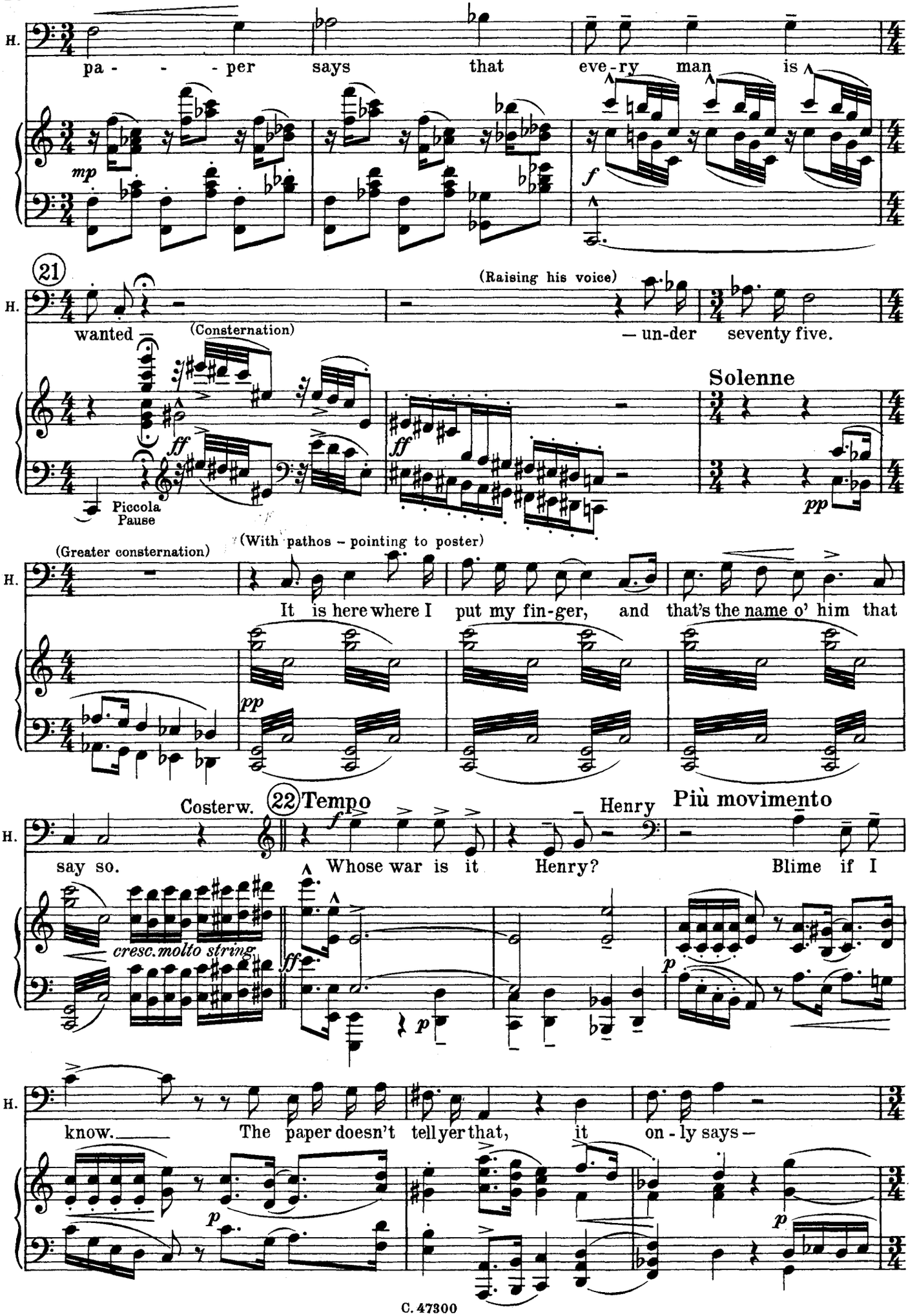
Who is going to read it?

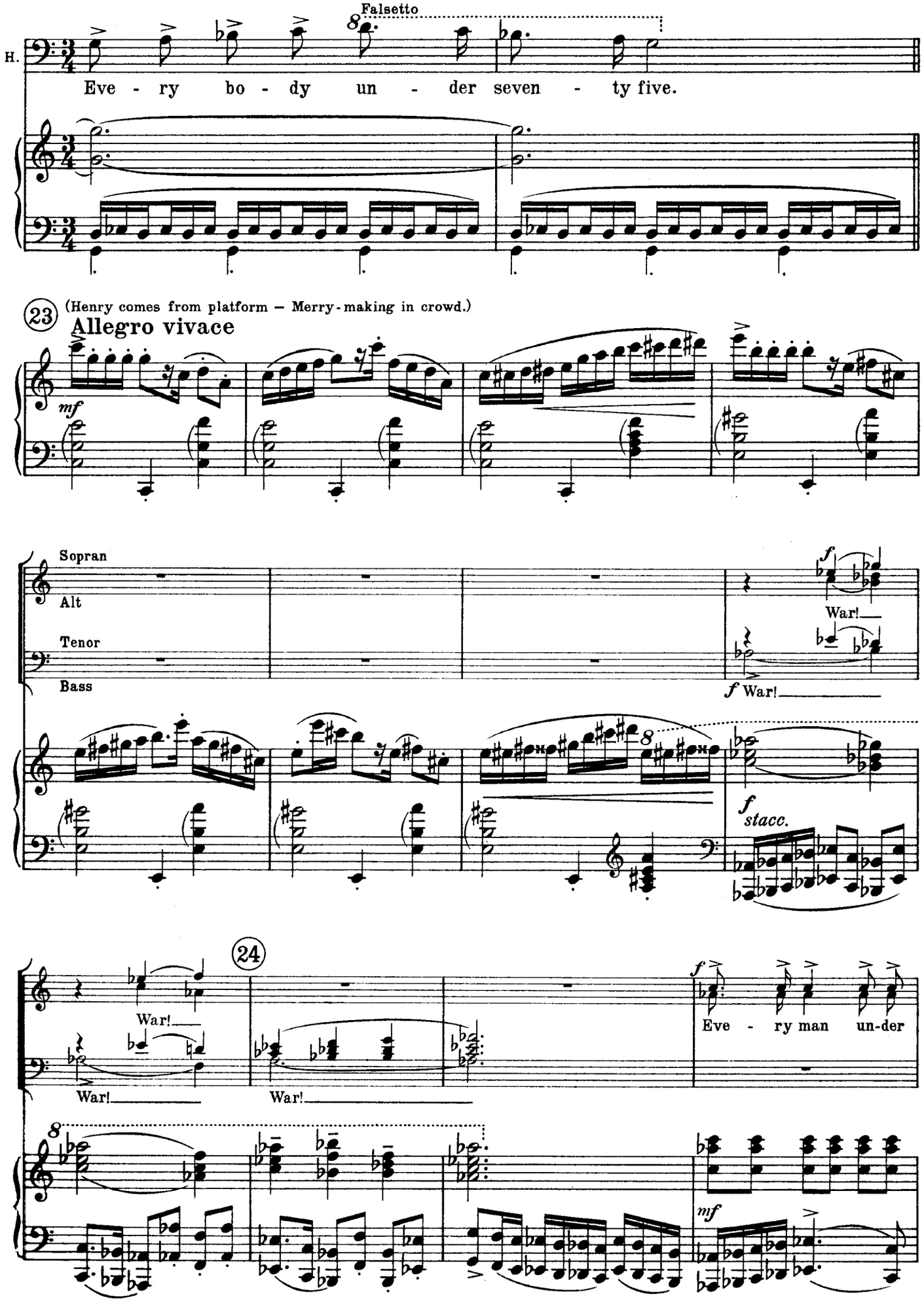

3. Coster
That is what I am wai - ting for.
⑬ Andante maestoso e marcato
All Costers
Allegro molto
Will you read it Hen - ry!
accel.
Henry (with great dignity)
Costers
Henry
Costers
I will.
You will.
I will.
You will read?
⑭ Henry
Costers
Henry
I will.
You will read it?
I will.

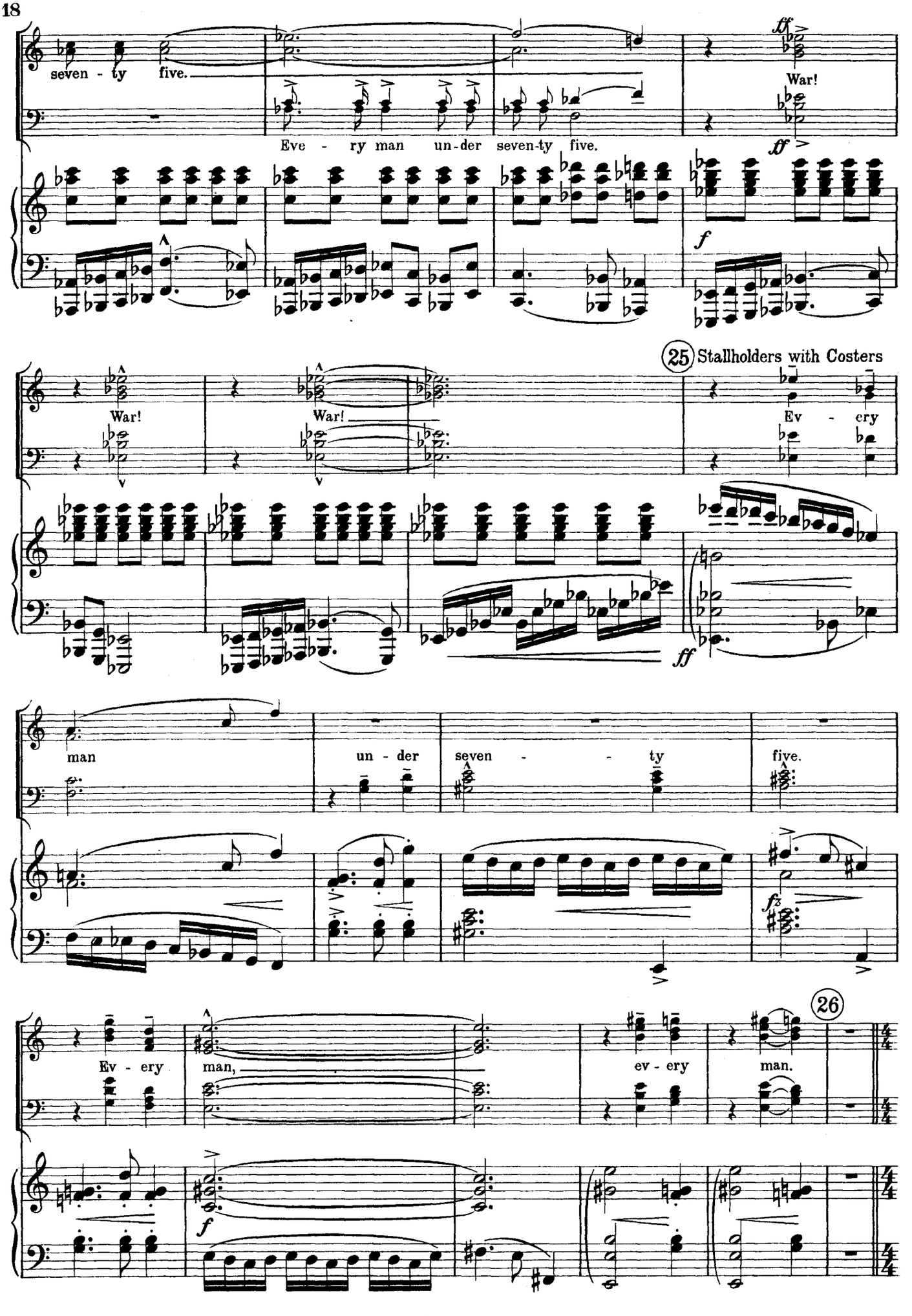

Sopran
Alt
Hen - - - - - - ry,
Tenor
Bass
cresc.
Hen - - - - - - ry,
our Hen - ry will
read
it!
15
15
(Largamente poco)
ff
fz
ff
fz
ff
Henry mounts the platform and
Allegro molto
p stacc. molto
mf
peers at the poster gravely.
He


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.
18
f accel.
He falls back on rail


in a state of collapse.
Slowly he recovers.
19
Slowly he recovers.
Andante
Sopran
Alt
Tenor
Bass
A-ny thing se-ri-ous Hen-ry?
Andante
20
(Slowly Henry turns to the eager costers)
Henry (Yawning)
There's a war
and this
Tempo


H.
pa - - - per says that eve-ry man is
mp
f
21
(Raising his voice)
wanted
(Consternation)
— un-der seventy five.
ff
ff
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
p
know.
The paper doesn't tell yer that, it on - ly says –
p
p


Falsetto
H.
Eve - ry bo - dy un - der seven - ty five.
(23)
(Henry comes from platform — Merry-making in crowd.)
Allegro vivace
mf
Sopran
Alt
Tenor
Bass
War!
f War!
f
stacc.
(24)
War!
War!
War!
f
Eve - ry man un-der
mf


seven - ty five.
Eve - ry man un-der seven-ty five.
War!
War!
War!
(25) Stallholders with Costers
Ev - ery
man
un - der
seven - - ty
five.
Ev - ery
man,
ev - ery
man.
(26)

(27) **Allegro moderato**

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

pp

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

*) *pp*

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

dim. molto

First policeman slowly approaches

cresc.

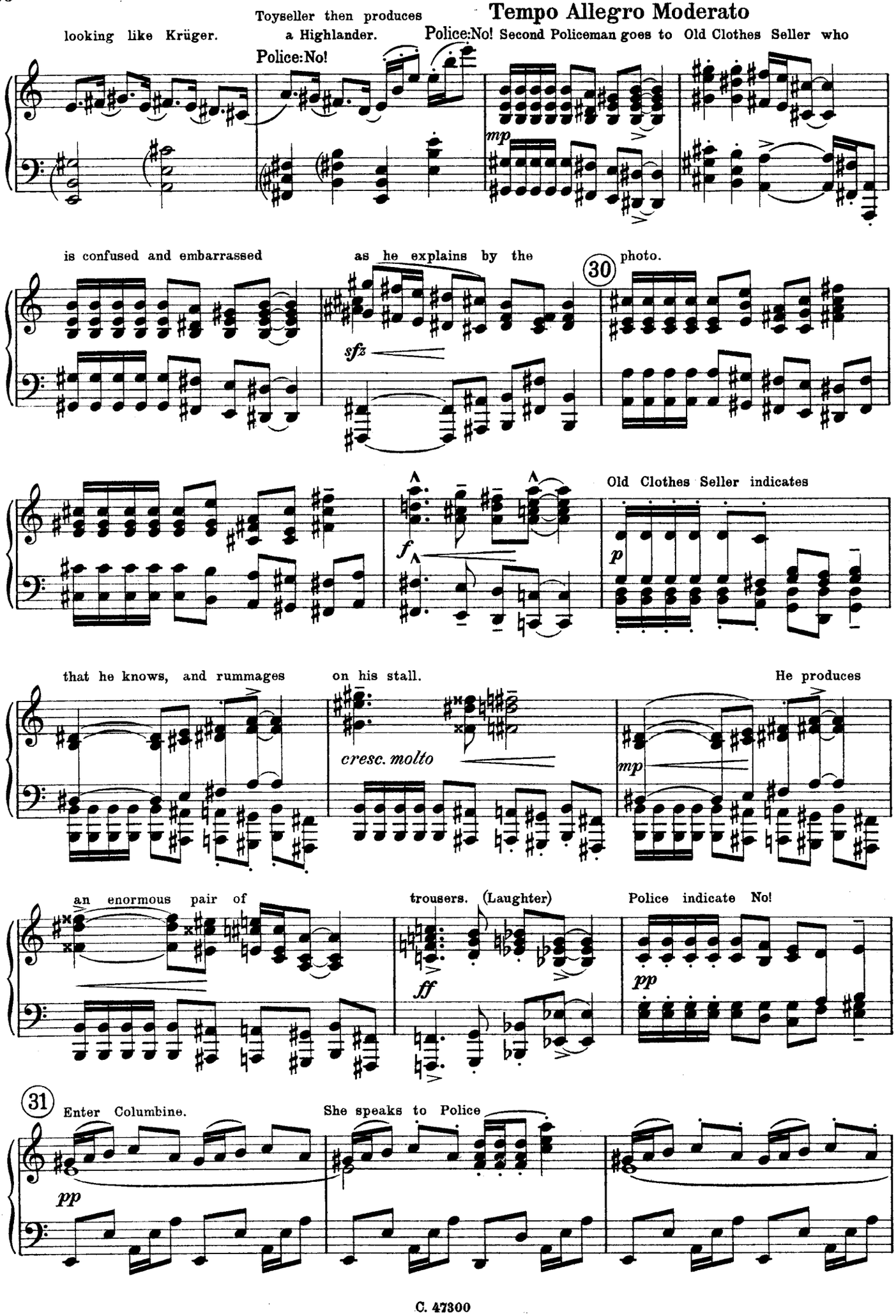
Più lento

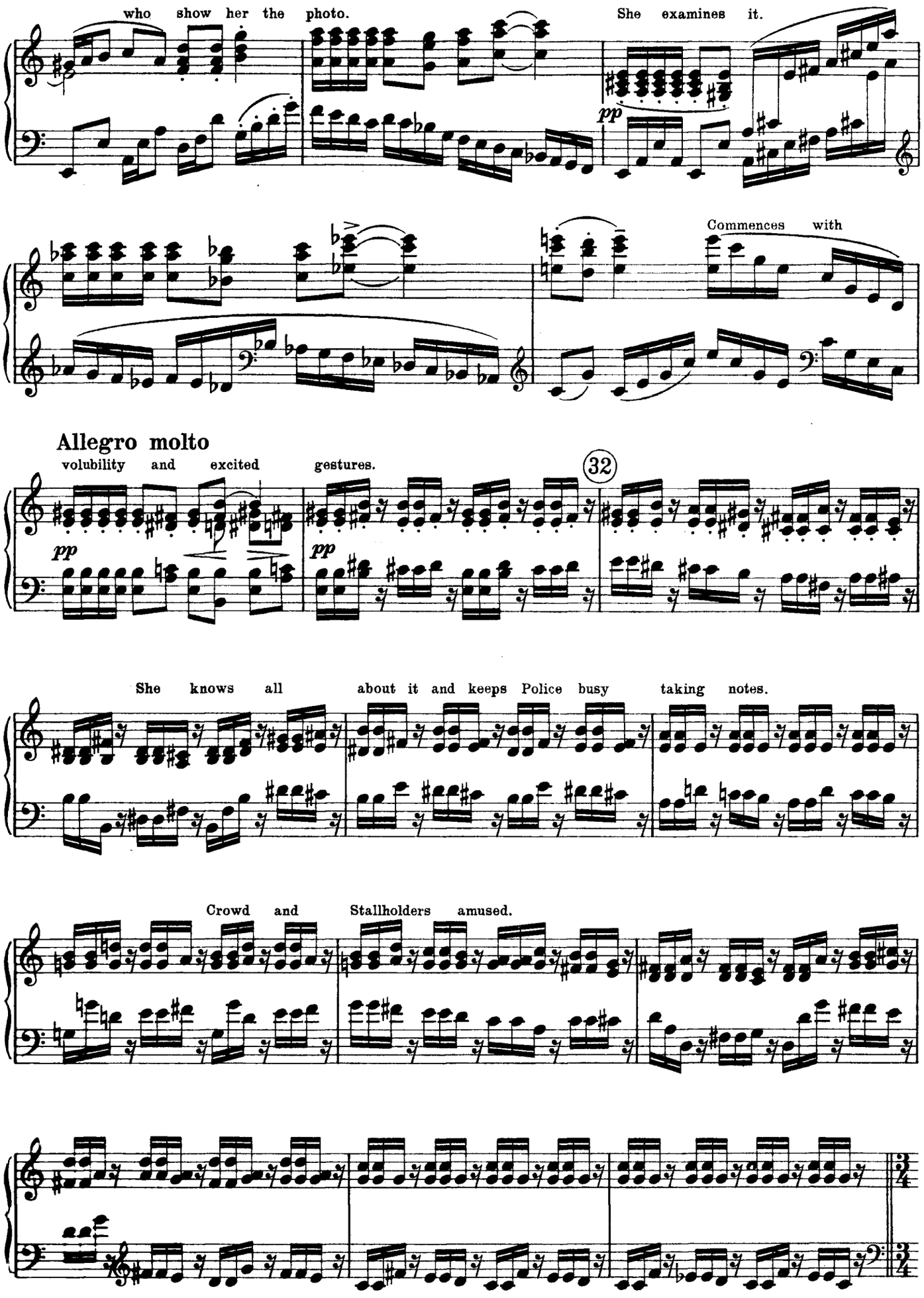
Toyseller: She causes amused tittering by pointing to a large grinning blackhead hanging at end of Stall.

pp

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

* Theme derived from a popular Music Hall Song entitled "Has anybody here seen Kelly." By permission of Francis Day and Hunter Ltd.


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


who show her the photo.
She examines it.
pp
Commences with
Allegro molto
volubility and excited gestures.
32
pp
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)

ff

Make way! Make way! Make way!

Make way! Make way! Make way!

Make way! Make way! Make way!

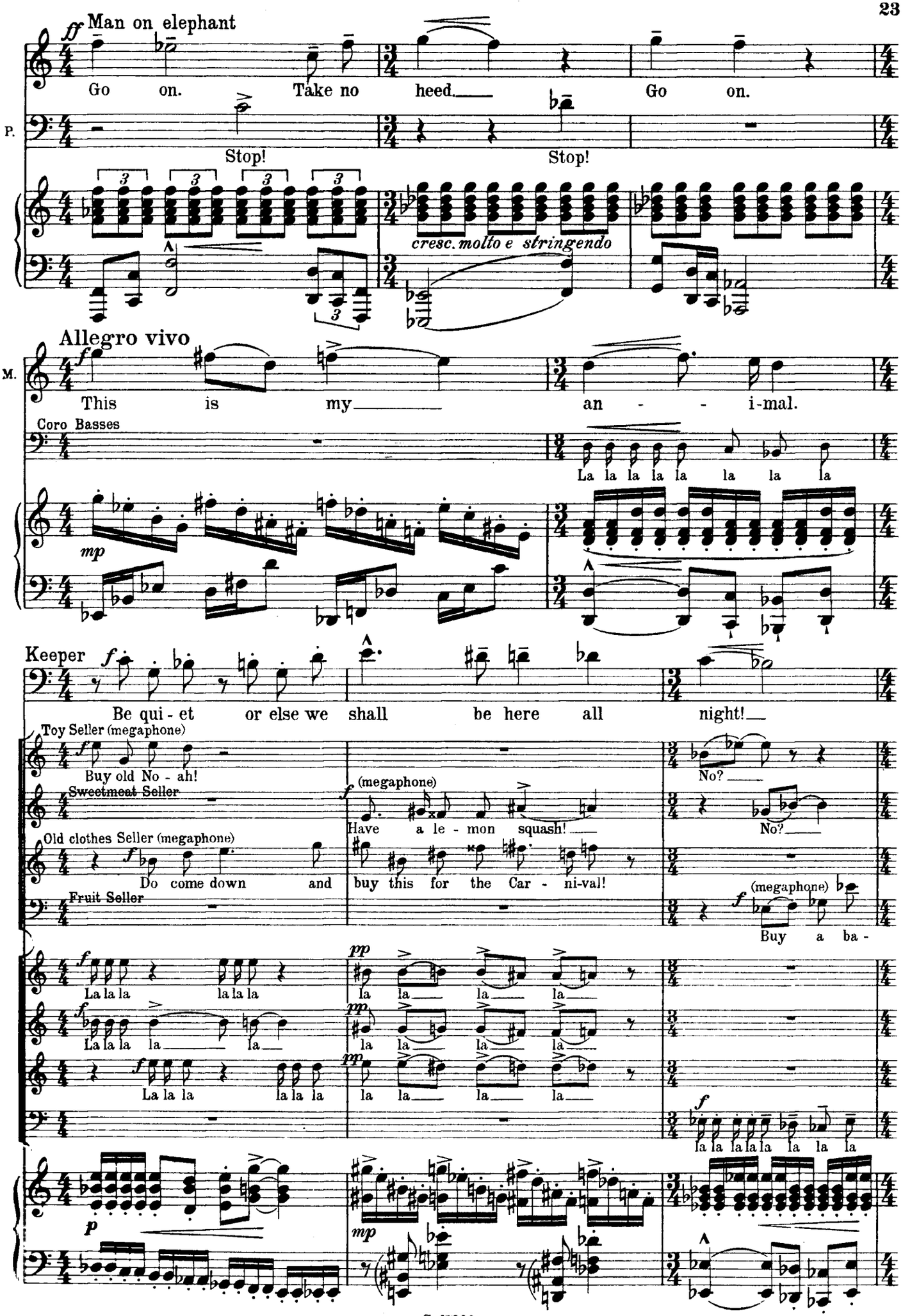
(34)

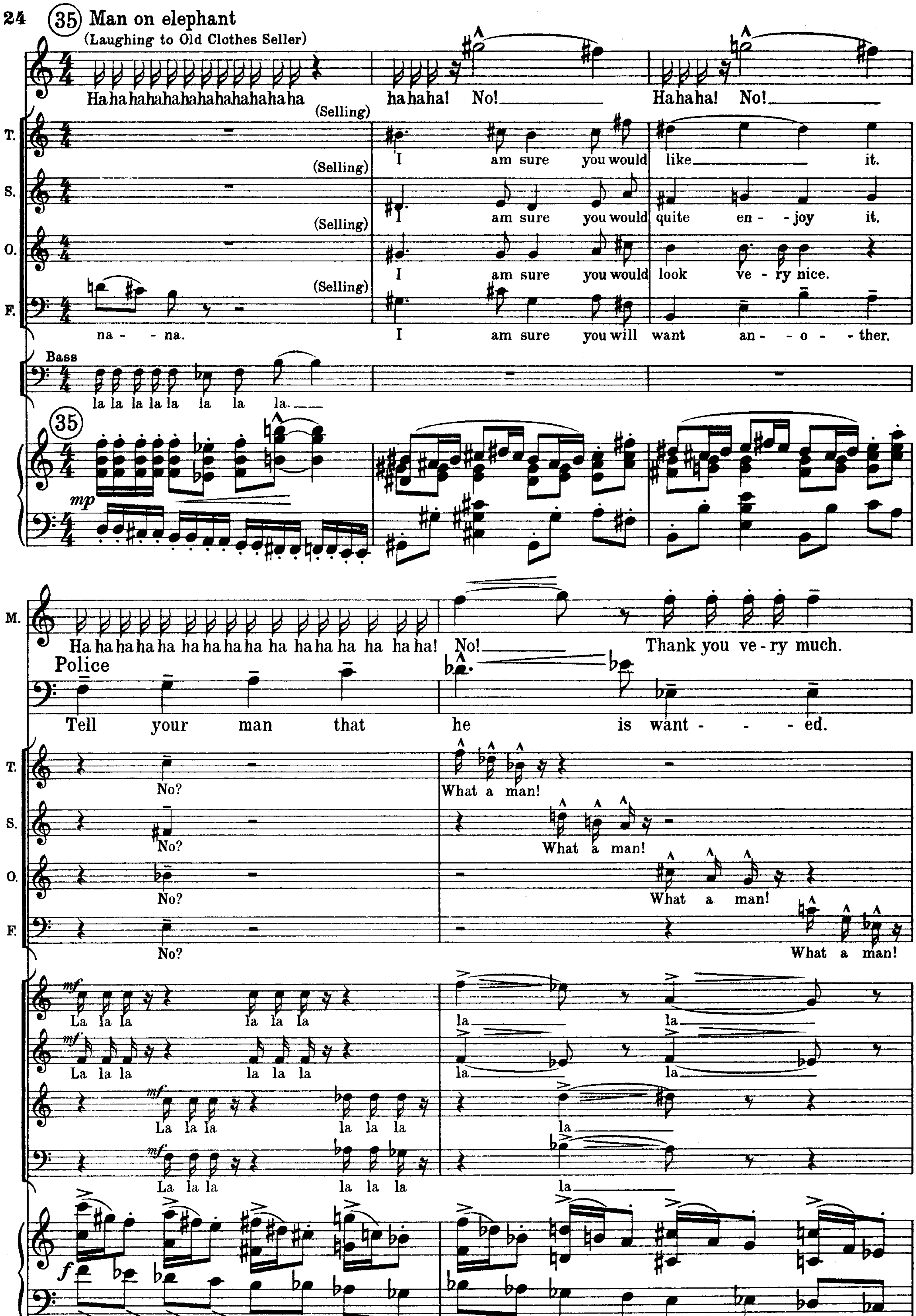
Make way!

Police (unis.)

Stop! Stop!

marc. e pesante


Man on elephant
Go on. Take no heed. Go on.
P.
Stop! Stop!
cresc. molto e stringendo
Allegro vivo
M.
This is my an - i-mal.
Coro Basses
La la la la la la la la
Keeper
Be qui - et or else we shall be here all night!
Toy Seller (megaphone)
Buy old No - ah!
Sweetmeat Seller
Old clothes Seller (megaphone)
Do come down and
Fruit Seller
(megaphone)
Have a le - mon squash!
buy this for the Car - ni-val!
No?
No?
(megaphone)
Buy a ba -
La la la la la la
la la la la
la la la la
la la la la la la la la


35
Man on elephant
(Laughing to Old Clothes Seller)
Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha! No! Ha ha ha! No!
(Selling)
T.
I am sure you would like it.
S.
I am sure you would quite en-joy it.
O.
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 la.
35
mp
M.
Ha 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.
No? What a man!
mf
La la la la la la la
f

Allegro moderato

Keeper

Oh! What for? Please un - der - stand that

T. I dont know, it is all ve - ry

S.

O. Do you think there is a - ny thing the mat - ter?

F.

la la la la

la la la la

la la la la

la la la la

Allegro moderato

K. he is not my man. I am his man and this is his e - lephant.

T. strange. Buy!

S. Not even a le - mon squash? Buy!

O. Buy!

F. Not a ba - na - na? Buy!

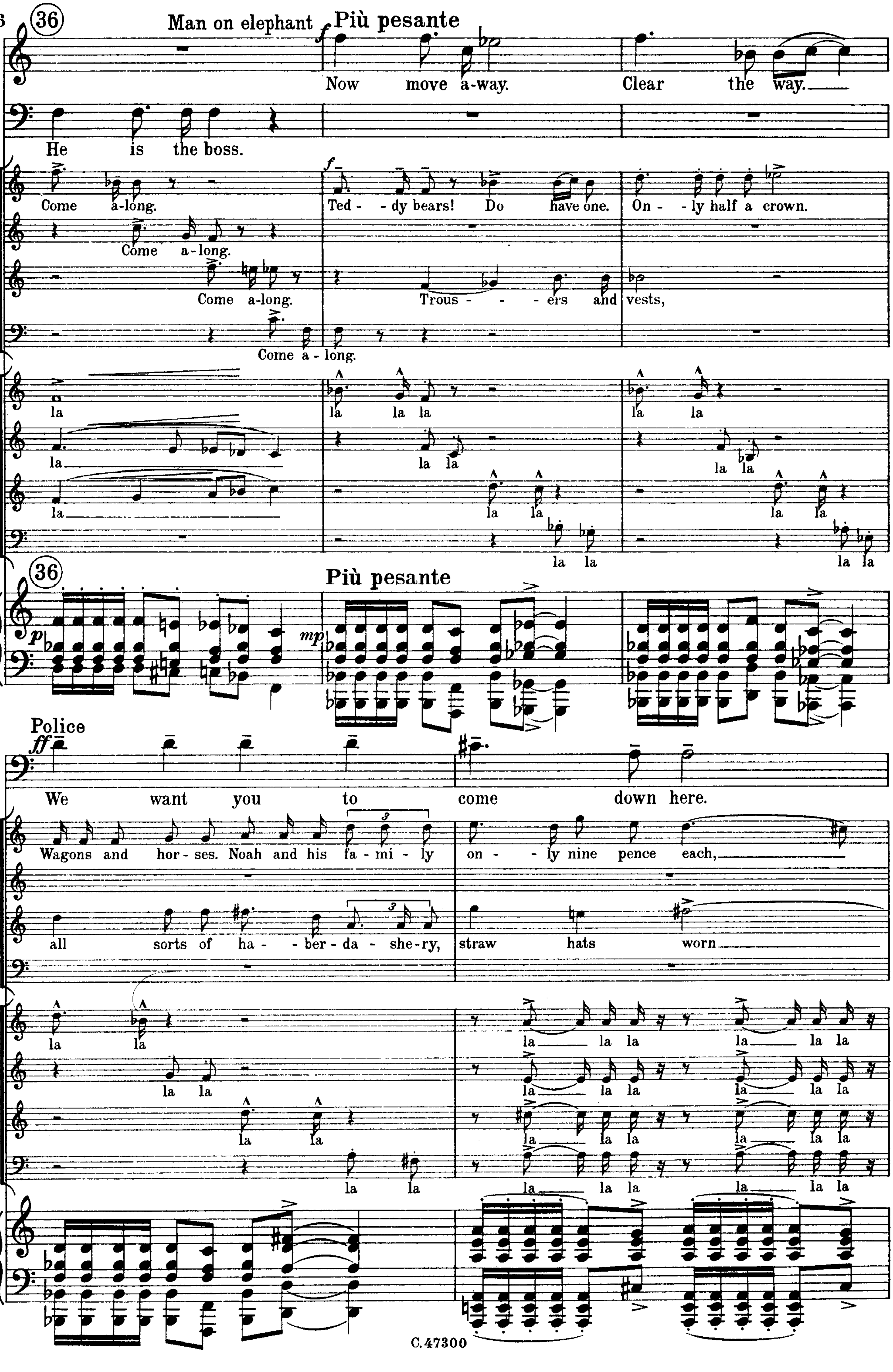
la la la la

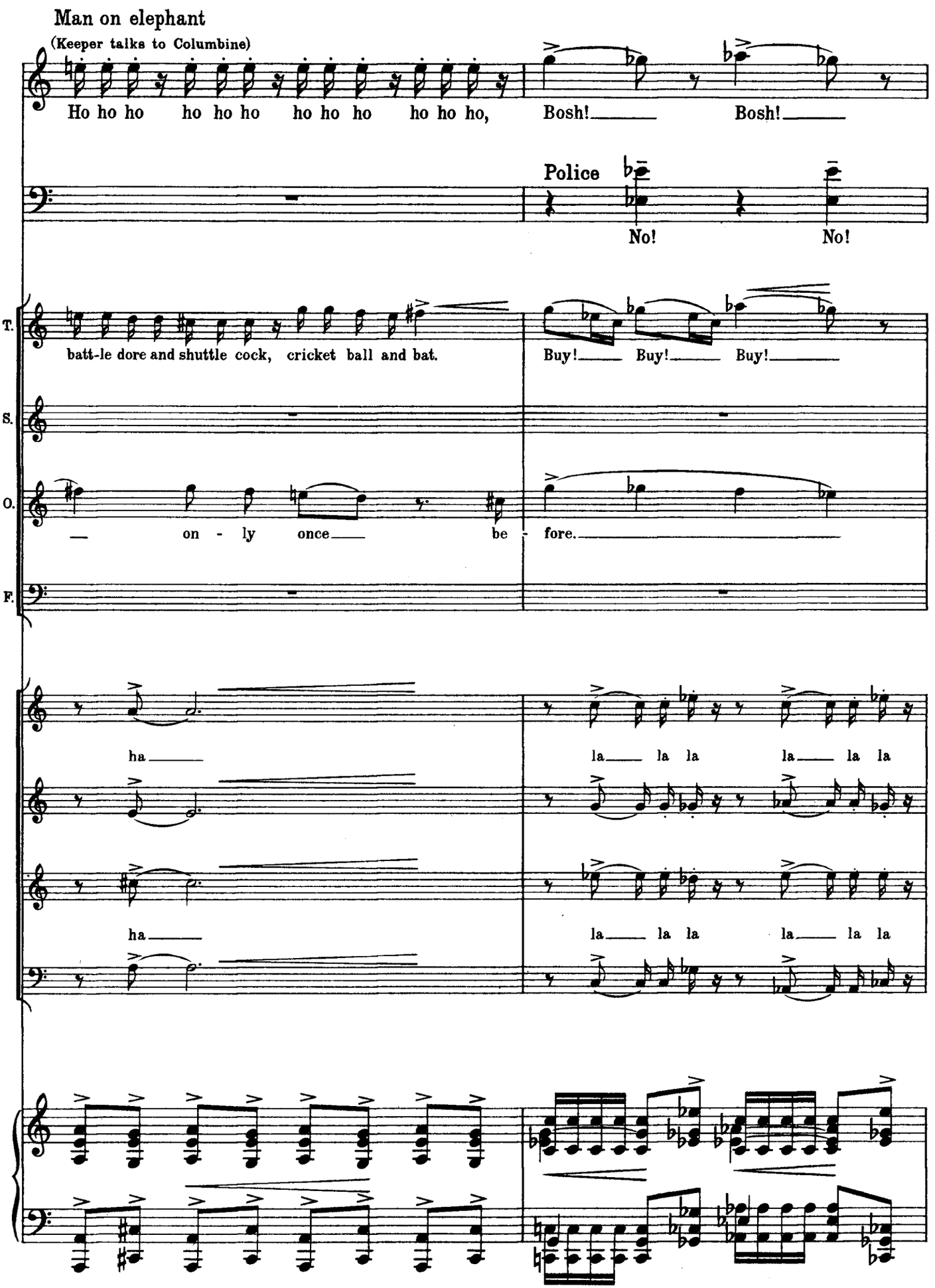
la la la la

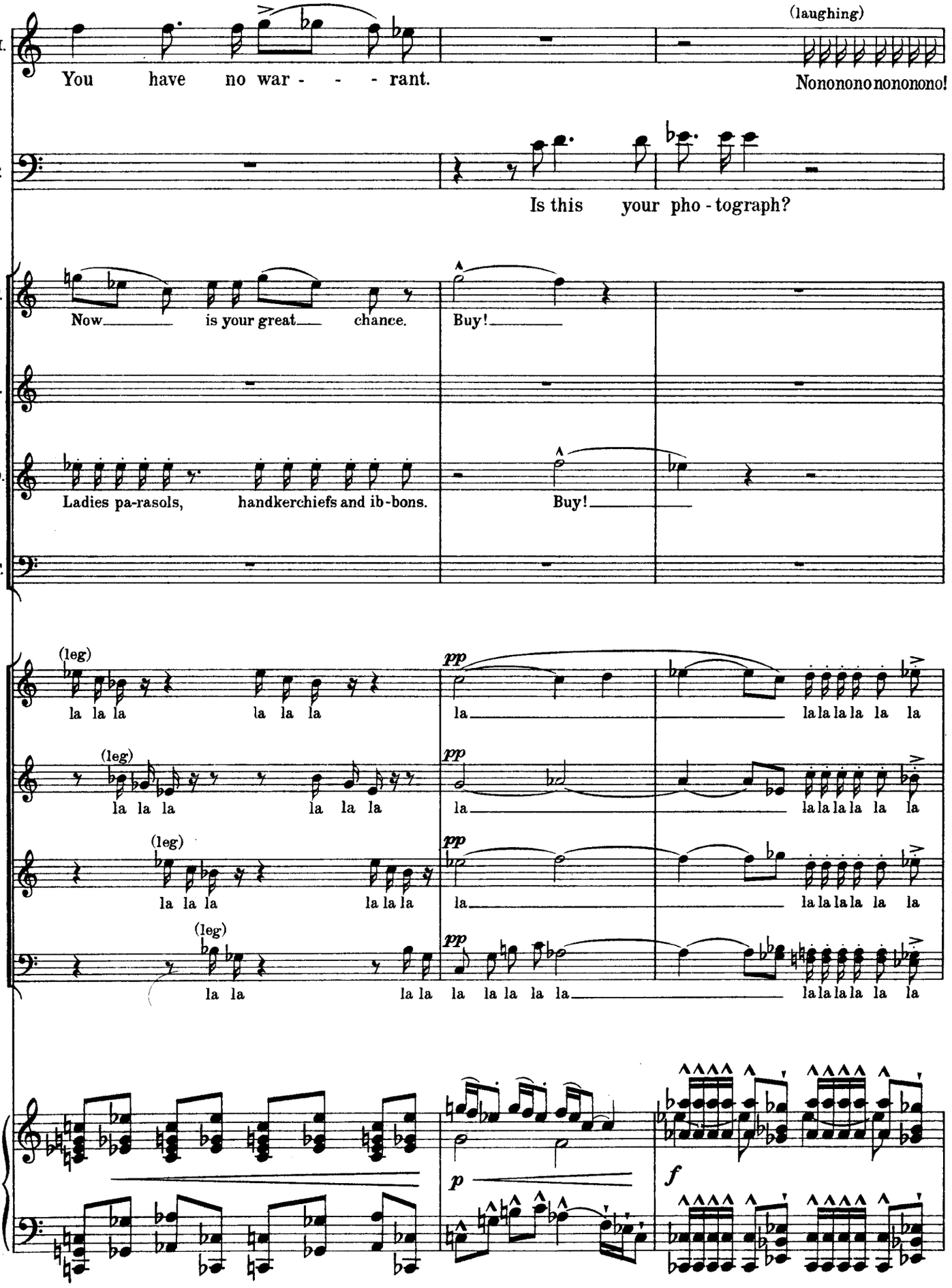
la la la la

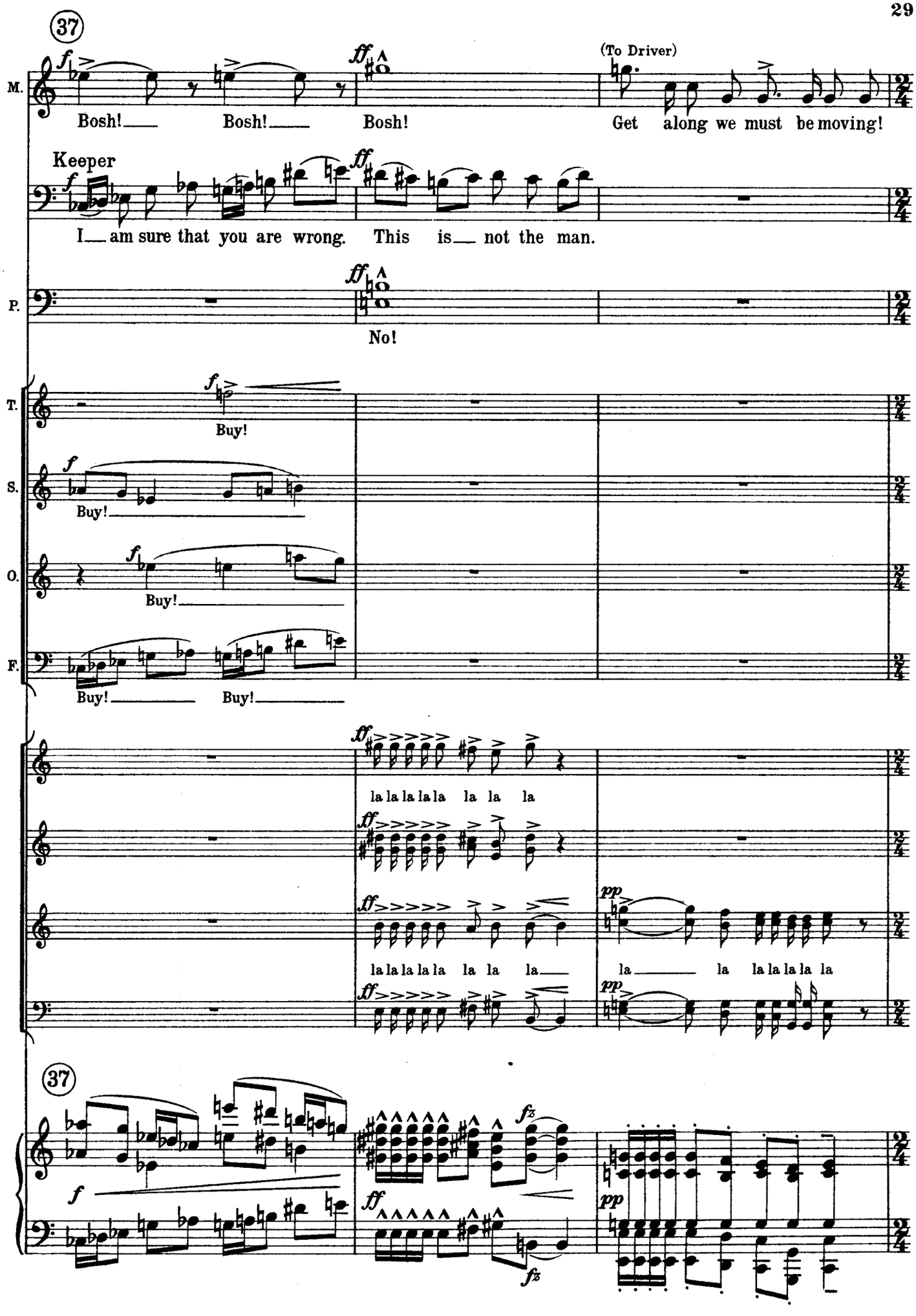
la la la la

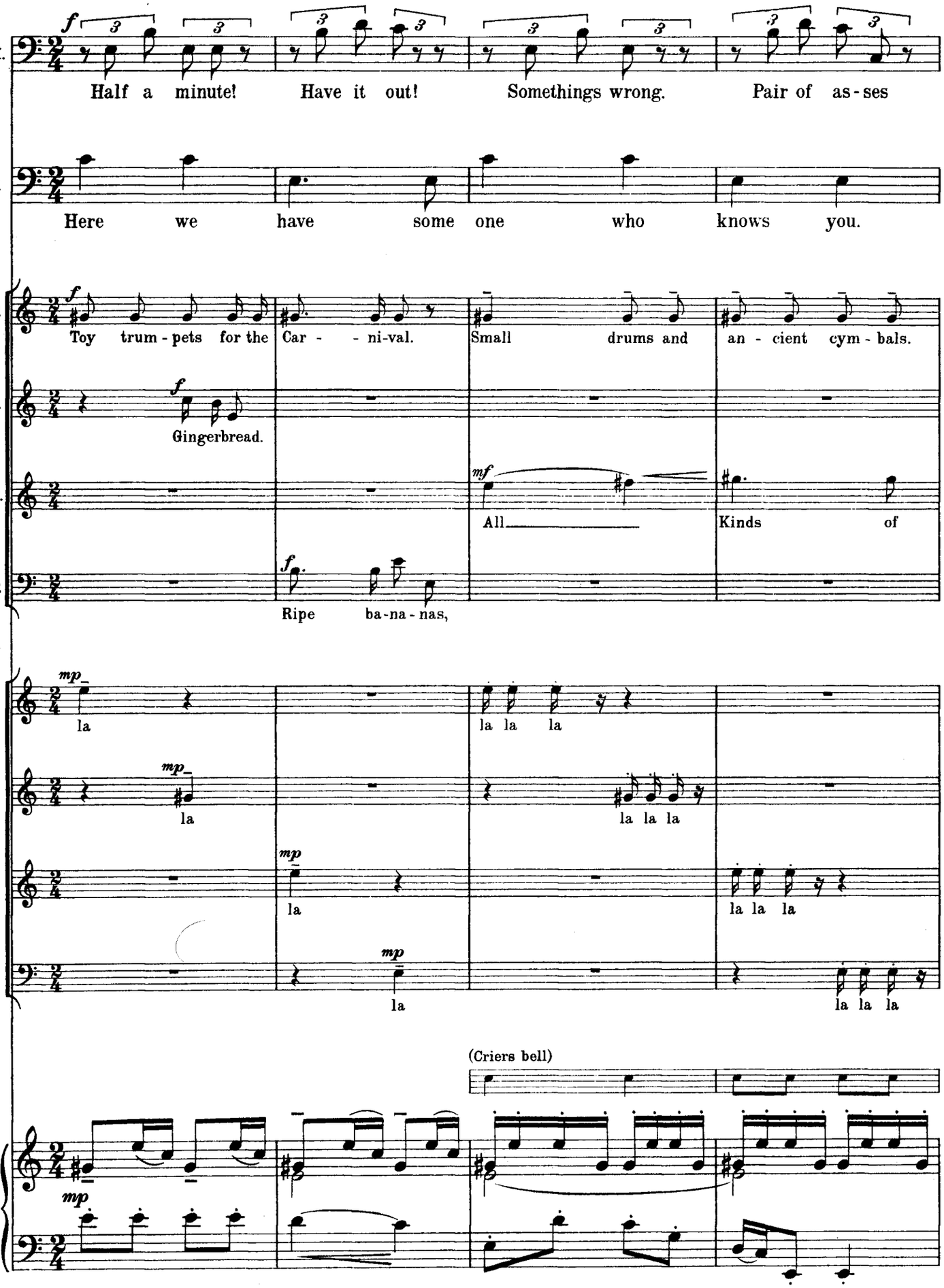
la la la la la la la la la

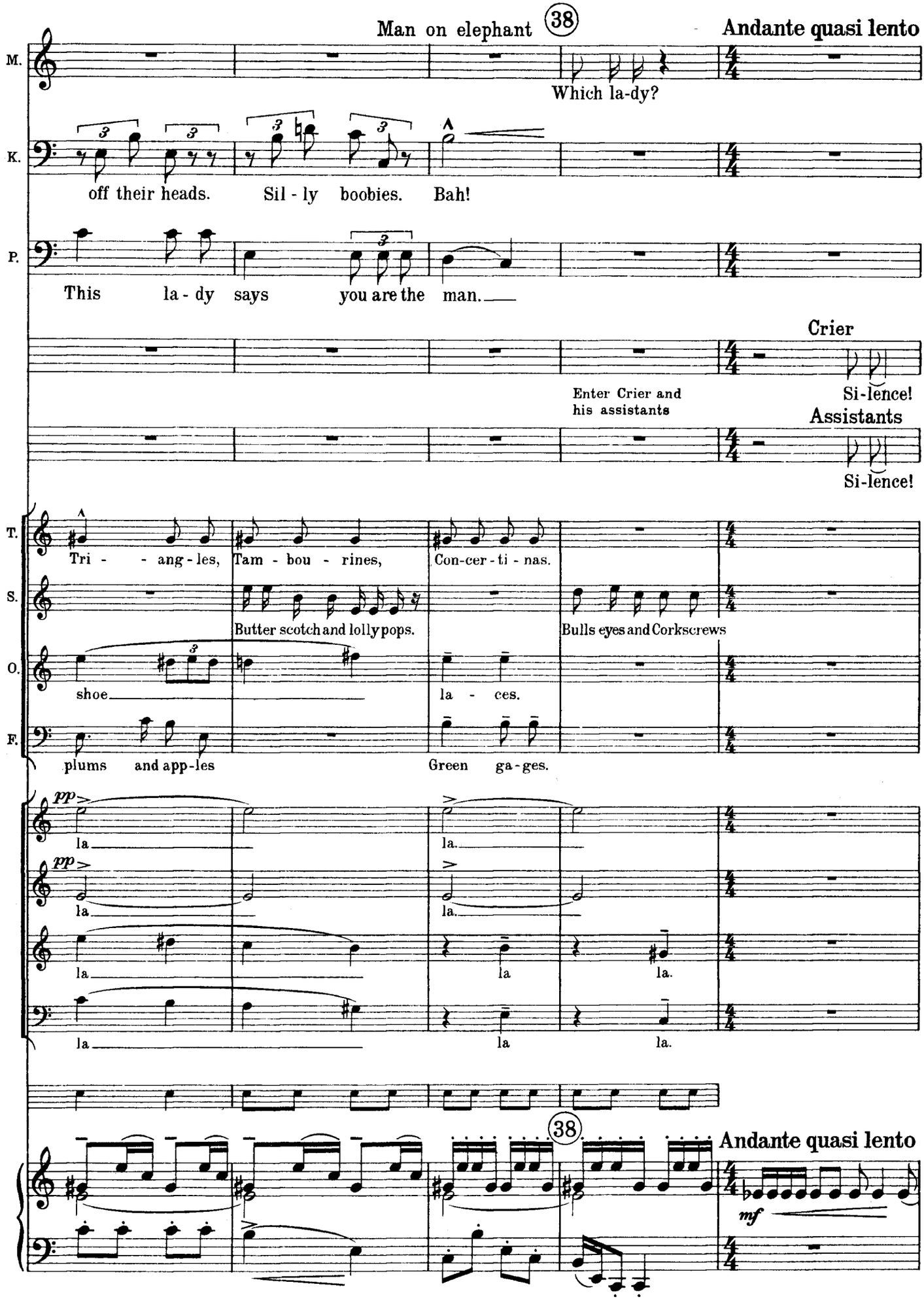

36
Man on elephant
Più pesante
Now move a-way. Clear the way.
K.
He is the boss.
T.
Come a-long. Ted-dy bears! Do have one. On-ly half a crown.
S.
Come a-long.
O.
Come a-long. Trous-ers and vests,
F.
Come a-long.
la la la la la la
la la la la la
la la la la la
la la la la
36
Più pesante
Police
We want you to come down here.
T.
Wagons and hor-ses. Noah and his fa-mi-ly on-ly nine pence each,
S.
O.
all sorts of ha-ber-da-she-ry, straw hats worn
F.
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

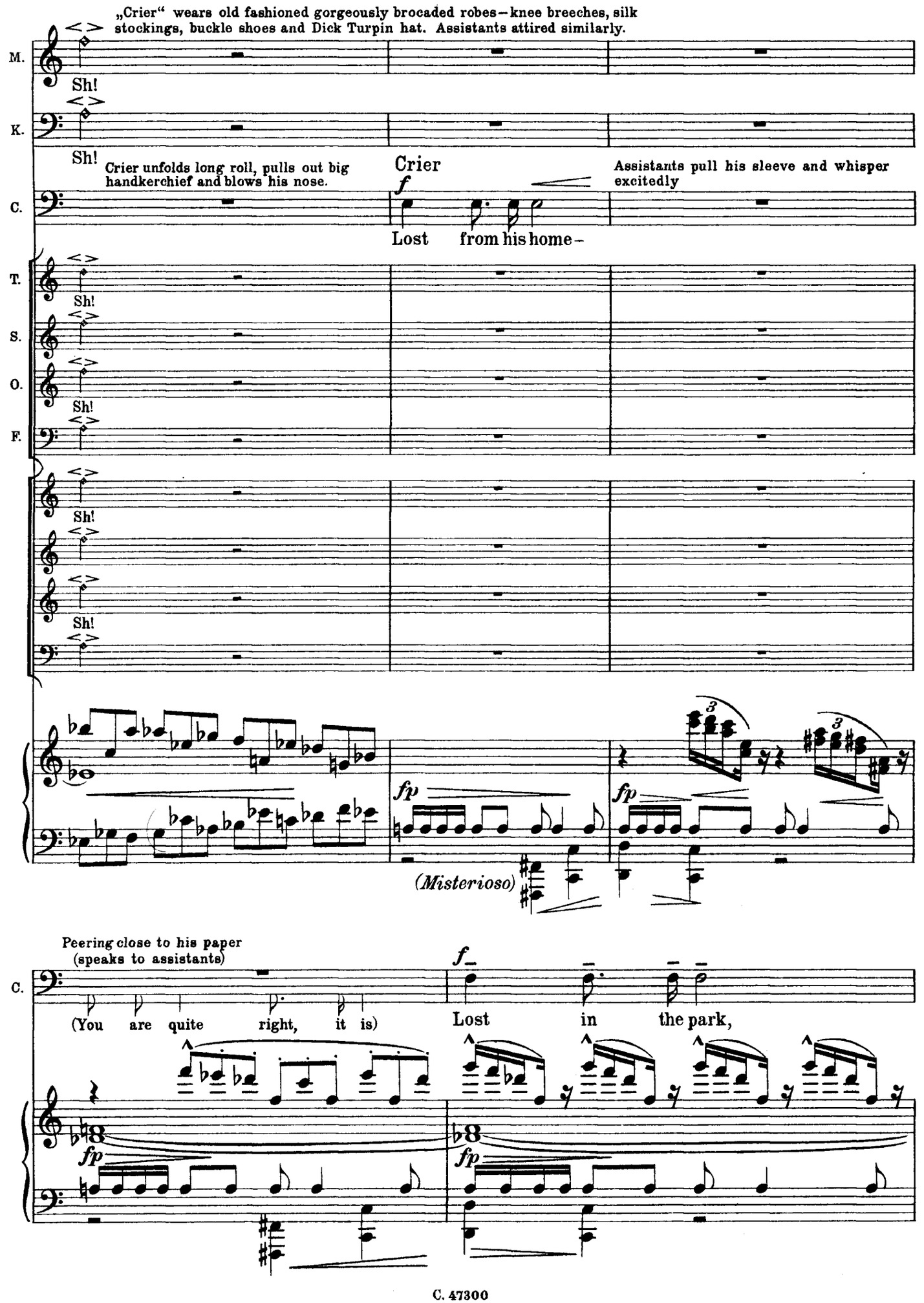

Man on elephant
(Keeper talks to Columbine)
Ho ho ho ho ho ho ho ho ho ho ho ho ho,
Bosh! Bosh!
Police
No! No!
T.
batt-le dore and shuttle cock, cricket ball and bat.
Buy! Buy! Buy!
S.
O.
on - ly once be - fore.
F.
ha
la la la la la la
ha
la la la la la la

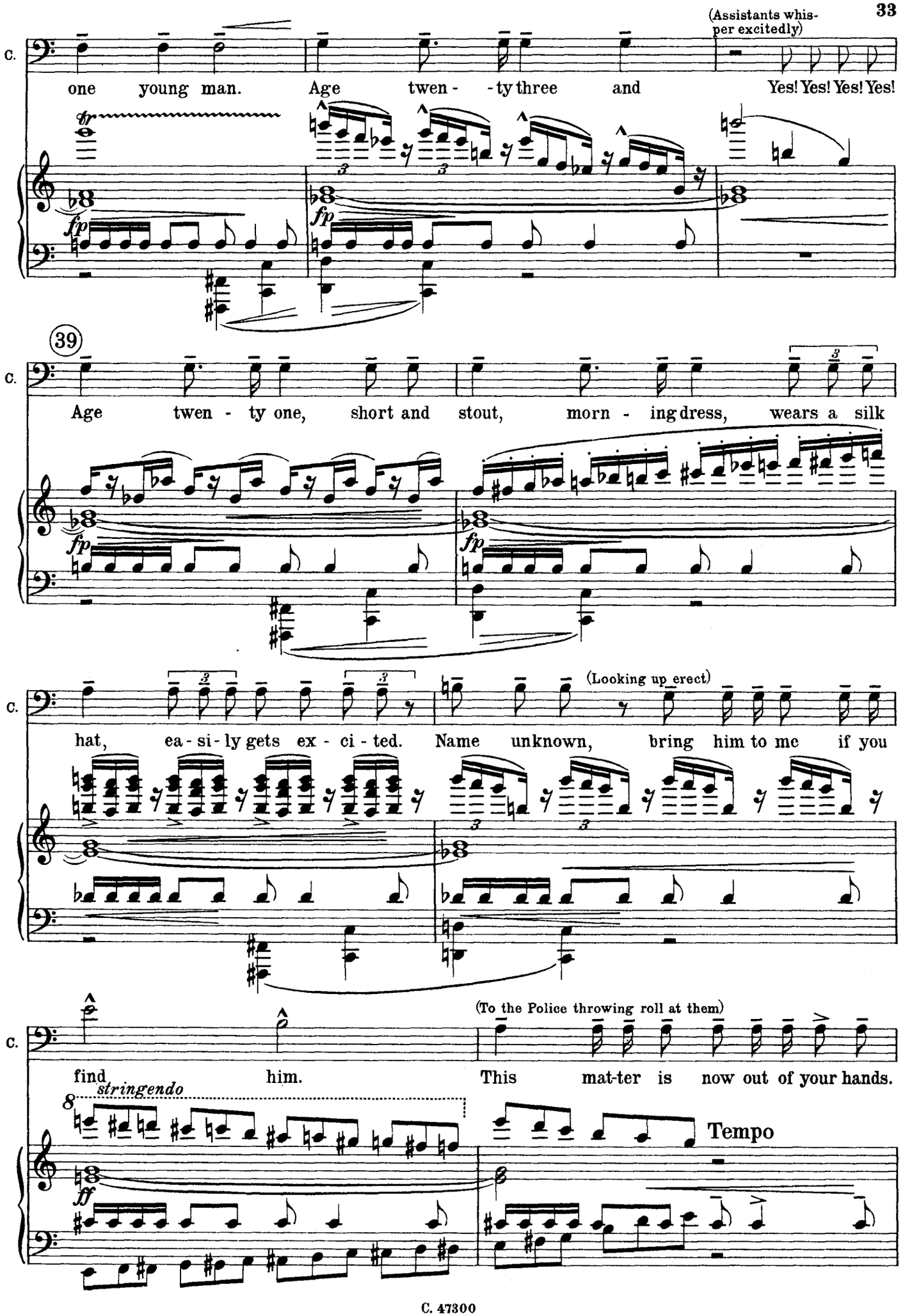

M.
You have no war - - - rant.
(laughing)
Nononononononono!
P.
Is this your pho - tograph?
T.
Now is your great chance.
Buy!
S.
O.
Ladies pa-rasols, handkerchiefs and ib-bons.
Buy!
F.
(leg)
la la la la la la
pp
la
la la la la la la
(leg)
la la la la la la
pp
la
la la la la la la
(leg)
la la la la la la
pp
la
la la la la la la
(leg)
la la la la la la la la la la la la
pp
p
f

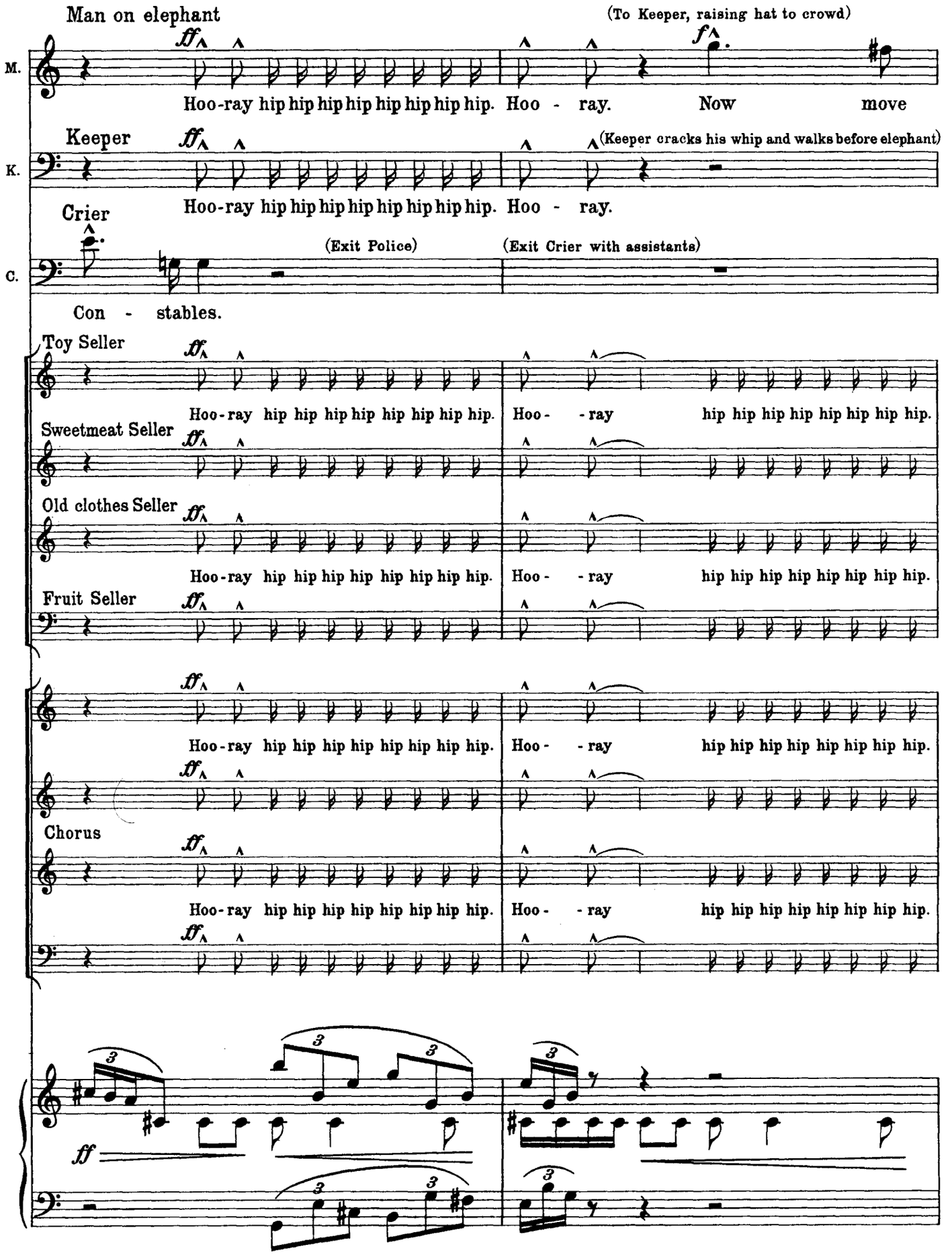

37
M.
Bosh! Bosh! Bosh!
(To Driver)
Get along we must be moving!
Keeper
I am sure that you are wrong. This is not the man.
P.
No!
T.
Buy!
S.
Buy!
O.
Buy!
F.
Buy! Buy!
la la la la la la la la
la la la la la la la
la la la la la la la
37

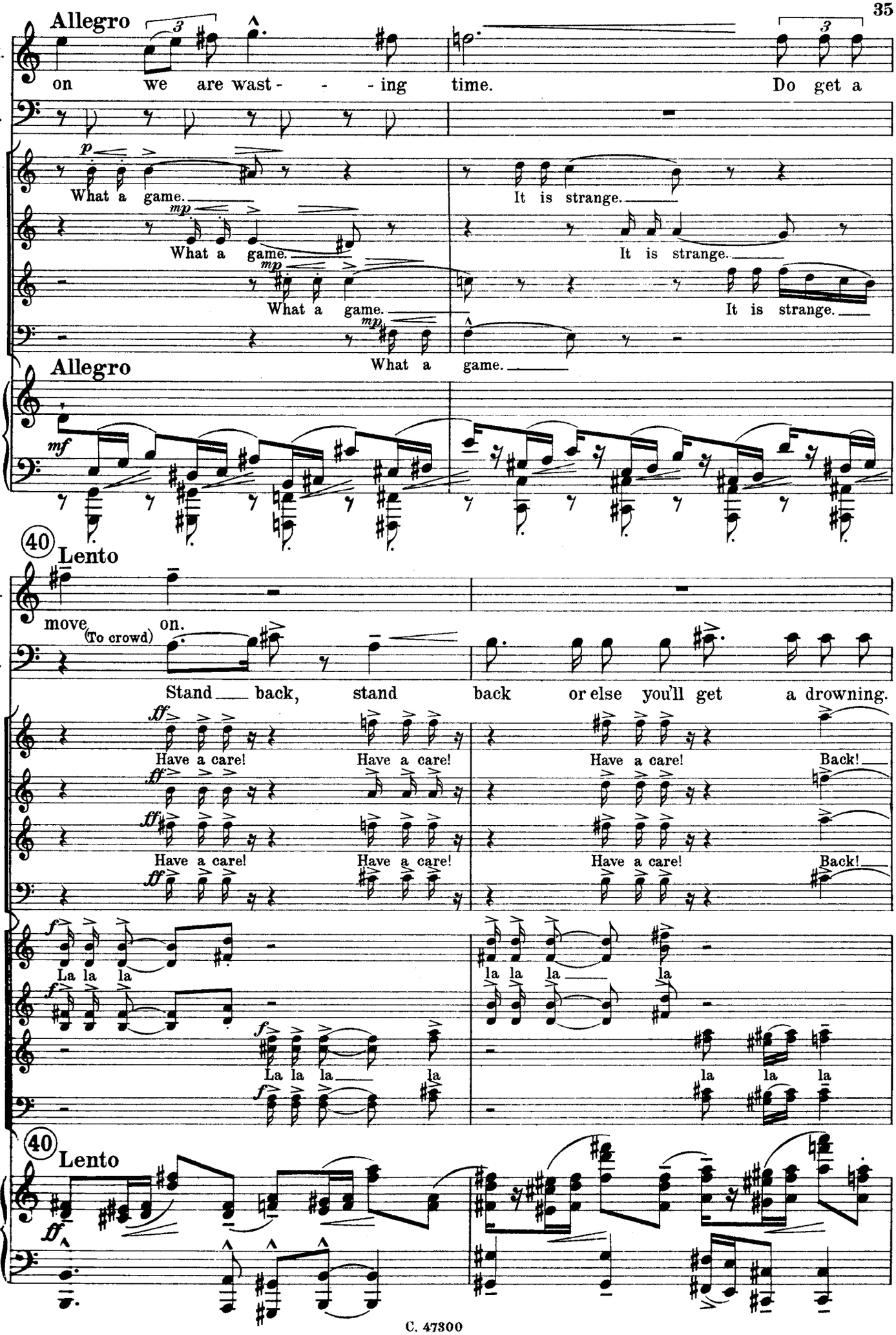

K.
Half a minute! Have it out! Somethings wrong. Pair of as-ses
P.
Here we have some one who knows you.
T.
Toy trum-pets for the Car - - ni-val. Small drums and an - cient cym-bals.
S.
Gingerbread.
O.
All Kinds of
F.
Ripe ba-na-nas,
la la la la la la la la la la la la
(Criers bell)

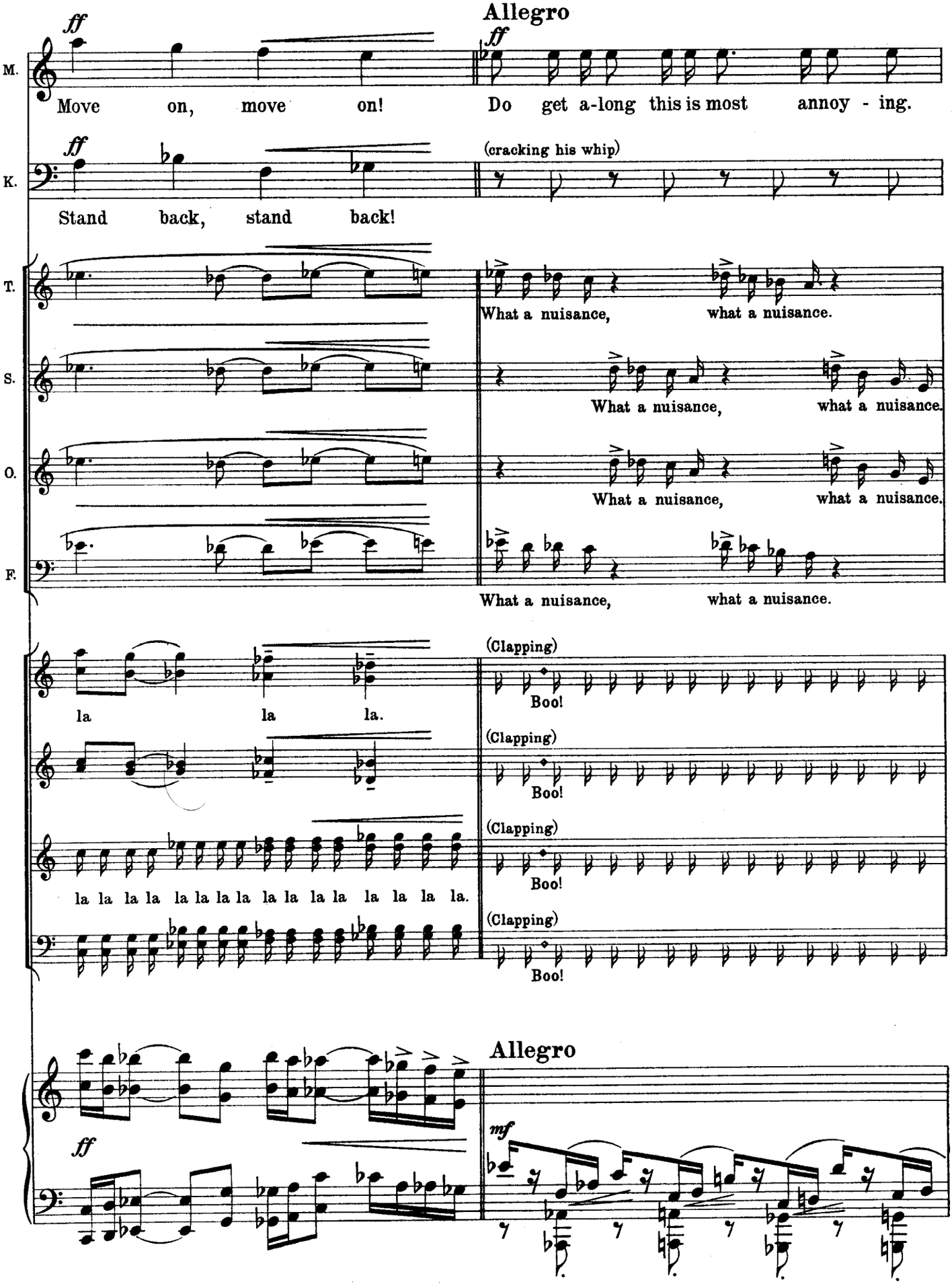

Man on elephant
38
Andante quasi lento
M.
Which la-dy?
K.
off their heads. Sil - ly boobies. Bah!
P.
This la - dy says you are the man.
Crier
Enter Crier and his assistants
Si-lence!
Assistants
Si-lence!
T.
Tri - - ang - les, Tam - bou - rines, Con-cer - ti - nas.
S.
Butter scotch and lolly pops.
Bulls eyes and Corkscrews
O.
shoe
la - ces.
F.
plums and app-les
Green ga-ges.
pp
la
la.
la
la.
la
la
la.
la
la
la.
38
Andante quasi lento
mf

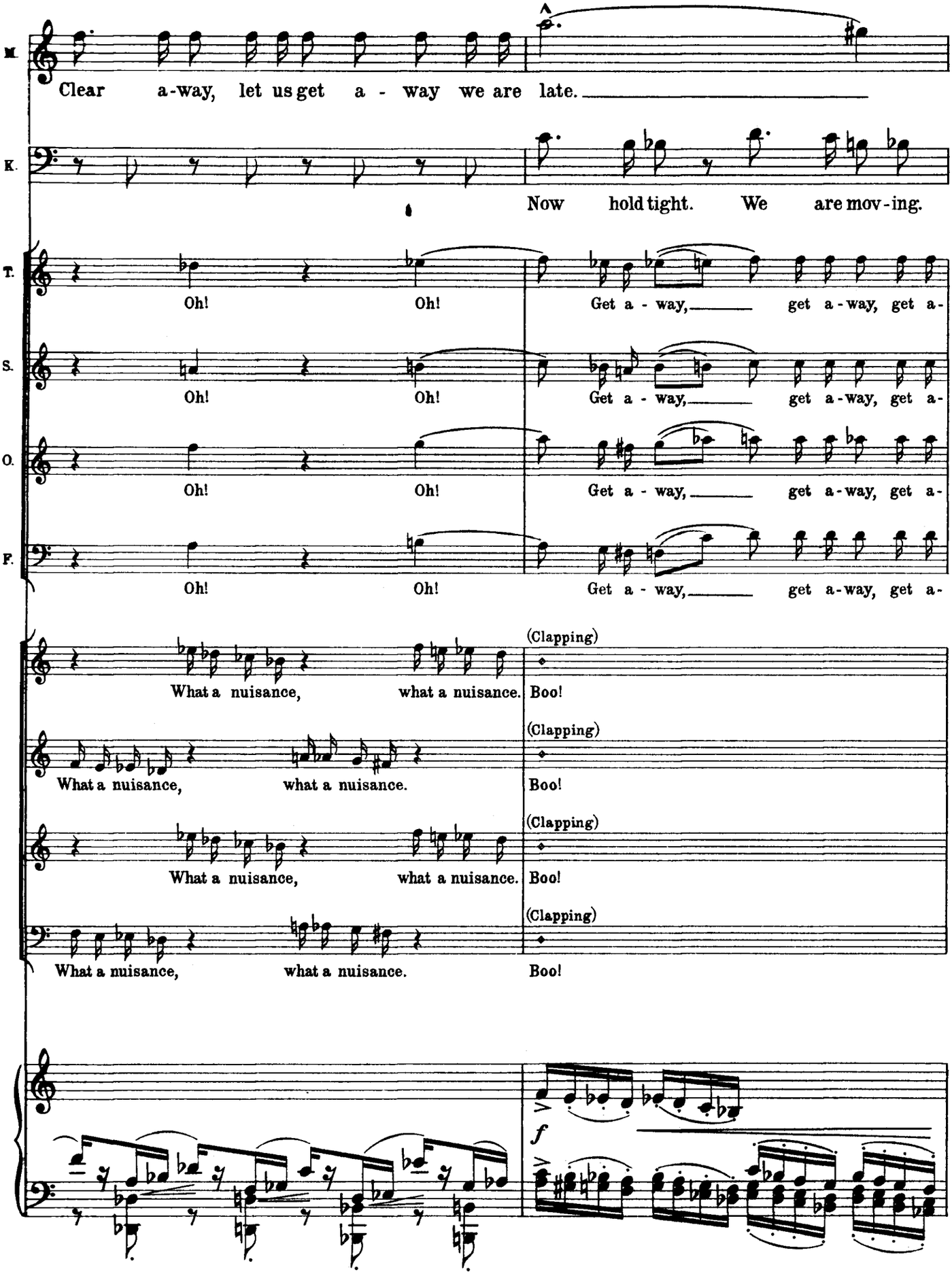

„Crier" wears old fashioned gorgeously brocaded robes – knee breeches, silk stockings, buckle shoes and Dick Turpin hat. Assistants attired similarly.
M.
Sh!
K.
Sh!
Crier unfolds long roll, pulls out big handkerchief and blows his nose.
Crier
f
Lost from his home –
Assistants pull his sleeve and whisper excitedly
C.
T.
Sh!
S.
O.
Sh!
F.
Sh!
Sh!
fp
fp
(Misterioso)
Peering close to his paper (speaks to assistants)
f
(You are quite right, it is)
Lost in the park,
fp
fp

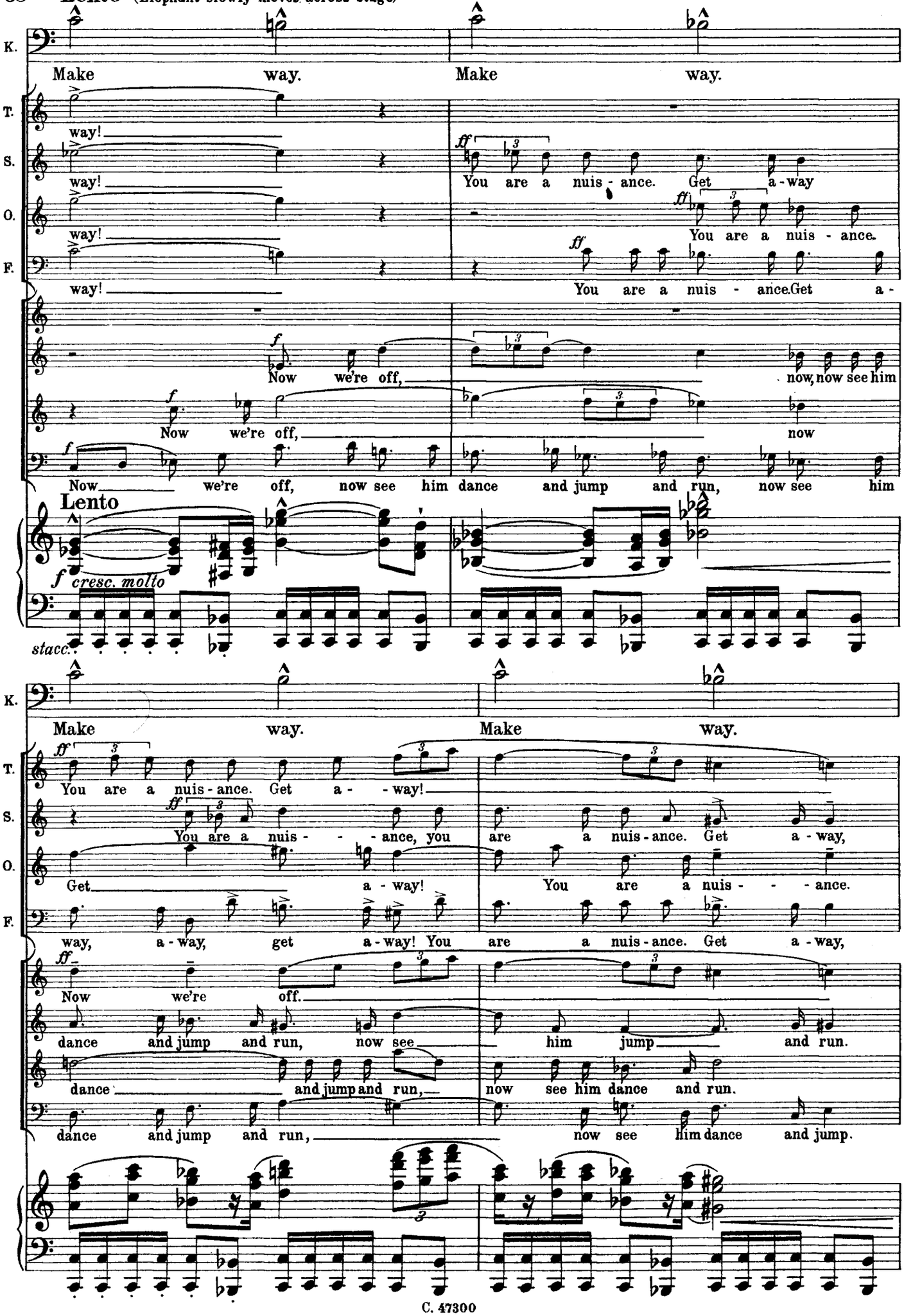

(Assistants whis-
per excitedly)
C.
one young man. Age twen - - ty three and Yes! Yes! Yes! Yes!
fp
39
Age twen - ty one, short and stout, morn - ing dress, wears a silk
(Looking up erect)
hat, ea - si - ly gets ex - ci - ted. Name unknown, bring him to me if you
(To the Police throwing roll at them)
find him. This mat-ter is now out of your hands.
stringendo
ff
Tempo


Man on elephant
(To Keeper, raising hat to crowd)
M.
Hoo-ray hip hip hip hip hip hip hip hip. Hoo - ray. Now move
Keeper
(Keeper cracks his whip and walks before elephant)
K.
Hoo-ray hip hip hip hip hip hip hip hip. Hoo - ray.
Crier
(Exit Police)
(Exit Crier with assistants)
C.
Con - stables.
Toy Seller
Hoo-ray hip hip hip hip hip hip hip hip. Hoo- -ray hip hip hip hip hip hip hip hip.
Sweetmeat Seller
Old clothes Seller
Hoo-ray hip hip hip hip hip hip hip hip. Hoo- -ray hip hip hip hip hip hip hip hip.
Fruit Seller
Chorus
Hoo-ray hip hip hip hip hip hip hip hip. Hoo- -ray hip hip hip hip hip hip hip hip.


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.
Allegro
mf
40
Lento
M.
move on.
(To crowd)
K.
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.
F.
La la la la la la la
La la la la la la
40
Lento
ff


Allegro
ff
M.
Move on, move on!
Do get a-long this is most annoy - ing.
K.
Stand back, stand back!
(cracking his whip)
T.
S.
O.
F.
What a nuisance, what a nuisance.
What a nuisance, what a nuisance.
What a nuisance, what a nuisance.
What a nuisance, what a nuisance.
la la la.
la la la la la la la la la la la la la la la.
(Clapping)
Boo!
(Clapping)
Boo!
(Clapping)
Boo!
(Clapping)
Boo!
Allegro
ff
mf


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.
(Clapping)
Boo!
What a nuisance, what a nuisance.
(Clapping)
Boo!
What a nuisance, what a nuisance.
(Clapping)
Boo!
What a nuisance, what a nuisance.
(Clapping)
Boo!
f


Lento (Elephant slowly moves across stage)
K.
Make way. Make way.
T.
way!
S.
way!
O.
way!
F.
way!
ff
You are a nuis - ance. Get a - way
You are a nuis - ance.
You are a nuis - ance. Get a -
f
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.
Make way. Make way.
You are a nuis - ance. Get a - - way!
You are a nuis - - - ance, you are a nuis - ance. Get a - way,
Get a - way!
You are a nuis - - - ance.
way, a - way, get a - way! You are a nuis - ance. Get a - way,
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 rid - dance, Good rid - dance!

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

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

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

ff How splen - - - - - - - - - did.

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

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

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

41

fff

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

mf Ve-ry comical! eh?

Sweetmeat Seller

mf Very strange dont you think.

Old clothes Seller

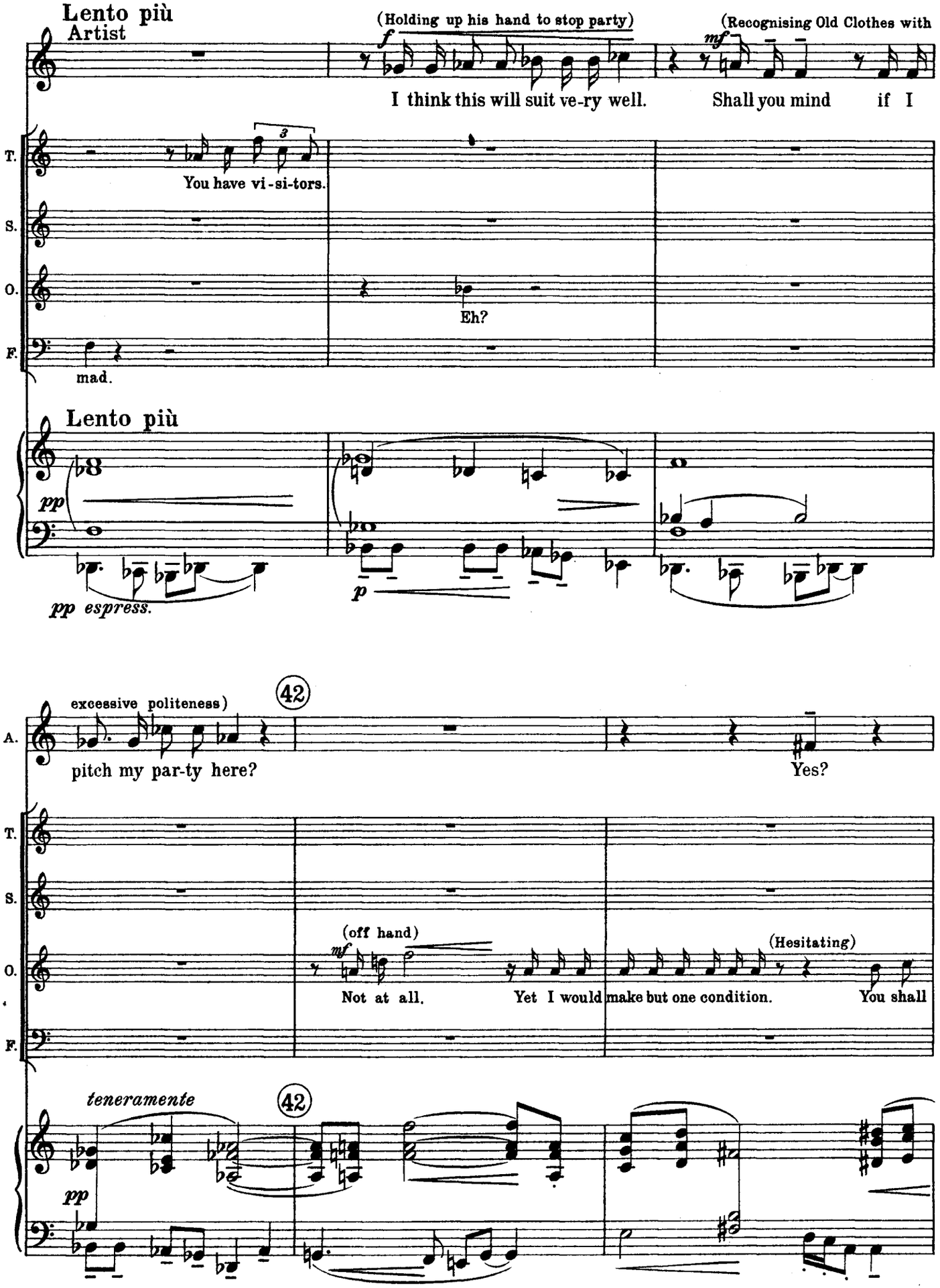
mf Could not make it out.

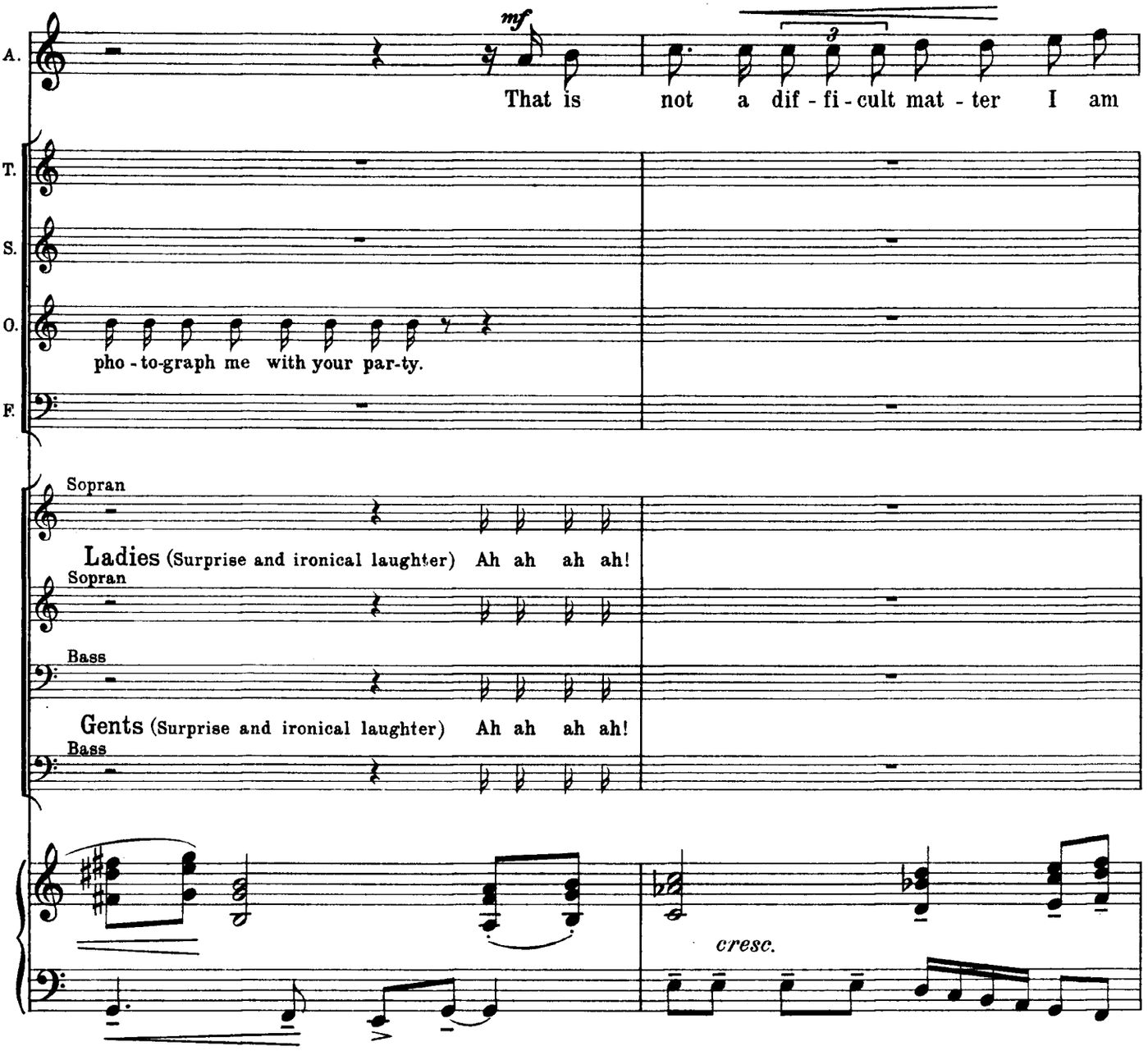
Fruit Seller

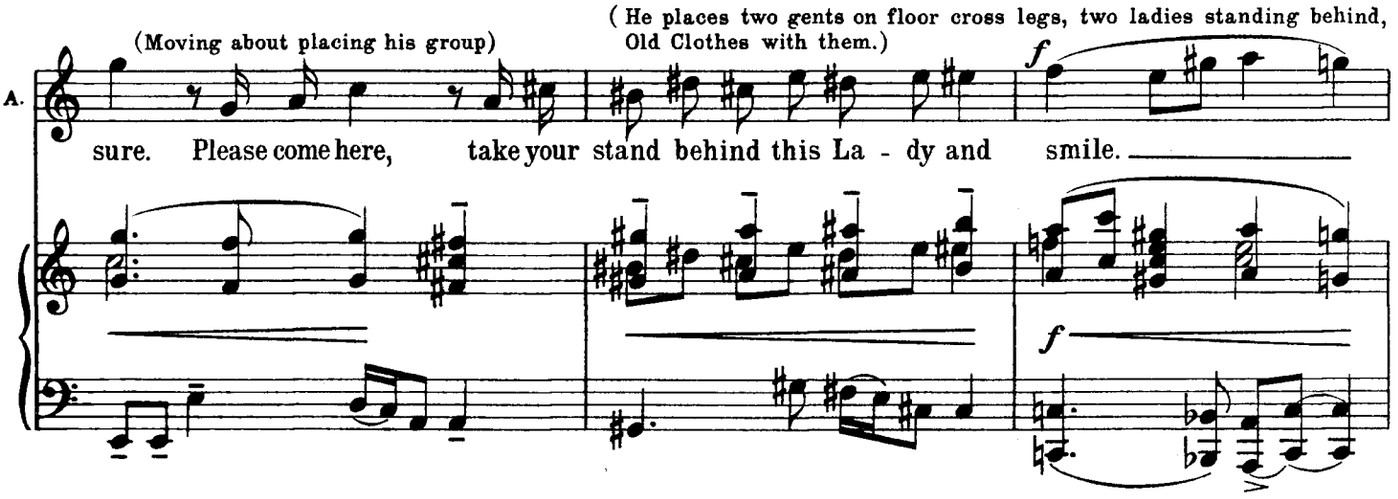
mf Not at all on-ly a bit (laughing)

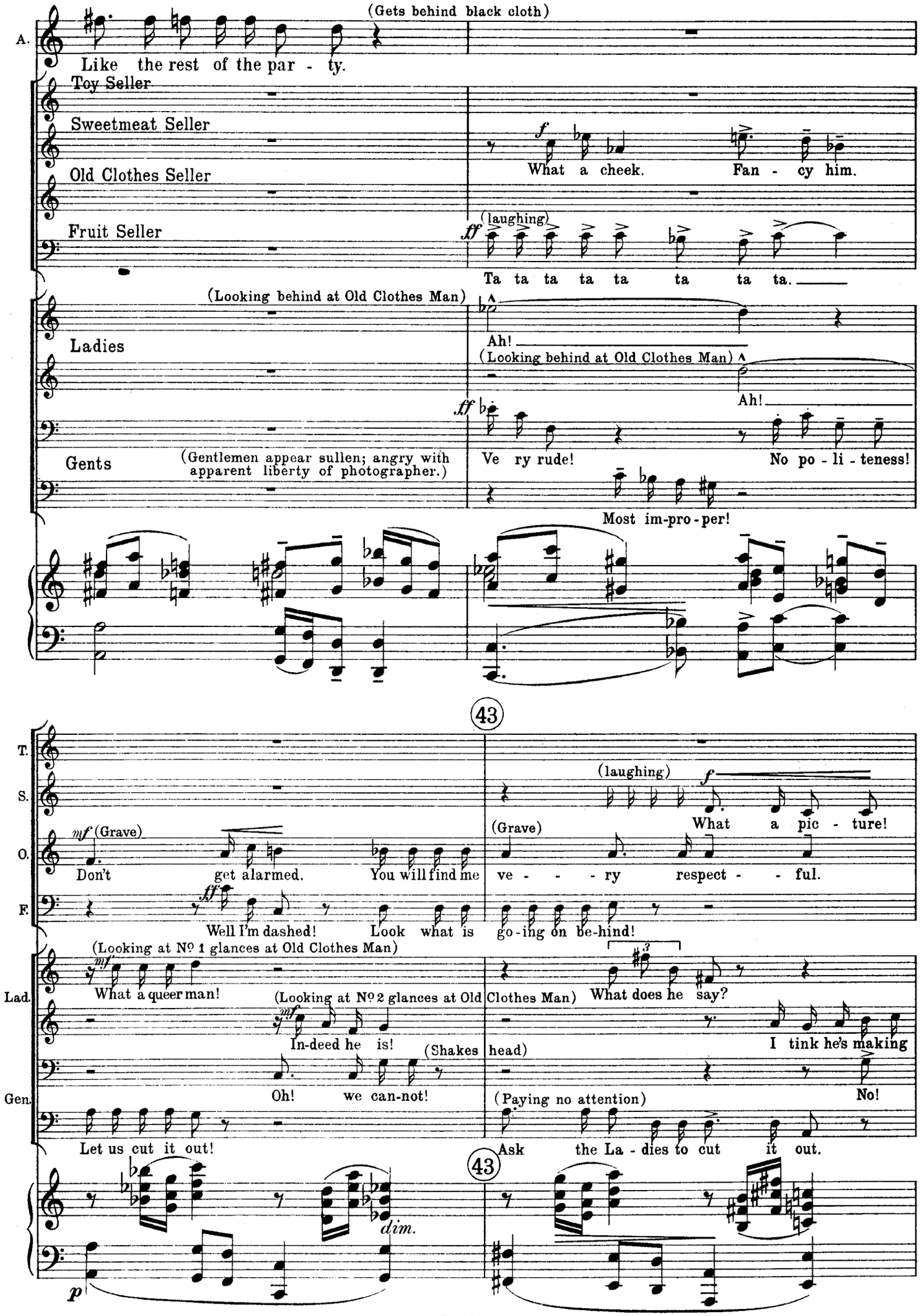
Allegro

pp


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
T.
You have vi-si-tors.
S.
O.
Eh?
F.
mad.
Lento più
pp
pp espress.
p
excessive politeness)
42
A.
pitch my par-ty here?
Yes?
T.
S.
(off hand)
(Hesitating)
O.
Not at all.
Yet I would make but one condition.
You shall
F.
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.
f
sure. Please come here, take your stand behind this La - dy and smile.
f


A.
(Gets behind black cloth)
Like the rest of the par - ty.
Toy Seller
Sweetmeat Seller
Old Clothes Seller
Fruit Seller
What a cheek. Fan - cy him.
(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!
43
T.
S.
O.
F.
(laughing)
What a pic - ture!
(Grave)
Don't get alarmed. You will find me ve - - - ry respect - - ful.
Well I'm dashed! Look what is go-ing on be-hind!
Lad.
Gen.
(Looking at No 1 glances at Old Clothes Man)
What a queer man!
(Looking at No 2 glances at Old Clothes Man)
What does he say?
In-deed he is!
(Shakes head)
I tink he's making
Oh! we can-not!
(Paying no attention)
No!
Let us cut it out!
Ask the La - dies to cut it out.
dim.
43

Artist
(Under black cloth moving hand about)

Sh sh sh sh sh sh sh sh!

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

Si - - - - lence please!

T. No - ahs ark!

Tam-bo - rine, No.

S. Pep - permints

Cho - co - lates

O. (Old Clothes Seller looks at ladies in front of him. He is

F. Ging - er-breads, all kinds of cor - - di - als and fruits and i - ces.

Lad. (laughing)

(laughing)

love!

Gen.

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

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

T. Jack in the box, threepence. No?

S. 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.)

O.

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

Lad. (To No 1 discussing Artist)

(discussing Artist) He is talking to

Gen. Queer fel-low! Like him?

(To 1st Lady)

Plau-si - ble:

A. Thank you thank you that will do. (to 2nd Lady) Please incline your head a litt - le

T. This one, that one, there you are. Thank you (humming) 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! (looking at his dog) Qui - et Jer - ry!

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

you. Yes,

Gen. I don't know How can I say? Ve - ry fus - sy! Ah!

p sostenuto (poco)

A. fur-ther this way. (to the Ladies) 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 sixpence, fivepence, fourpence, threepence, fourpence.

Lad. yes, yes; Ah! don't you think the old man is ve - - ry

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.

(laughing)

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

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

So, so! So, so! La la la

pp *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.

(Indicating to Old Clothes and drawling)

F. *f* Those straw-berries on-ly just now ar- -ri- -ved.

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

Ah! What im-pu-dence!

Gen. la la la well, well, well, well.

la la la. Just so! Just so!

44

A. This will do ve-ry well.

(to the men on floor)

f 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.

(overcome by emotion)

No As you like,

O. *f* Ah!

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

Lad. (Teasing) dence! (Teasing) He loves you.

(Turns to Old Clothes Seller) Don't be stu - - - pid,

He loves you. Bosh!

f Please stop this sil - ly nonsense.

Gen. (laughing)

(laughing)

A. ve - - - - ry hap-py.

Fix your eyes on the nose of the ca-me-ra and

T. *ff* "Ma Ma." "Ma Ma."

All that you have to do is to squeeze it

S. *ff* 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.

sf

(Going to camera)

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

Lento e molto espressivo

(Under black cloth - - - the

T. tight. So

(squeezing it)

Do you un-der-stand?

ff No!

S. As you like

four pence.

ff You may not

O. Love!

Love!

ff (Takes off his hat, his false hair

ff Ah! my

F. ff Praps you may pre-

Lad. No

Dont.

ff Ah!

I am sure there will be

trou - - - - - ble.

ff Pray cease your

Gen. ff There is too much of "Smile and look

Lento e molto espressivo

molto cresc.

ff

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!

Don't you see who sits be-

- fore us?

Sil - ly non-sense

Ah

Pray cease you sil - ly

Gen. hap-py."

Well, well,

well, well,

f I don't know it seems as though it is part of the

45

show. Don't you

fz p

mp

Artist

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

Allegro molto

f

3

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.

Allegro molto

fz *p* *f*

(Seeing Old Clothes Seller)

(Walks about excitedly)

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

(Laughing)

T. *f* Well, well,

S. *f* Well, well, well,

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

F. *f* Well, well, well.

(to 2nd) (Laughing)

Lad. Too much so!

(to 1st) (Laughing)

Co - mi - cal.

(rising) *f*

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

This will not do!

fz

46

T. well! Dear old Clothes!

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

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

F. *mf* Ve - - - - - ry strange!

(to the Men) (They discuss the matter)

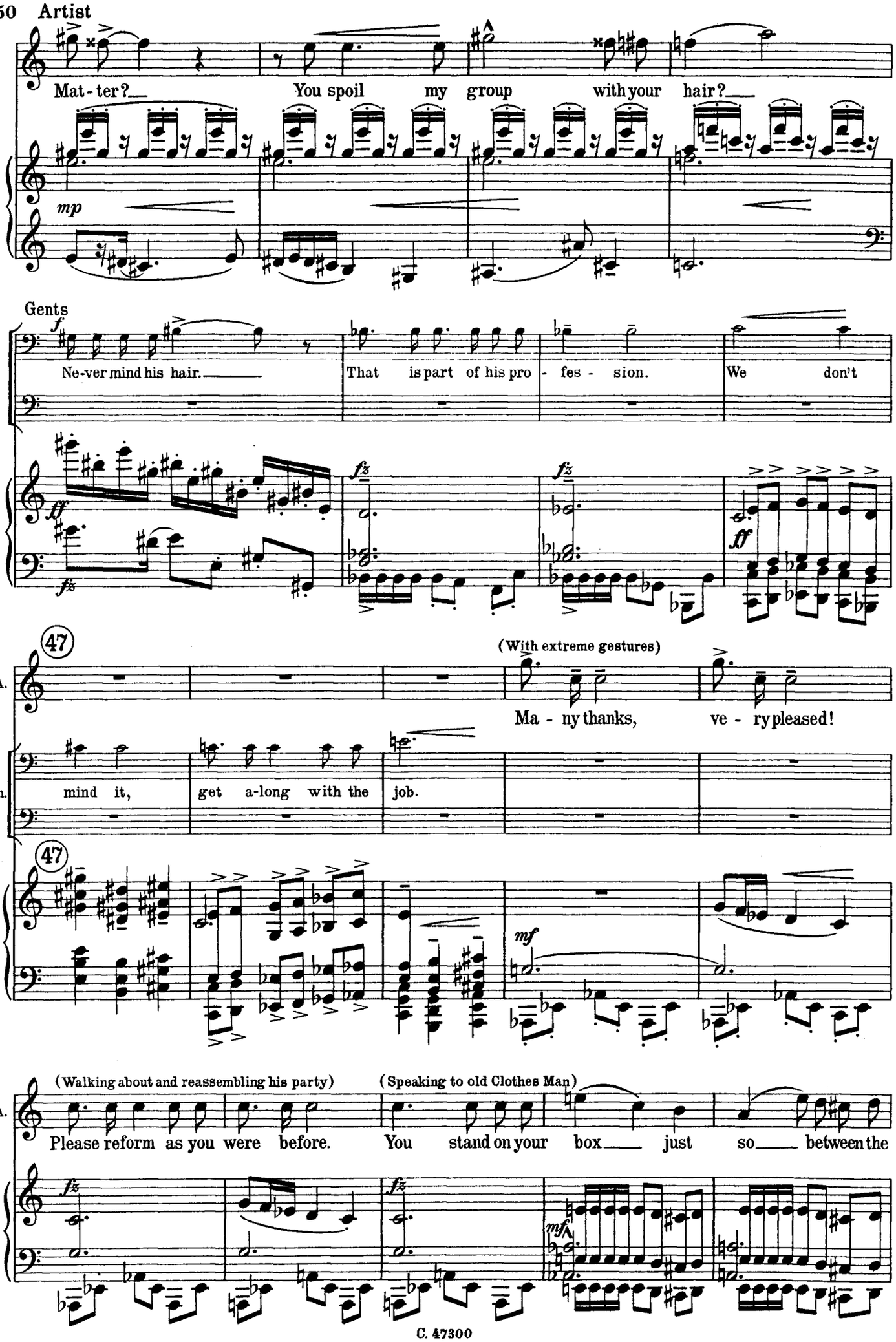
Lad. What shall we do? What shall we do?

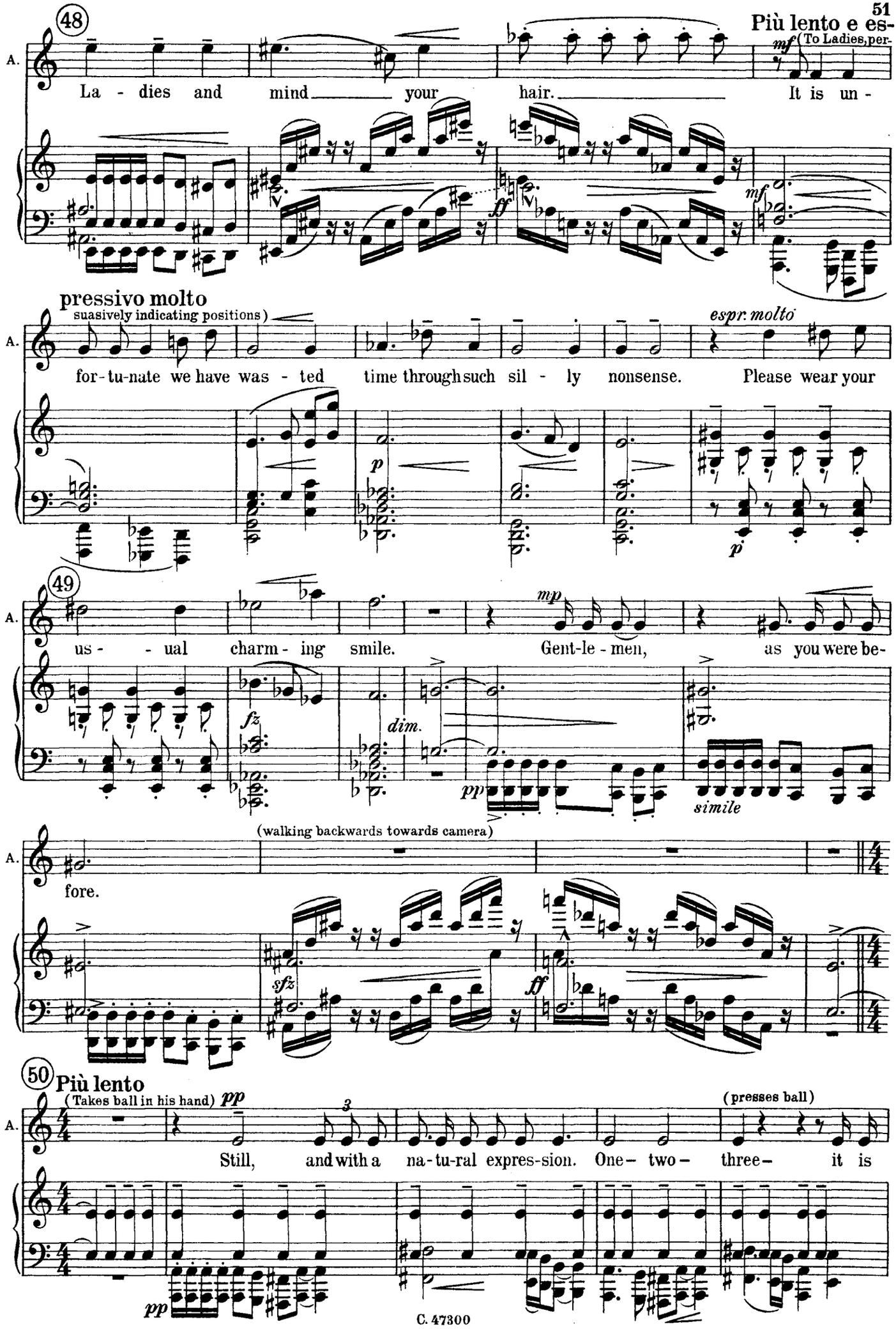
(to the Men)

What shall we do, what shall we do?

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

46


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
(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.
La - dies and mind your hair. It is un -
pressivo molto
suasively indicating positions)
espr. molto
for-tu-nate we have was - ted time through such sil - ly nonsense. Please wear your
49
us - - ual charm - ing smile. Gent-le - men, as you were be-
simile
(walking backwards towards camera)
fore.
50
Più lento
(Takes ball in his hand)
(presses ball)
Still, and with a na-tu-ral expres-sion. One- two- three- it is

Allegro

A. o-ver.

Toy Seller

Sweetmeat Seller

Old Clothes Seller (Still standing on his box) *mf* Ma- - ny thanks, here is my card and my ad- -

Fruit Seller

(Getting up) *mf.* Many thanks.

Ladies *mf* Ma-ny thanks.

(Getting up) *f* Thank you.

Gents (Getting up) *f* Thank you.

Allegro

pp

51

(to group) *mf* 3 (Ladies, Gents, and Artist Exeunt)

A. Please fol-low me.

(To old Clothes Seller)

T. *f* 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 such airs. Most im-

(Hands his card to artist)

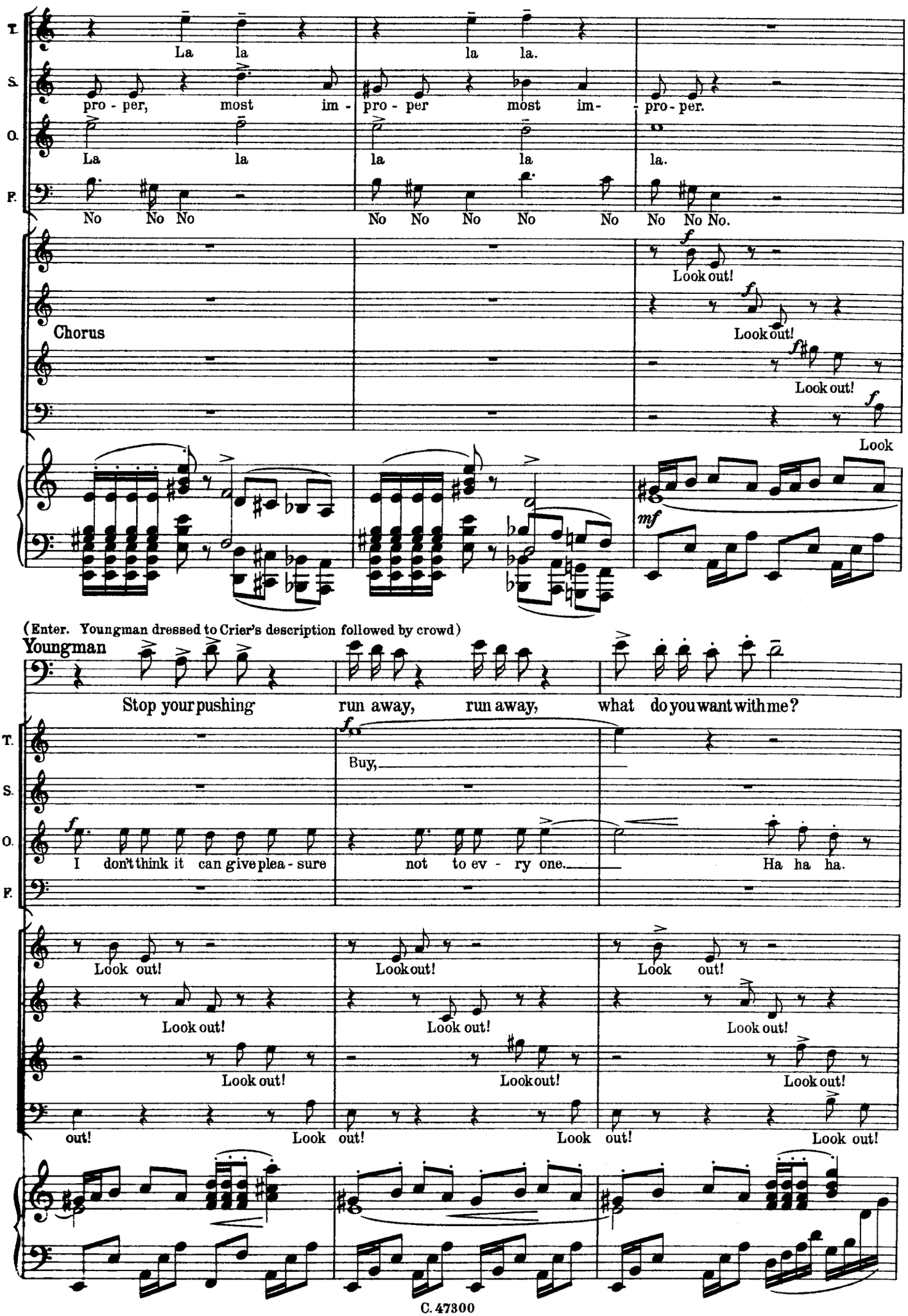
O. dress. I am great - - ly o-bliged!

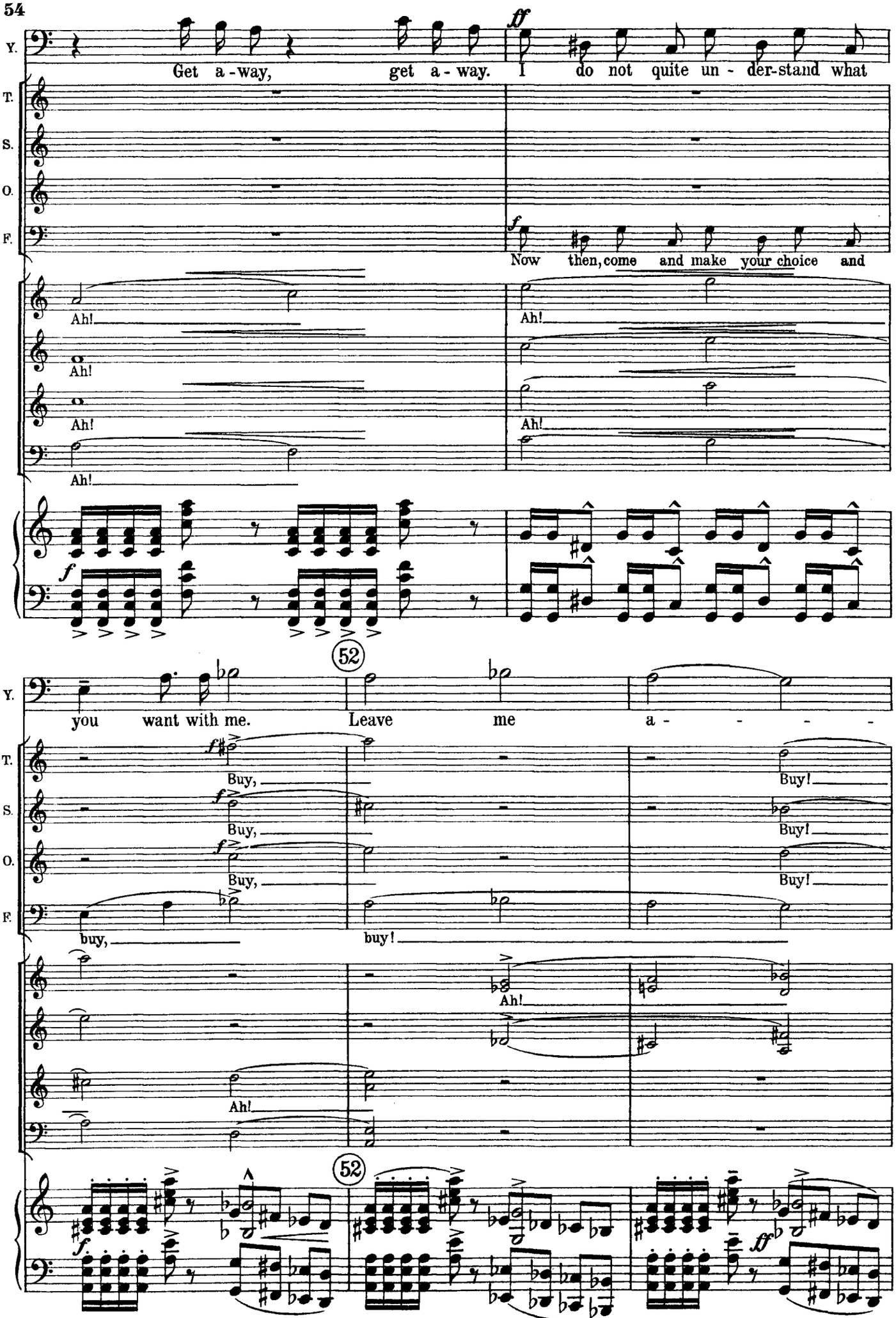
F. I think he's splen- - - did to car-ry it off so well. No No

51

mf

mf


T.
S.
O.
P.
La la la la.
pro - per, most im - pro - per most im - pro - per.
La la la la la.
No No No No No No No No No No No No.
Look out!
Look out!
Look out!
Chorus
Look
(Enter. Youngman dressed to Crier's description followed by crowd)
Youngman
Stop your pushing run away, run away, what do you want with me?
Buy,
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!
Look out!
out! Look out! Look out! Look out!


Y.
T.
S.
O.
F.
ff
Get a - way, get a - way. I do not quite un - der-stand what
f
Now then, come and make your choice and
Ah!
Ah!
Ah!
Ah!
Ah!
f
52
you want with me. Leave me a - - - - -
f
Buy,
Buy,
Buy,
Buy!
Buy!
Buy!
buy,
buy!
Ah!
Ah!
52
f
ff

(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. Ripe ba - - -

Ah! Ah! Let me see.

Let me see.

Ah! I'll have

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 - tumes for the Car - ni - val. No? Take one out and

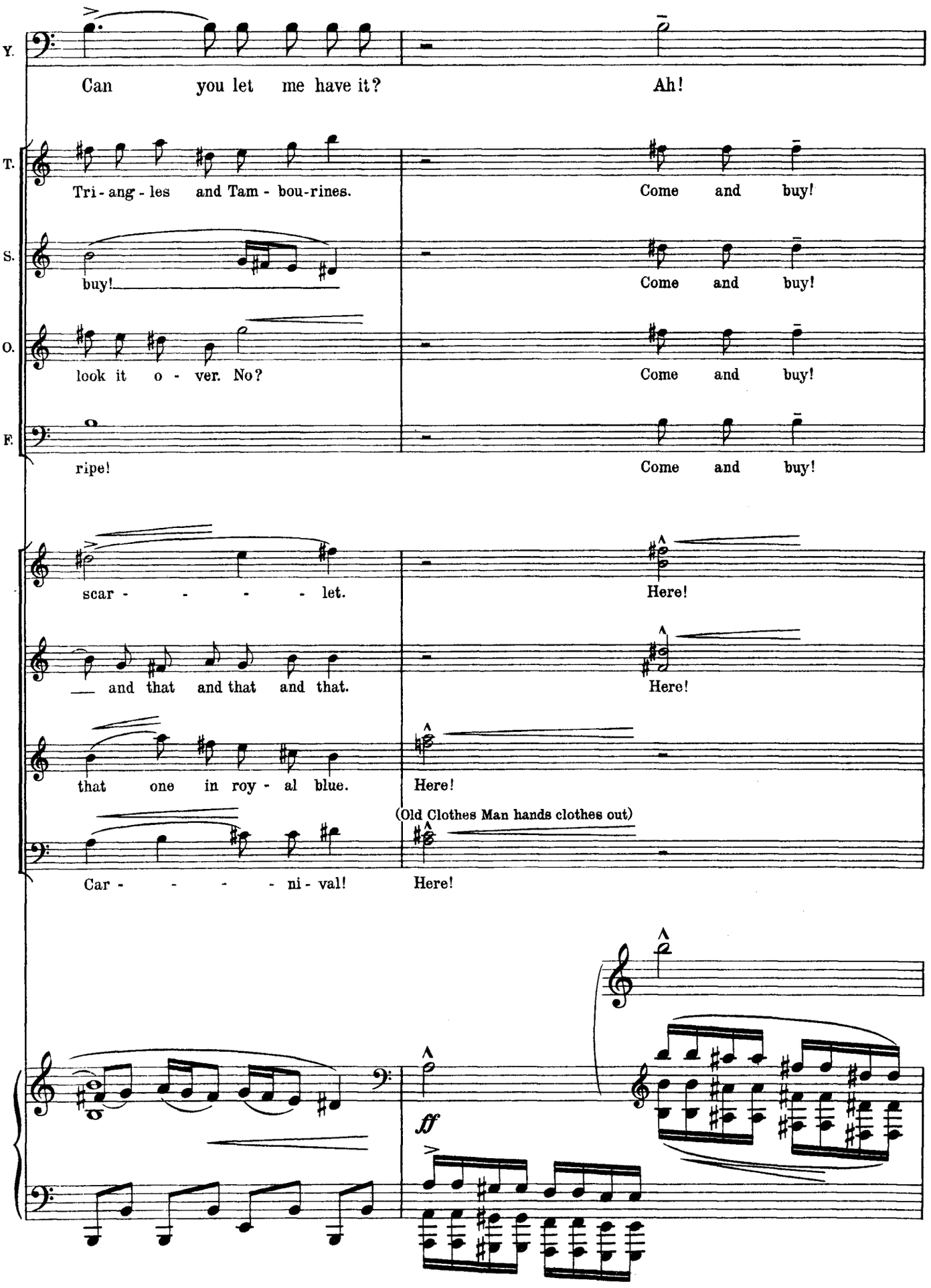
F. na- - nas. Cher - - ries all

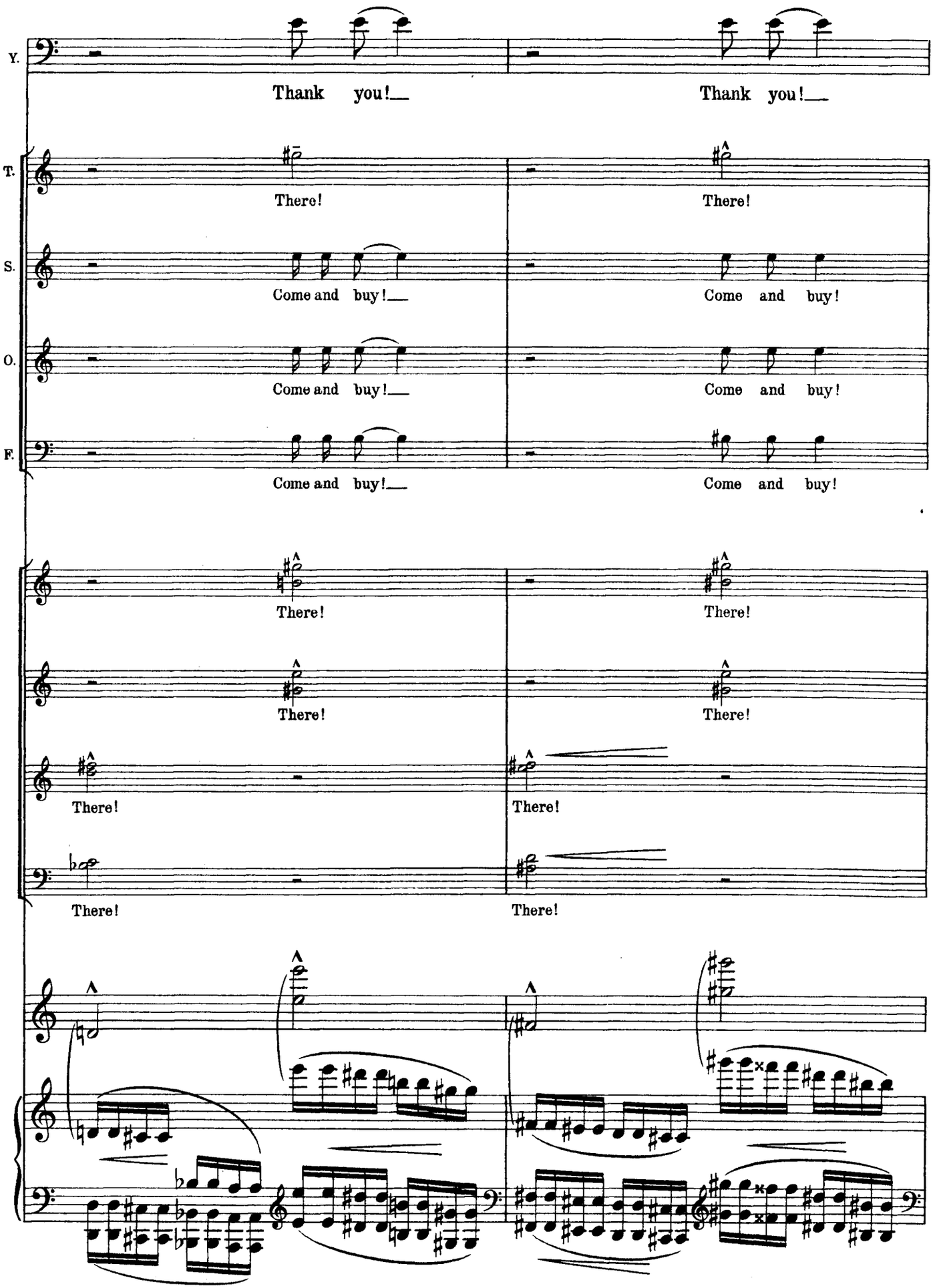
Make way, let me see. I would like to have that one in

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 - - tumes for the


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!
ff


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!

53

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!

I am sure that this will do! (Laughing)

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

mf Ah!

mf Ah!

mf Ah!

mf Ah!

Ah!

Ah!

Ah!

Ah!

fz fz fz fz fz fz fz fz

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.

Come this way. Come this way.

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

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

T. *ff* 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!

Ah! Ah!

Y. No

T. Move a - way.

S. All sorts of but - ter-scotch.

O. Ha ha ha!

F. pound.

Y. No

T. Move a - way.

S. Eight pence half a pound.

O. Ha ha ha!

F. All ripe cher - ries

Come Come a-long! Come with us! Come with us! Come

Come Come a-long! Come with us! Come with us! Come with us! Come with us!

Come Come a-long! Come!

You must come a - long with us!

ff

54

Y. No

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

S. Come and buy!

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

F. All ripe.

(Enter Crier and Assistants

Y. No No No No No No

T. Move a - way.

S. Come and buy!

O. What!

F. Ripe ba - na - nes.

Come Come a-long! Come.

Come Come.

Come a - long. Come Come.

You must come a - long with us! Come.

54

Crowd surround young man and conceal him)

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

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

S. *ff* Do have some Do have some

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

F. *ff* 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

marcato possibile

Y. *ff* *f*

No!

T. *ff* *f*

Stop!

S. *ff* *f*

Stop!

O. *ff* *f*

Stop!

F. *ff* *f*

Stop!

ff *f*

No!

ff *f*

No!

ff *f*

No!

fff *ff*

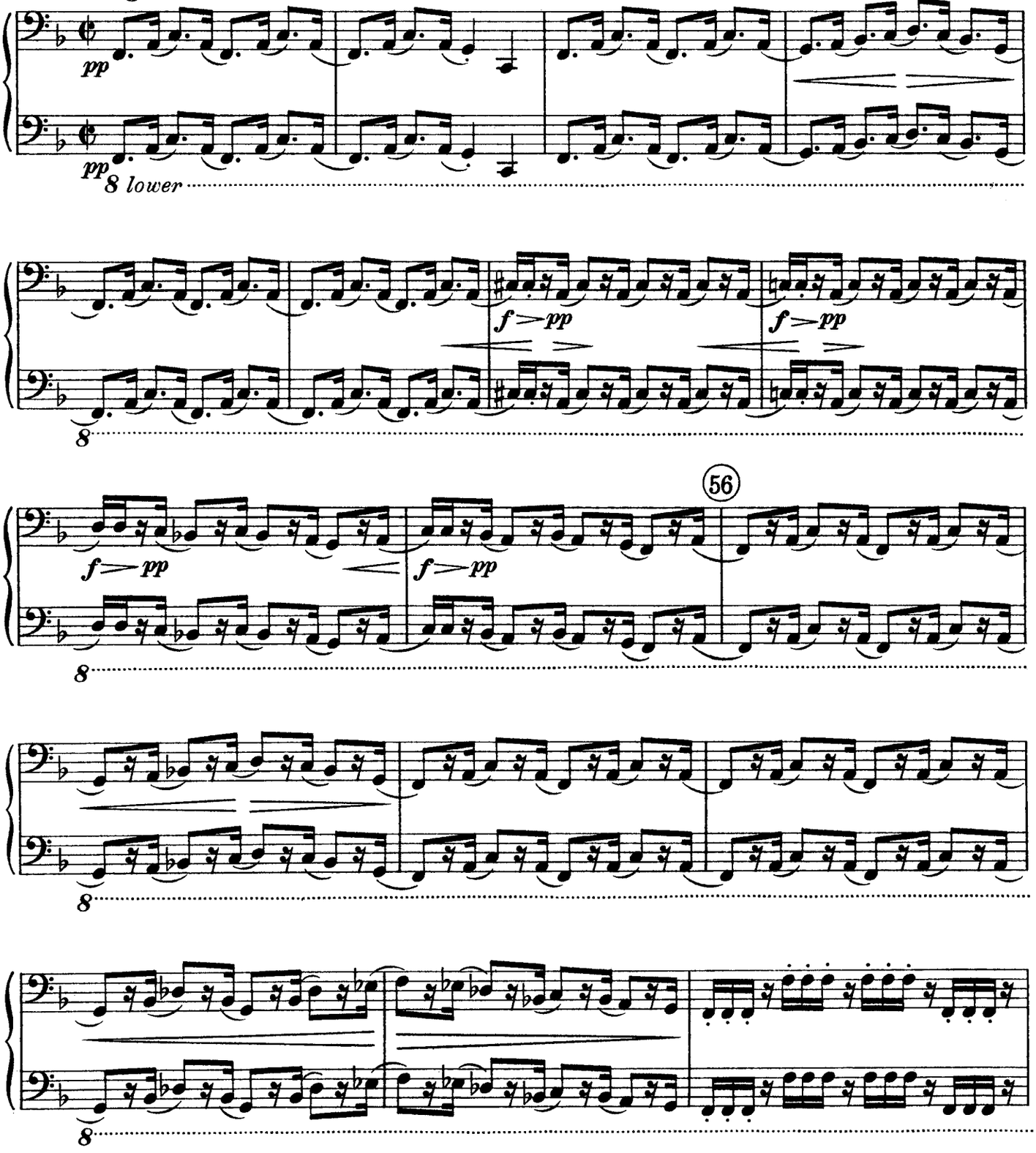
Curtain

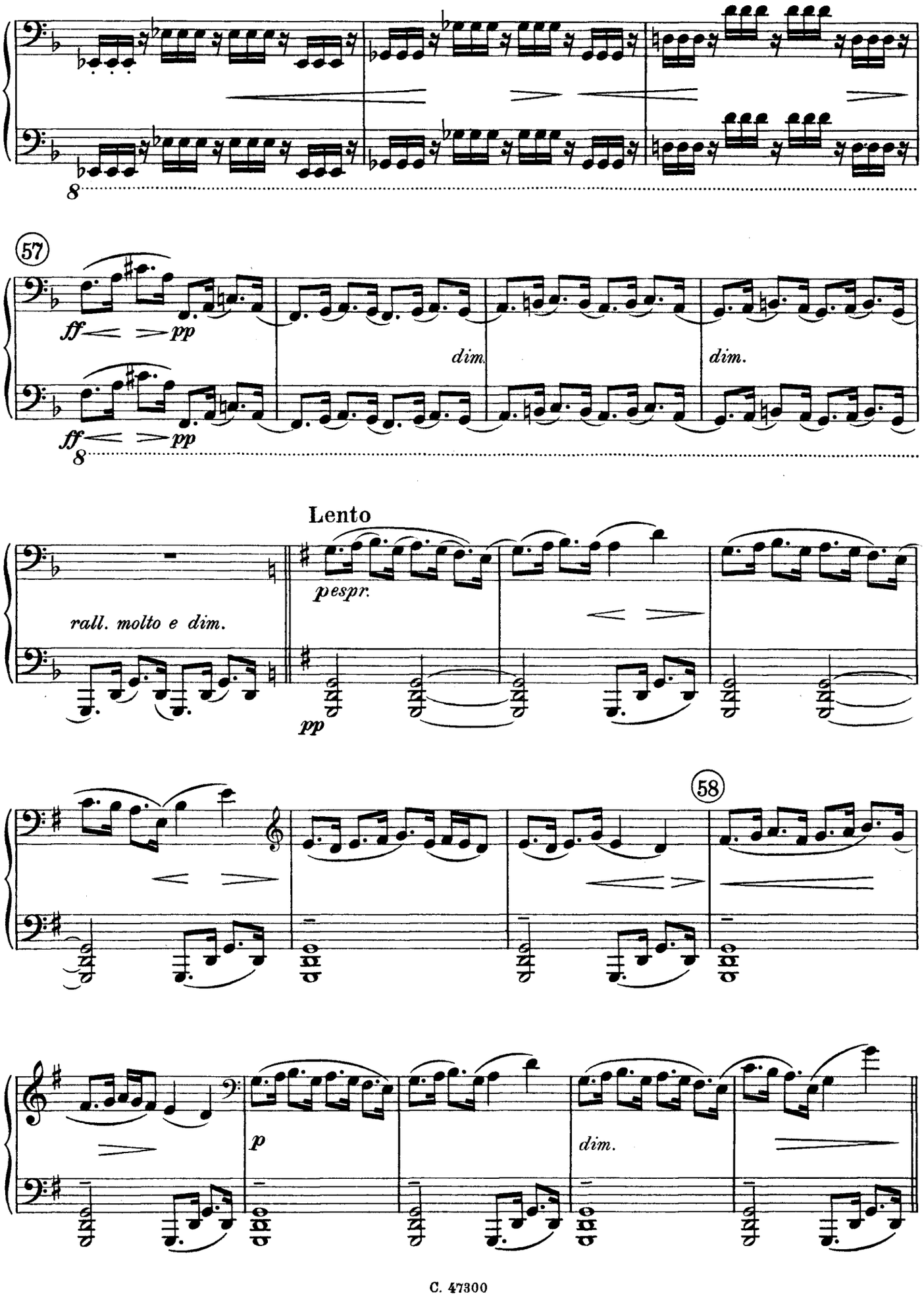
Scene II

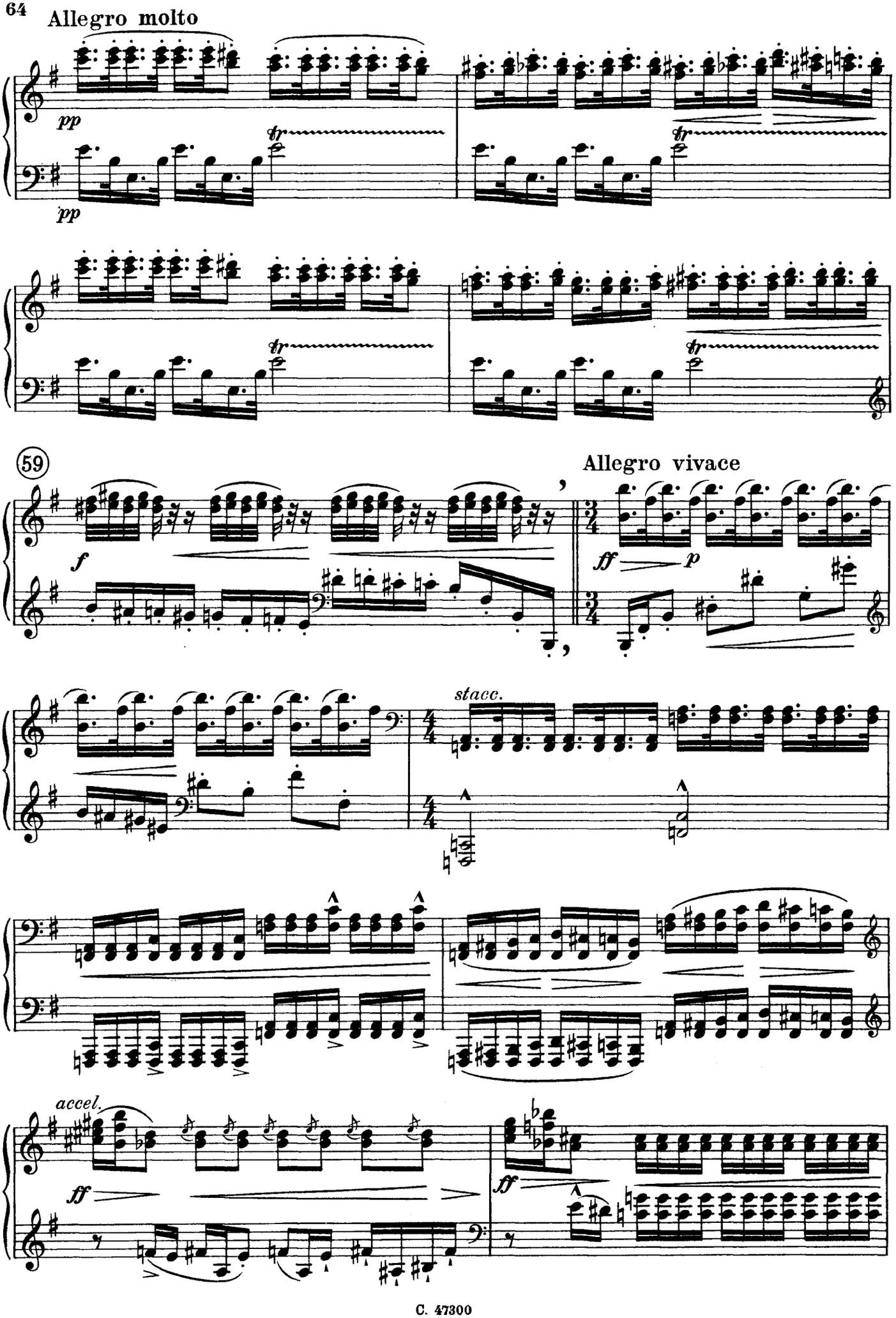
Night. Scene as Nº 1 but nearer the Hobby Horses, and away from stalls. Carnival in full swing. Hobby Horses- white and gold. Stage thronged with dancers in Carnival attire, with Pantalon and Columbine as principal dancers. Hobby - Horses move slowly at first, gradually increasing pace until they suggest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

Wild Horsemen

(55) **Allegro vivace**




8
57
ff
pp
dim.
dim.
ff
pp
8
Lento
rall. molto e dim.
pespr.
pp
58
p
dim.


Allegro molto
pp
pp
tr
tr
tr
tr
59
Allegro vivace
f
ff
p
stacc.
accel.
ff
ff

Allegro molto

(♩ = ♩)

fff

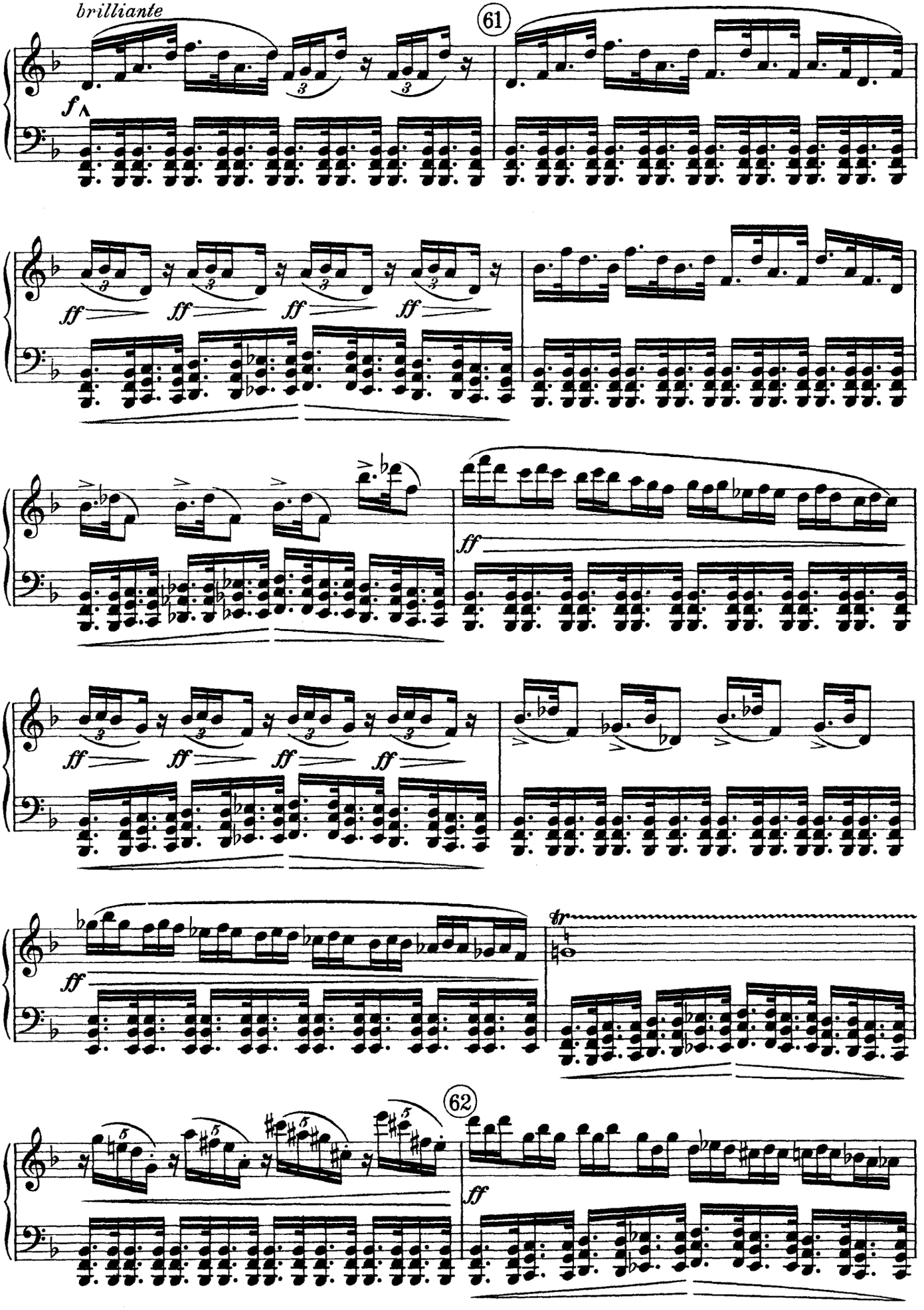
marcato molto sempre

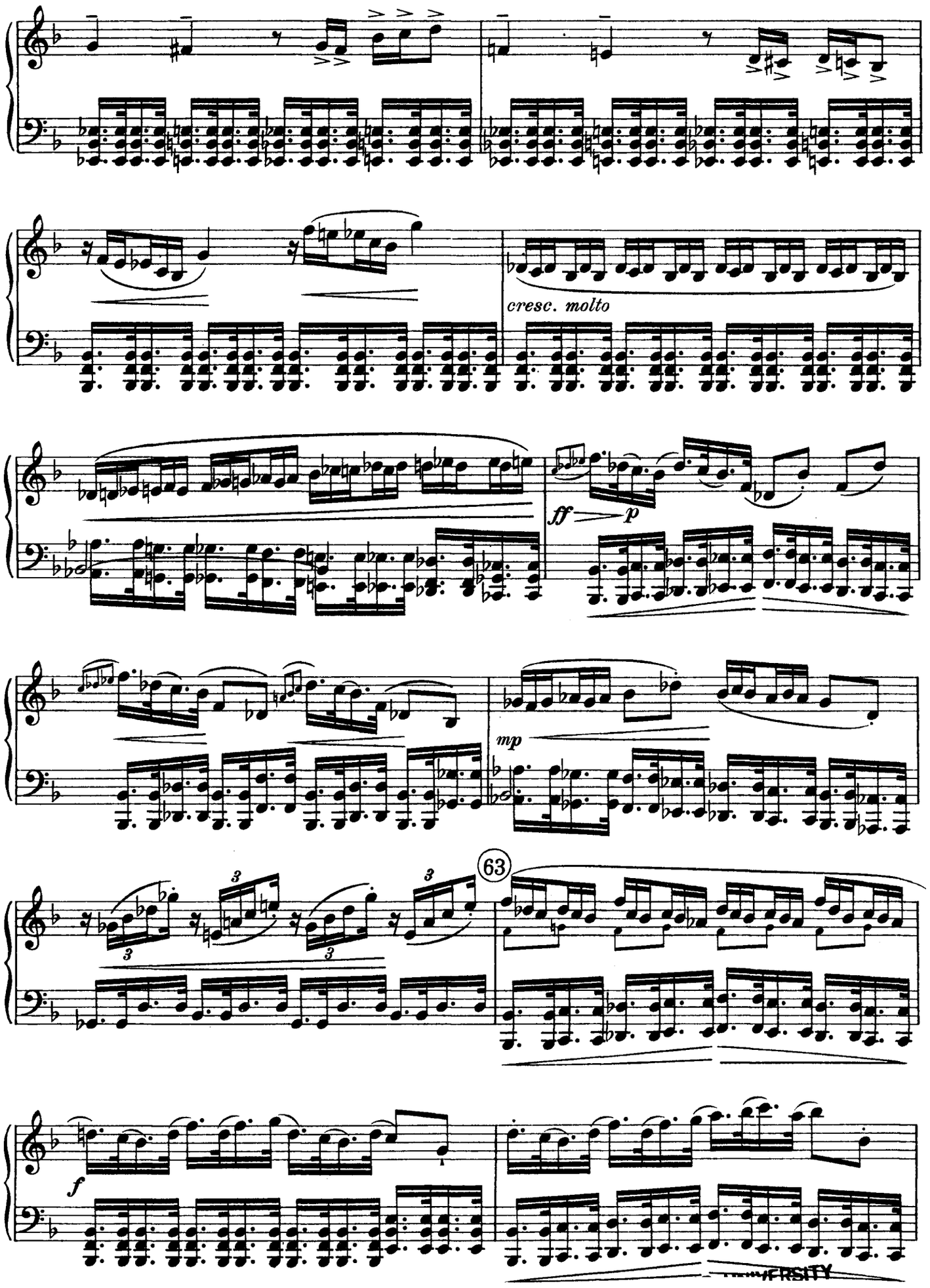
mp

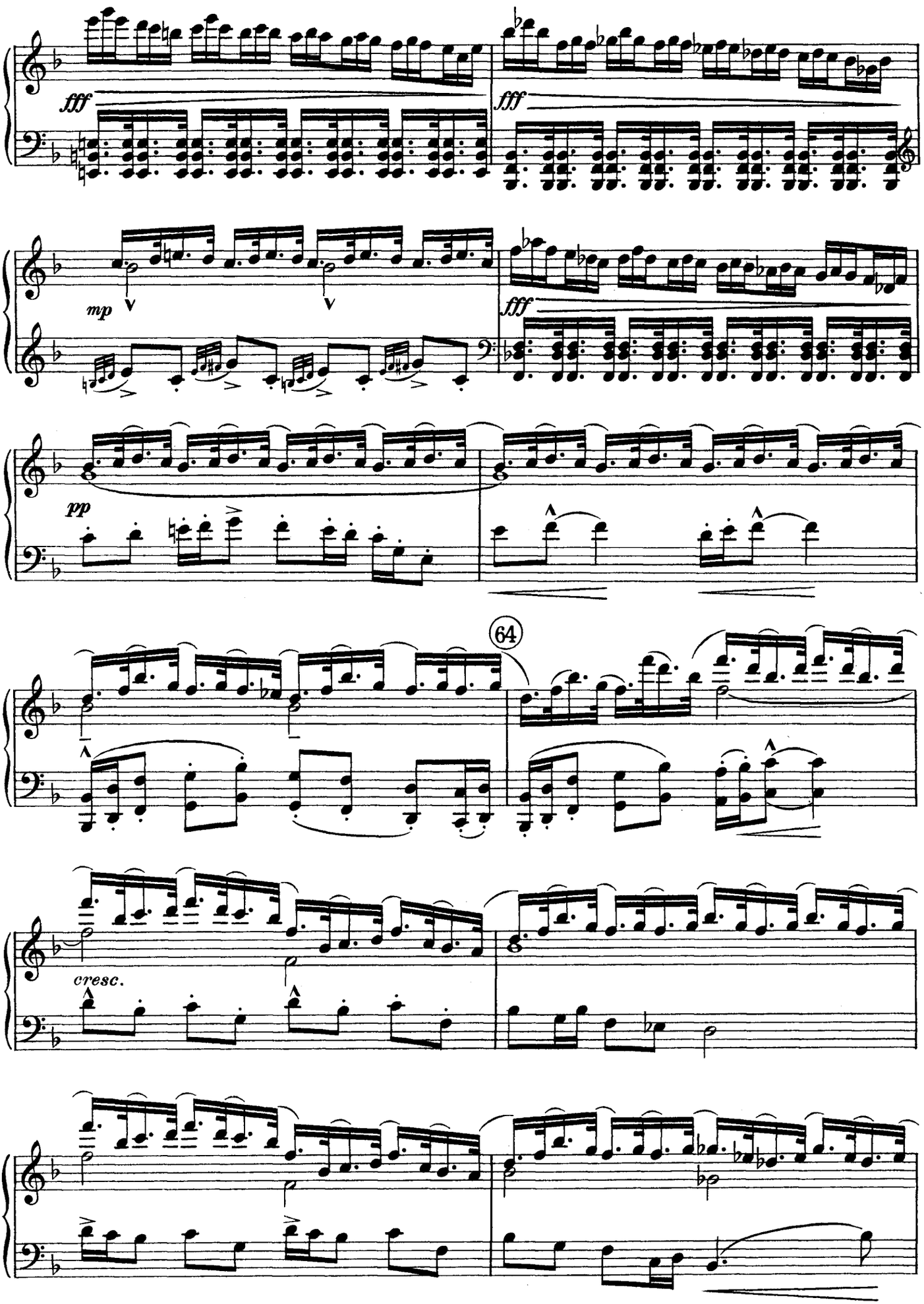
60

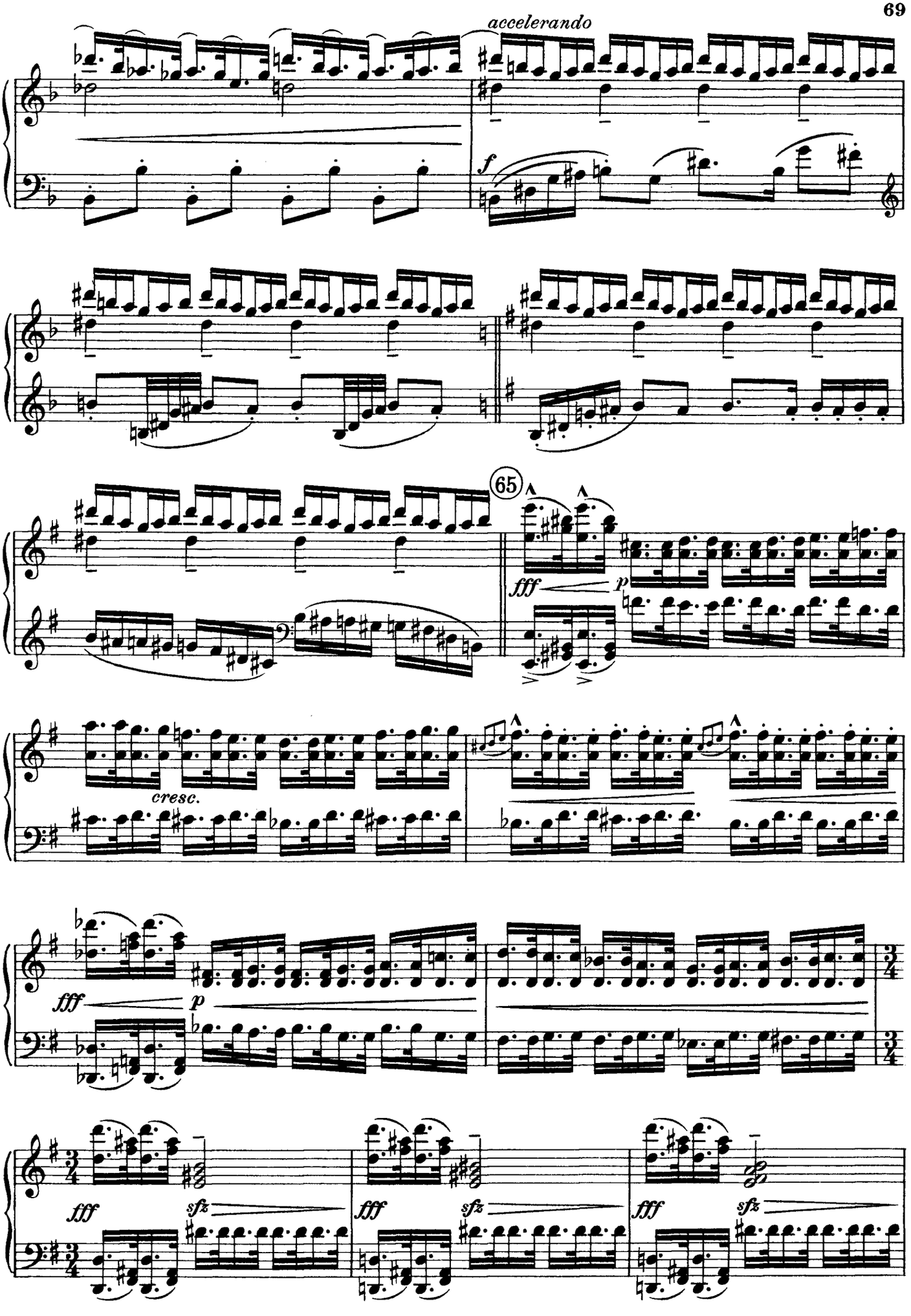
f

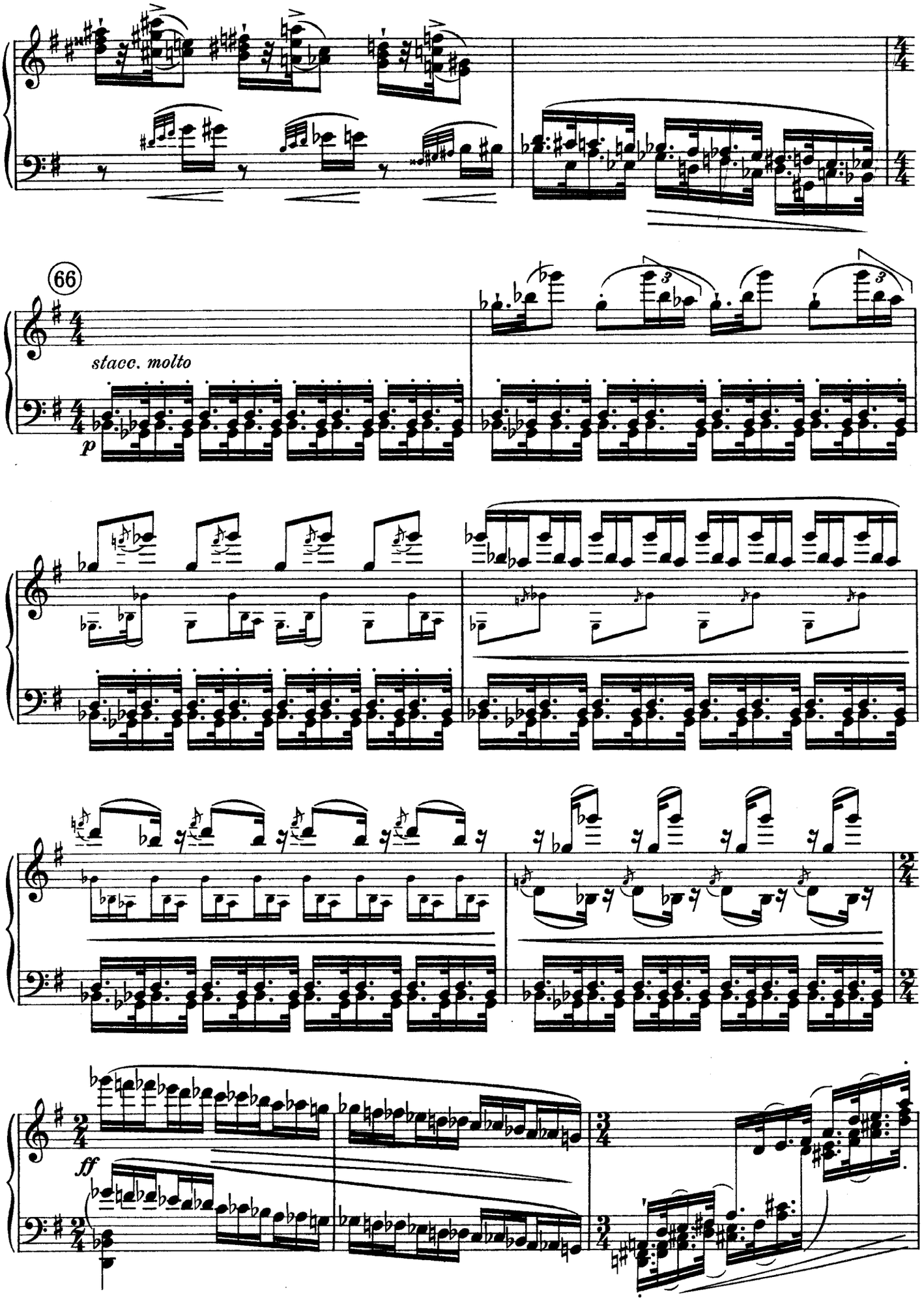
mp

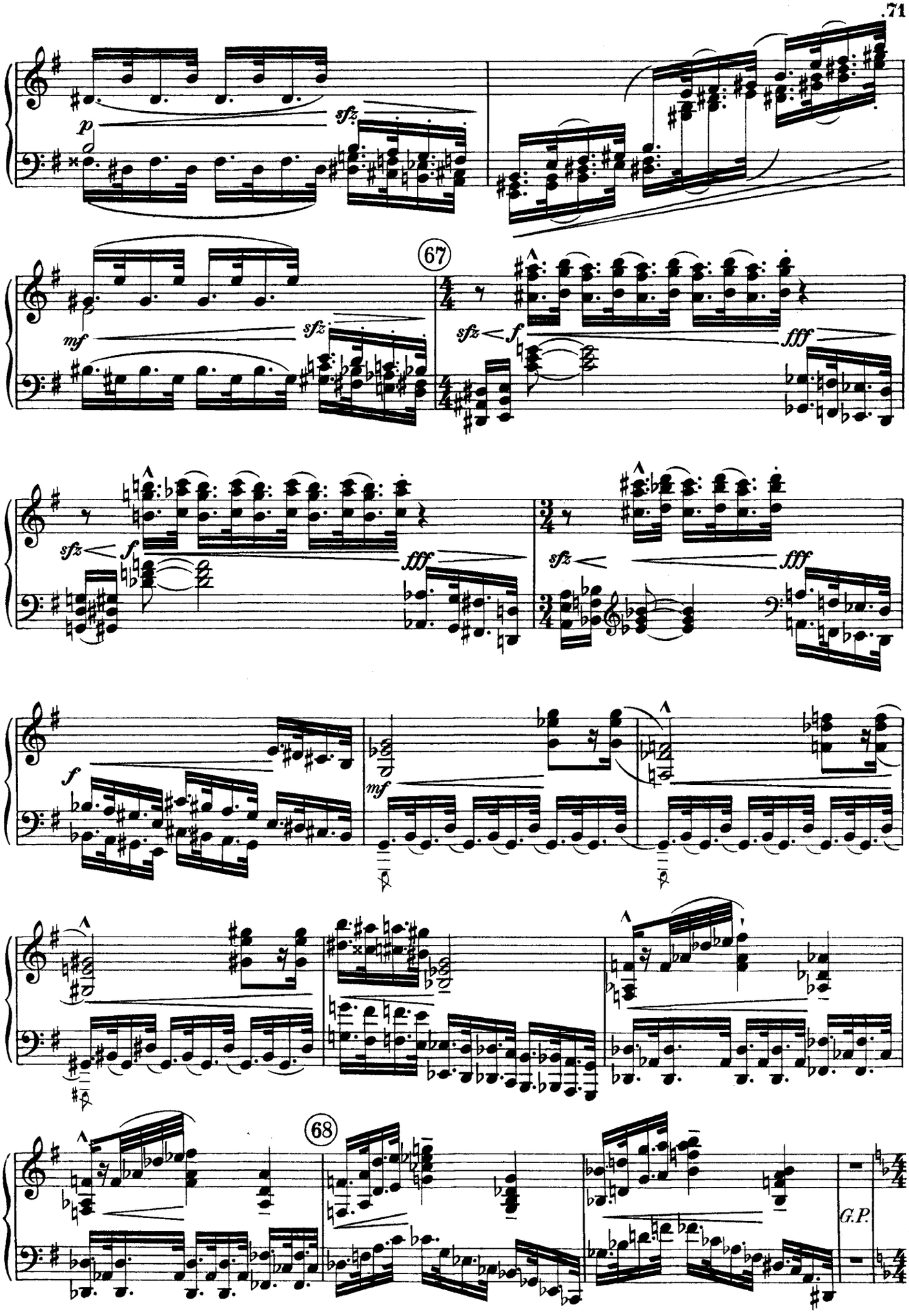

brilliante
61
f
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
fr
62
ff

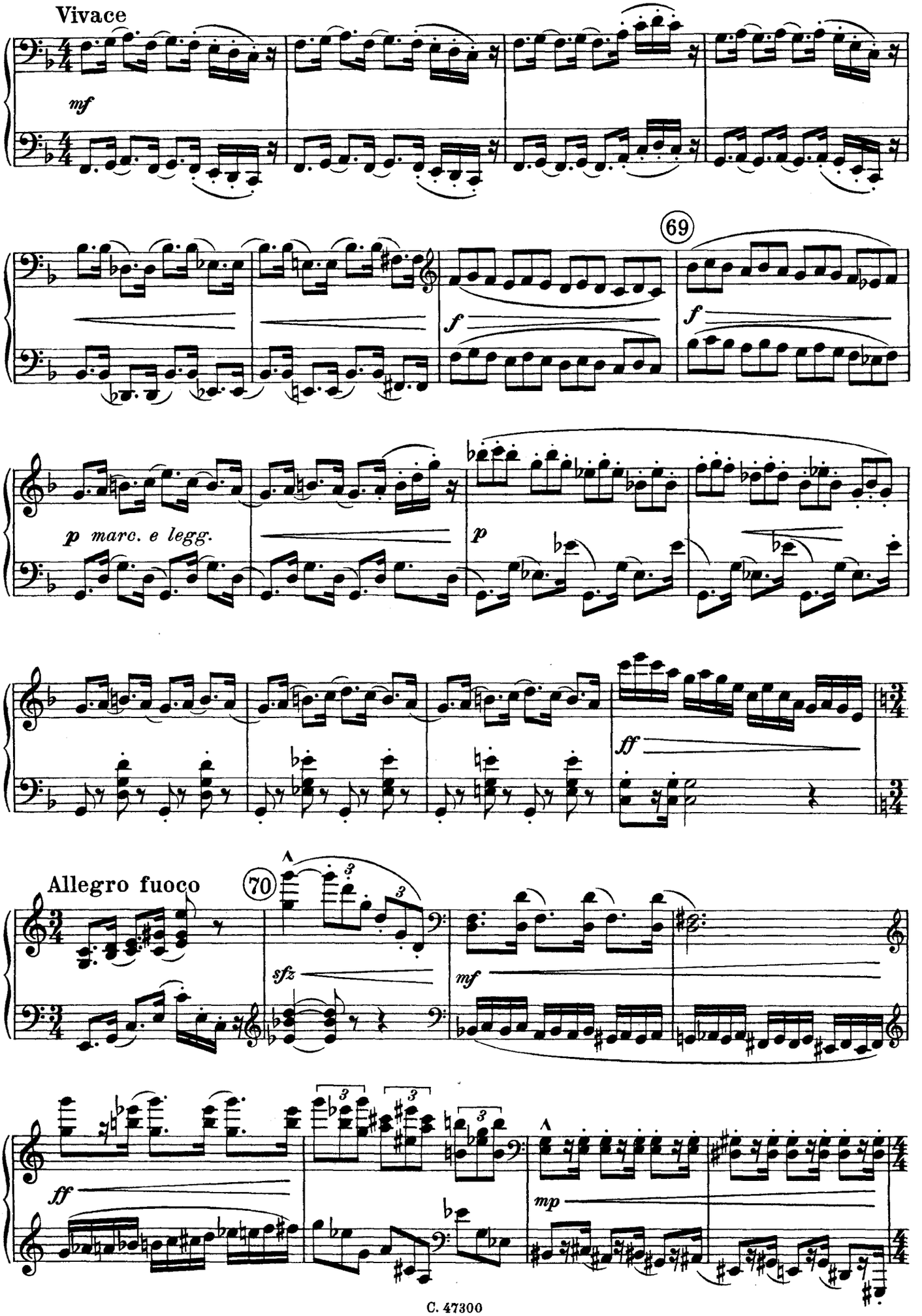

cresc. molto
ff
p
mp
63
f

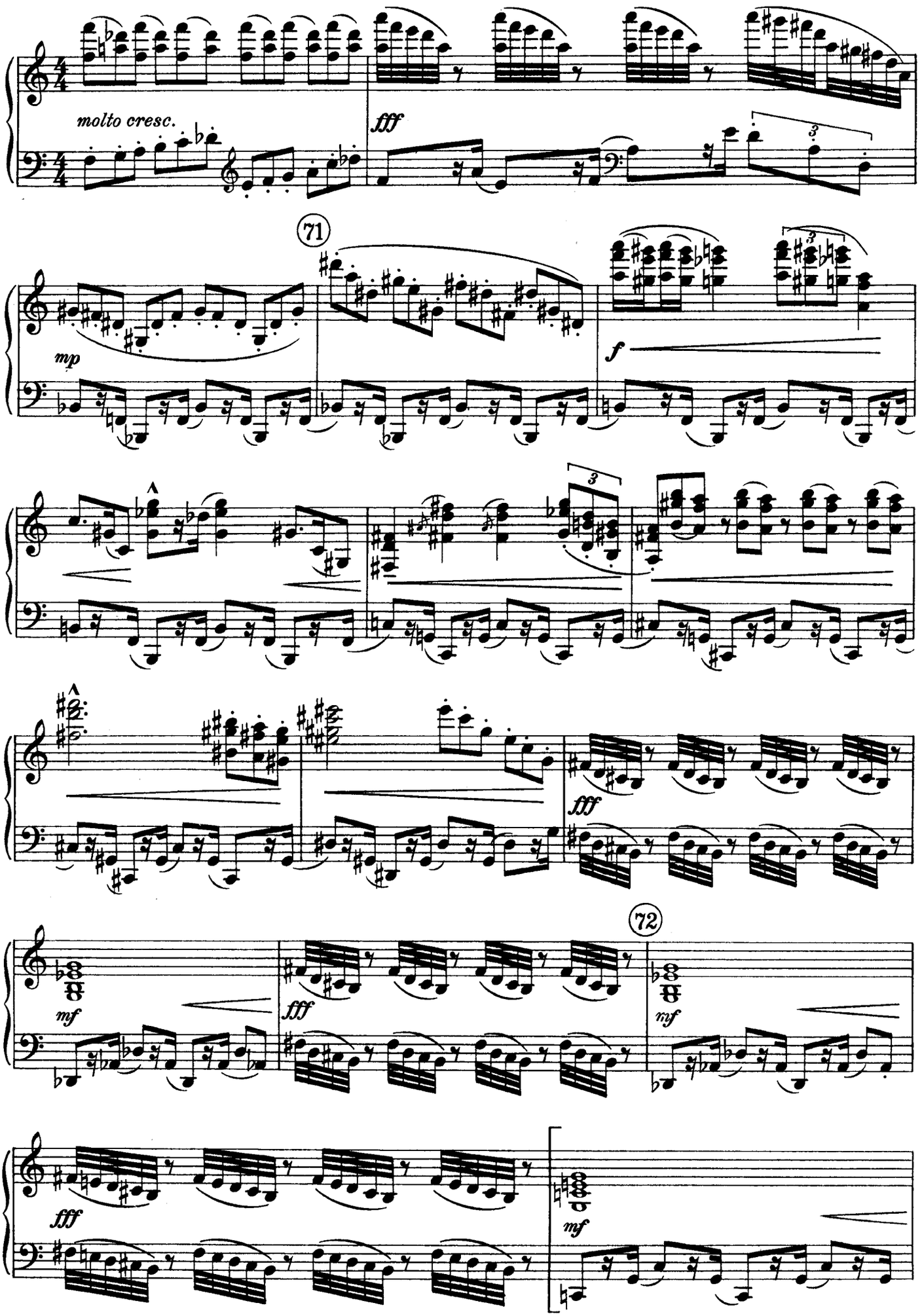

fff
fff
mp
fff
pp
64
cresc.

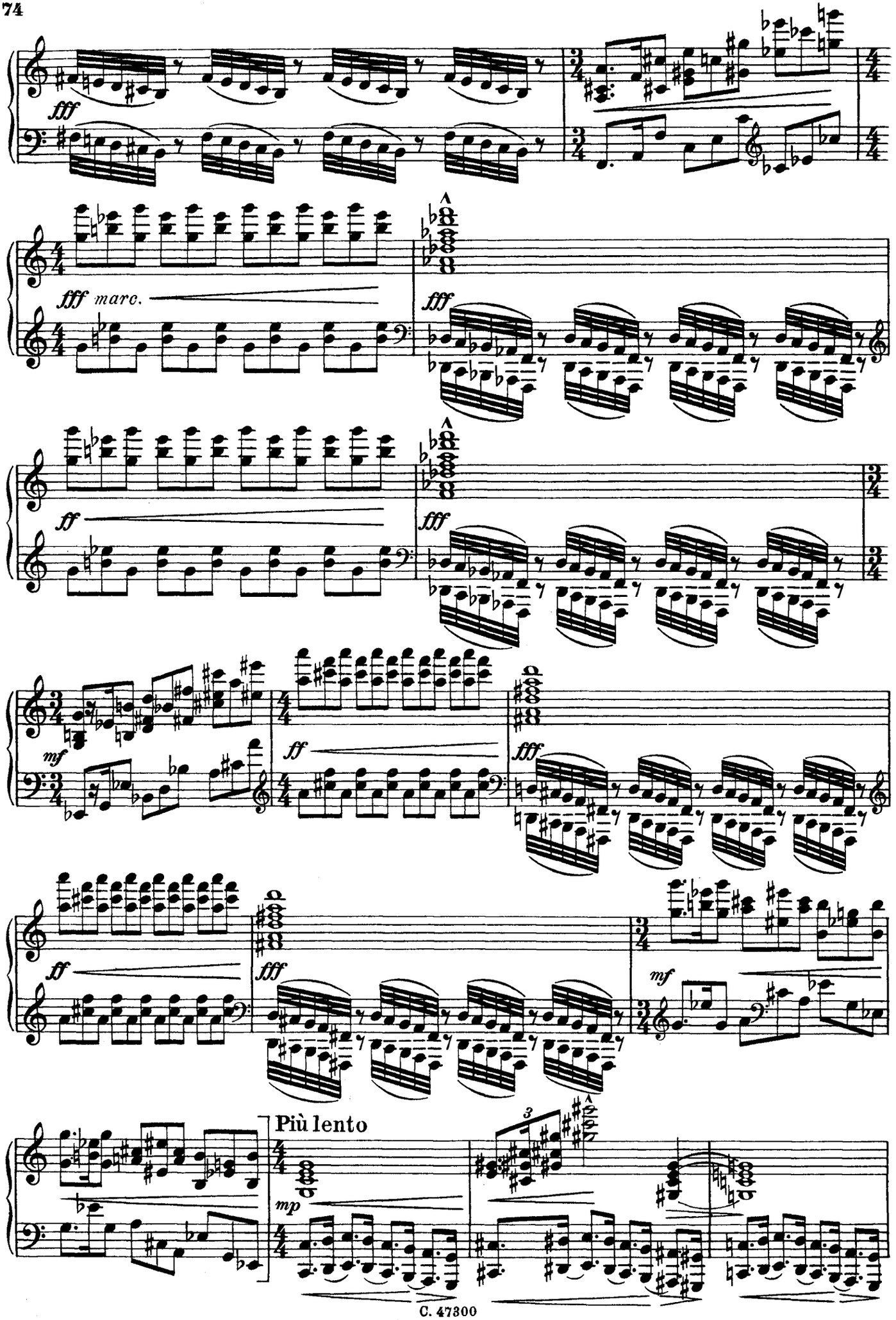

accelerando
f
65
fff
p
cresc.
fff
p
fff
sfz
fff
sfz
fff
sfz

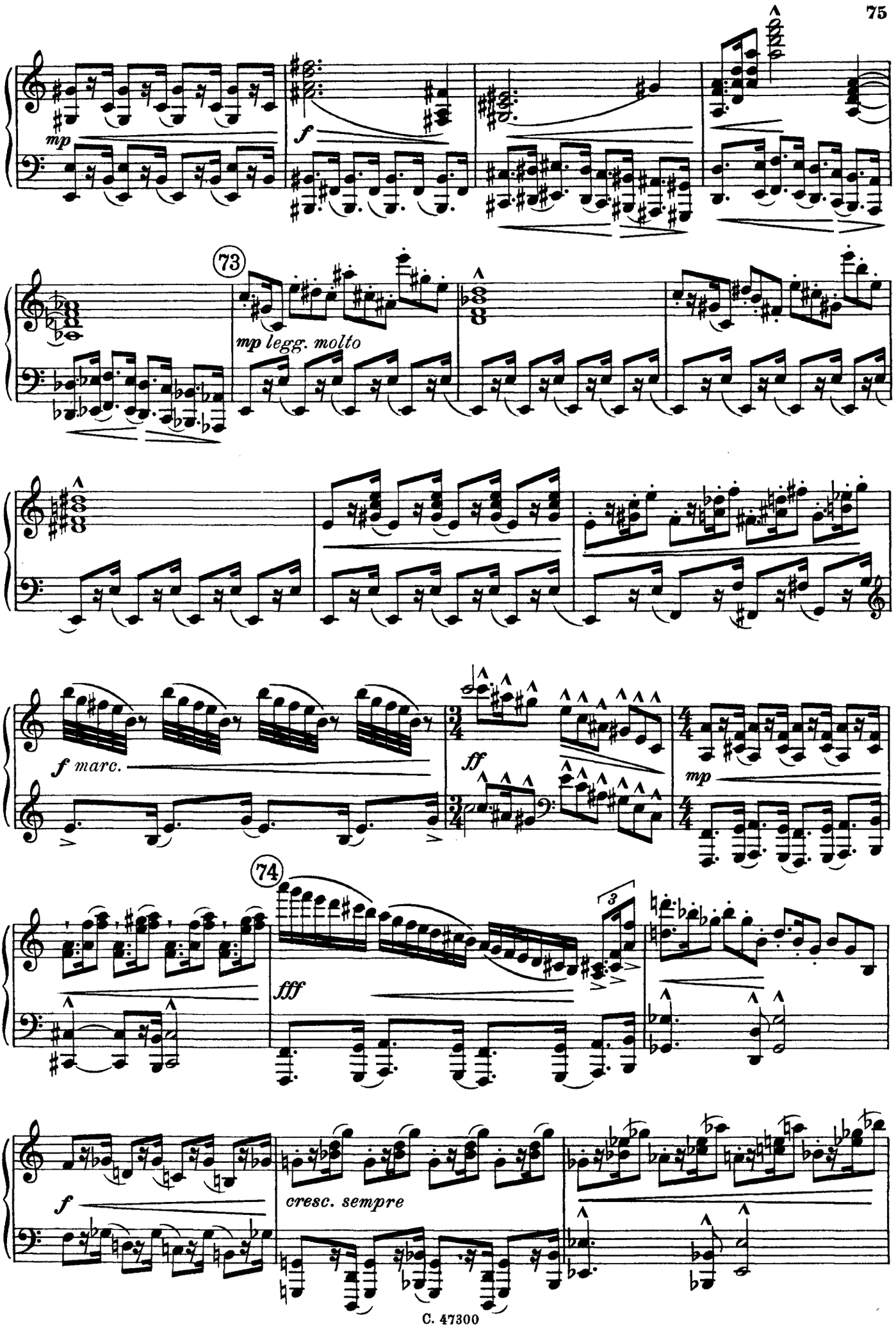

66
stacc. molto
p
ff

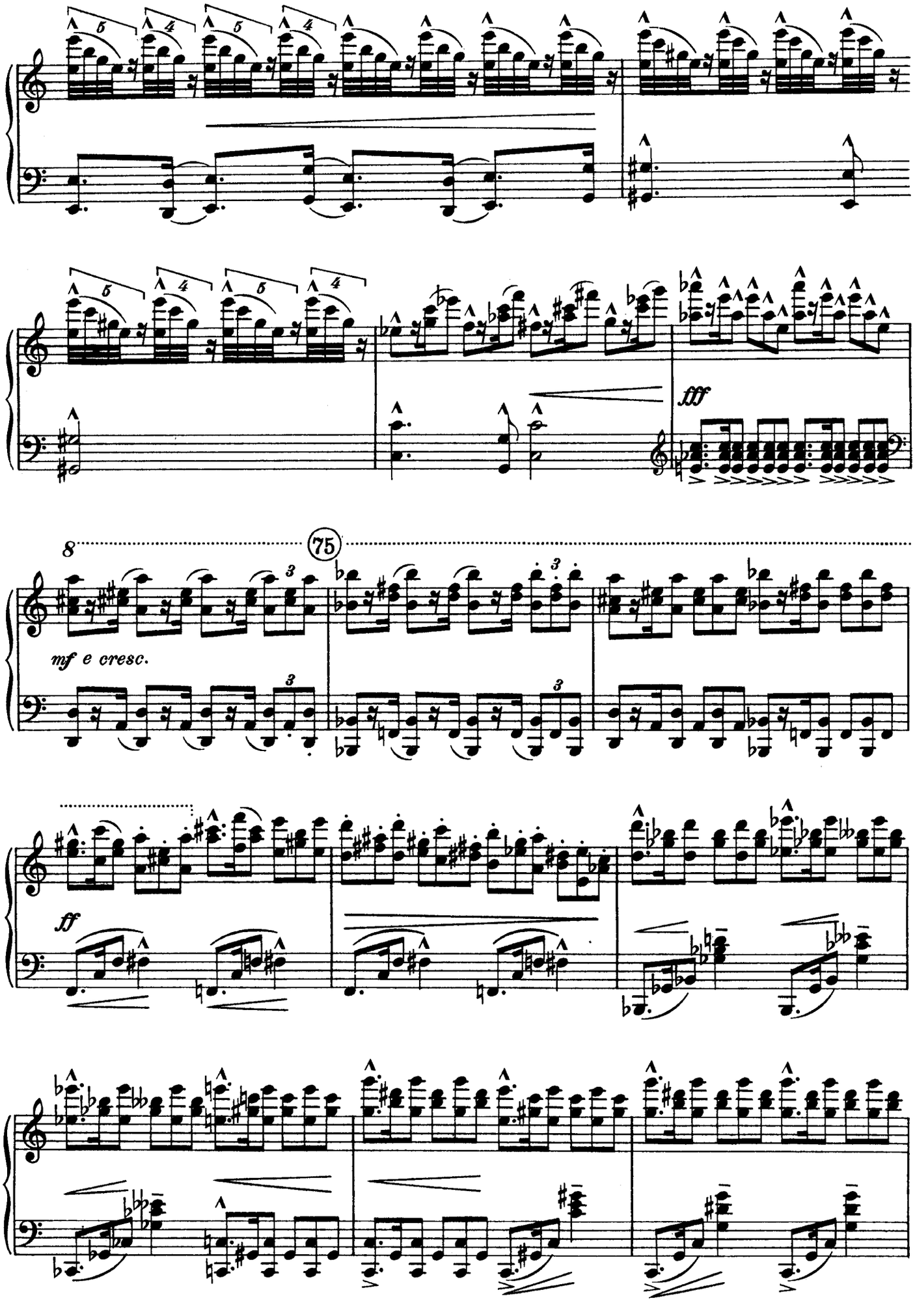

p
sfz
67
mf
sfz
sfz
f
fff
sfz
f
fff
sfz
fff
f
mf
68
G.P.

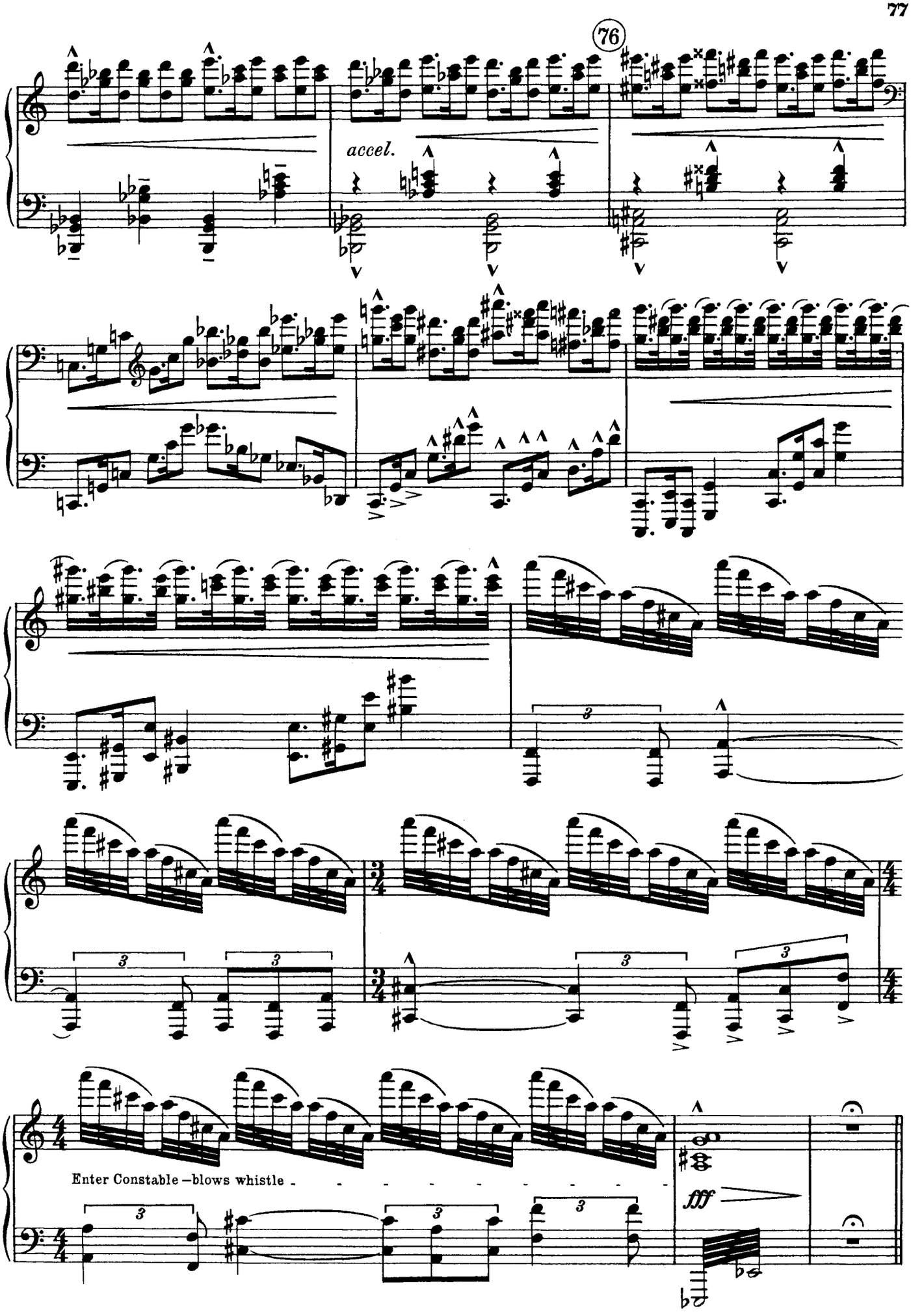

Vivace
mf
69
f
f
p marc. e legg.
p
ff
Allegro fuoco
70
sfz
mf
ff
mp


molto cresc.
fff
71
mp
f
fff
72
mf
fff
mf
fff
mf


fff
fff marc.
fff
ff
fff
mf
ff
fff
ff
fff
mf
Più lento
mp


mp
f
73
mp legg. molto
f marc.
ff
mp
74
fff
3
f
cresc. sempre


fff
8
75
mf e cresc.
ff


76
accel.
Enter Constable – blows whistle
fff

Constable (Authoritative)

(77) Più lento

f *mf*

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

Police Bell

fz

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

mp

Pantalon (to Police)

mf

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

(78) Constable

P. (indicating Columbine) May we stay? No, no no no no! All

f

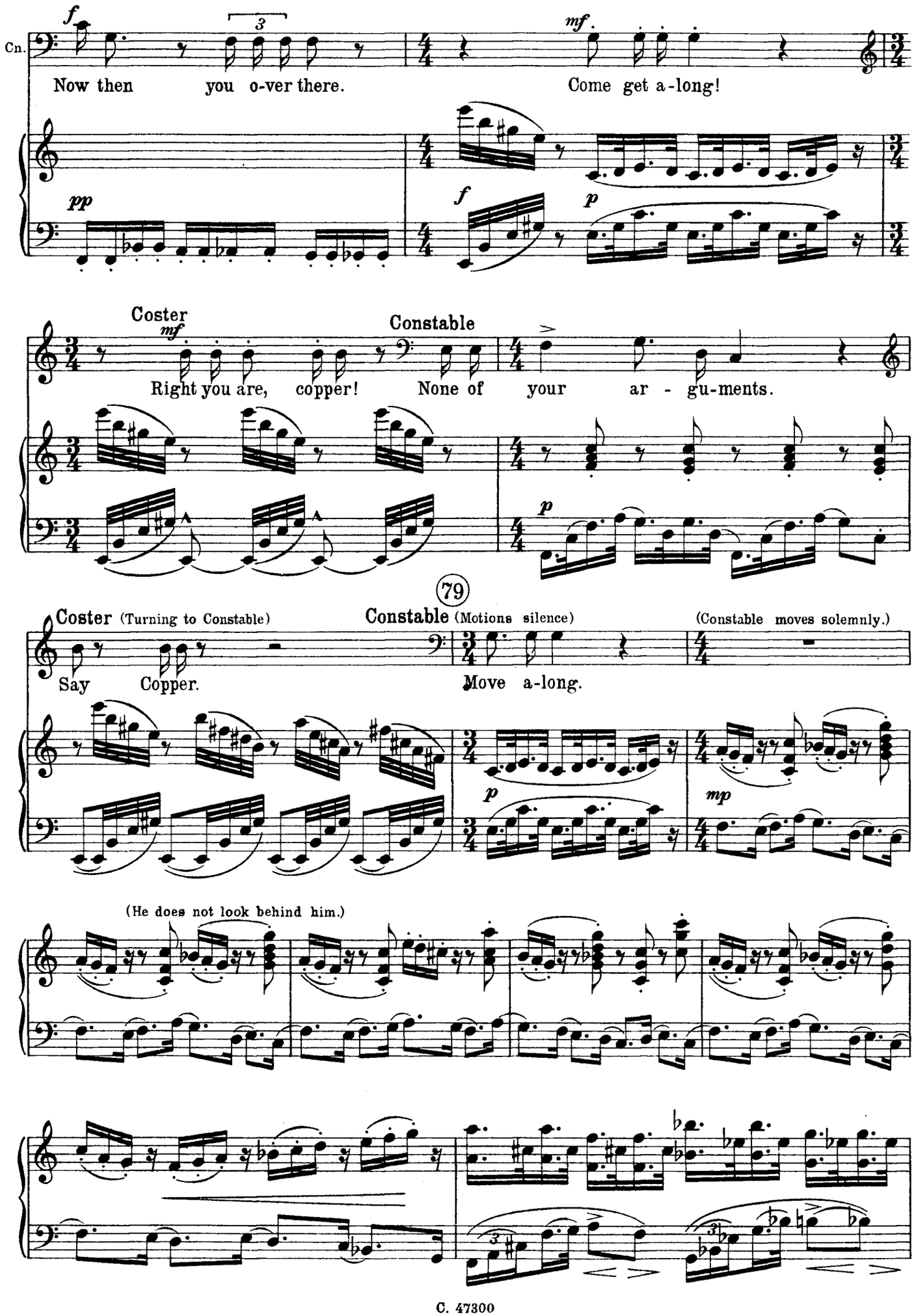
(Ignores Pantalon)

Cn. must o - bey!

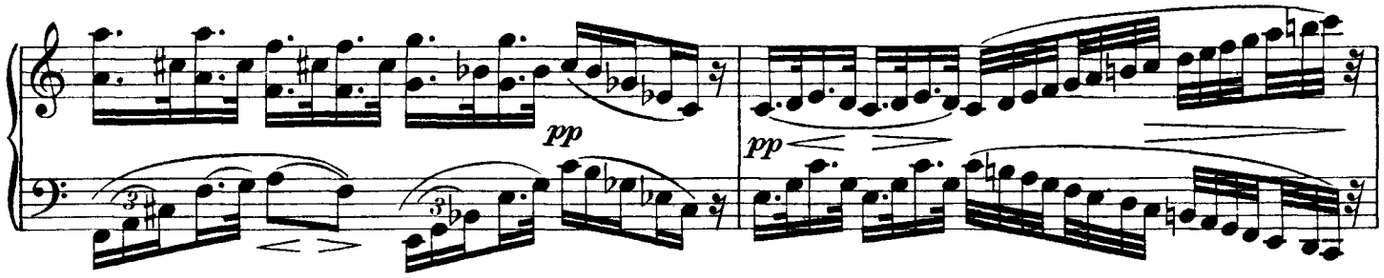
Allegro

pp

p

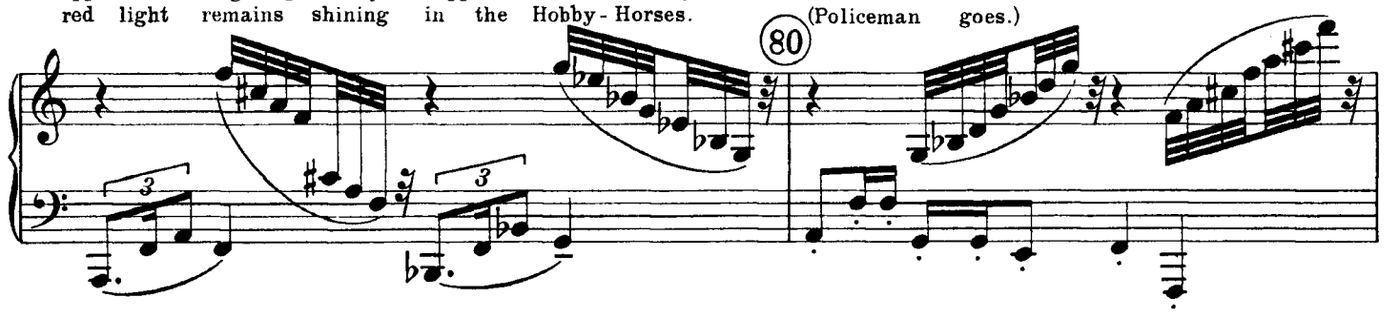

Cn.
Now then you o-ver there.
Come get a-long!
Coster
Constable
Right you are, copper!
None of your ar - gu-ments.
79
Coster (Turning to Constable)
Constable (Motions silence)
(Constable moves solemnly.)
Say Copper.
Move a-long.
(He does not look behind him.)

Crowds have dis-

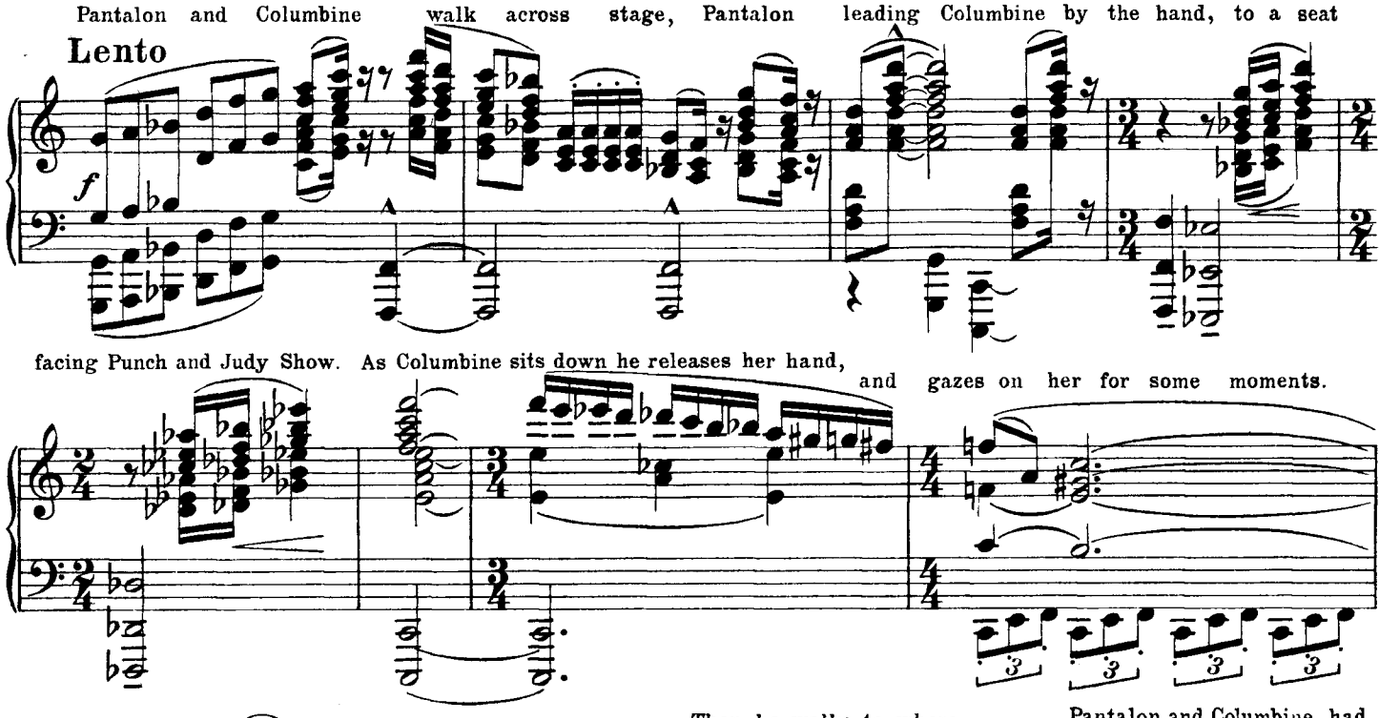


appeared – lights gradually disappear – One solitary small red light remains shining in the Hobby-Horses.

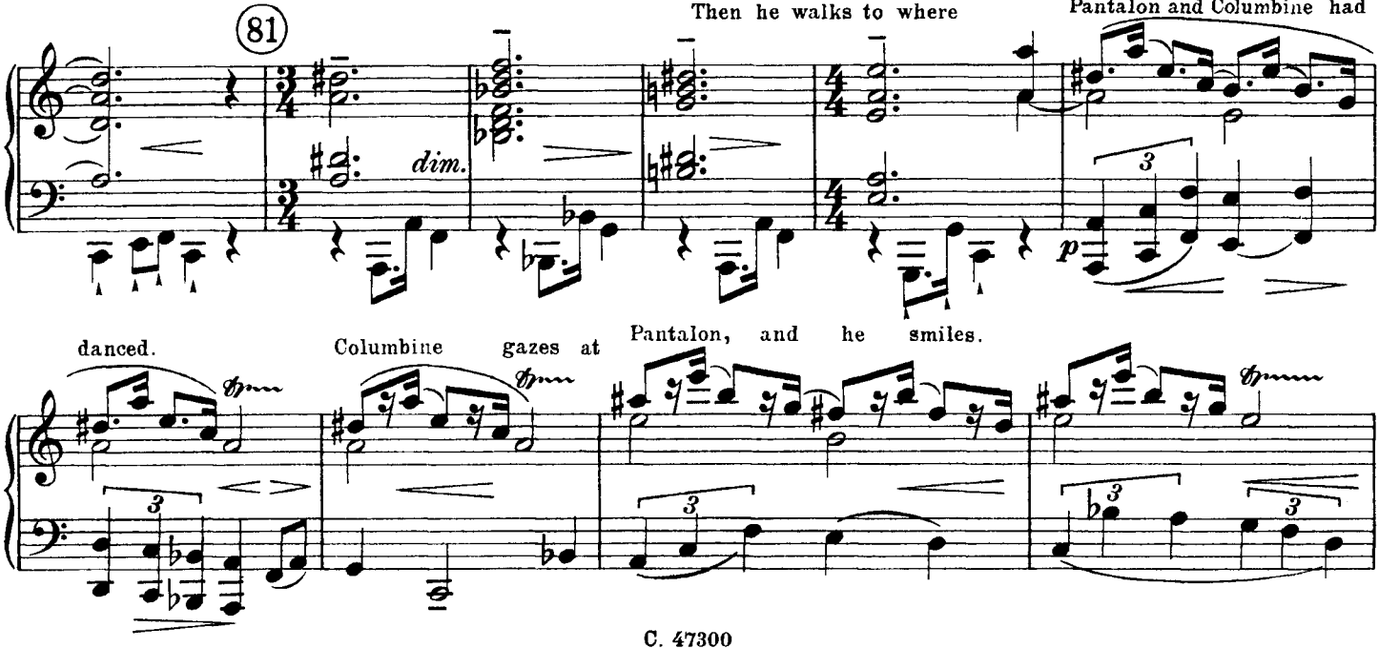
(Policeman goes.)

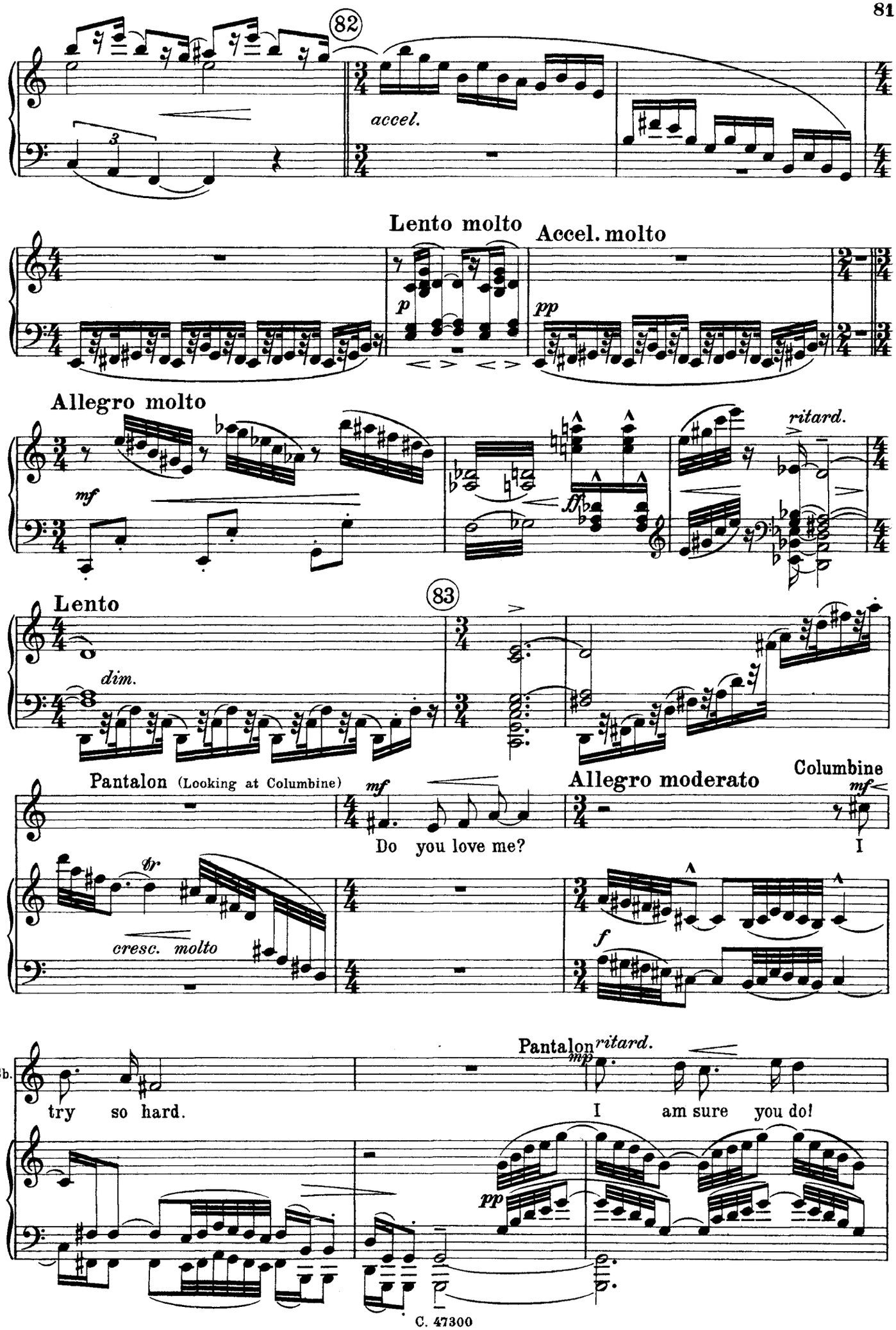


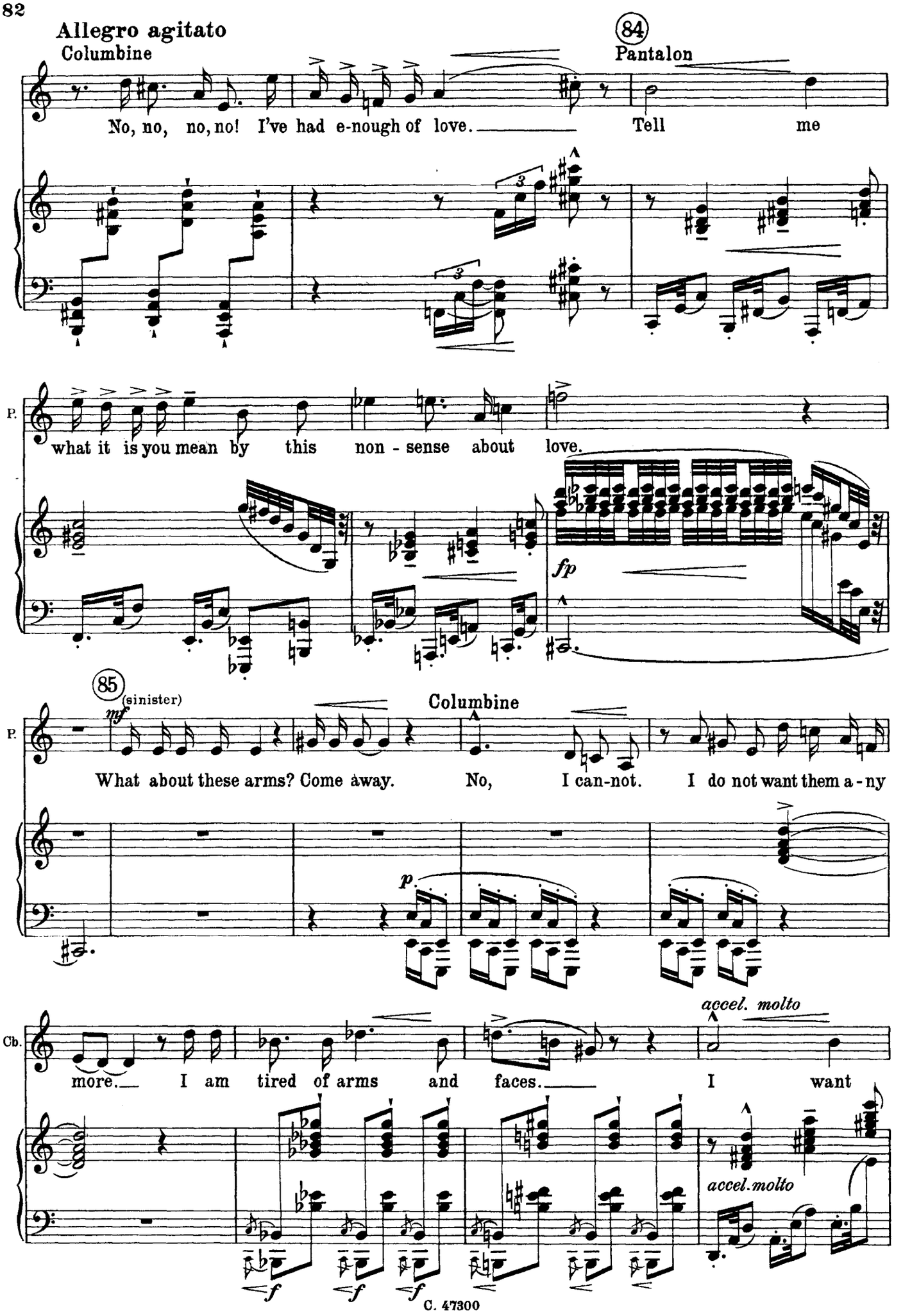
Pantalon and Columbine walk across stage, Pantalon leading Columbine by the hand, to a seat facing Punch and Judy Show. As Columbine sits down he releases her hand, and gazes on her for some moments.



Then he walks to where Pantalon and Columbine had danced. Columbine gazes at Pantalon, and he smiles.




82
accel.
Lento molto
Accel. molto
p
pp
Allegro molto
mf
ff
ritard.
Lento
83
dim.
Pantalon (Looking at Columbine)
mf
Do you love me?
Allegro moderato
Columbine
mf
I
tr
cresc. molto
f
Cb.
Pantalon
ritard.
mp
try so hard.
I am sure you do!
pp


Allegro agitato
Columbine
84
Pantalon
No, no, no, no! I've had e-nough of love.
Tell me
what it is you mean by this non - sense about love.
fp
85
(sinister)
mf
Columbine
What about these arms? Come away.
No, I can-not.
I do not want them a - ny
p
accel. molto
more.
I am tired of arms and faces.
I want
accel. molto
f
f
f

(86) **Più lento mais non troppo**

Pantalon (Showing astonishment)

Cb. *ff*

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

ritard. *fff*

P. (*teneramente*)

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

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

87

Lento

P.

is not that life for you!

f

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

Allegretto moderato

Columbine

Cb.

P.

(Inquisitive)

"No!"

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

pp

88

(Ironically)

mp

Are your thoughts with your gal - - - - lant hus-band and his

Columbine

Cb.

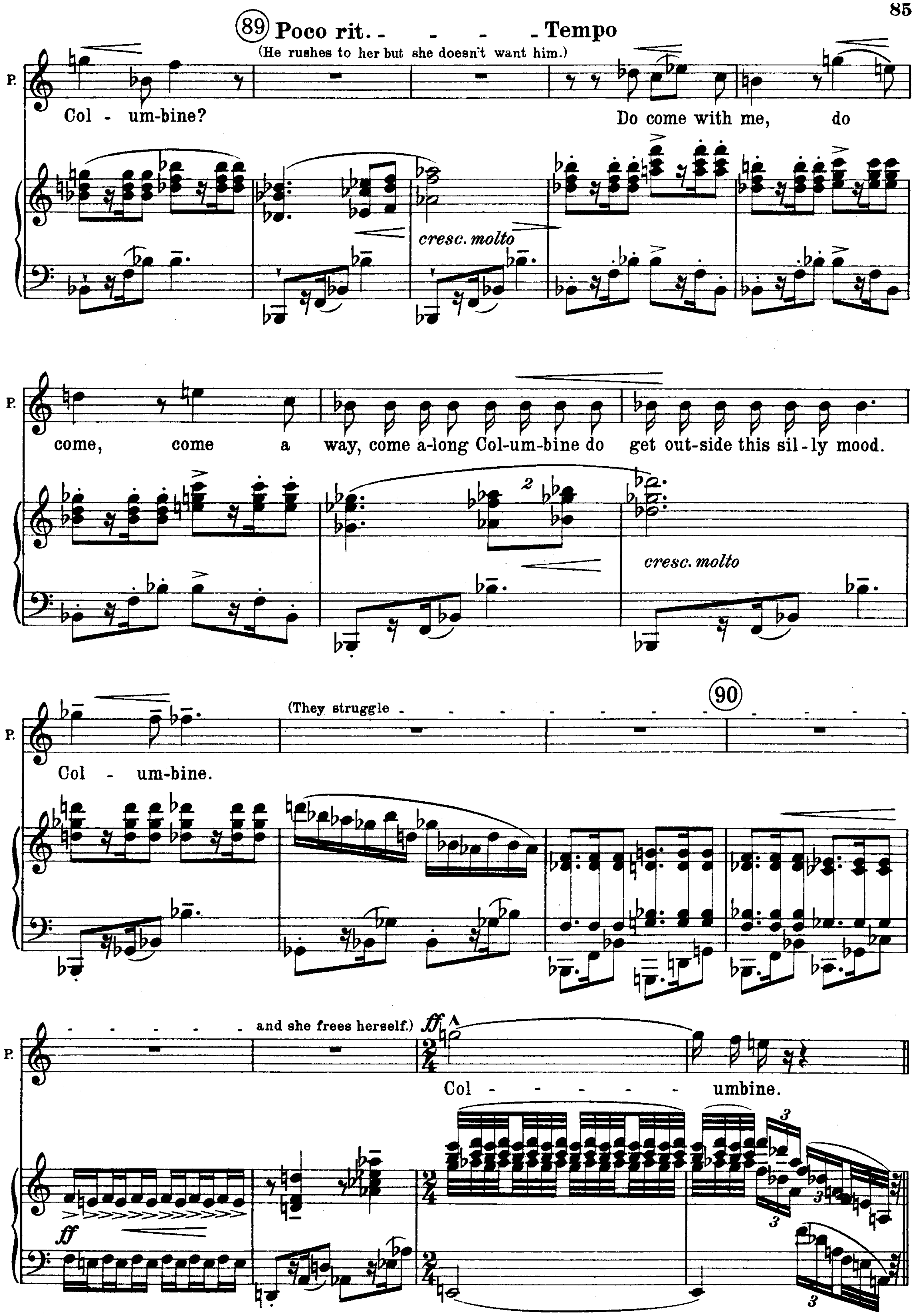
"No!"

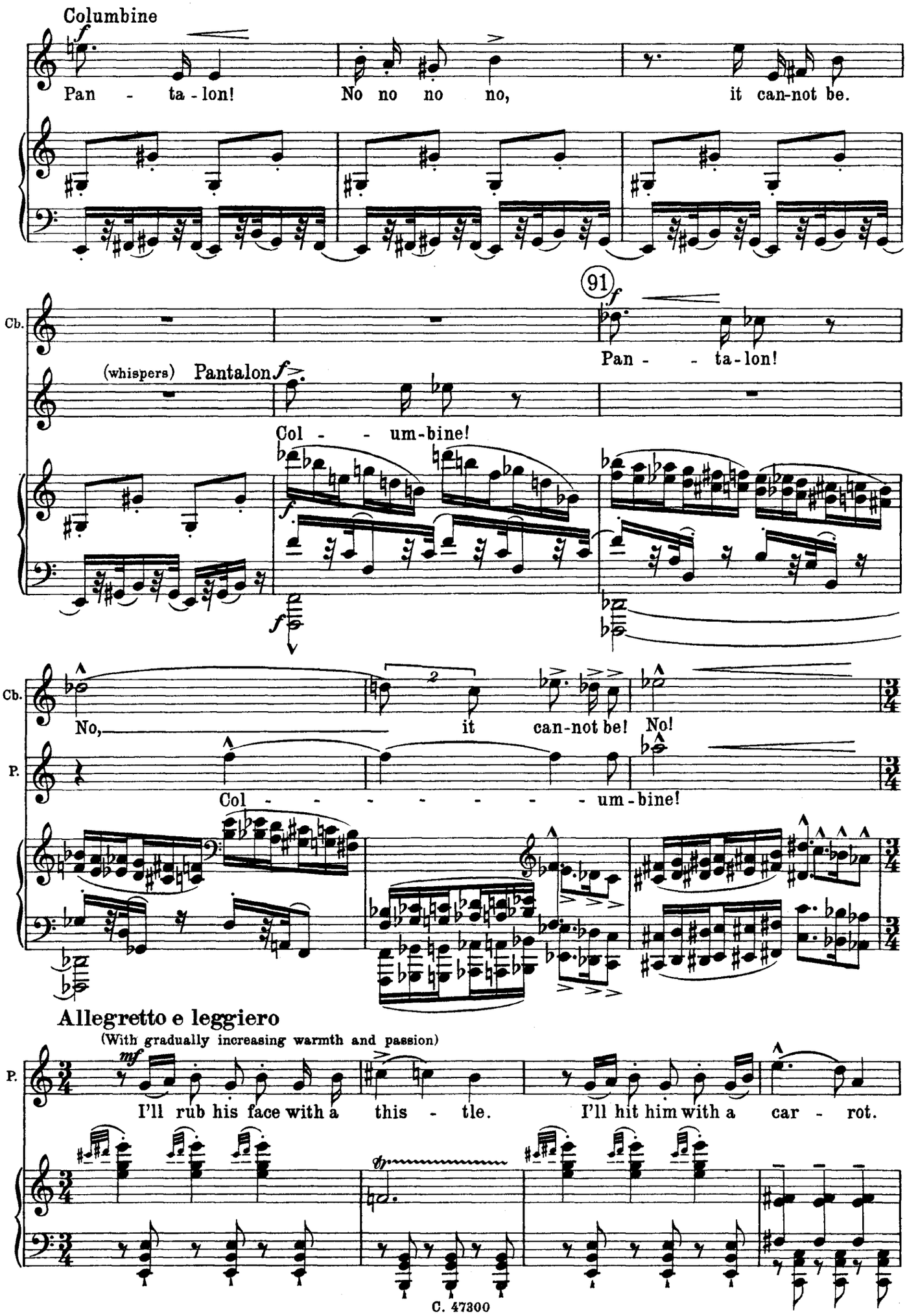
P.

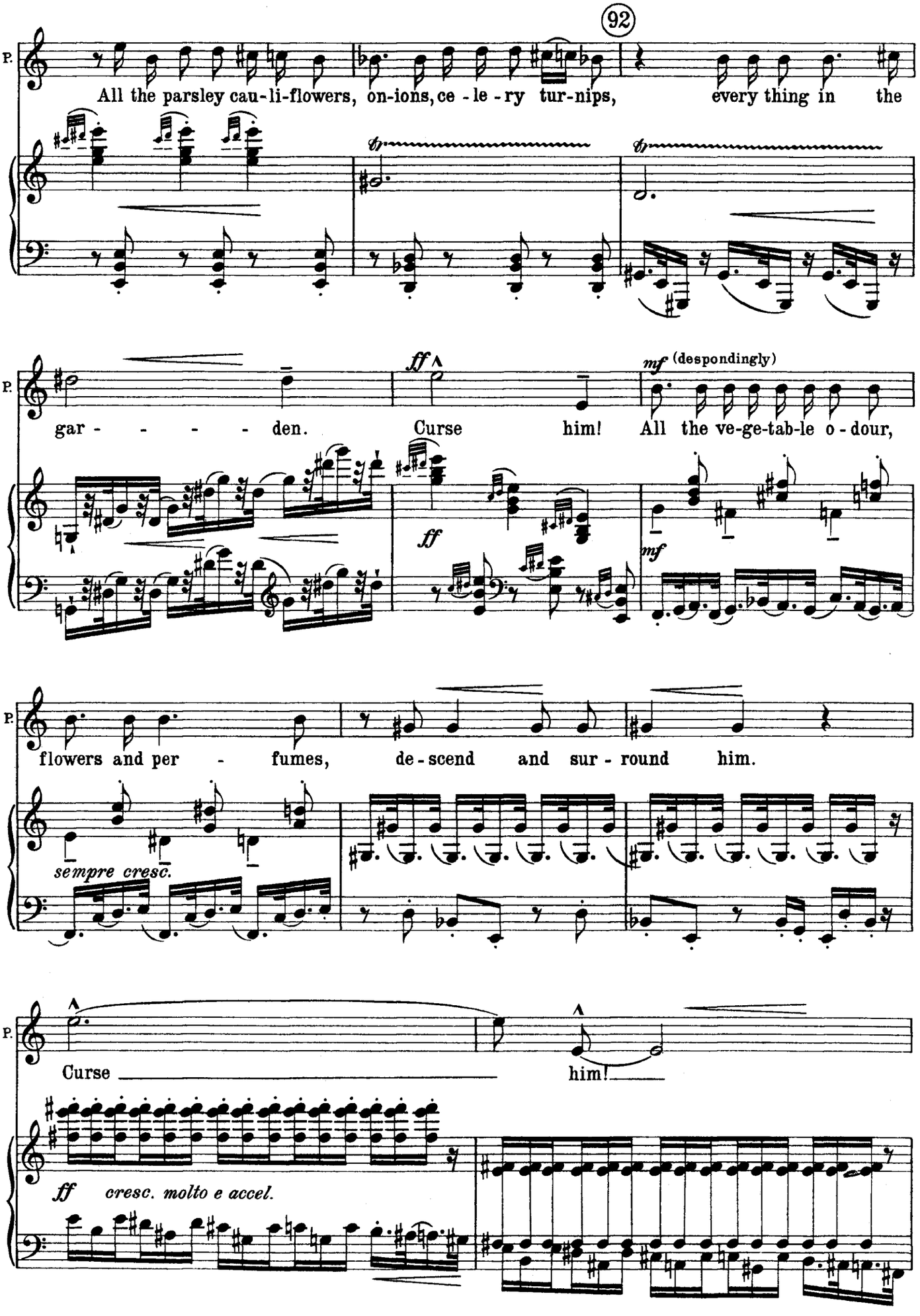
mea - - - ly mouth?

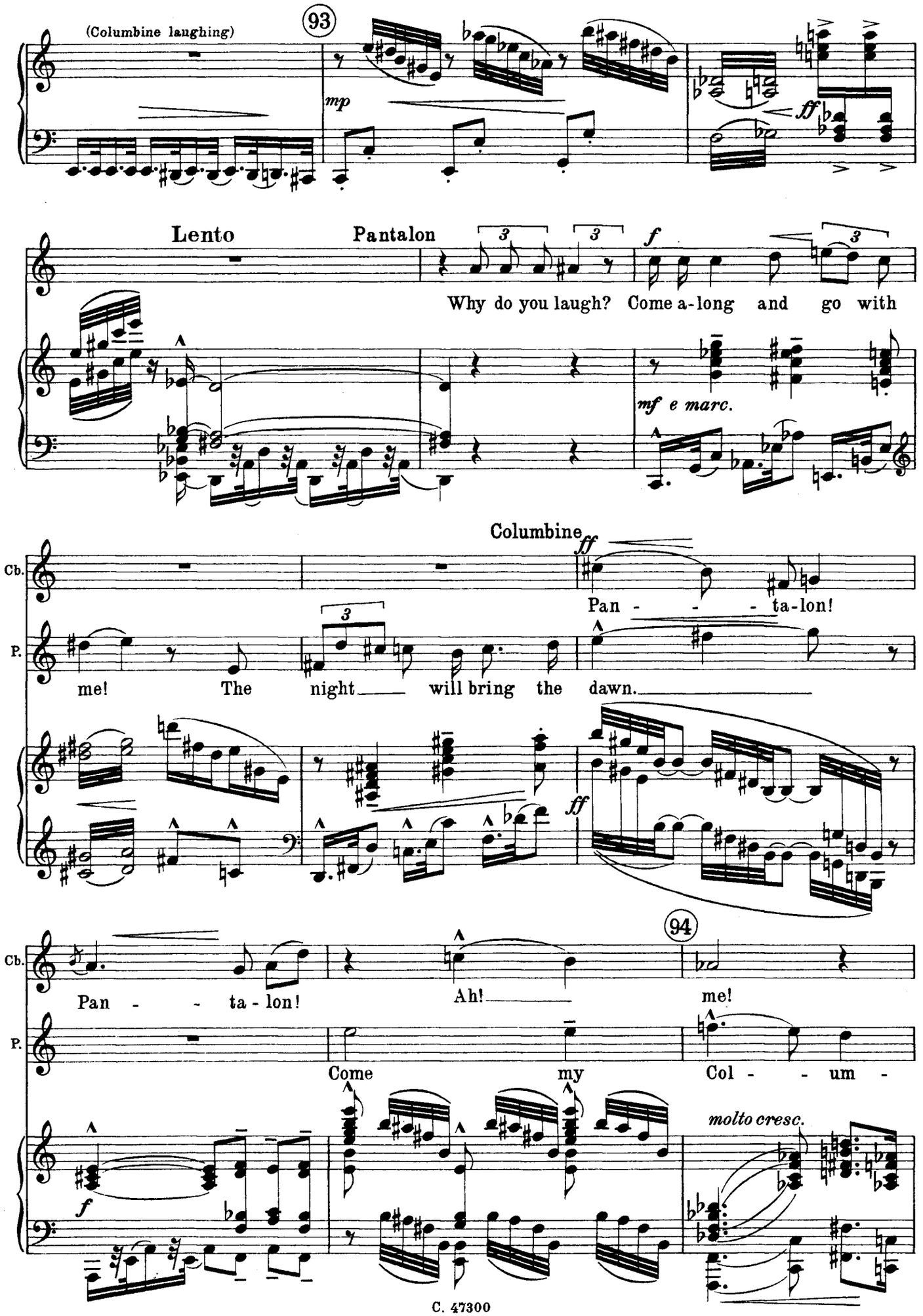
Then where are they,

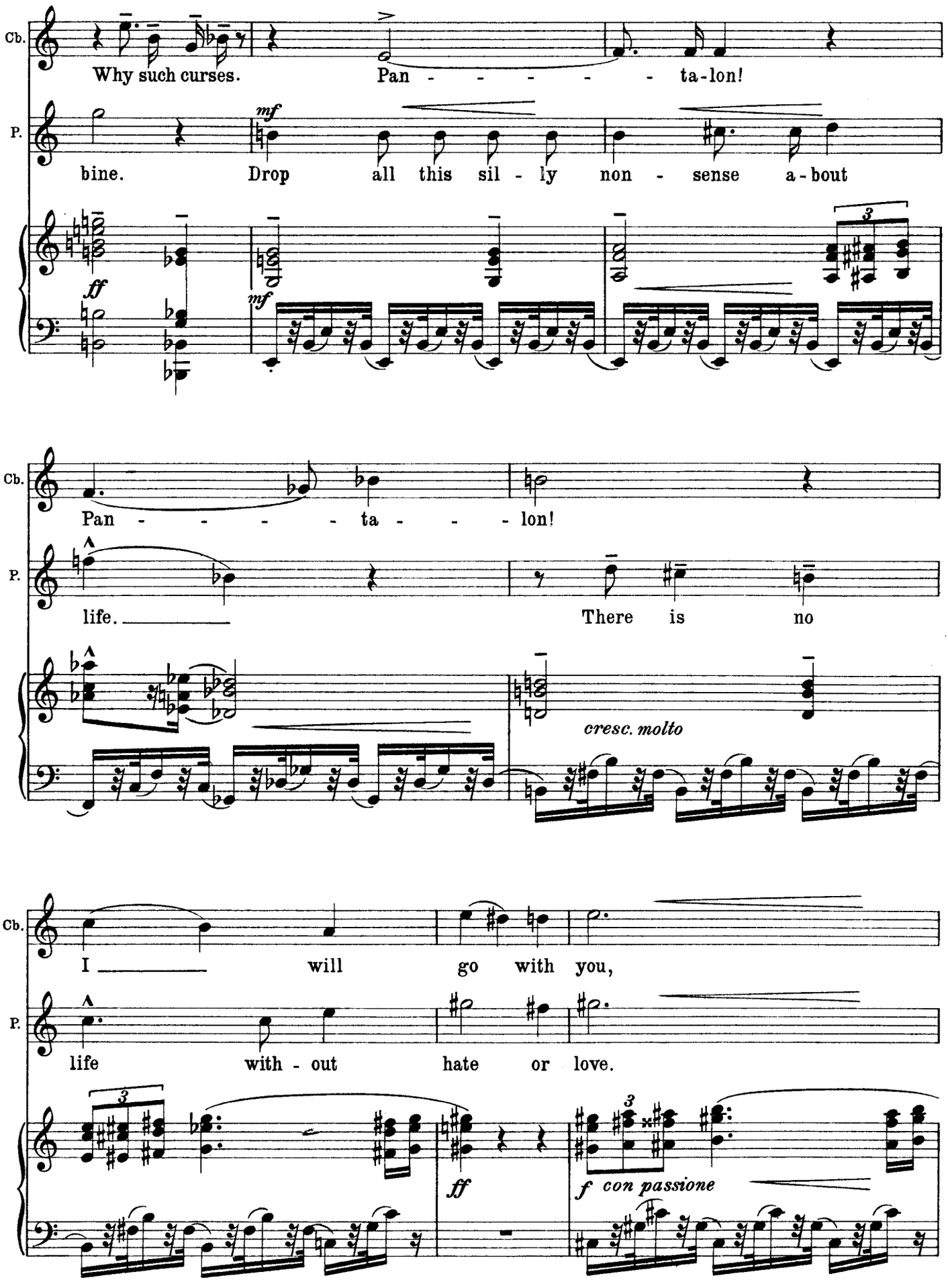
dim.

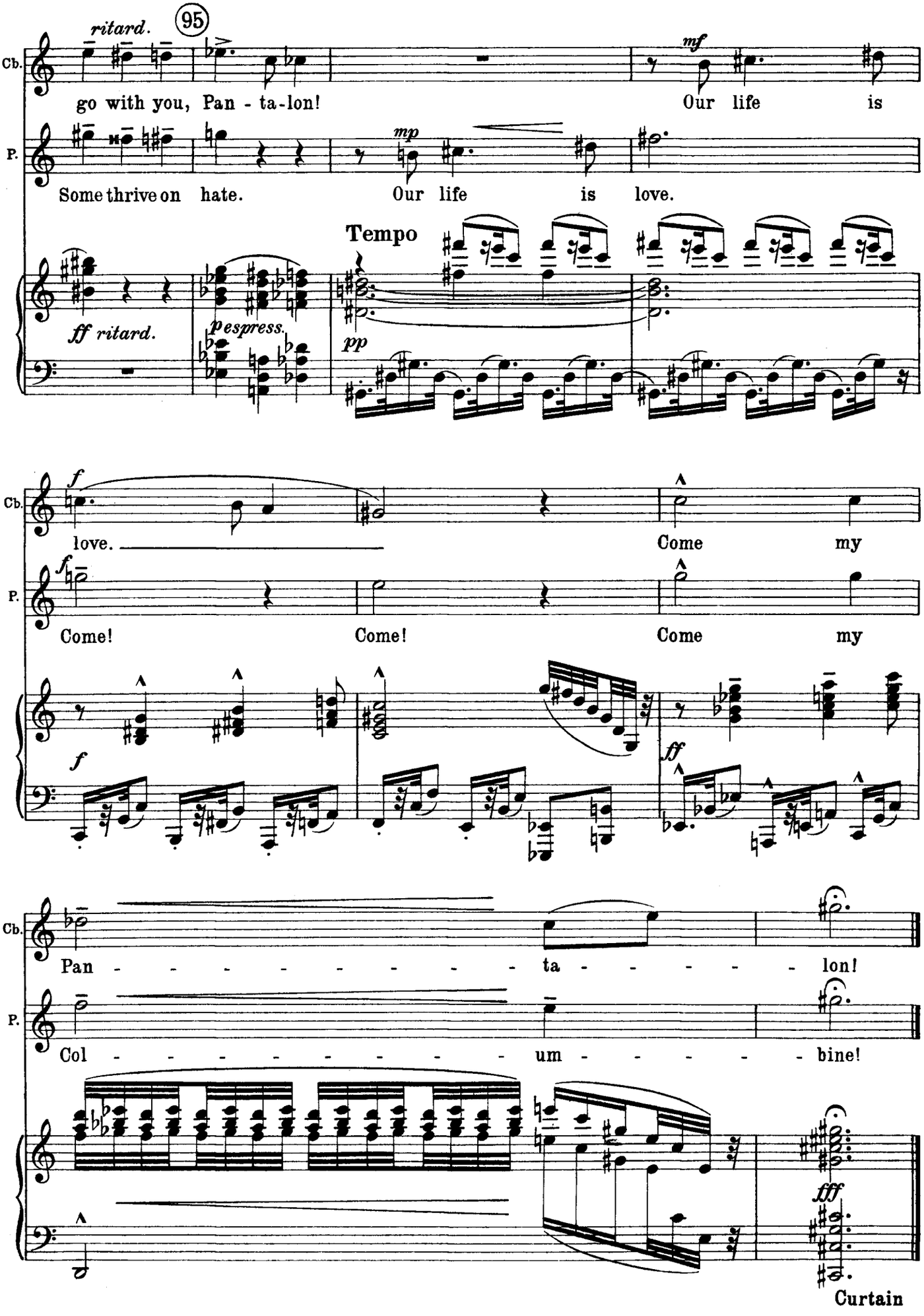

89
Poco rit. - - - - Tempo
(He rushes to her but she doesn't want him.)
P.
Col - um-bine?
Do come with me, do
cresc. molto
come, come a way, come a-long Col-um-bine do get out-side this sil-ly mood.
cresc. molto
Col - um-bine.
(They struggle
90
and she frees herself.)
ff
Col - umbine.


Columbine
Pan - ta-lon!
No no no no,
it can-not be.
Cb.
91
Pan - - ta-lon!
(whispers) Pantalon
Col - - um-bine!
No,
it can-not be!
No!
P.
Col - - - - - - - um-bine!
Allegretto e leggiero
(With gradually increasing warmth and passion)
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
tr
tr
P.
gar - - - - - den.
ff
Curse him!
mf (despondingly)
All the ve-ge-tab-le o-dour,
ff
mf
P.
flowers and per - fumes, de-scend and sur-round him.
sempre cresc.
P.
Curse
him!
ff
cresc. molto e accel.


(Columbine laughing)
93
mp
ff
Lento
Pantalon
f
Why do you laugh? Come a-long and go with
mf e marc.
Columbine
ff
Cb.
P.
Pan - - - ta-lon!
me! The night will bring the dawn.
ff
94
Pan - - ta - lon!
Ah!
me!
Come my
Col - - um -
molto cresc.
f

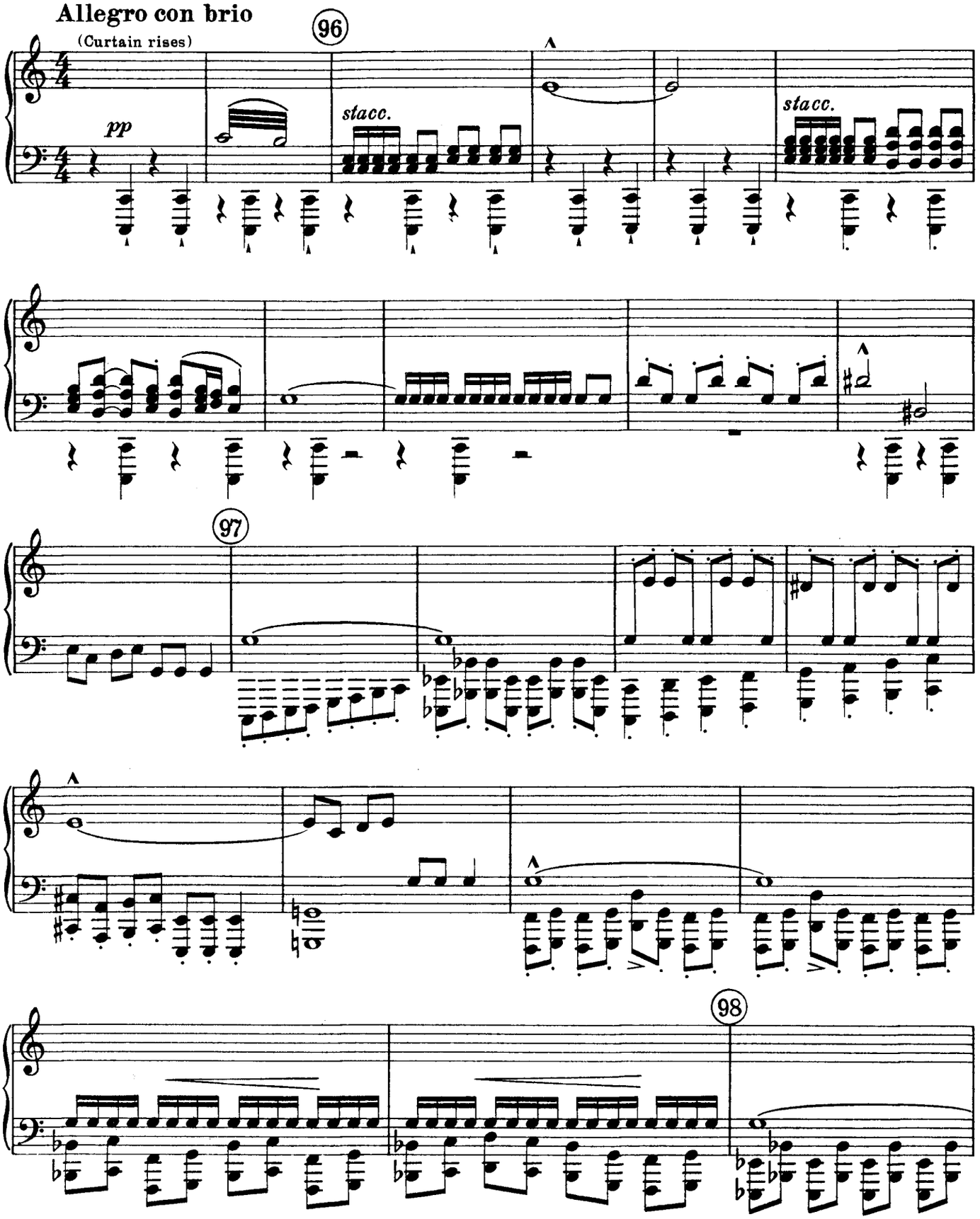

Cb.
Why such curses.
Pan - - - - - ta-lon!
P.
bine.
Drop all this sil - ly non - sense a-bout
ff
mf
Cb.
Pan - - - - ta - - - lon!
P.
life.
There is no
cresc. molto
Cb.
I will go with you,
P.
life with - out hate or love.
ff
f con passione

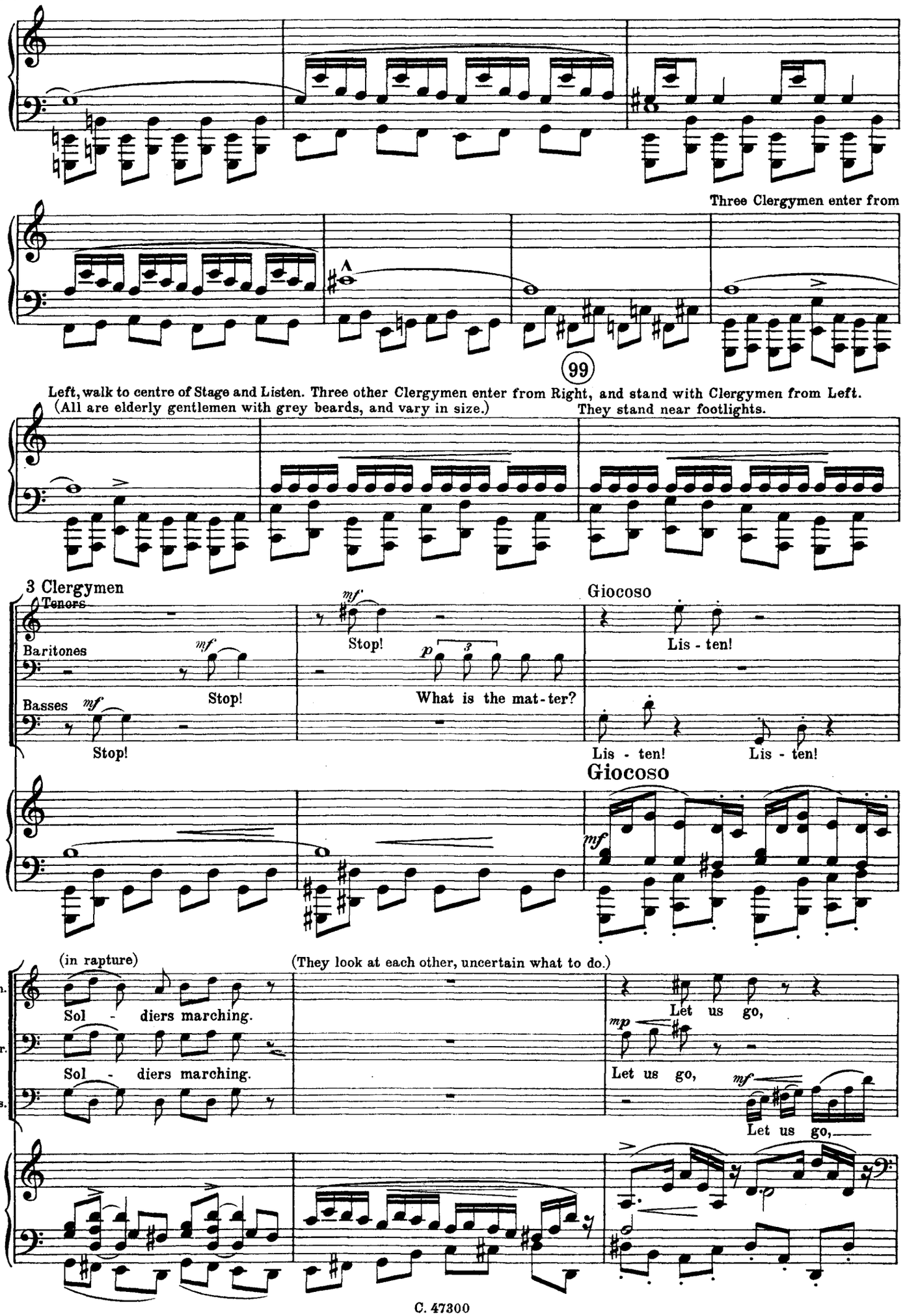

ritard.
95
Cb.
go with you, Pan - ta-lon!
mf
Our life is
P.
Some thrive on hate.
mp
Our life is love.
Tempo
ff ritard.
pespress.
pp
f
Cb.
love.
Come my
f
P.
Come!
Come!
Come my
f
ff
Cb.
Pan - - - - - - - - - ta - - - - - lon!
P.
Col - - - - - - - - - um - - - - - bine!
fff
Curtain

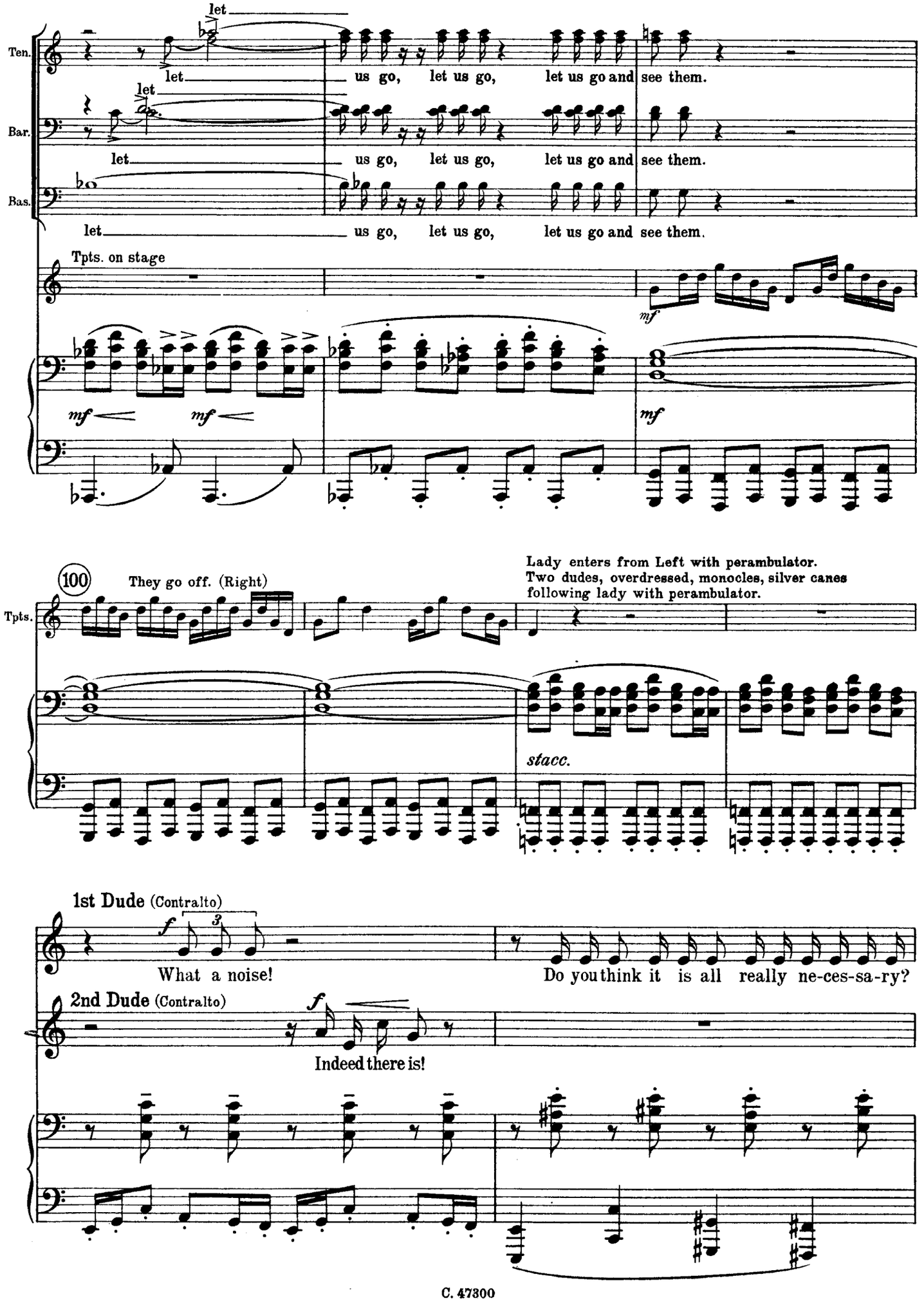
Act I

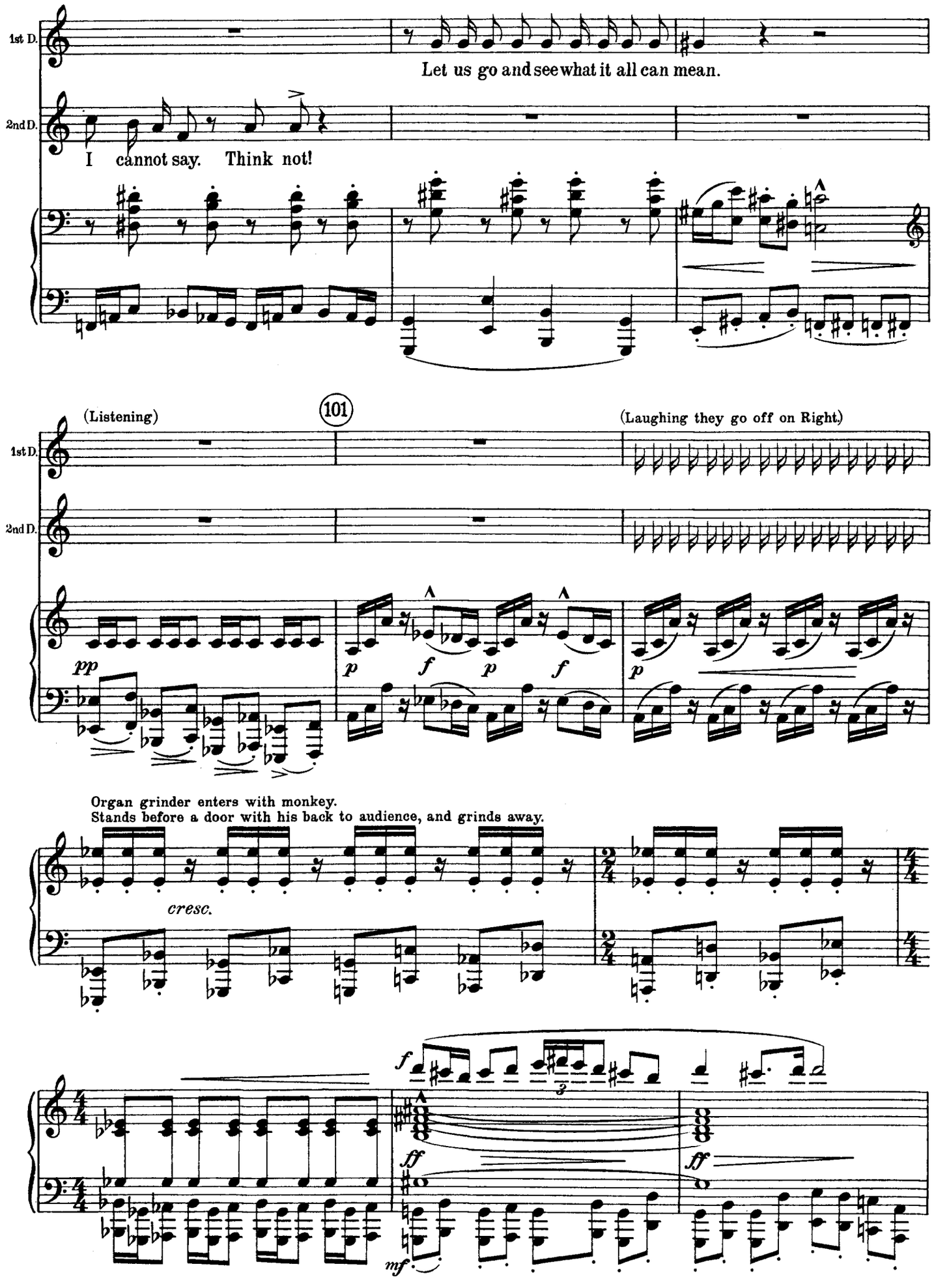
Scene I

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




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
Baritones
Basses
Stop!
Stop!
Stop!
What is the mat-ter?
Giocoso
Lis - ten!
Lis - ten!
Lis - ten!
Giocoso
(in rapture)
(They look at each other, uncertain what to do.)
Ten.
Bar.
Bas.
Sol - diers marching.
Sol - diers marching.
Let us go,
Let us go,
Let us go,


Ten.
Bar.
Bas.
let
us go, let us go, let us go and see them.
Tpts. on stage
mf
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.
pp
p
f
p
f
p
Organ grinder enters with monkey.
Stands before a door with his back to audience, and grinds away.
cresc.
f
ff
ff
mf

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

Constable

f (shouting)

Move on, and take that thing a-way!

102

(Organ grinder goes off on Right.)

(Three overdressed ladies enter from Left.)

(Policeman follows organ grinder.)

3 Ladies

Contralto

(Listening)

(Mysteriously)

Contralto

What strange sounds.

Contralto

What do they portend?

pp

103

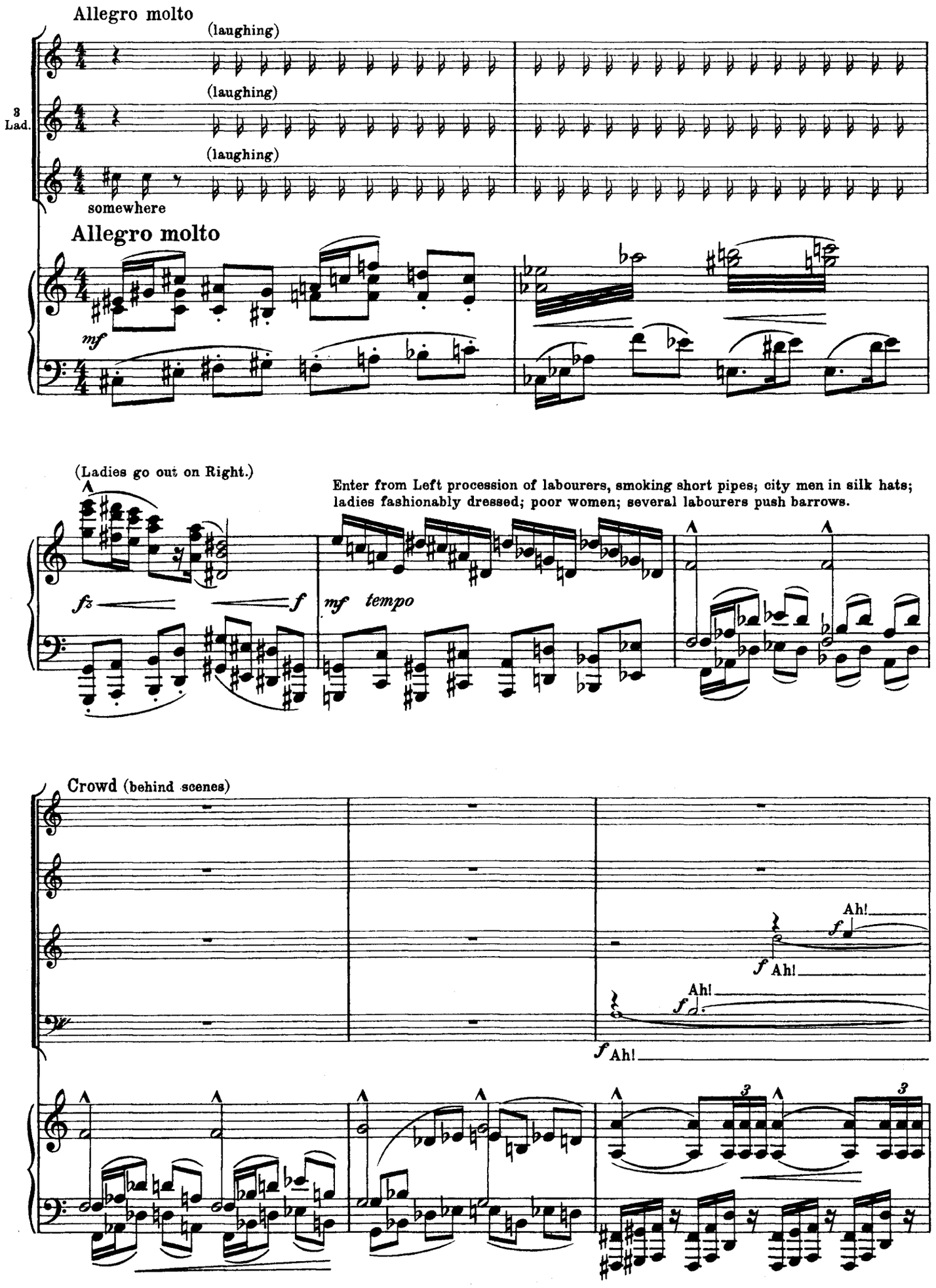
3 Lad.

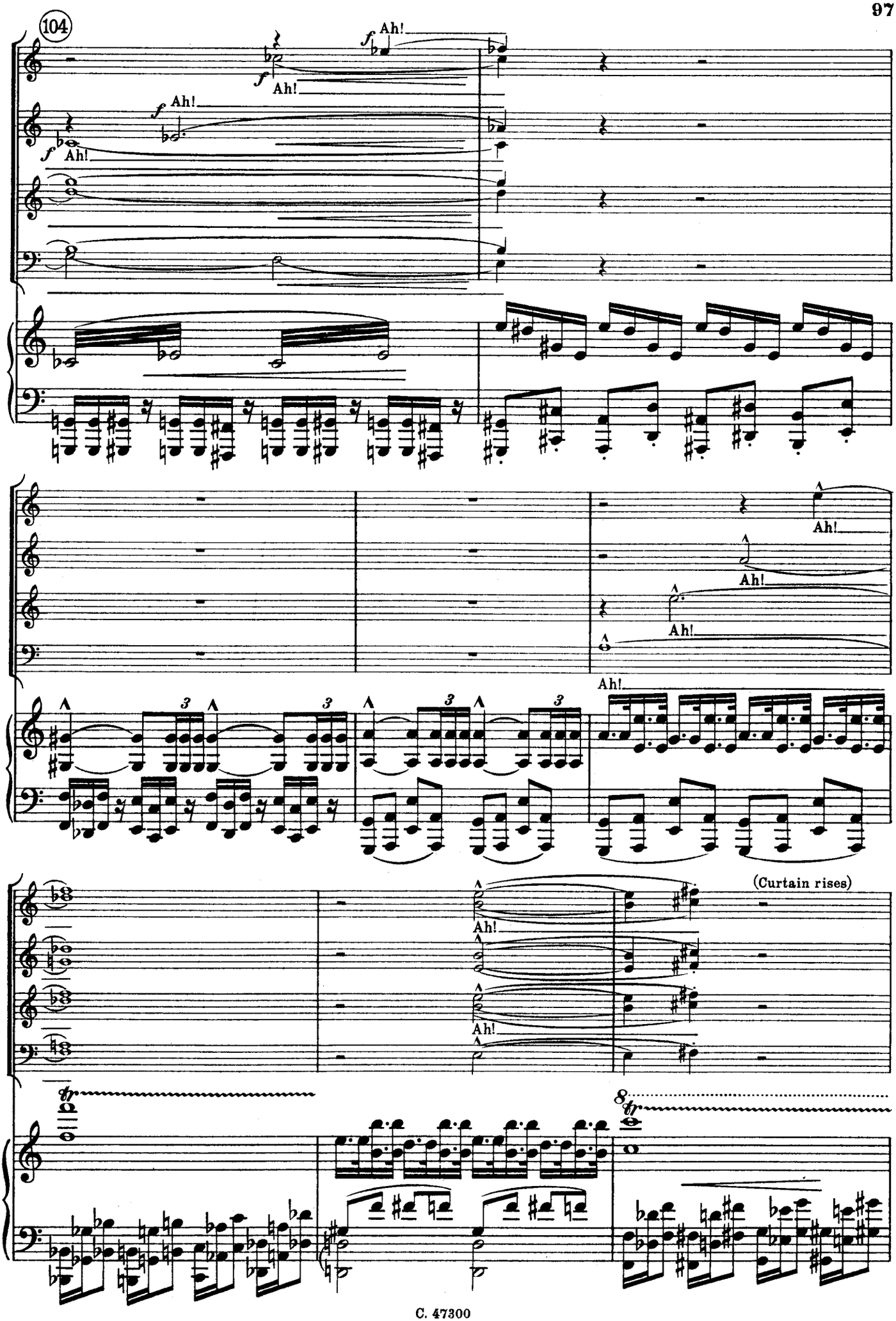
ff

Come a-long, let us go.

103

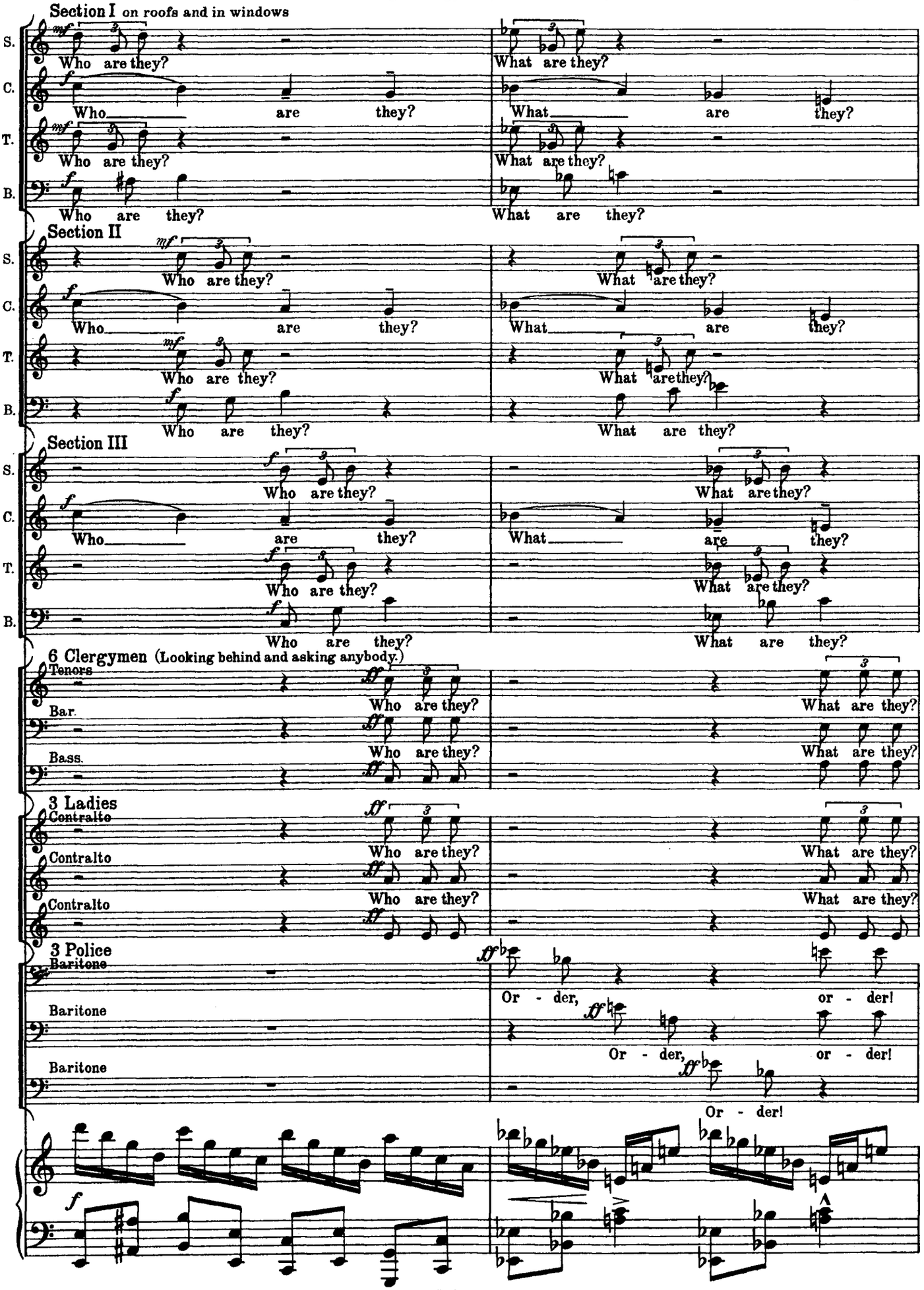
There is mer - ri - ment


Allegro molto
(laughing)
(laughing)
(laughing)
3 Lad.
somewhere
Allegro molto
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.
fz
f
mf tempo
Crowd (behind scenes)
Ah!
f
Ah!
Ah!
f
Ah!
3
3


104
f Ah!
f Ah!
f Ah!
f Ah!
Ah!
Ah!
Ah!
Ah!
(Curtain rises)
Ah!
Ah!
8

Scene II

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.



105

Sec. I

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

6 Cler.

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

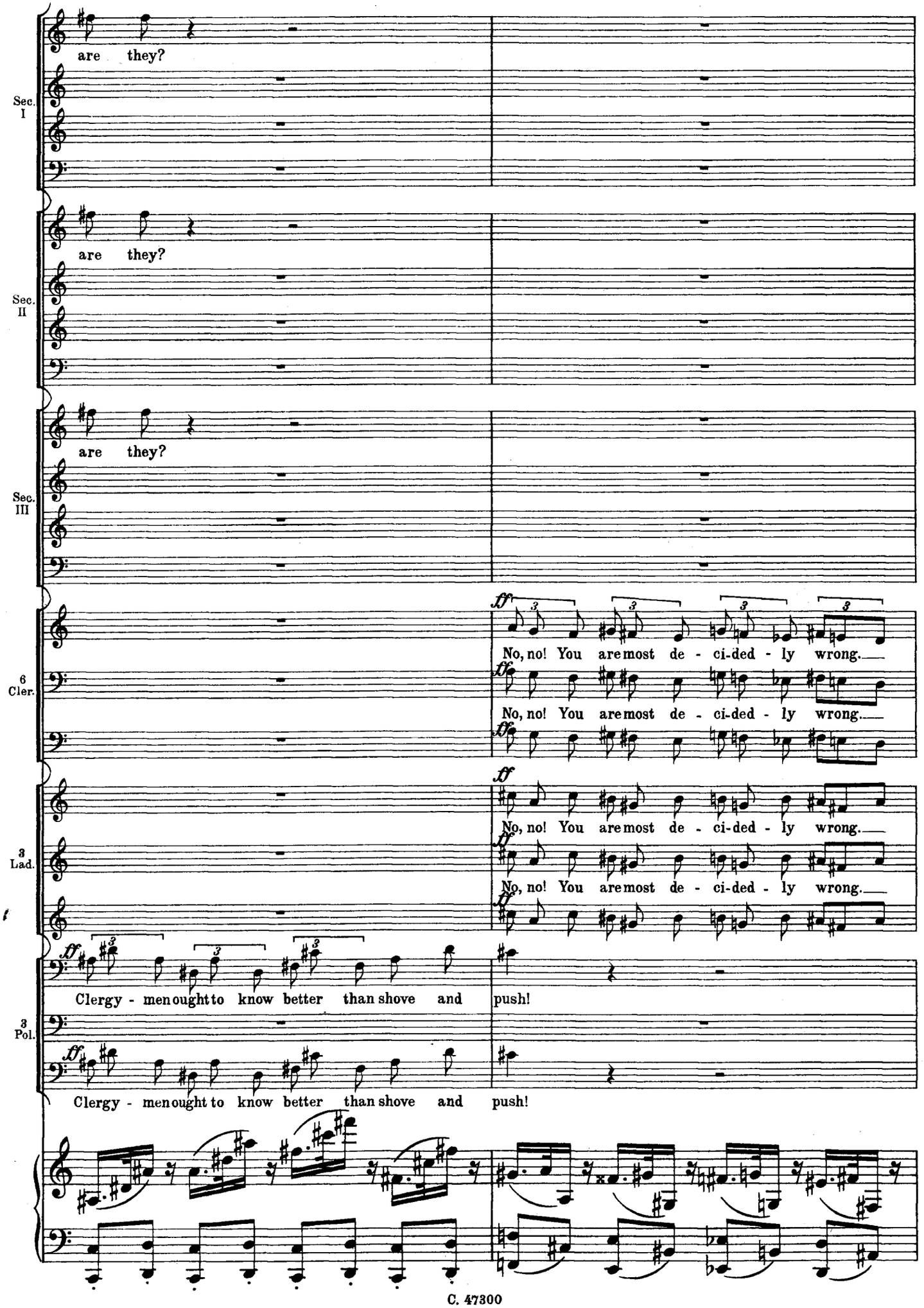
3 Lad.

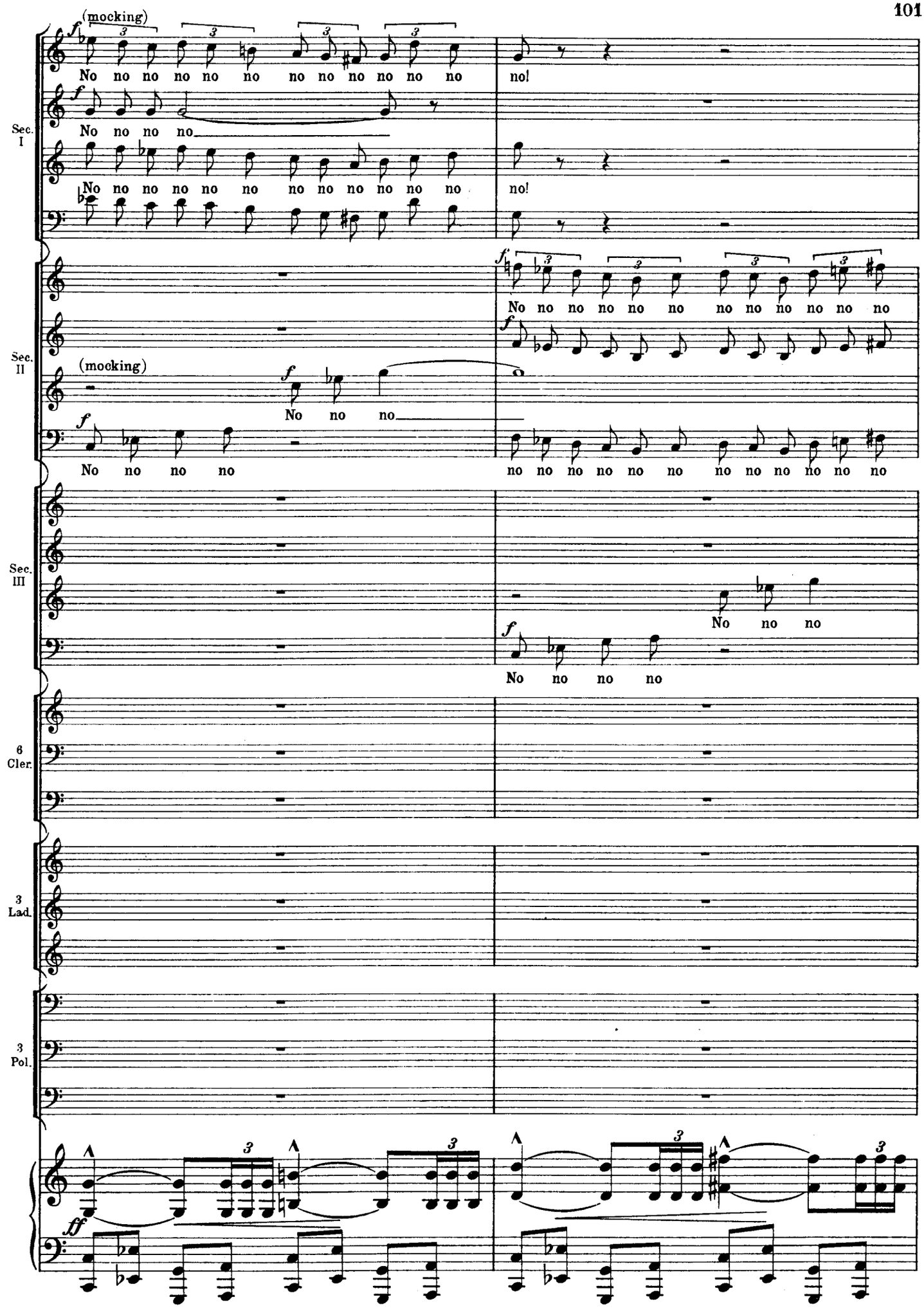
See! See! See! See! yon - - - - der! yon - - - - der!

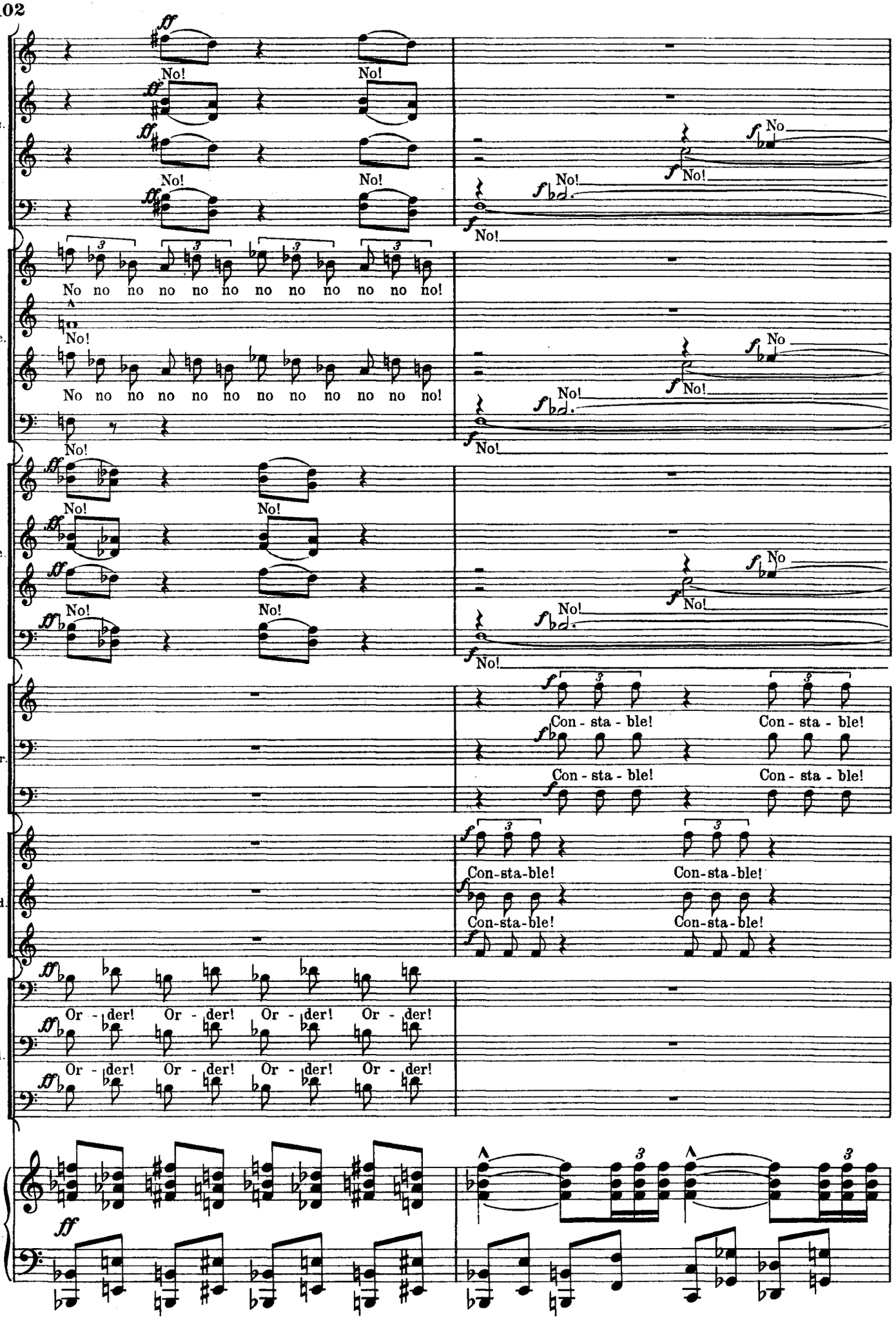
3 Pol.

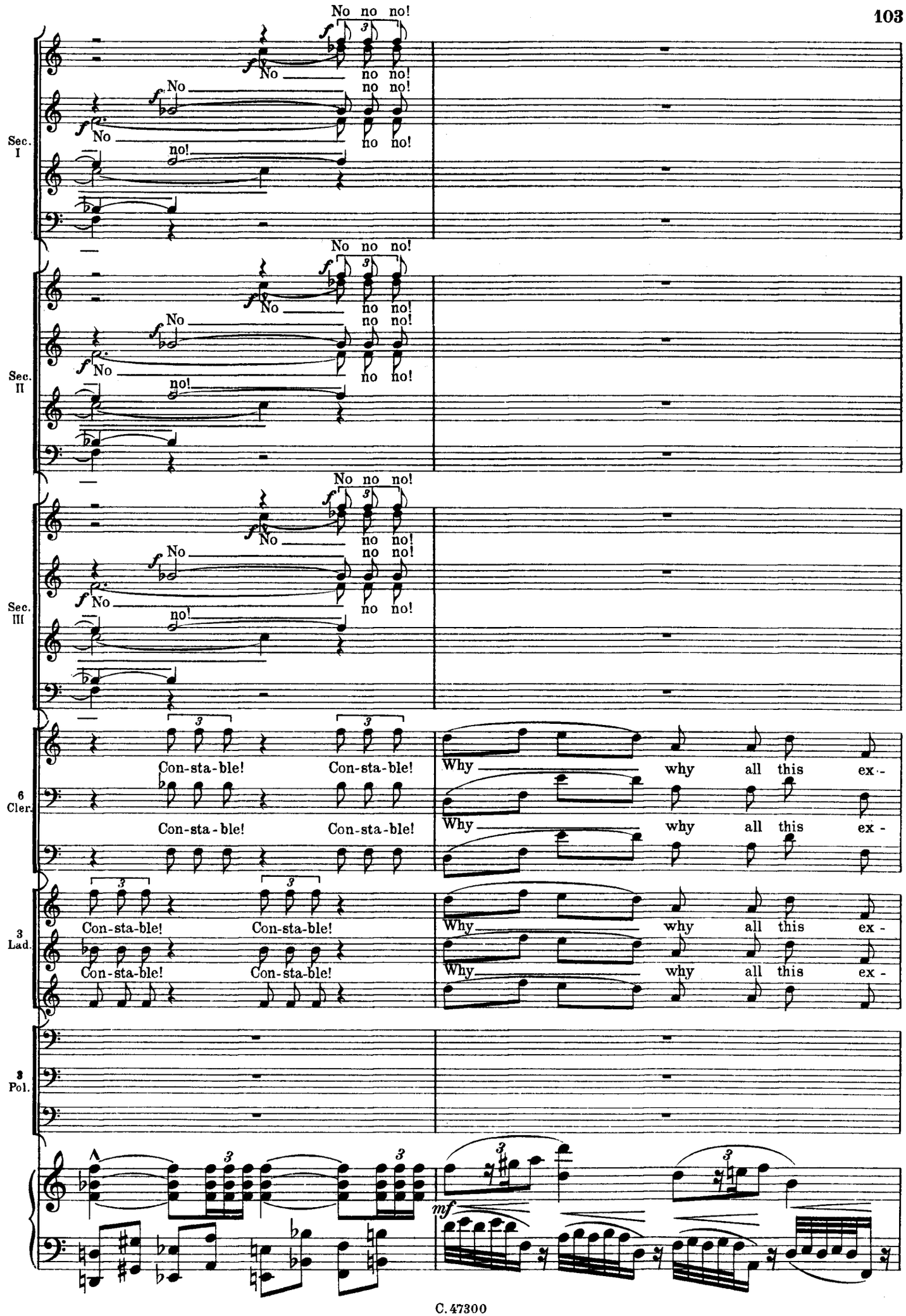
105

Tpts.


are they?
Sec. I
are they?
Sec. II
are they?
Sec. III
ff
No, no! You are most de - ci-ded - ly wrong.
6 Cler.
No, no! You are most de - ci-ded - ly wrong.
No, no! You are most de - ci-ded - ly wrong.
3 Lad.
No, no! You are most de - ci-ded - ly wrong.
Clergy - men ought to know better than shove and push!
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 no no no
No no no no no no no no no no no no
no!
Sec. I
Sec. II
(mocking)
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
6 Cler.
3 Lad.
3 Pol.


Sec. I
Sec. II
Sec. III
6 Cler.
3 Lad.
3 Pol.
No!
No no no no no no no no no no no no!
Con - sta - ble!
Con-sta-ble!
Or - der!


Sec. I
Sec. II
Sec. III
6 Cler.
3 Lad.
3 Pol.
No no no!
No
no!
Con-sta-ble!
Why
why all this ex -
mf

106

Sec. I

(laughing) *f* Ha ha ha ha ha ha ha ha ha ha ha ha!

(laughing) *f* Ha ha ha ha ha ha ha ha ha ha ha ha!

(laughing)

f Constable! Con-sta-ble!

f Constable! Con-sta-ble!

Sec. II

f Con-sta-ble, will you please stop all this figh-ting.

f Con-sta-ble, will you please stop all this figh-ting.

f Constable!

f Constable!

Sec. III

f Constable!

f Constable!

f Constable!

6 Cler.

cite- - - ment.

cite- - - ment.

3 Lad.

cite- - - ment.

cite- - - ment.

3 Pol.

f Or-der! *f* Or-der!

Or-der! *f* Or-der!

Or - der!

Or - der!

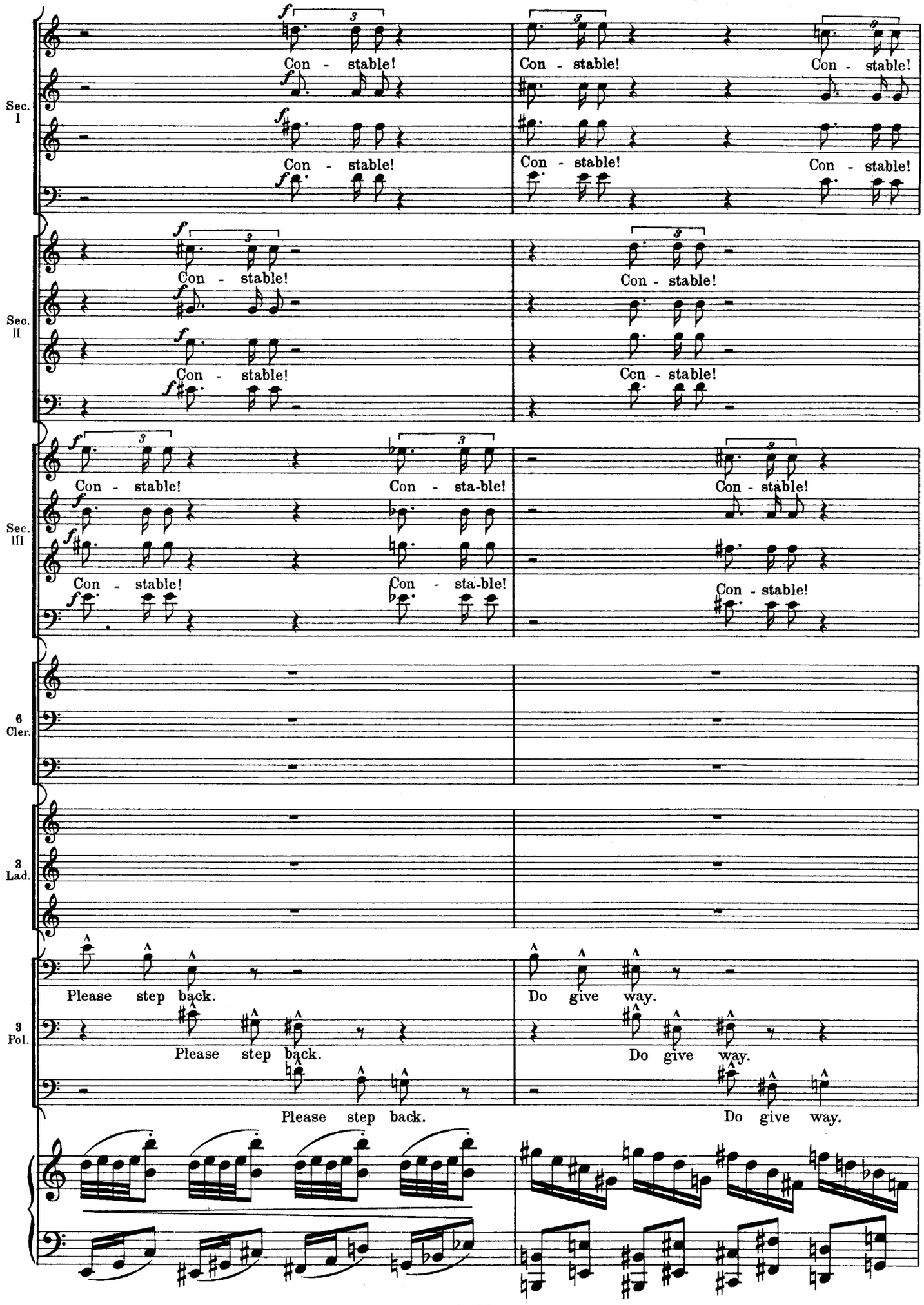
Or - der!

Or - der!

Or - der!

Or - der!

106


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 - sta-ble!
Con - stable!
Con - stable!
Con - sta-ble!
Con - stable!
6 Cler.
3 Lad.
3 Pol.
Please step back.
Do give way.
Please step back.
Do give way.
Please step back.
Do give way.

Alla marcia

Sec. I

Who? Who?

Let me see!

Sec. II

Who? Who?

Let me see!

Sec. III

Who? Who?

6 Cler.

There they are!

3 Lad.

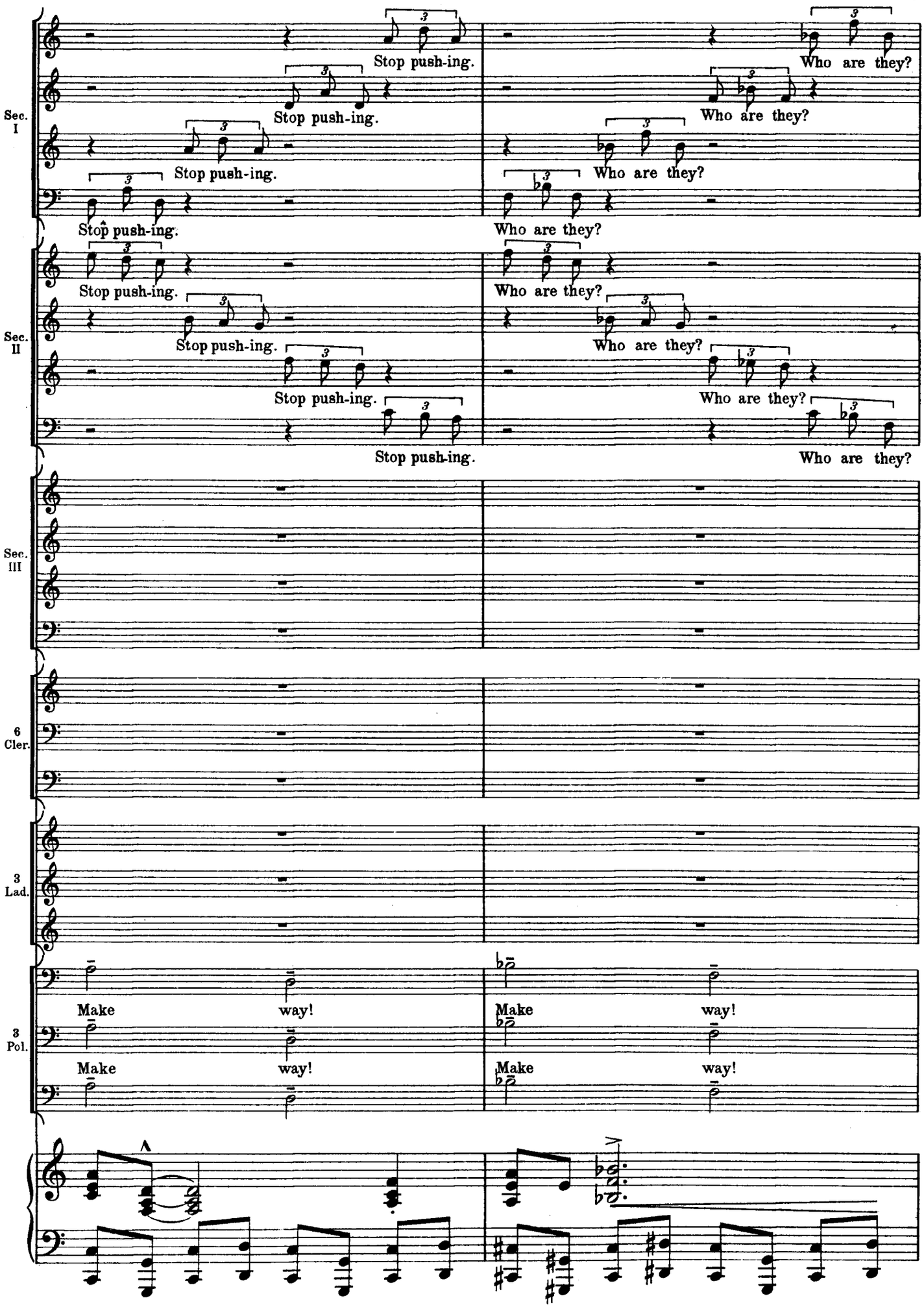
There they are!

(with firmness)

3 Pol.

Make way!

Alla marcia


Sec. I
Stop push-ing.
Who are they?
Sec. II
Sec. III
6 Cler.
3 Lad.
3 Pol.
Make way!

(107)

Sec. I

Who are they?

Who are they?

Who are they?

Sec. II

Who are they?

Who are they?

Who are they?

Sec. III

ff

Who are they?

Who are they?

6 Cler.

(looking around)

mf

They are the Ti - - - gers.

They are the Ti - - - gers.

3 Lad.

ff

Who are they?

Who are they?

Who are they?

3 Pol.

Back! Give way there!

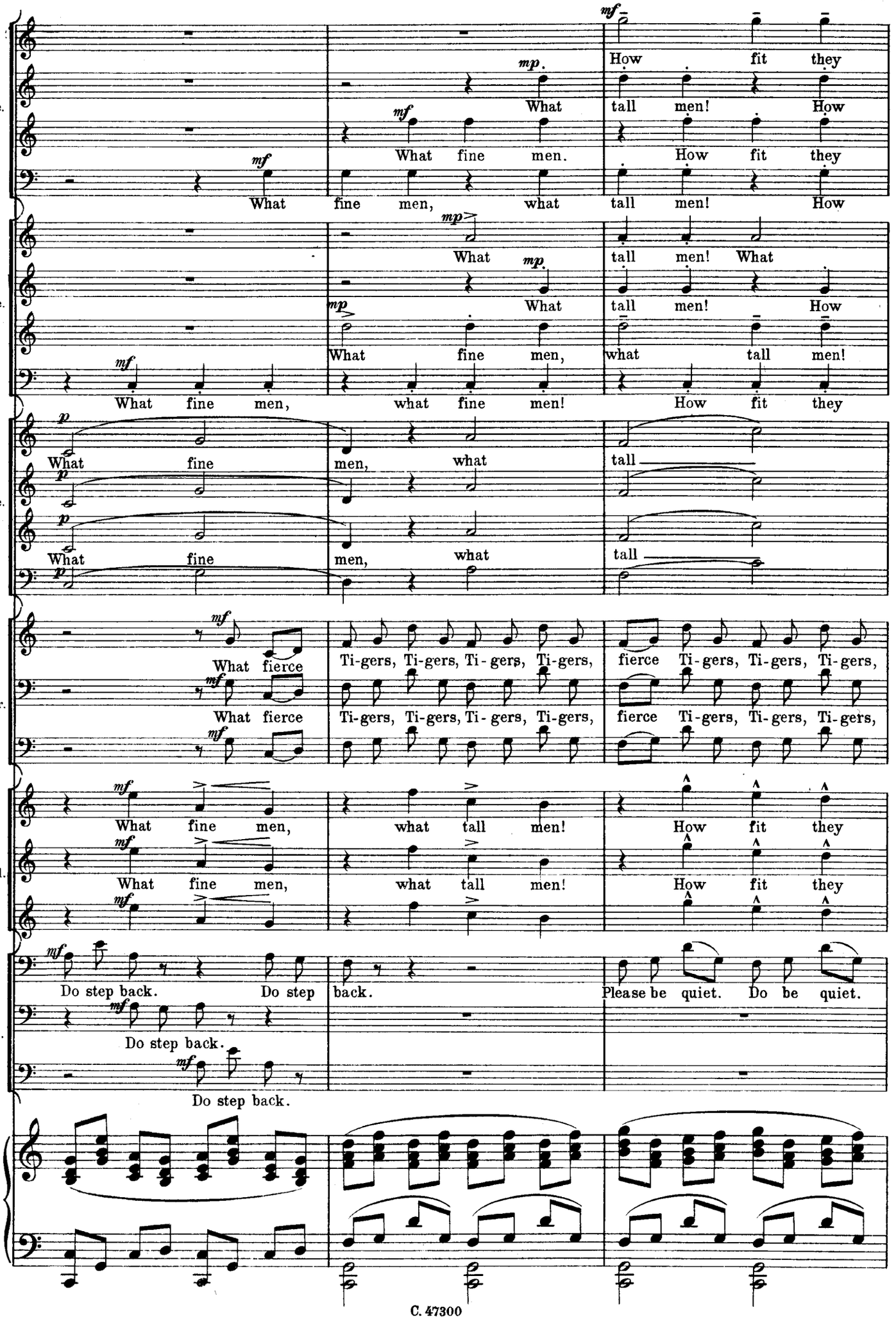
Back! Give way there!

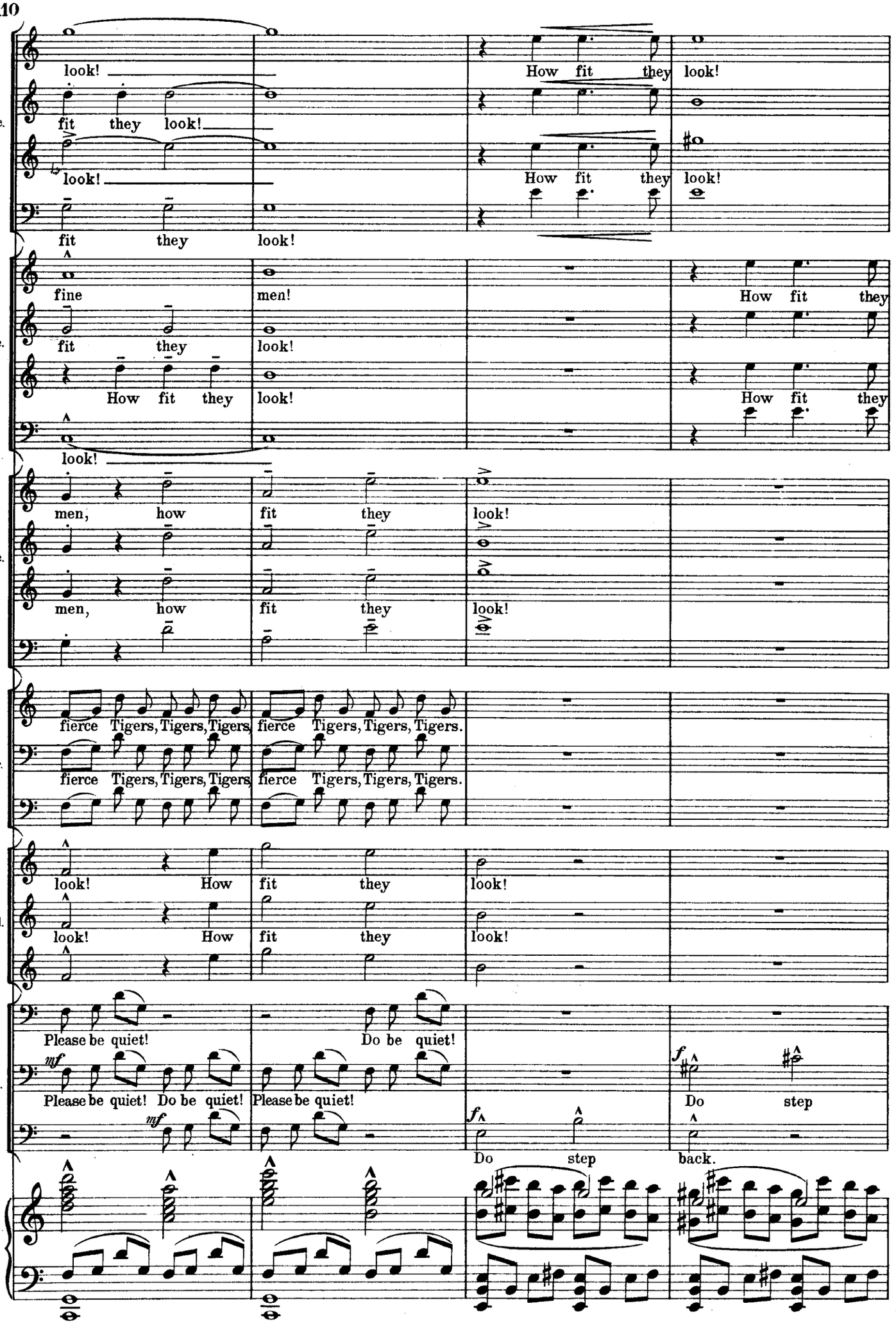
(107)

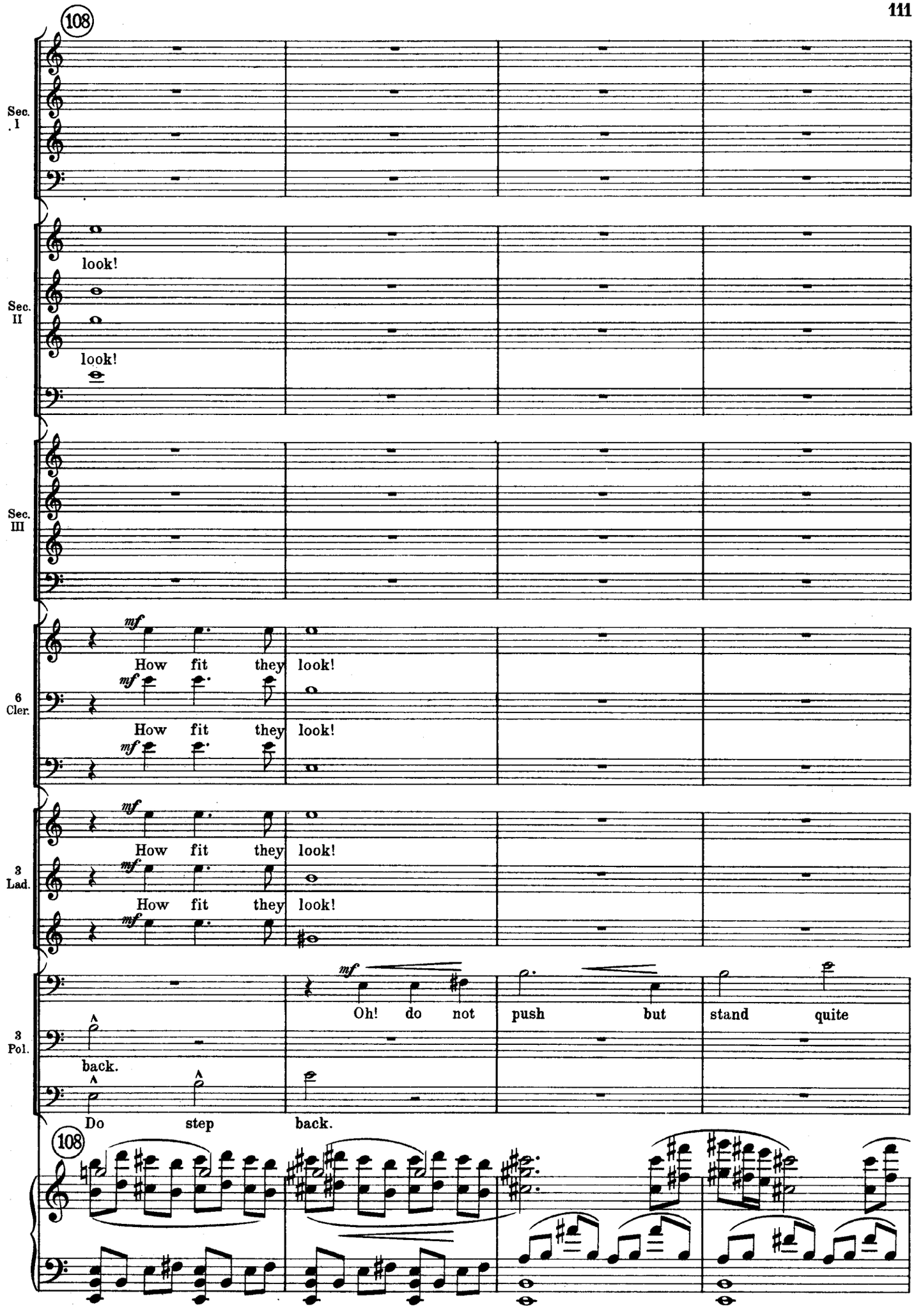
legato molto e suave

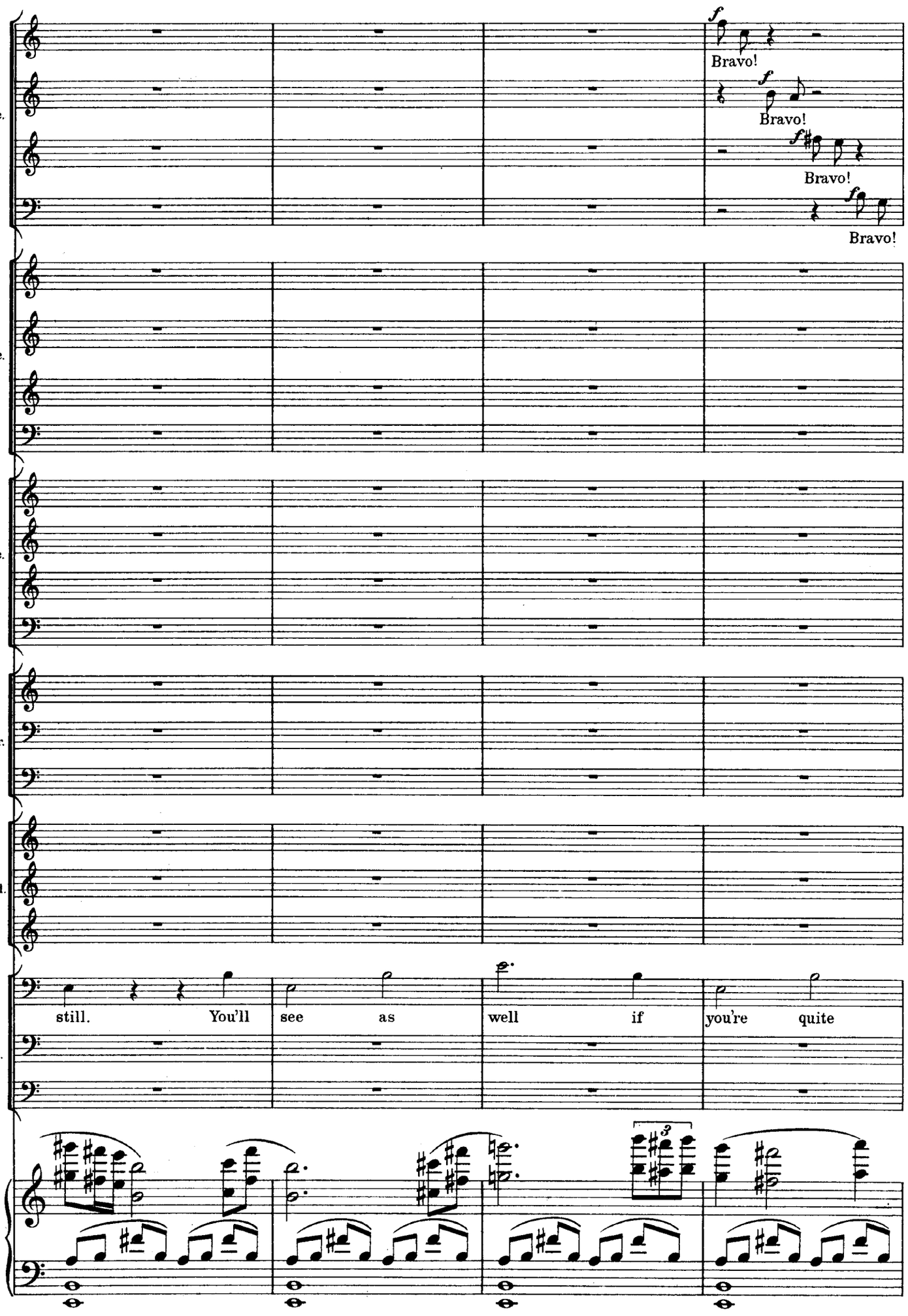
mf

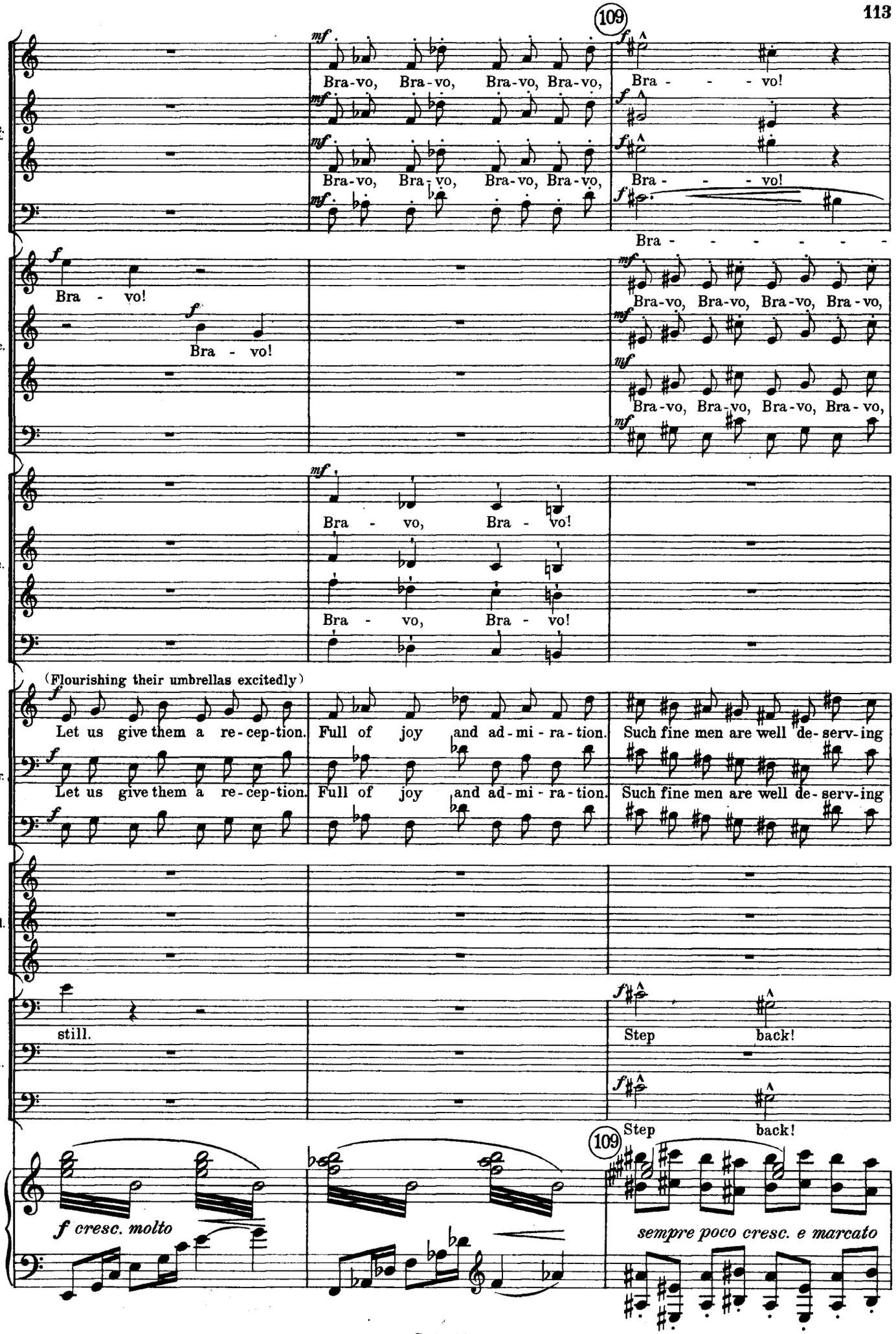
mp

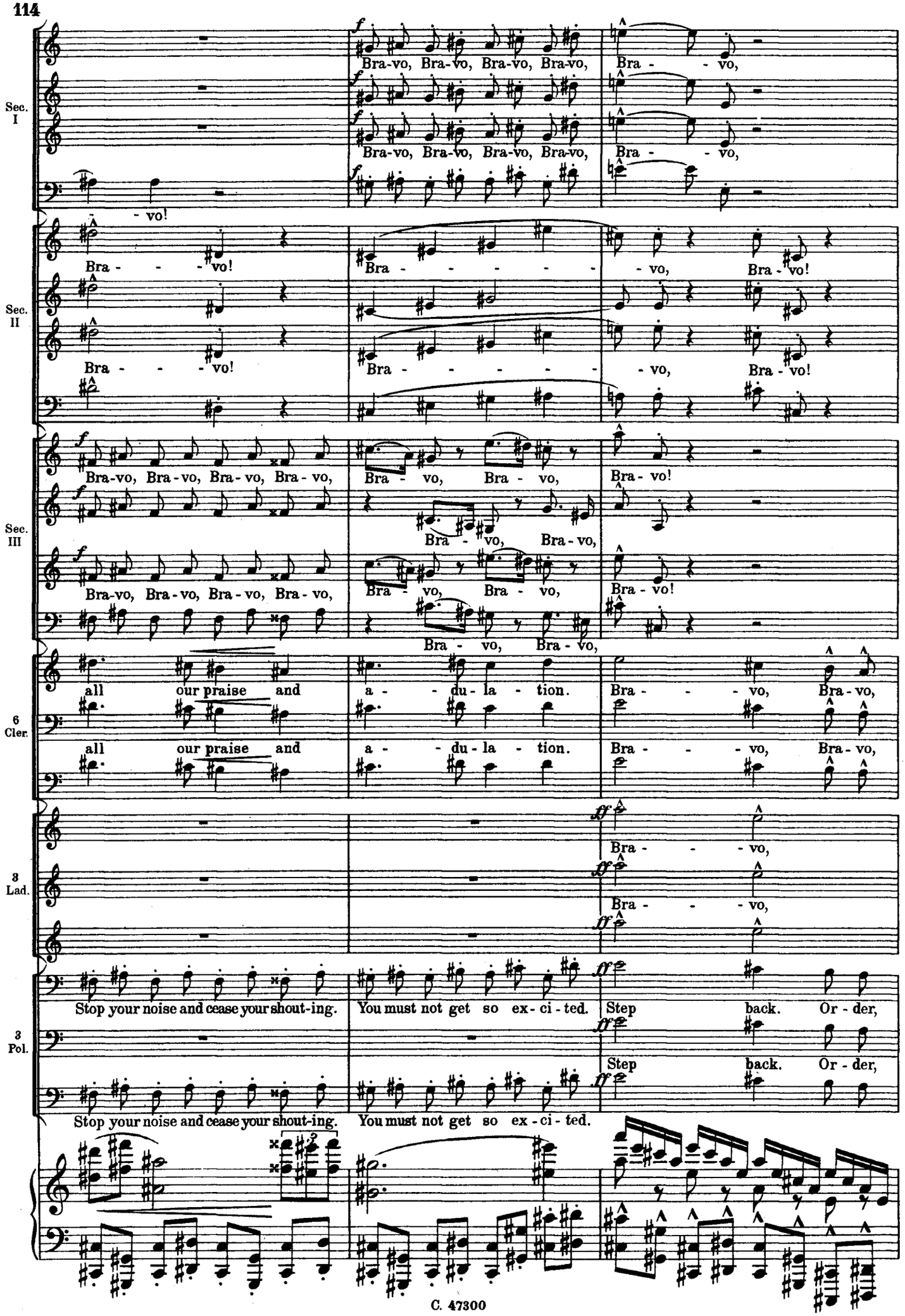

Sec. I
mf
How fit they
mp
What tall men! How
mf
What fine men. How fit they
mf
What fine men, what tall men! How
Sec. II
mp
What tall men! What
mp
What tall men! How
mp
What fine men, what tall men!
mf
What fine men, what fine men! How fit they
Sec. III
p
What fine men, what tall
p
What fine men, what tall
6 Cler.
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,
3 Lad.
mf
What fine men, what tall men! How fit they
mf
What fine men, what tall men! How fit they
3 Pol.
mf
Do step back. Do step back. Please be quiet. Do be quiet.
mf
Do step back.
mf
Do step back.

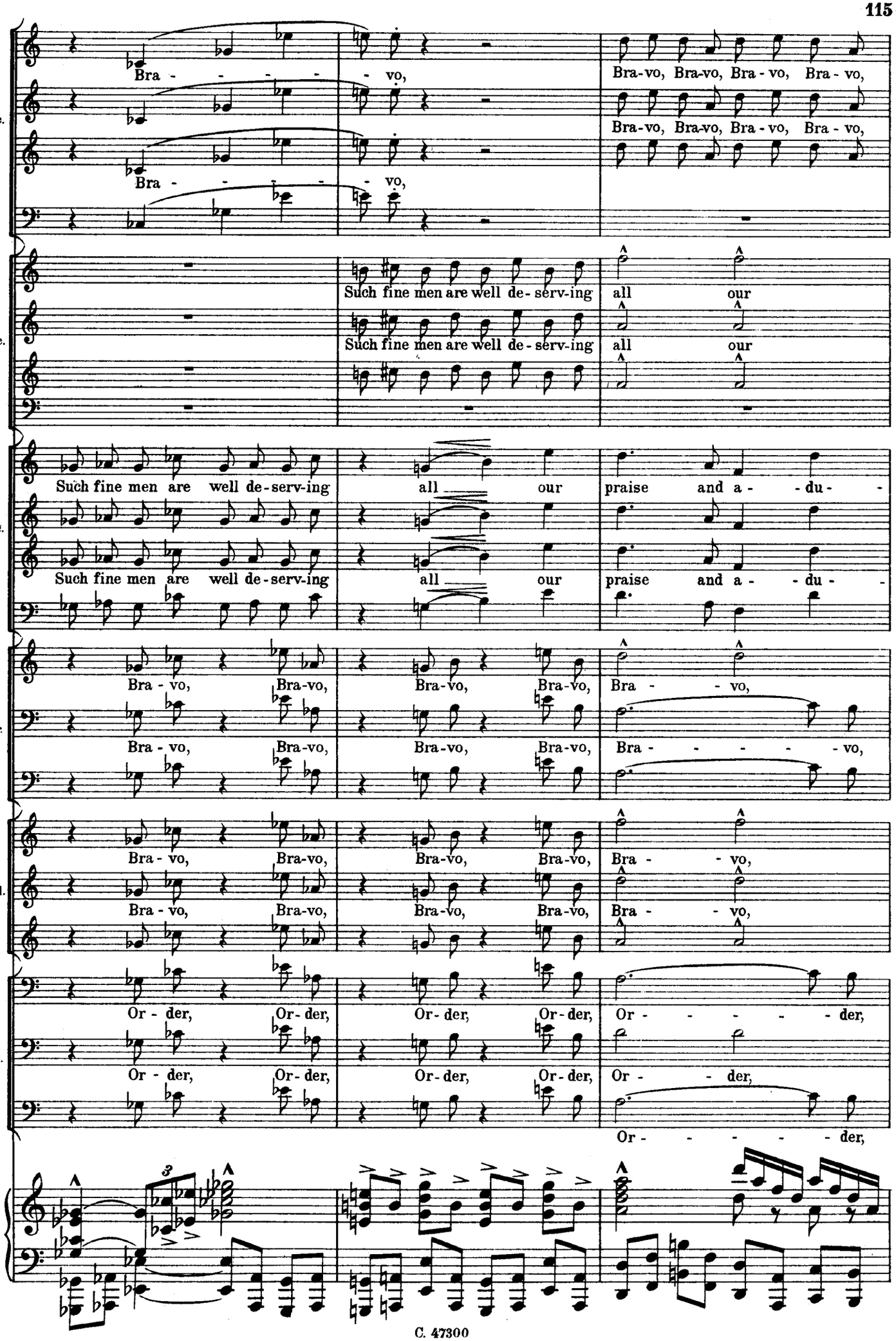

Sec. I
look!
fit they look!
look!
fit they look!
How fit they look!
How fit they look!
Sec. II
fine men!
fit they look!
How fit they look!
look!
How fit they
How fit they
Sec. III
men, how fit they look!
men, how fit they look!
6 Cler.
fierce Tigers, Tigers, Tigers, fierce Tigers, Tigers, Tigers.
fierce 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!
mf
Please be quiet! Do be quiet! Please be quiet!
mf
f
Do step
f
Do step back.

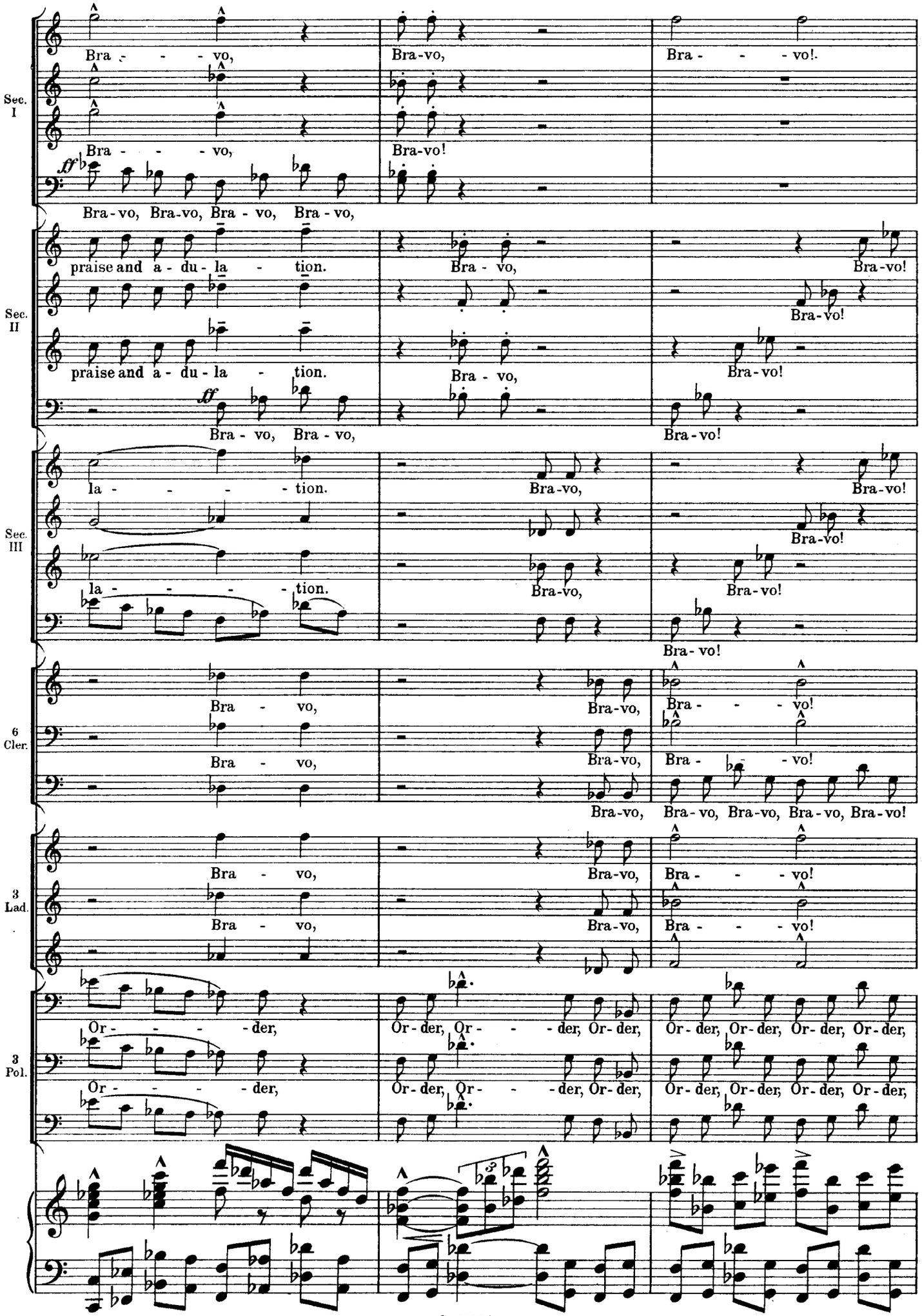

108
Sec. I
Sec. II
look!
look!
Sec. III
6 Cler.
mf
How fit they look!
How fit they look!
3 Lad.
How fit they look!
How fit they look!
3 Pol.
mf
Oh! do not push but stand quite
back.
Do step back.
108

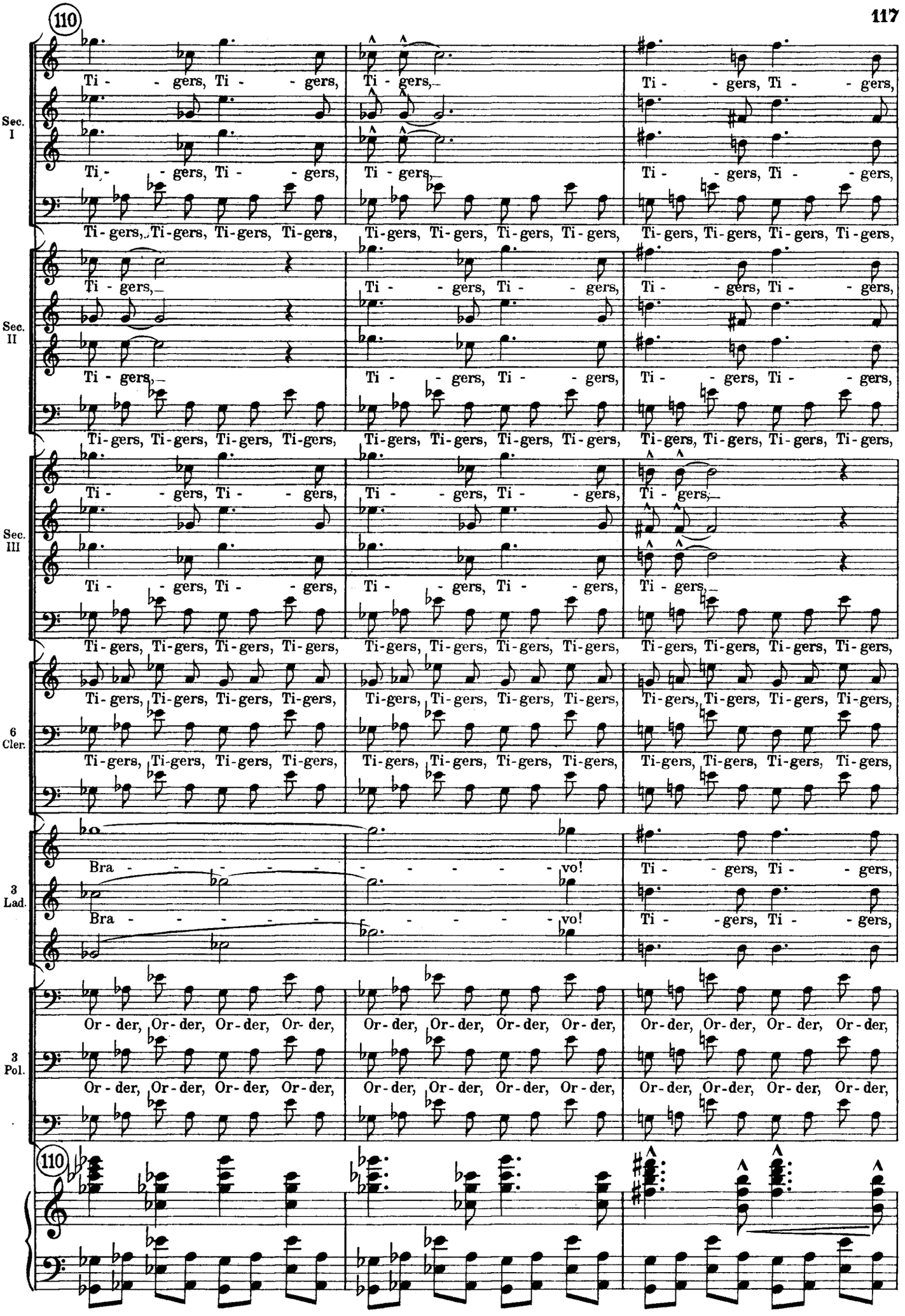

Sec. I
f
Bravo!
f
Bravo!
f
Bravo!
f
Bravo!
Sec. II
Sec. III
6 Cler.
3 Lad.
3 Pol.
still. You'll see as well if you're quite


109
Sec. I.
mf
Bra-vo, Bra-vo, Bra-vo, Bra-vo,
f
Bra - - - vo!
Bra - - - - - - -
Sec. II
Bra - vo!
Bra-vo, Bra-vo, Bra-vo, Bra-vo,
Sec. III
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
3 Lad.
3 Pol.
still.
Step back!
f cresc. molto
sempre poco cresc. e marcato


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


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!
ff
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!
ff
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, Or-der, Or-der,


110
Sec. I
Ti - - gers, Ti - - gers,
Ti - gers,
Ti - - gers, Ti - - gers,
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,
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, 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,
Ti-gers, Ti-gers, Ti-gers, Ti-gers,
Ti-gers, Ti-gers, Ti-gers, Ti-gers,
Ti-gers, Ti-gers, Ti-gers, Ti-gers,
Ti-gers, Ti-gers, Ti-gers, Ti-gers,
3 Lad.
Bra - - - - - - - - - - vo!
Bra - - - - - - - - - - vo!
Ti - - gers, Ti - - gers,
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,
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

pp ma 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 No. 2. 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.

Ti - gers, Ti - gers.

Ti-gers, Tigers, Tigers, Tigers. 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.

Ti - gers.

Tigers, Tigers, Tigers, Tigers. 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.

Ti - gers, Ti - gers.

Tigers, Tigers, Tigers, Tigers. 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!

Tigers, Tigers, Tigers, Tigers. Ah! Ah!

3 Lad.

Ti - gers, Ti - gers. Ah! Ah!

Ti - gers, Ti - gers. Ah! Ah!

3 Pol.

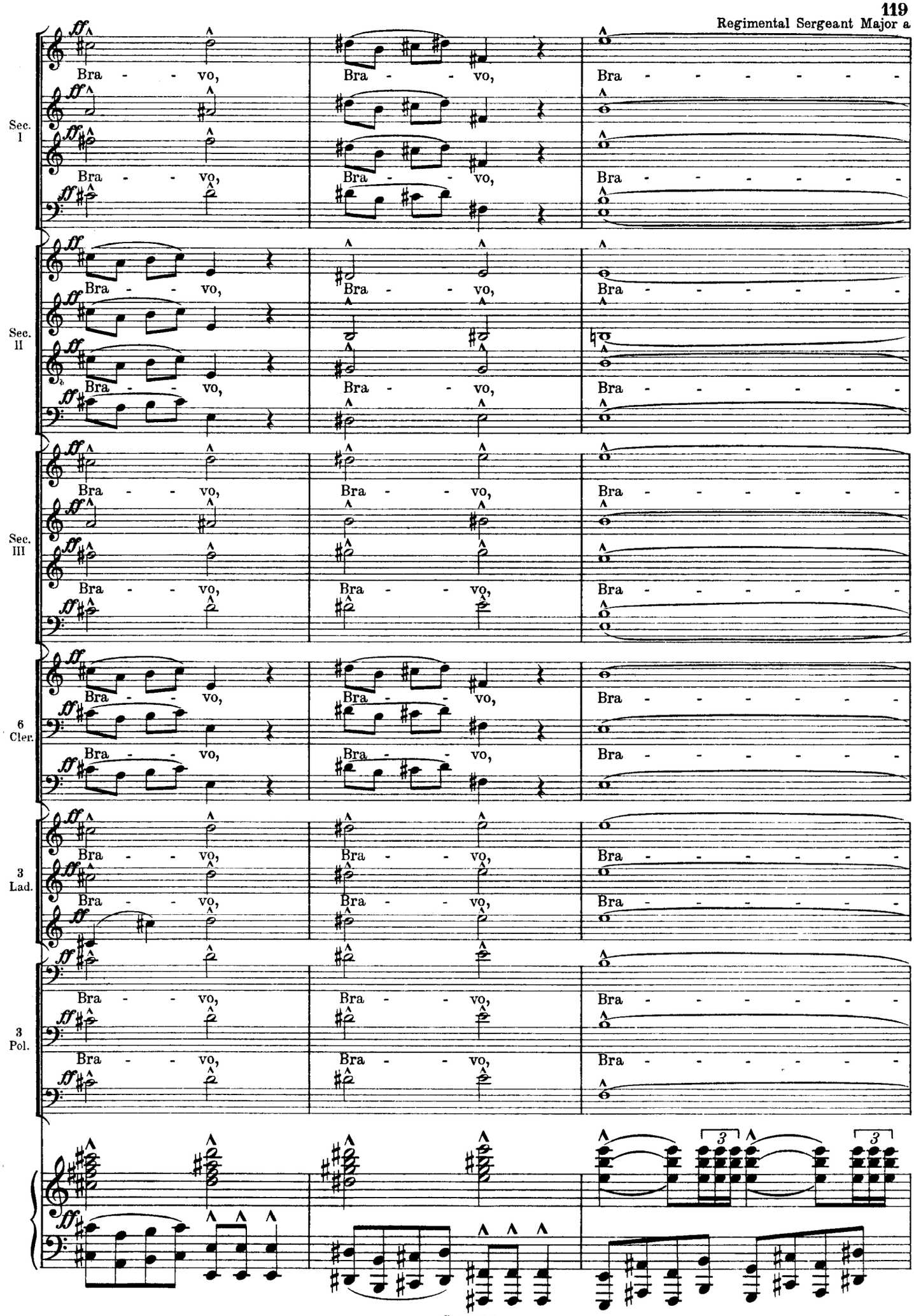
Order, Order, Order, Order!

Order, Order, Order, Order!

Allegro molto

fff

pp ma crescendo molto e rapido


Sec. I
Sec. II
Sec. III
6 Cler.
3 Lad.
3 Pol.
ff
Bra - - vo,
Bra - - - - - - -
3

111

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.

vo!

111 **Lento molto**

Allegro molto (Battalion marks time.)

f

Serg. Major

ff

Halt!

fff

S.M.

Right turn!

ff

S.M.

(Salutes Colonel) **Lento**

Left turn! Shun!

3

f

3

112 Colonel

Moderato *mp* *espress.*

Stand easy!

My lads,

f

mp

C.

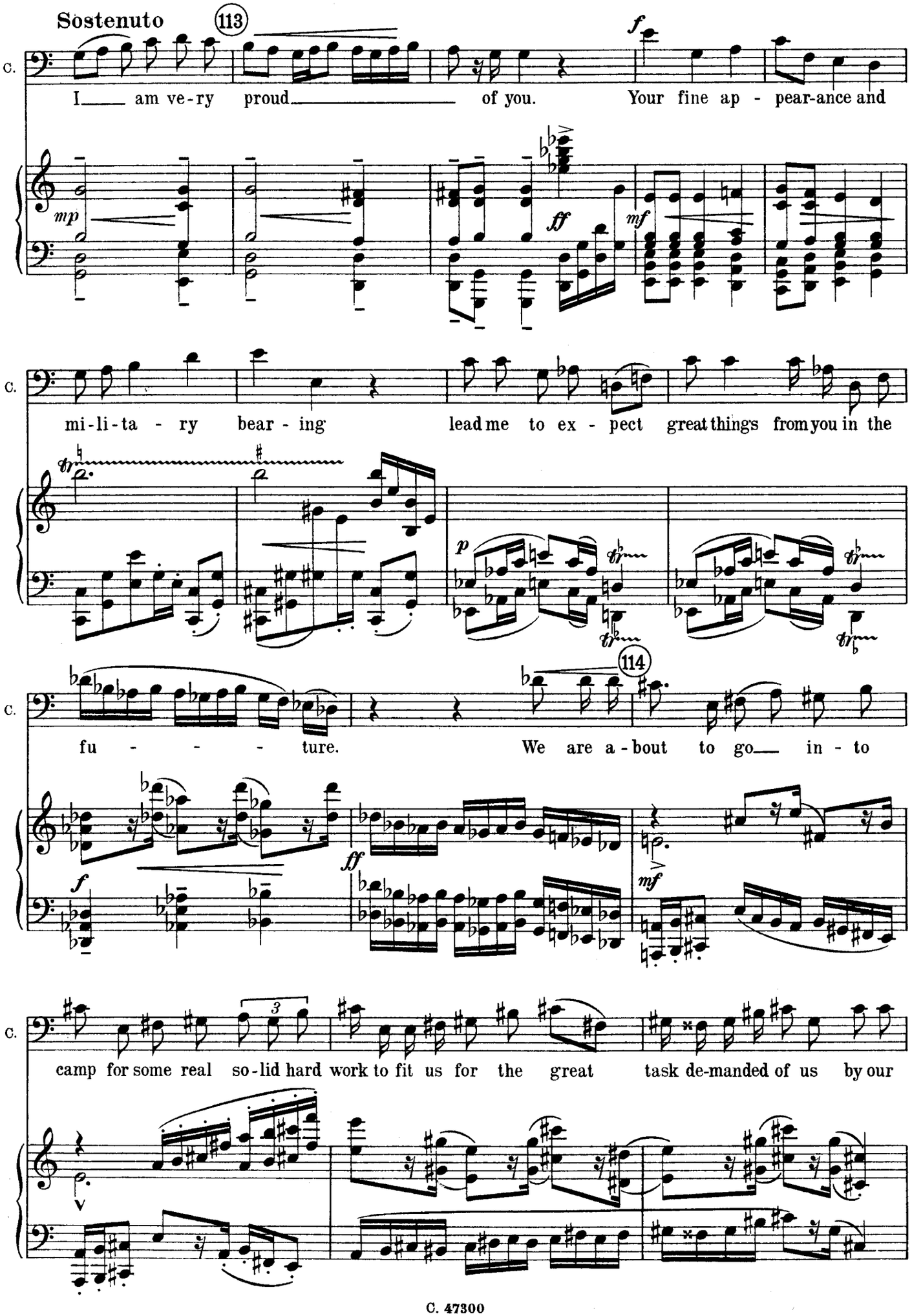
stringendo

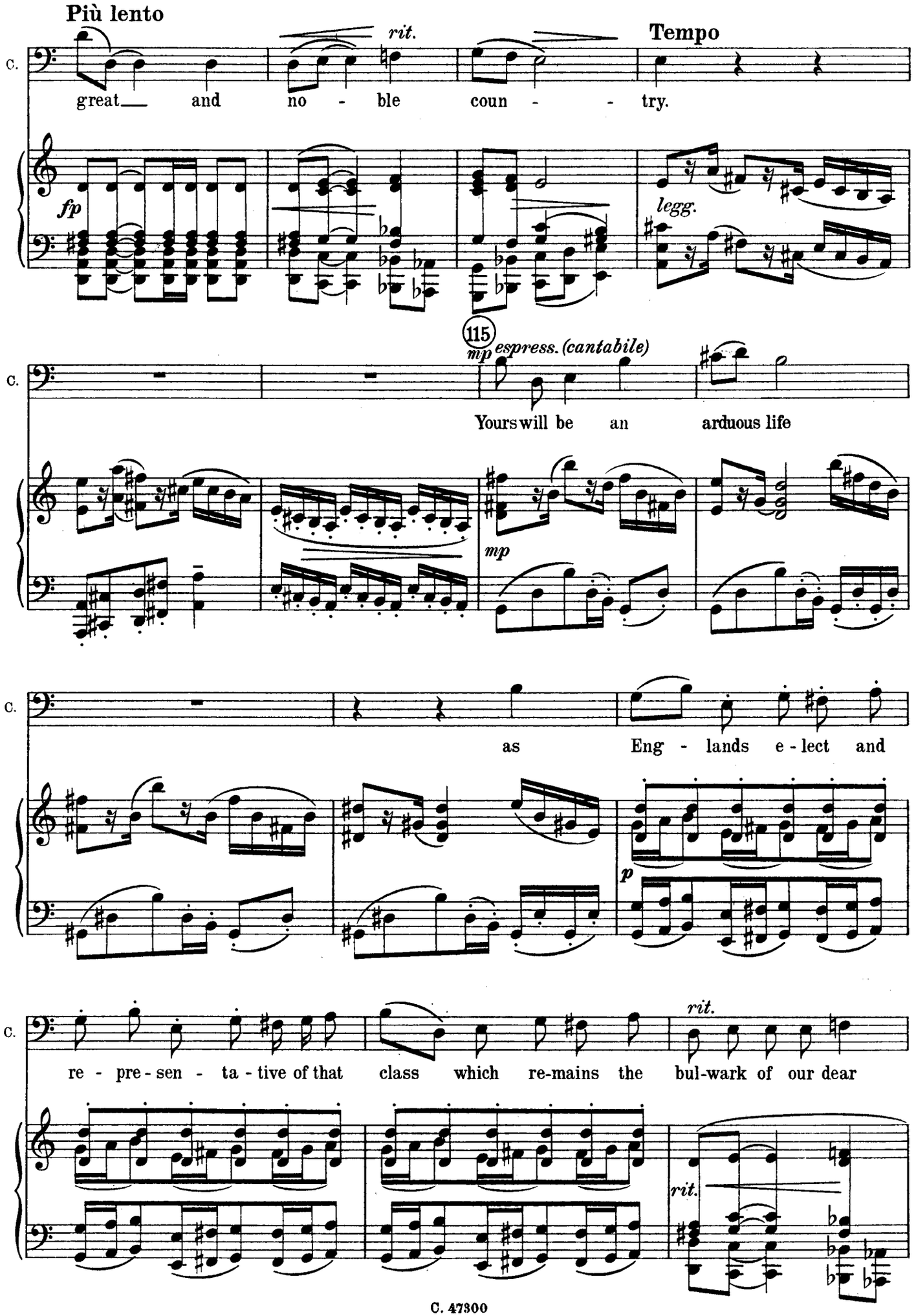
marcato molto

ff

My lads

ff


Sostenuto
113
C.
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.
114
fu - - - - ture. We are a-bout to go in - to
f
ff
mf
C.
3
camp for some real so-lid hard work to fit us for the great task de-manded of us by our


Più lento
rit.
Tempo
C.
great and no - ble coun - try.
fp
legg.
115
mp espress. (cantabile)
Yours will be an arduous life
mp
as Eng - lands e - lect and
p
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

f *f*

Quasi Recit.

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

ff *p*

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.

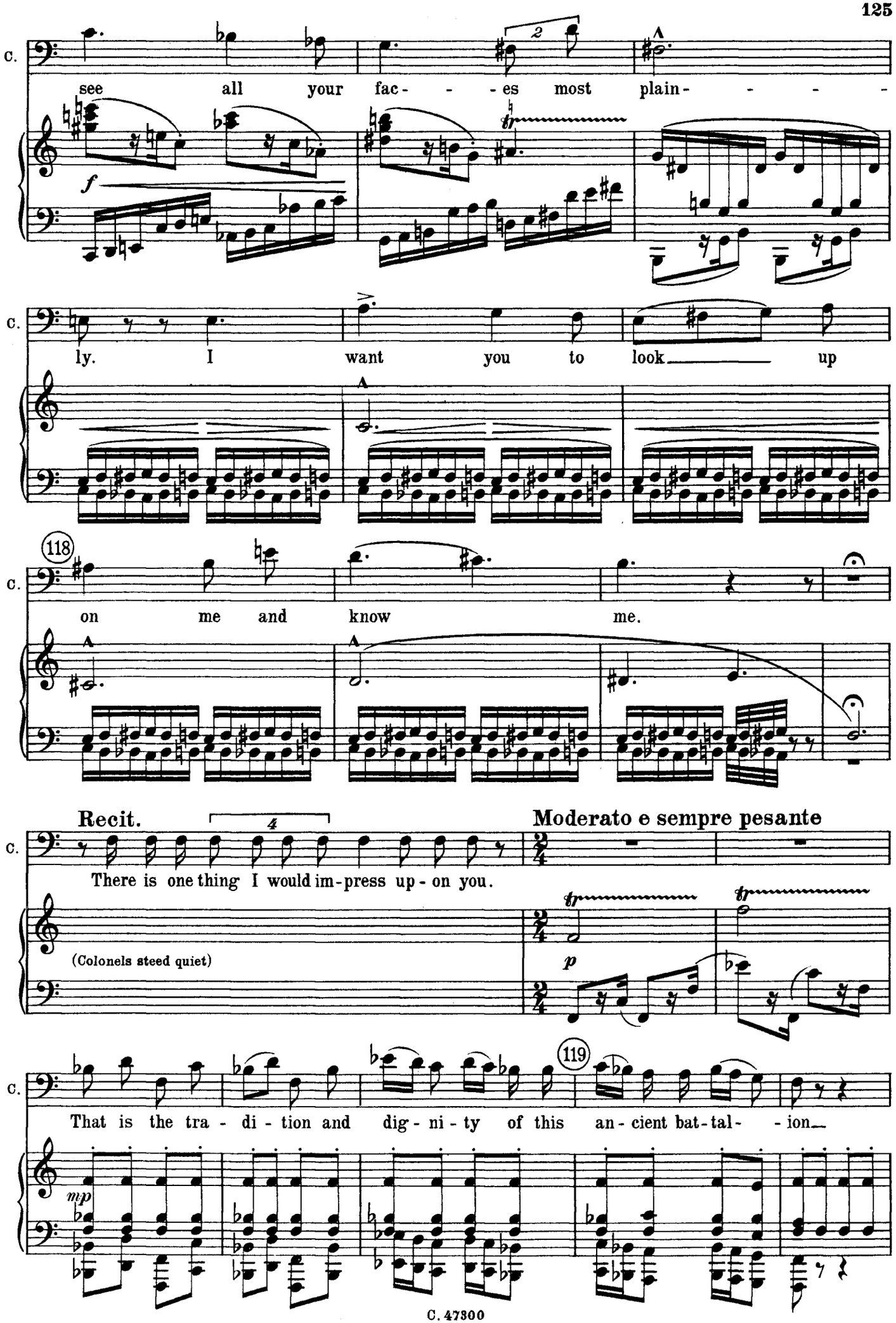
117

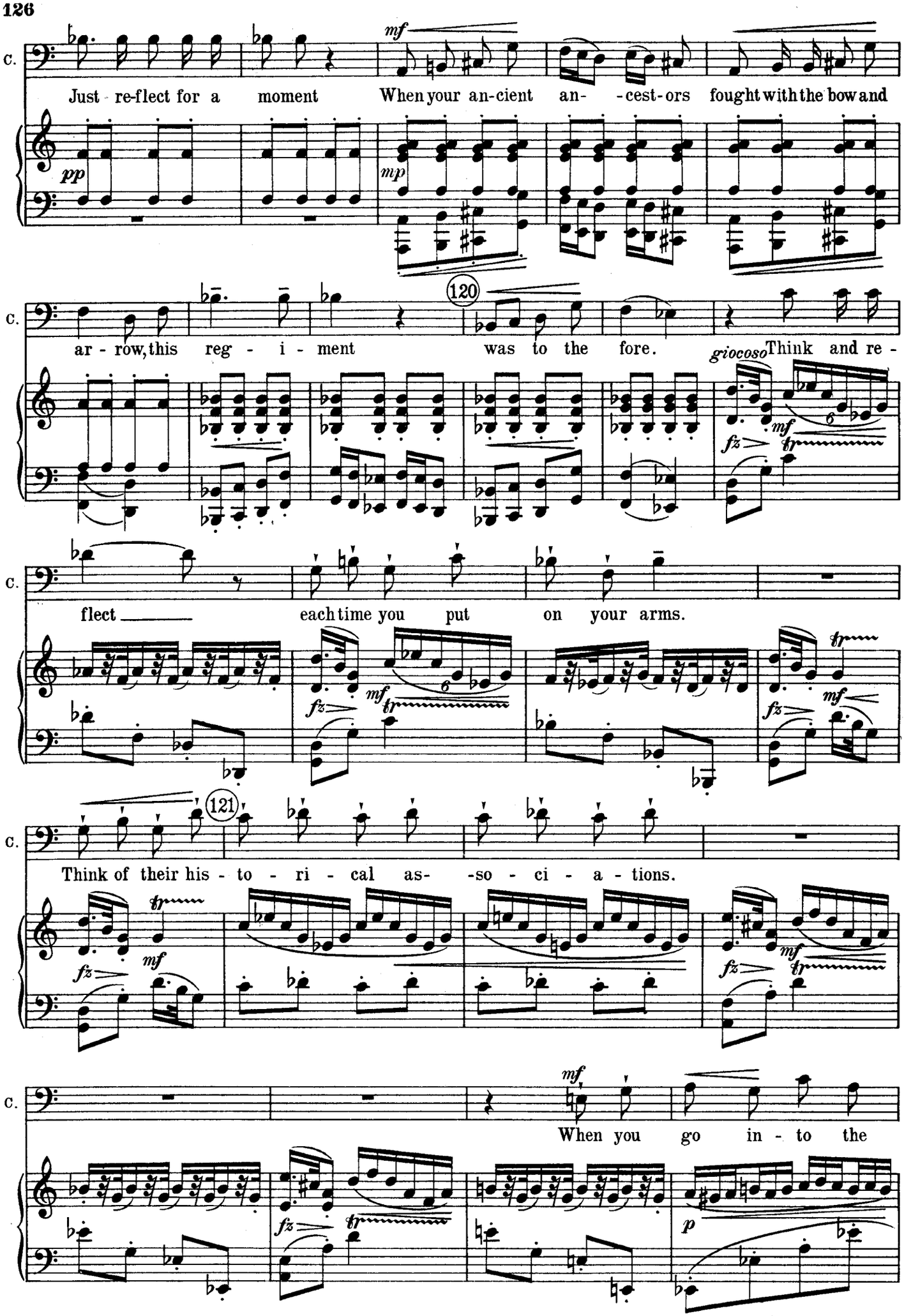
The Colonel's charger becomes restive – tail swings round like a sweeps brush; although the Colonel says he can see quite plainly, it is quite evident from the restlessness of his horse that his difficulty is to retain his seat.

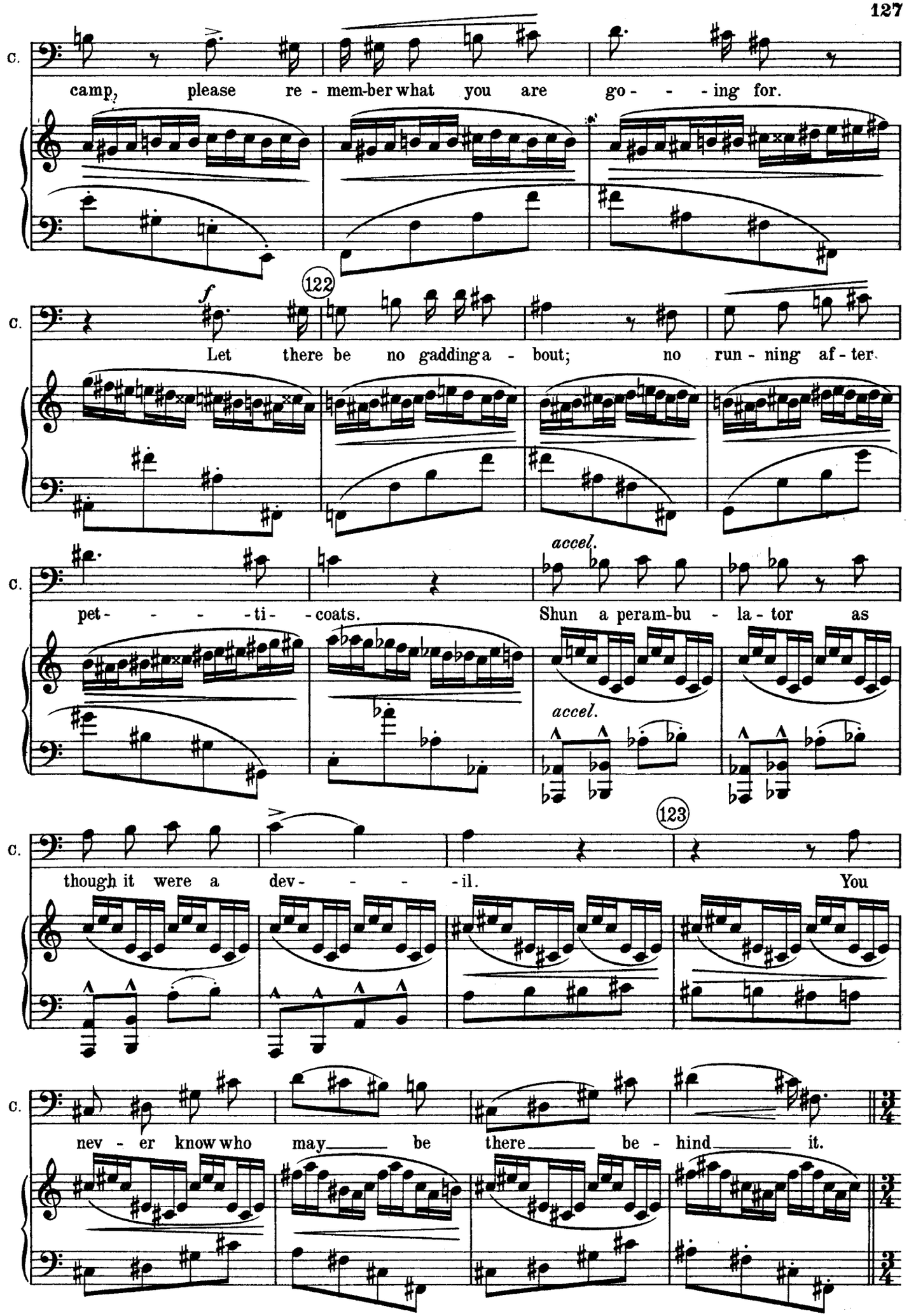
Moderato ma sempre rubato

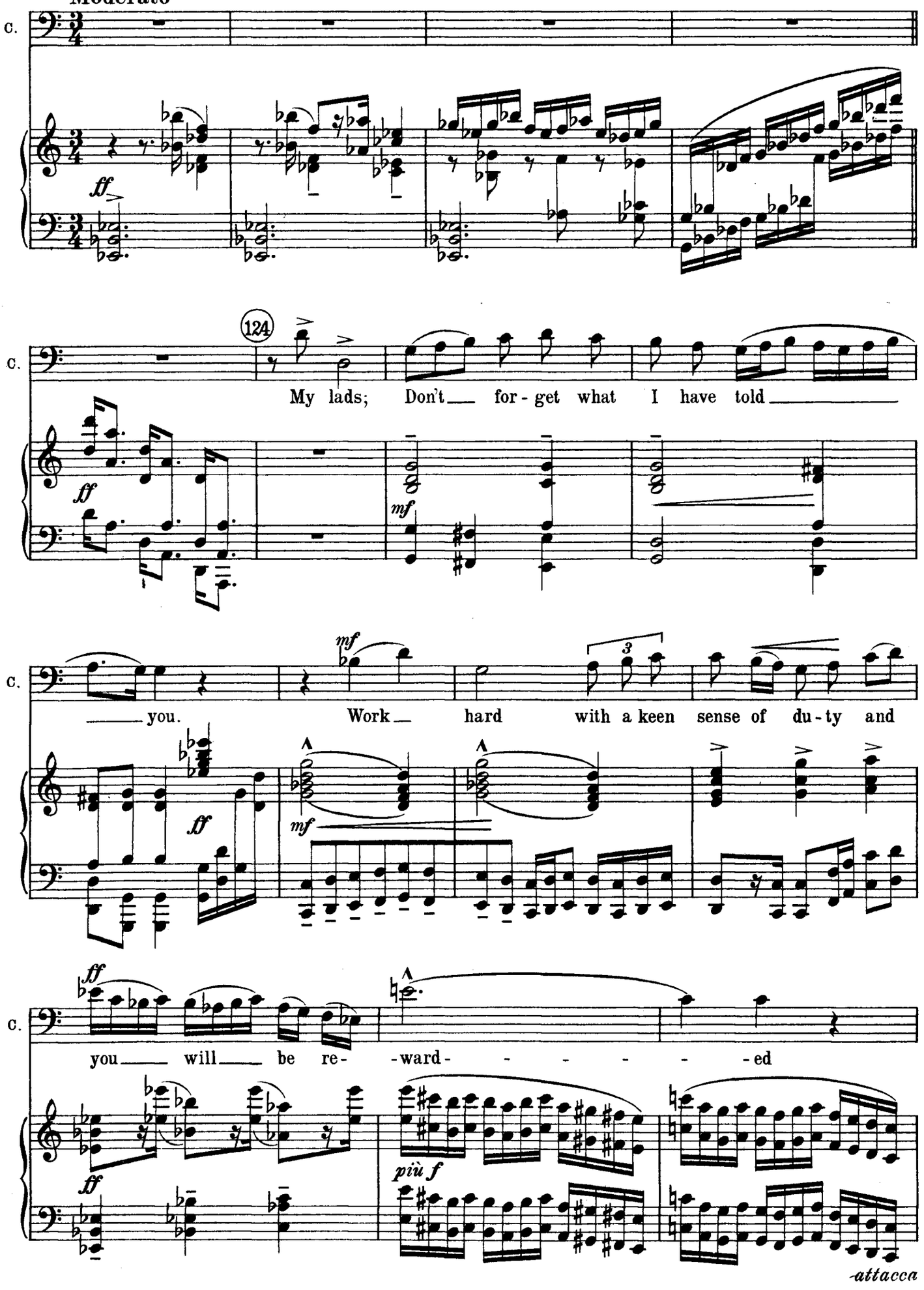
C. Seat - ed on my charg - - - er, I can

mp *mp*


C.
see all your fac- - - es most plain- - - -
f
C.
ly. I want you to look up
C.
118
on me and know me.
Recit.
4
Moderato e sempre pesante
C.
There is one thing I would im-press up-on you.
(Colonels steed quiet)
p
C.
119
That is the tra- di- tion and dig- ni- ty of this an- cient bat-tal- - ion
mp


C.
Just re-flect for a moment When your an-cient an- -cest-ors fought with the bow and
pp
mp
mf
C.
ar - row, this reg - i - ment was to the fore.
120
giocoso Think and re -
fz
mf
tr
C.
flect each time you put on your arms.
fz
mf
tr
C.
Think of their his - to - ri - cal as- -so - ci - a - tions.
121
fz
mf
tr
C.
When you go in - to the
mf
fz
p


C.
camp, please re - mem-ber what you are go - - - ing for.
122
f
C.
Let there be no gadding a - bout; no run - ning af - ter
accel.
C.
pet - - - - ti - coats. Shun a peram-bu - la - tor as
accel.
123
C.
though it were a dev - - - - il. You
C.
nev - er know who may be there be - hind it.


Moderato
C.
ff
124
My lads; Don't for - get what I have told
mf
you. Work hard with a keen sense of du - ty and
you will be re- -ward- - - - - -ed
più f
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!

Section III

Bra - vo!

Bra - vo!

3 Ladies

Bra - - - - vo!

6 Clergy

A most mov - - ing ap - - peal.

3 Police

Tigers

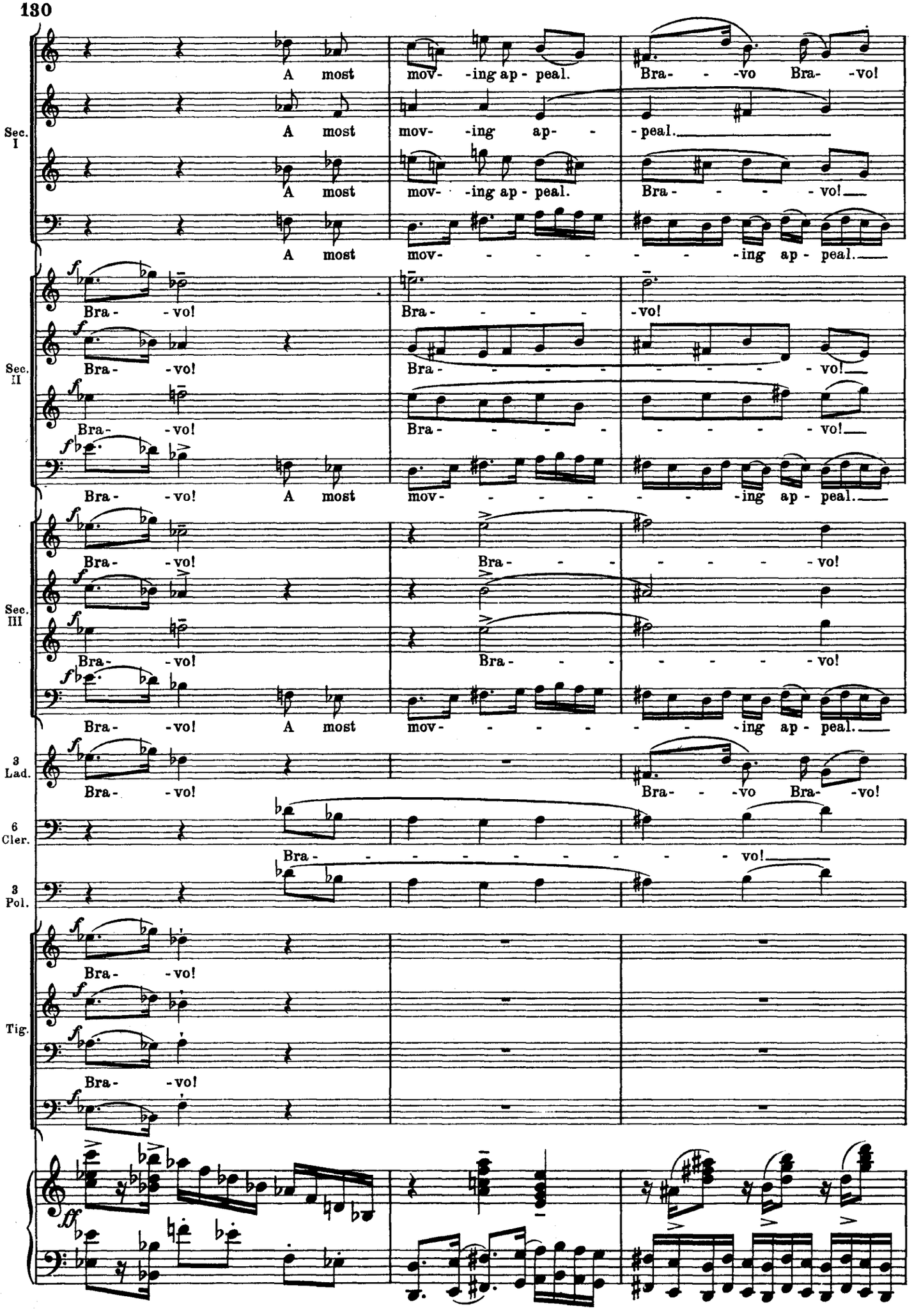
Ten. I

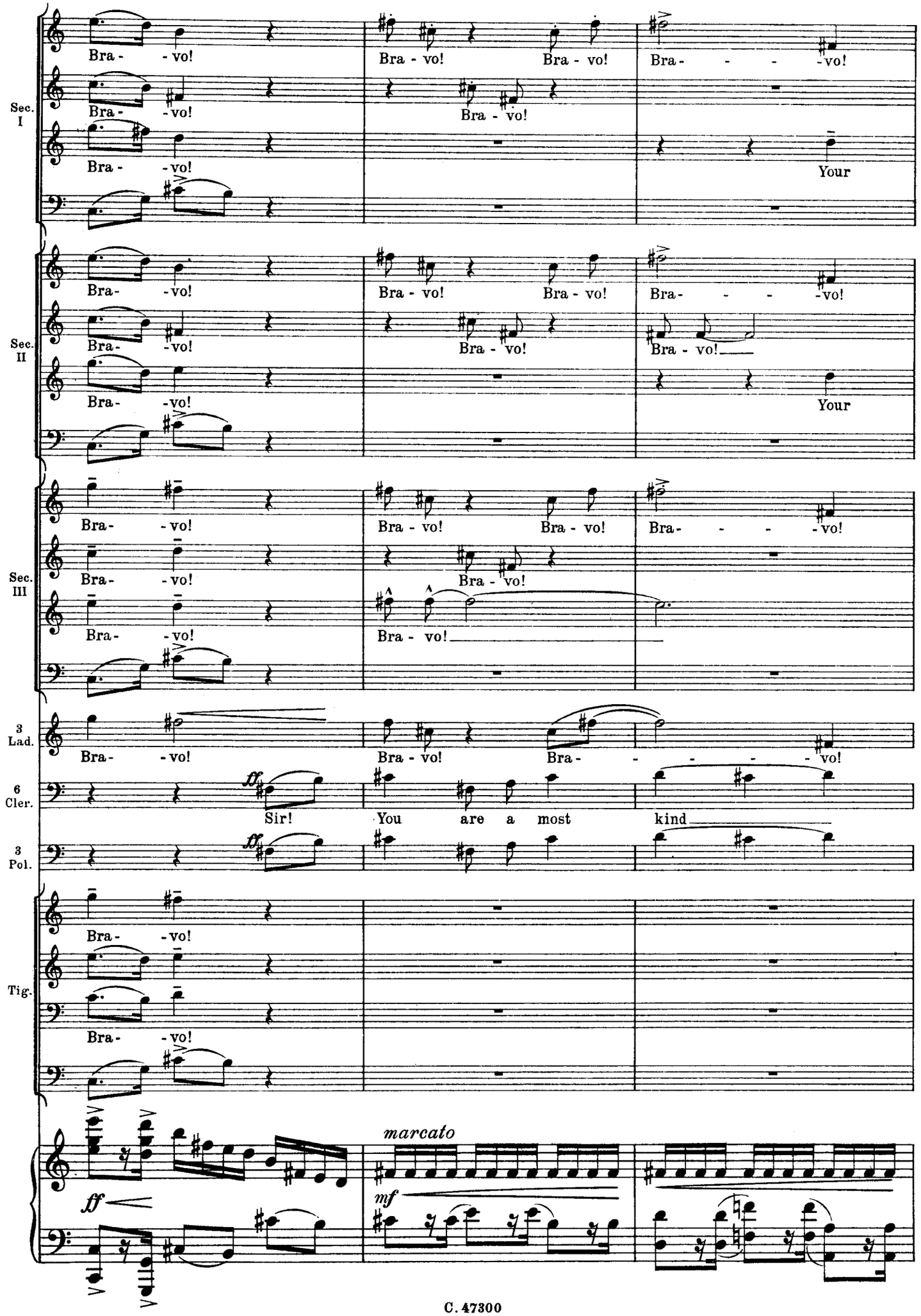
Ten. II

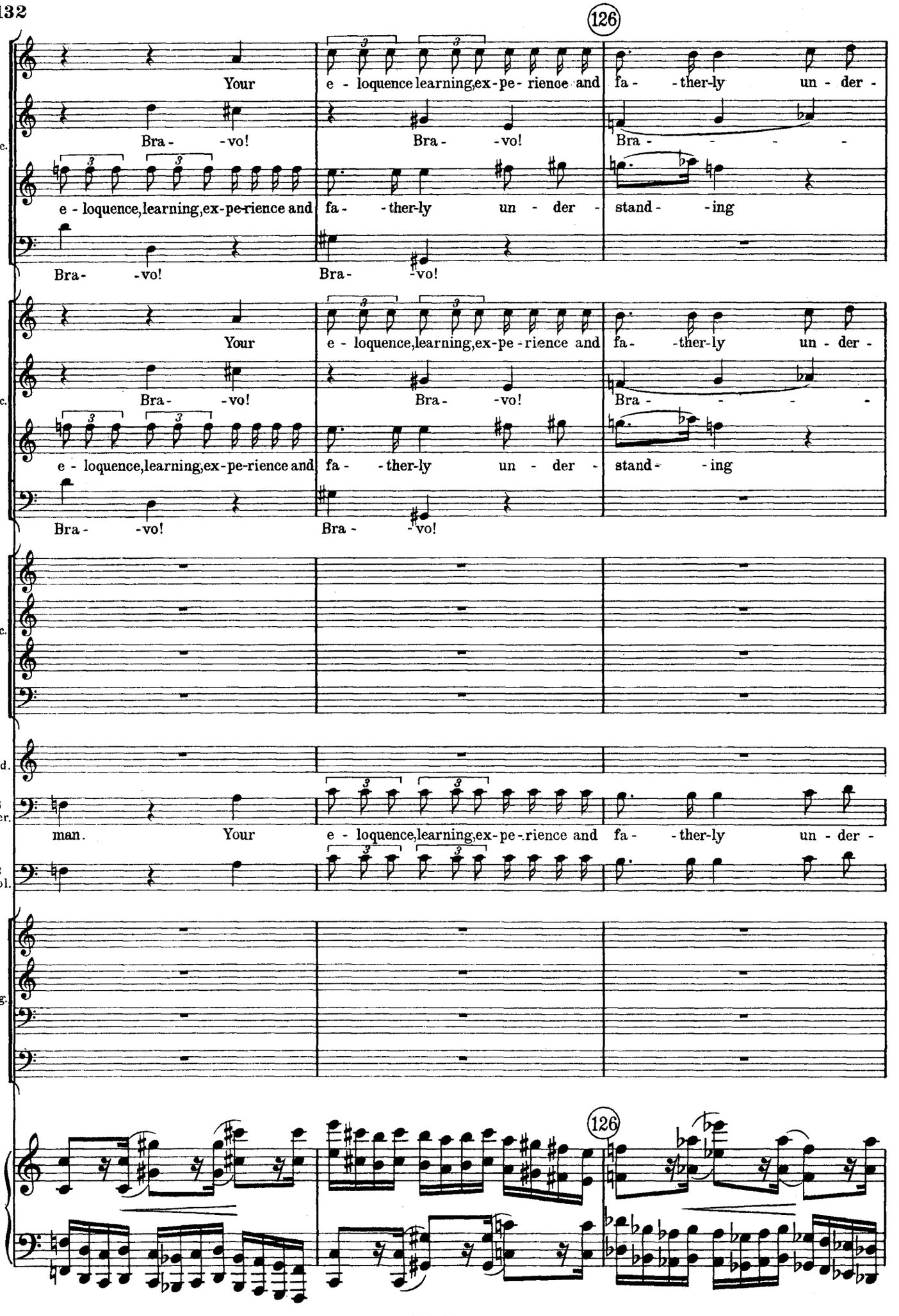
Bass I

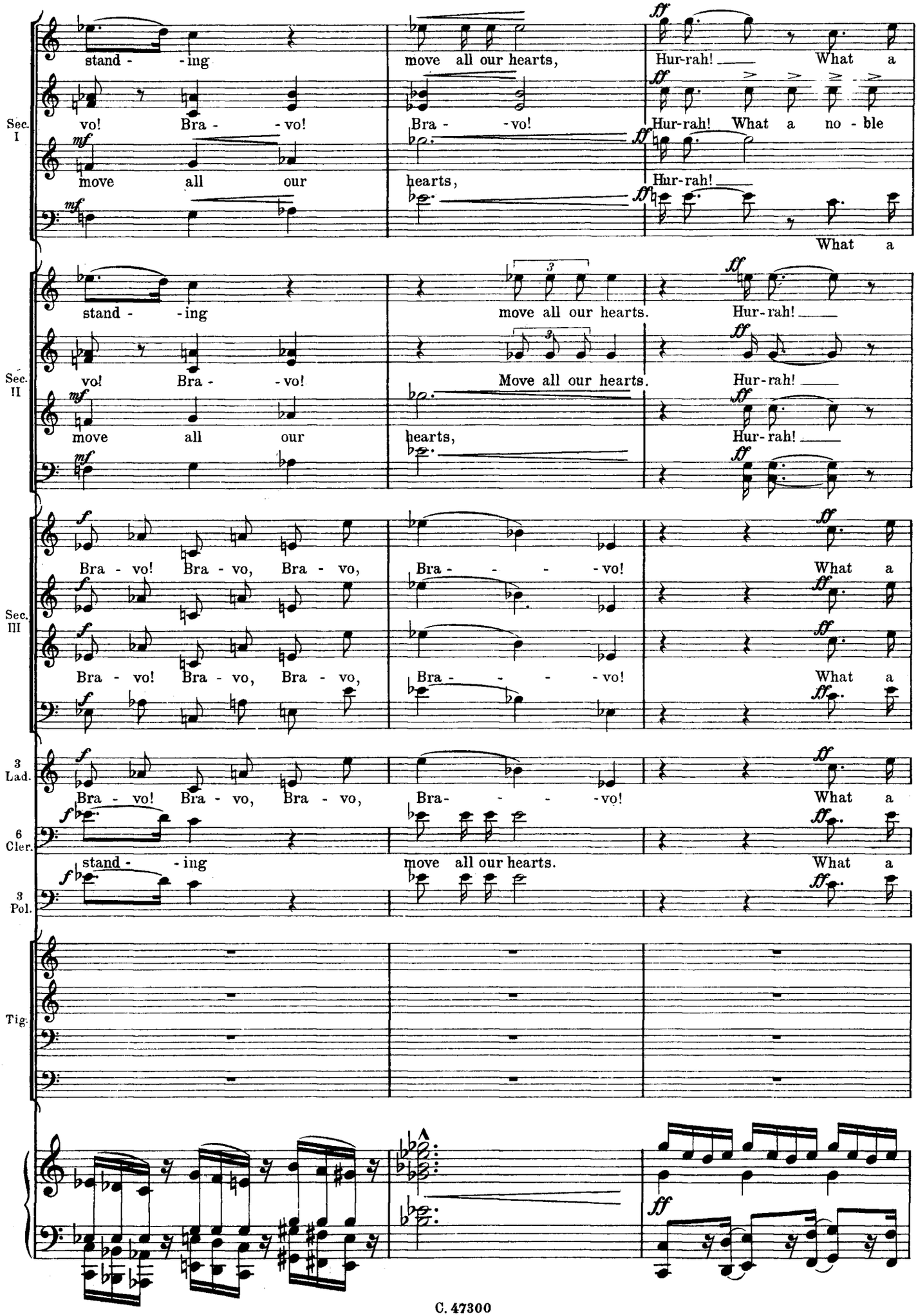
Bass II

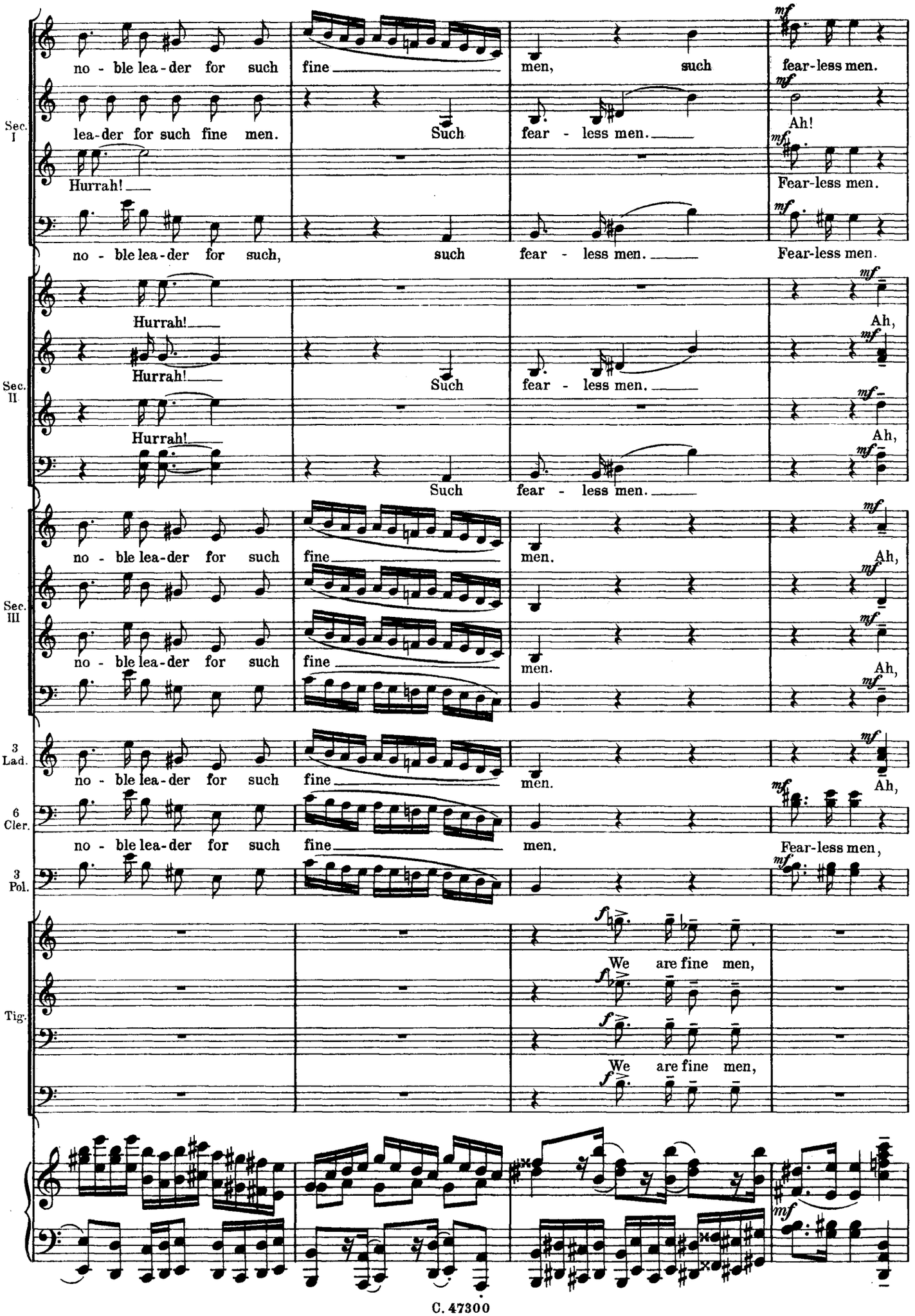
125 Allegro molto

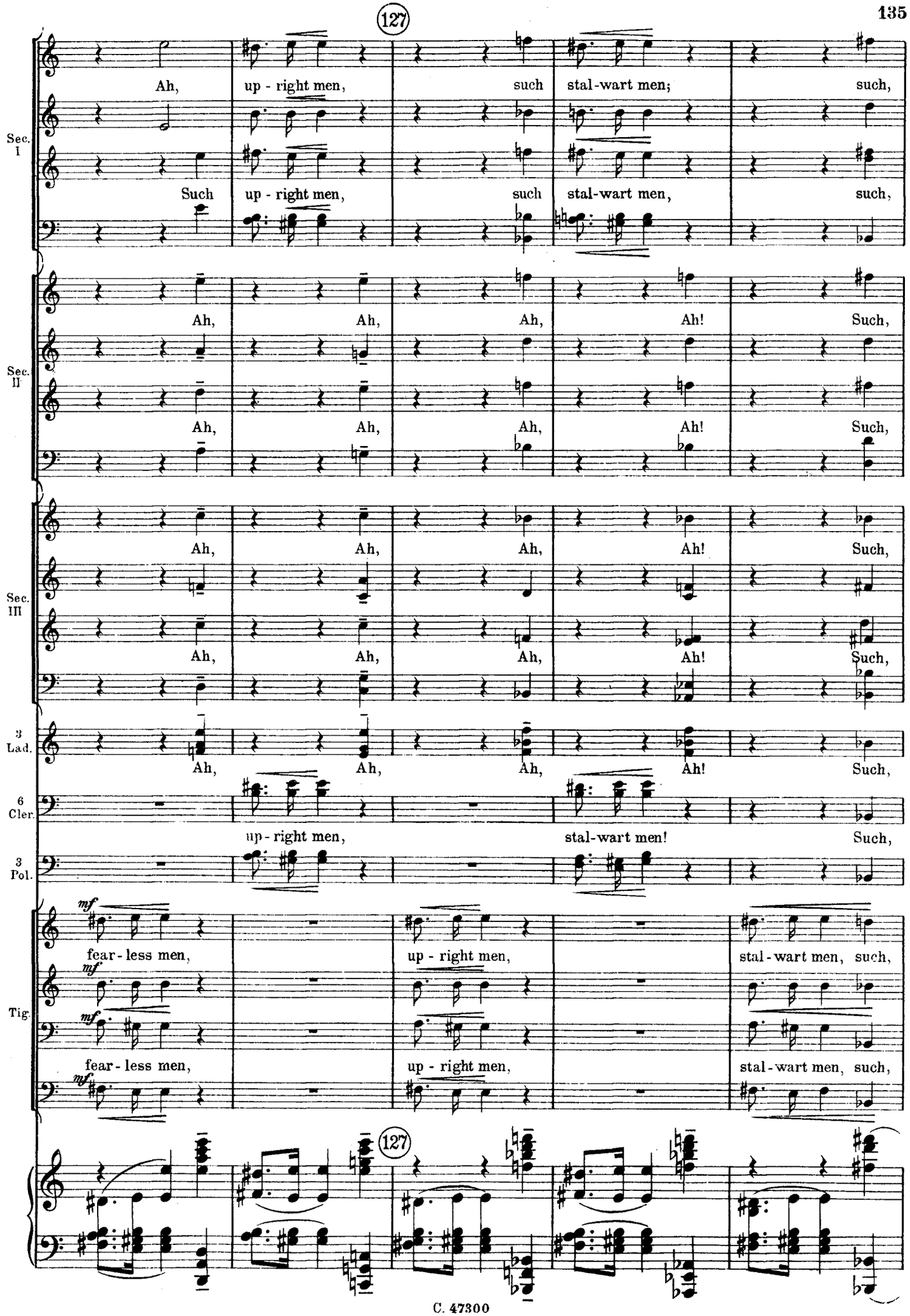

Sec. I
A most mov- -ing ap- peal. Bra- - -vo Bra- -vo!
A most mov- -ing ap- - -peal.
A most mov- -ing ap- peal. Bra- - - - vo!
A most mov- - - - - - - -ing ap- peal.
Sec. II
Bra- -vo! Bra- - - - -vo!
Bra- -vo! Bra- - - - - - - - vo!
Bra- -vo! Bra- - - - - - - - vo!
Bra- -vo! A most mov- - - - - - - -ing ap- peal.
Sec. III
Bra- -vo! Bra- - - - - - - - vo!
Bra- -vo! Bra- - - - - - - - vo!
Bra- -vo! A most mov- - - - - - - -ing ap- peal.
3 Lad.
Bra- -vo! Bra- - -vo Bra- -vo!
6 Cler.
Bra- - - - - - - - - - vo!
3 Pol.
Tig.
Bra- -vo!
Bra- -vo!
Bra- -vo!

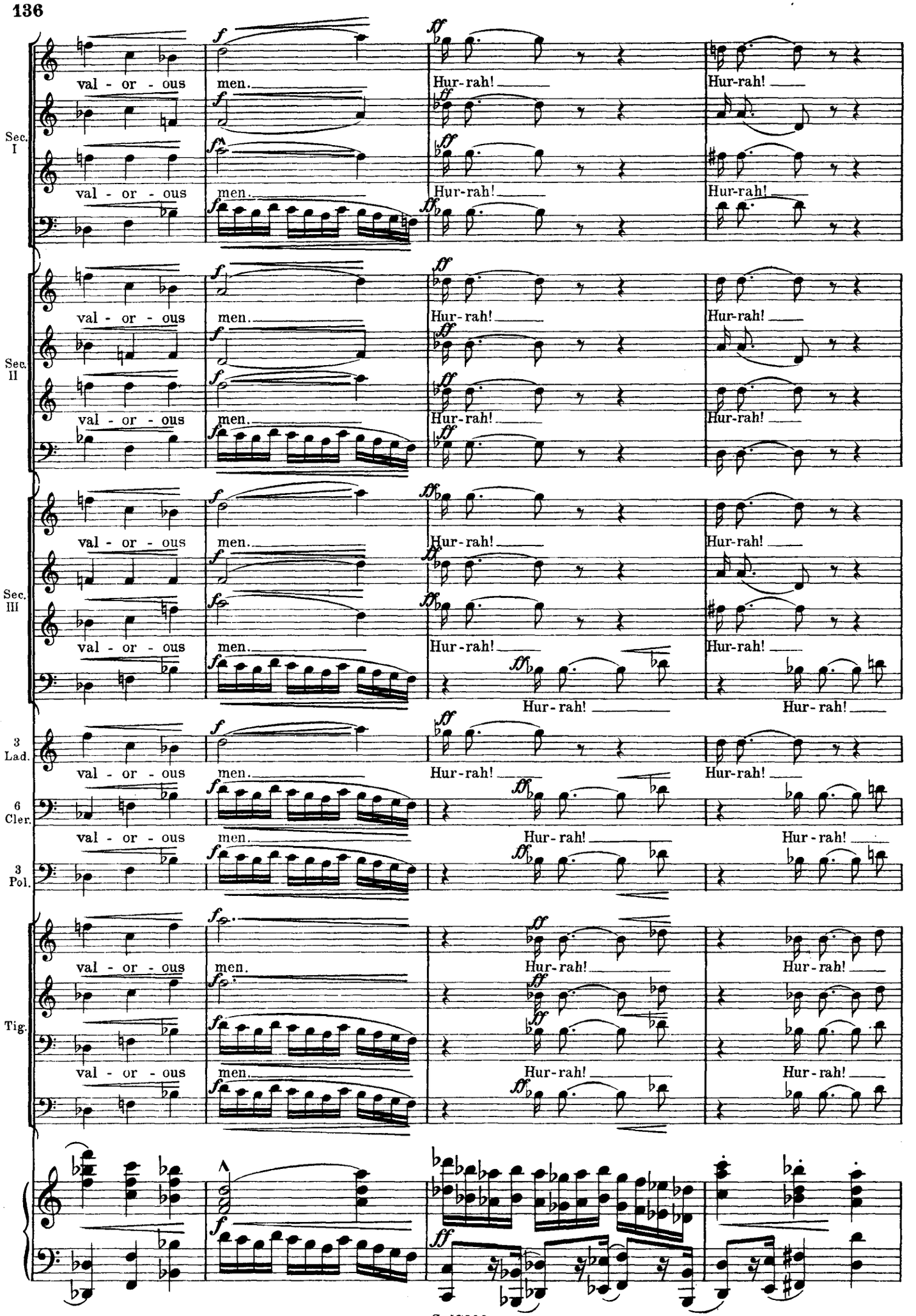

Sec. I
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - - - - vo!
Your
Sec. II
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - - - - vo!
Bra - vo!
Your
Sec. III
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - vo!
Bra - - - - vo!
3 Lad.
Bra - vo!
Bra - vo!
Bra - vo!
Bra - - - - vo!
6 Cler.
ff
Sir!
You are a most
kind
3 Pol.
ff
Tig.
Bra - vo!
Bra - vo!
Bra - vo!
ff
marcato
mf


126
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.
man. Your e - loquence, learning, ex - pe - rience and fa - ther - ly un - der -
3 Pol.
Tig.
126


Sec. I
stand - ing
vo! Bra - vo!
move all our
move all our hearts,
Bra - vo!
hearts,
Hur-rah! What a
Hur-rah! What a no - ble
Hur-rah!
What a
Sec. II
stand - ing
vo! Bra - vo!
move all our
move all our hearts.
Move all our hearts.
hearts,
Hur-rah!
Hur-rah!
Hur-rah!
Sec. III
Bra - vo! Bra - vo, Bra - vo,
Bra - vo!
What a
3 Lad.
6 Cler.
stand - ing
move all our hearts.
3 Pol.
Tig.


Sec. I
no - ble lea - der for such fine men, such fear - less men.
lea - der for such fine men. Such fear - less men. Ah!
Hurrah! Fear - less men.
no - ble lea - der for such, such fear - less men. Fear - less men.
Sec. II
Hurrah! Ah,
Hurrah! Such fear - less men.
Hurrah! Ah,
Such fear - less men.
Sec. III
no - ble lea - der for such fine men. Ah,
no - ble lea - der for such fine men. Ah,
3 Lad.
no - ble lea - der for such fine men. Ah,
6 Cler.
no - ble lea - der for such fine men. Fear - less men,
3 Pol.
Tig.
We are fine men,
We are fine men,


127
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, up - right men, stal-wart men, such,
mf fear - less men, up - right men, stal-wart men, such,
127


Sec. I
Sec. II
Sec. III
3 Lad.
6 Cler.
3 Pol.
Tig.
val - or - ous
men.
Hur-rah!

sempre molto cresc.

128

Sec. I

Sec. II

Sec. III

3 Lad.

6 Cler.

3 Pol.

Tig.

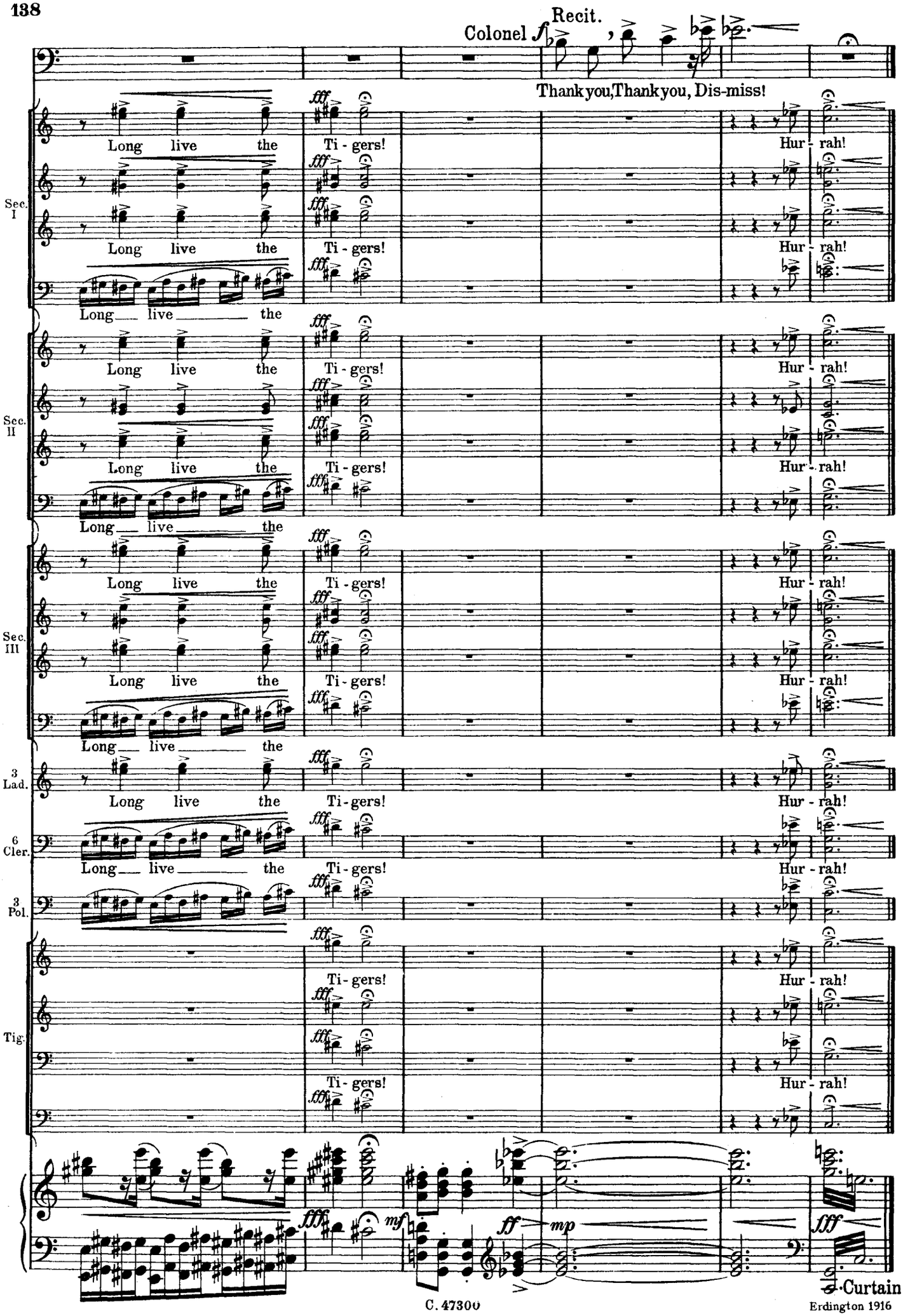
mf

Heav'n bless the Ti - - - gers Col - onel!

Col - - - onel!

sempre molto cresc.

128



Erdington 1916

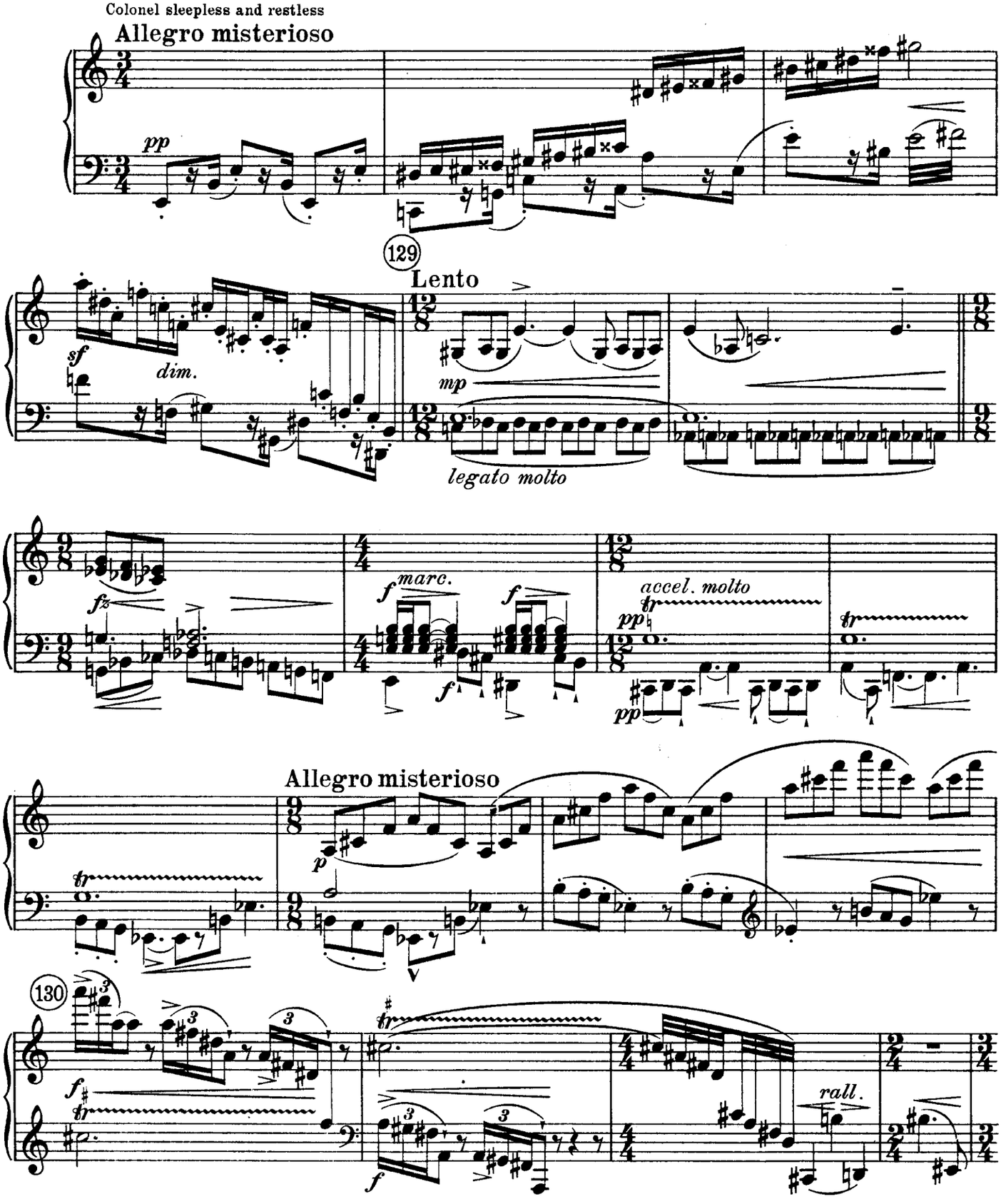
Act II

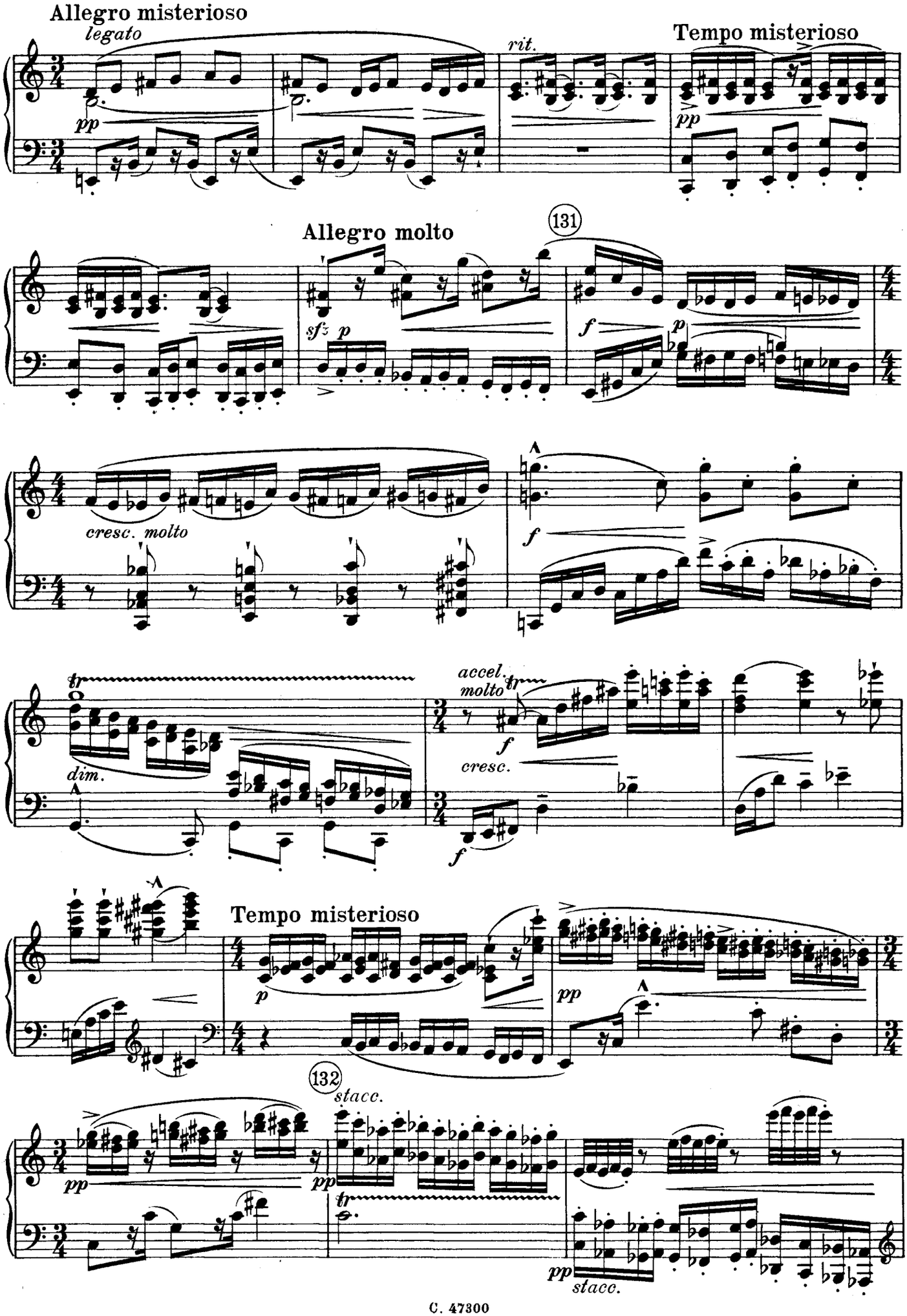
Scene I

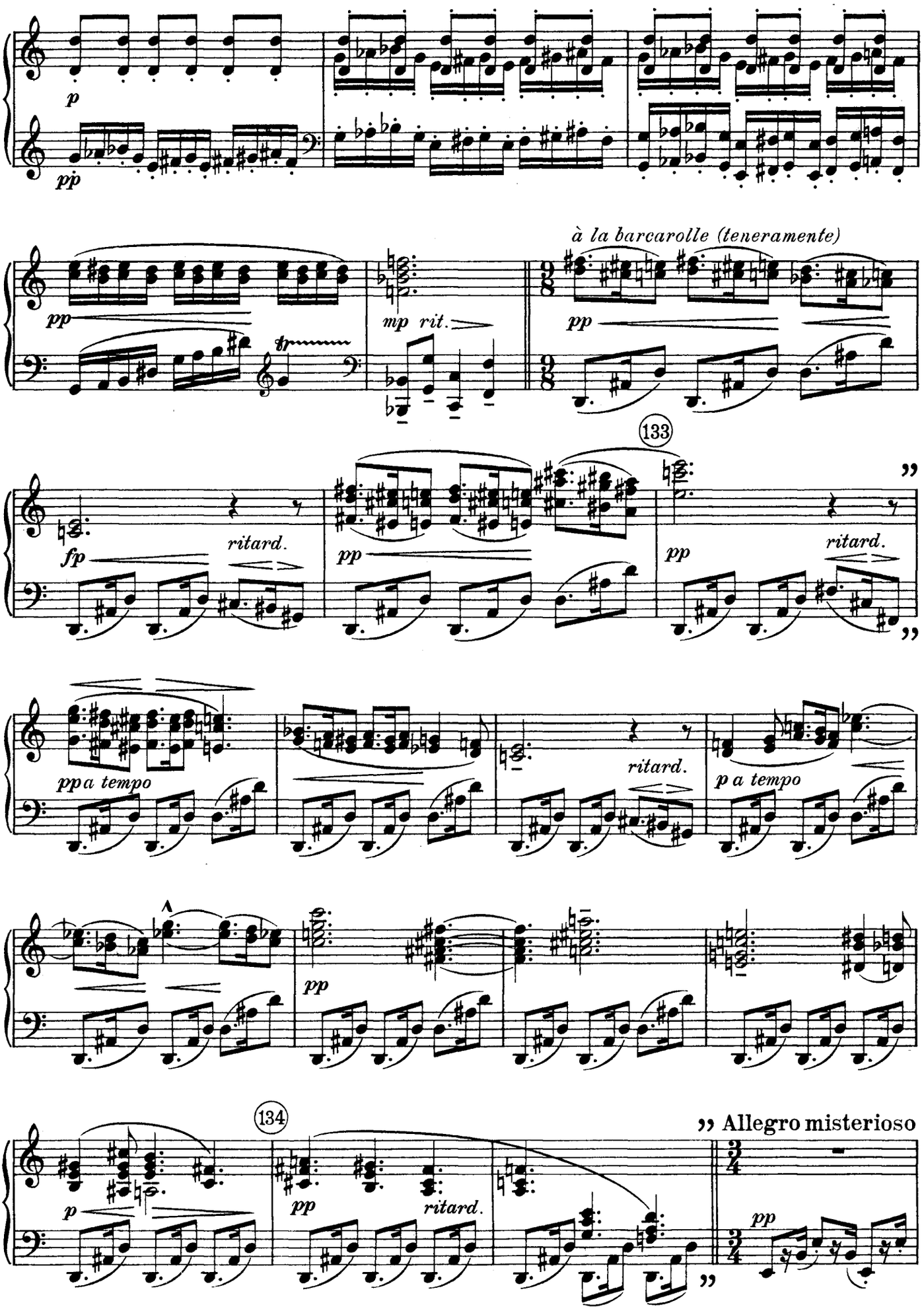
Midnight

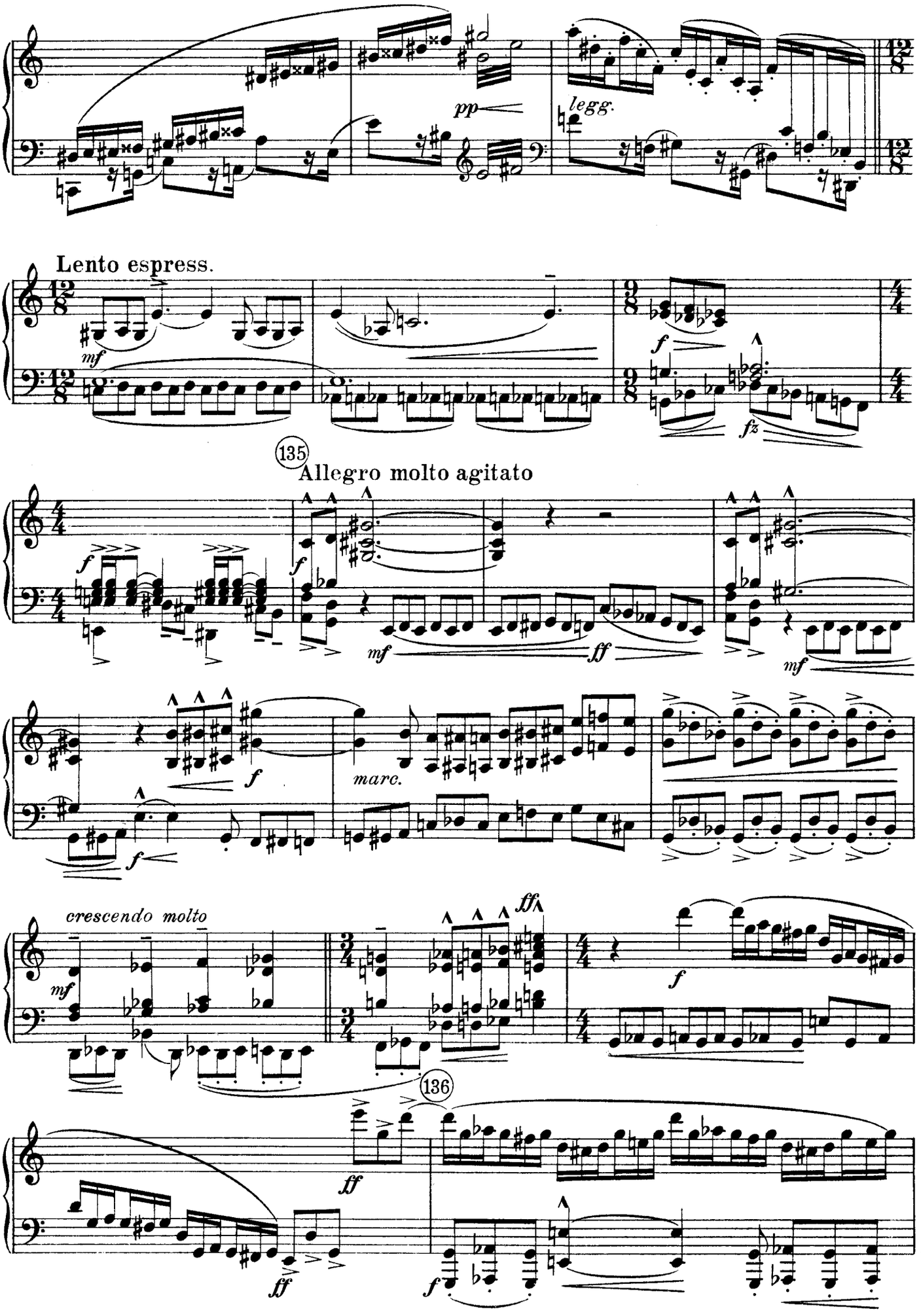
The Colonel asleep. Interior of a small high room, sparsely furnished. Door left; Door Right. Camp bed in between doors. A rush-light glimmers on table near bedside. Colonel, with head just above bedclothes, is asleep. His military clothes are suspended from hooks in the wall. His sword leans on foot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

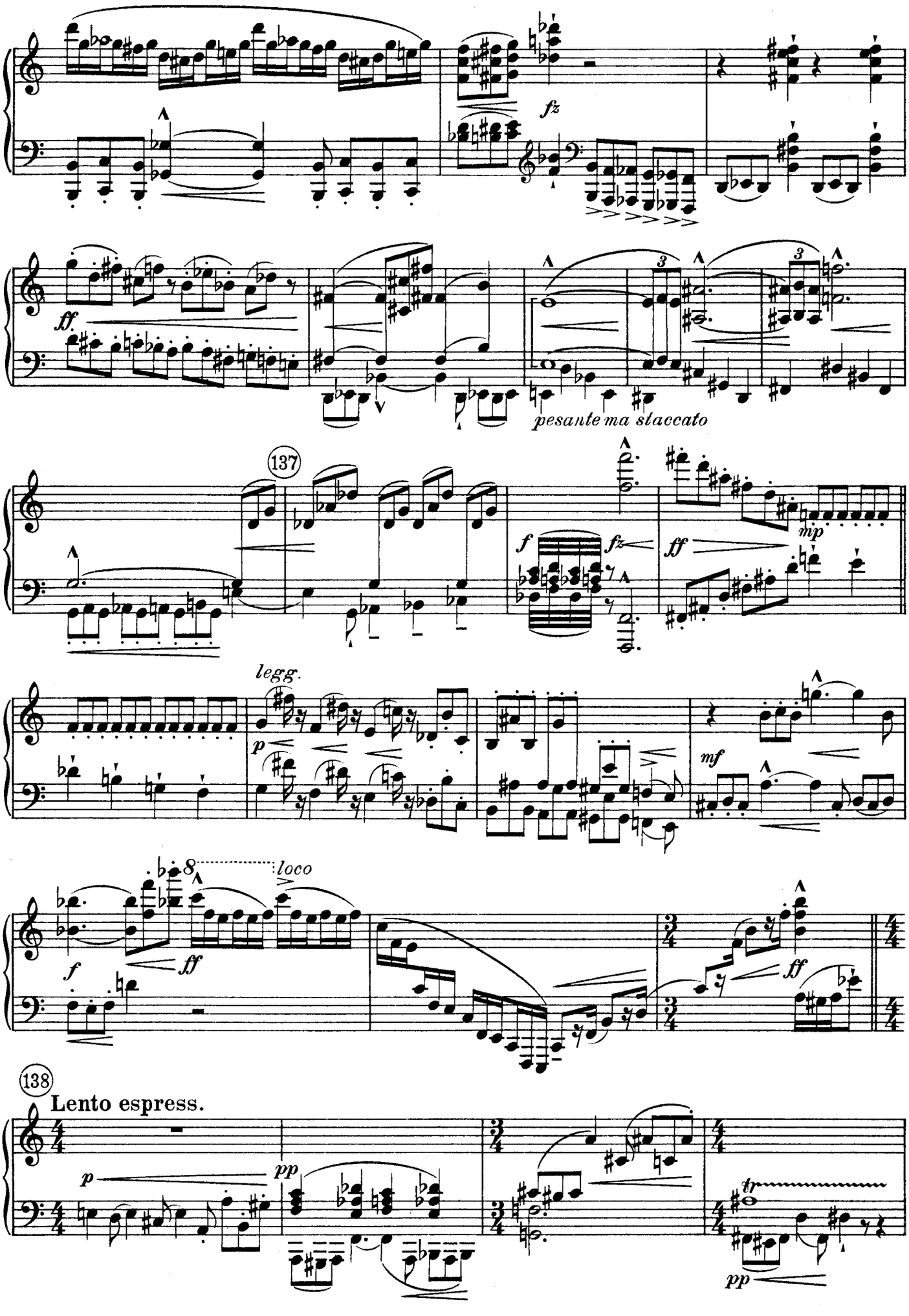
Colonel sleepless and restless

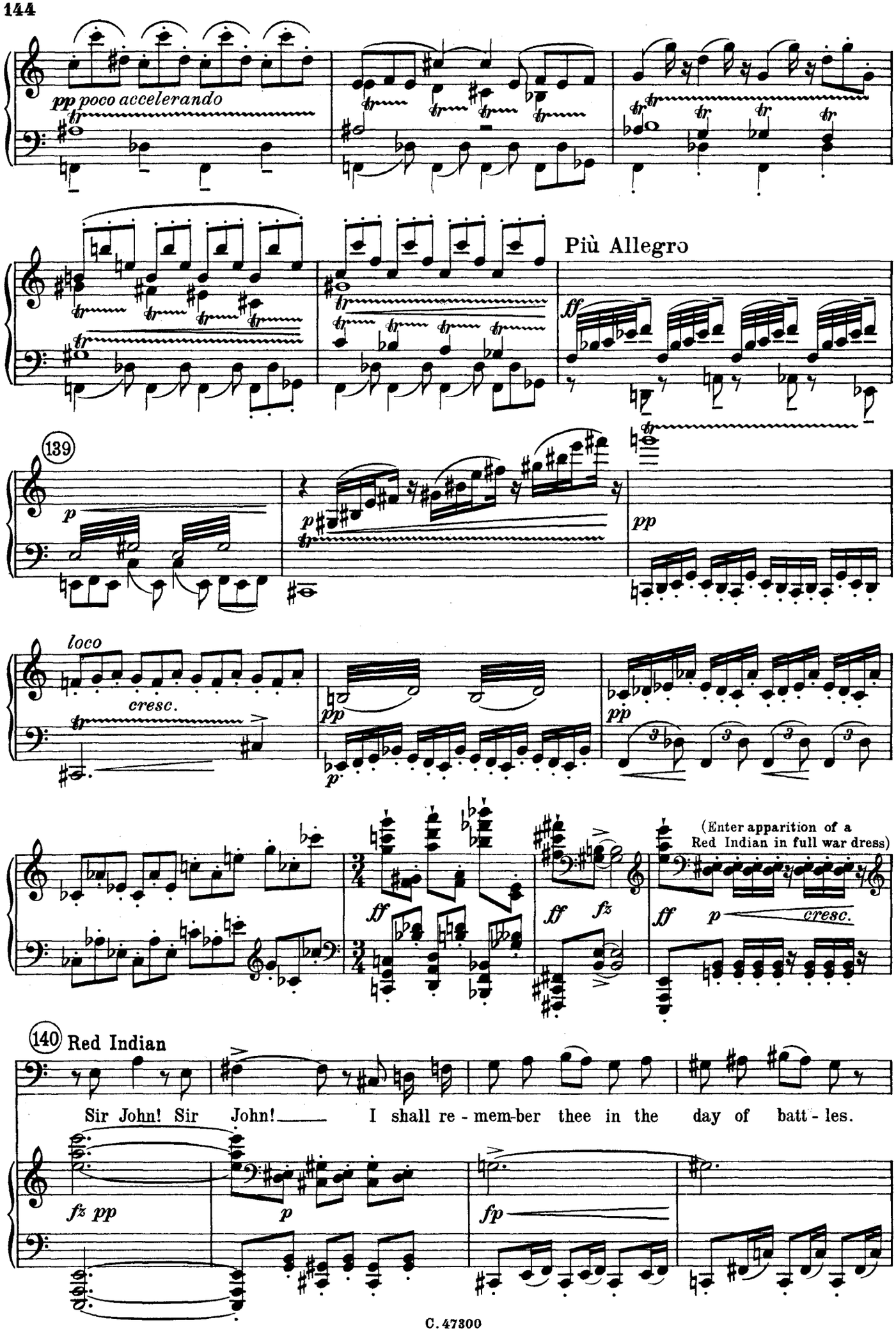


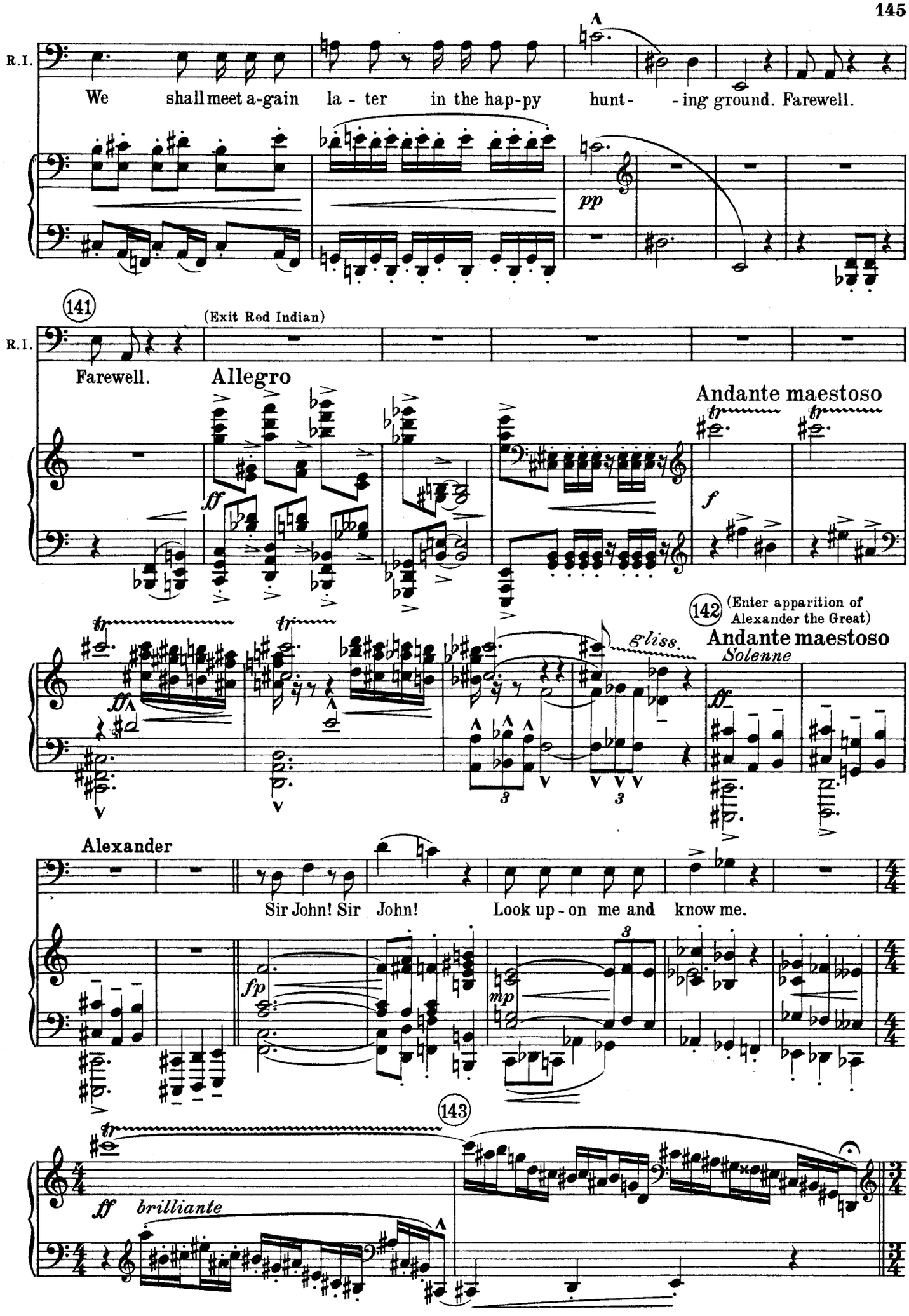

Allegro misterioso
legato
pp
rit.
Tempo misterioso
pp
Allegro molto
131
sfz p
f
p
cresc. molto
f
tr
dim.
accel. molto
tr
f
cresc.
f
Tempo misterioso
p
pp
132
stacc.
pp
tr
pp
stacc.

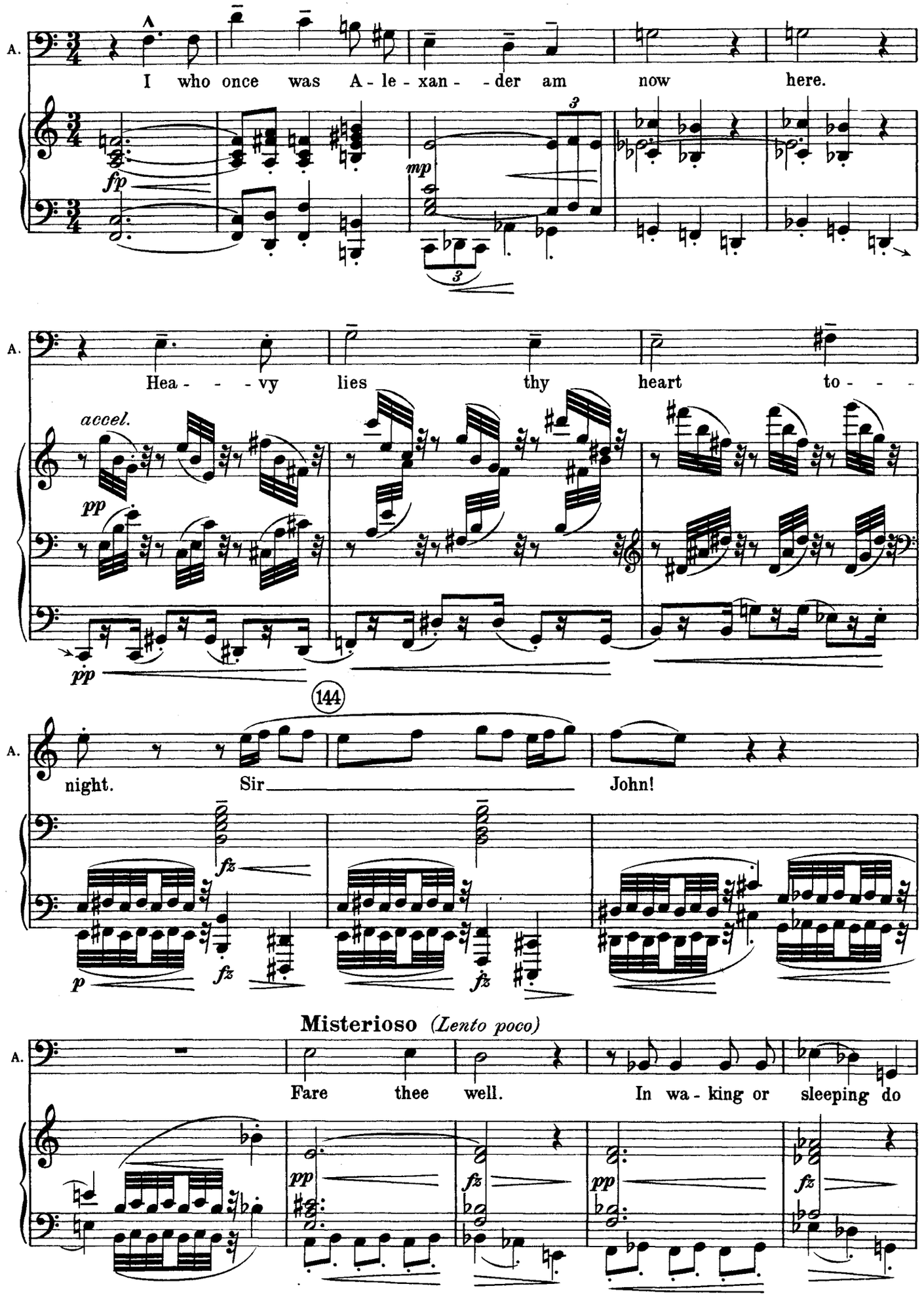

p
pp
à la barcarolle (teneramente)
pp
mp rit.
tr
pp
133
fp
ritard.
pp
pp
ritard.
ppa tempo
ritard.
p a tempo
pp
134
Allegro misterioso
p
pp
ritard.
pp


pp
legg.
Lento espress.
mf
f
fz
135
Allegro molto agitato
f
mf
ff
marc.
crescendo molto
136


fz
ff
pesante ma staccato
137
f
fz
ff
mp
legg.
p
mf
8
loco
f
ff
ff
138
Lento espress.
p
pp
tr
pp


pp poco accelerando
Più Allegro
ff
139
p
pp
loco
cresc.
(Enter apparition of a Red Indian in full war dress)
140 Red Indian
Sir John! Sir John! I shall re - mem-ber thee in the day of batt - les.
fz pp
fp


R.I.
We shall meet a-gain la - ter in the hap-py hunt- - ing ground. Farewell.
pp
141
(Exit Red Indian)
R.I.
Farewell.
Allegro
ff
Andante maestoso
tr
f
142
(Enter apparition of Alexander the Great)
Andante maestoso
Solenne
gliss.
ff
3
Alexander
Sir John! Sir John!
Look up - on me and know me.
fp
mp
143
ff
brilliante


A.
I who once was A - le - xan - - der am now here.
fp
mp
3
3
A.
Hea - - - vy lies thy heart to - - -
accel.
pp
pp
144
A.
night. Sir John!
fz
p
fz
fz
fz
Misterioso (Lento poco)
A.
Fare thee well. In wa - king or sleeping do
pp
fz
pp
fz

145

Largamente

(goes)

Allegro moderato

(Enter Apparition of Napoleon)

A.

thou think on me.

ff pesante

fz

pp

Napoleon

Sir John! Sir John! Lie ea-sy on thy bed.

Lento

Look u-pon me.

tr

ppp

146

N.

I am Na-po-le-on. I

f

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 f mp marc. f

147

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

fz p cresc. poco f 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

N. 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

Più lento

149

N. be a lea - der amongst men. Sir

sostenuto

mp *fp* *p* *marc.*

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

f *mf* *f*

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)

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

ppp (spoken) Oh! my god!

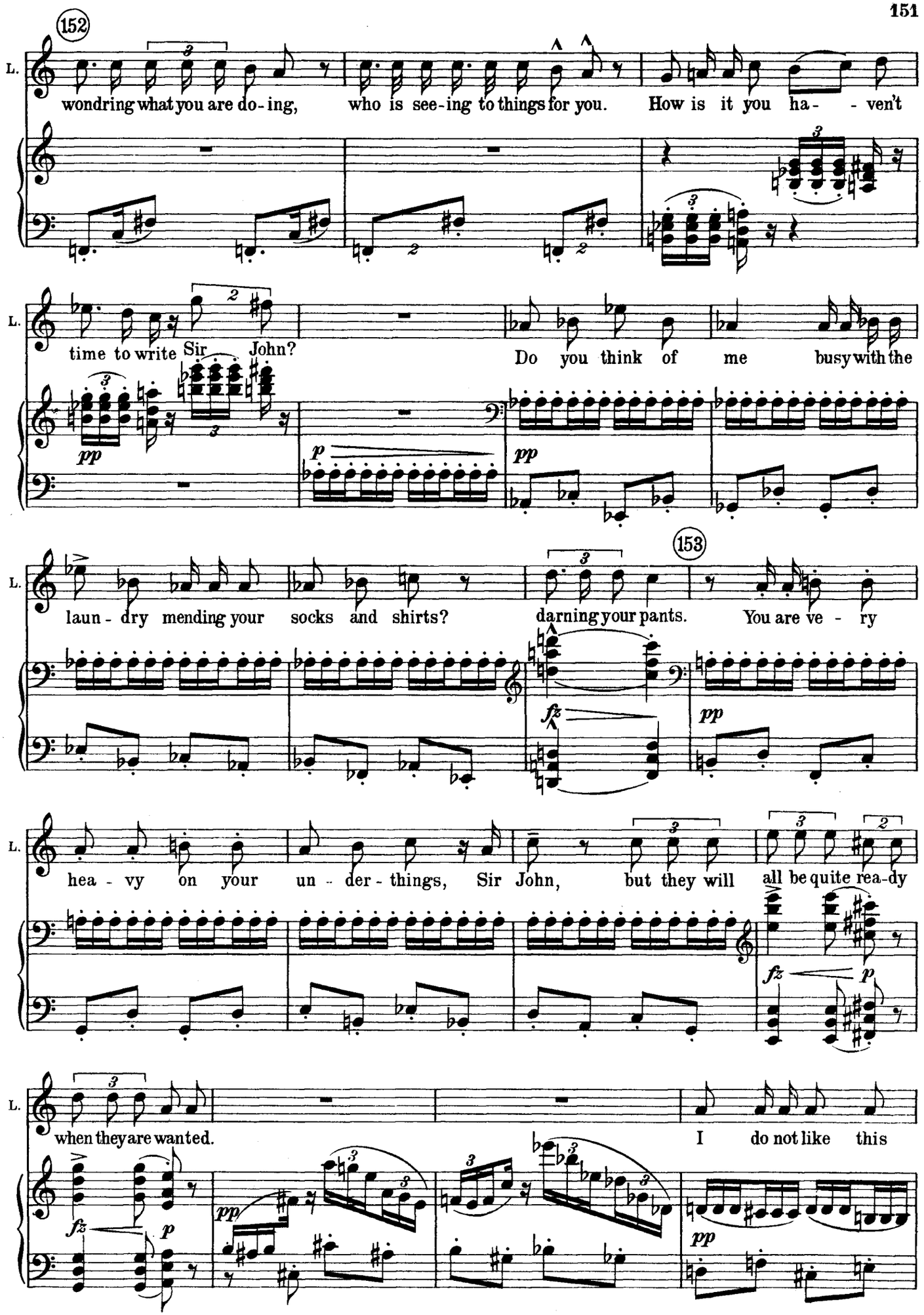
151

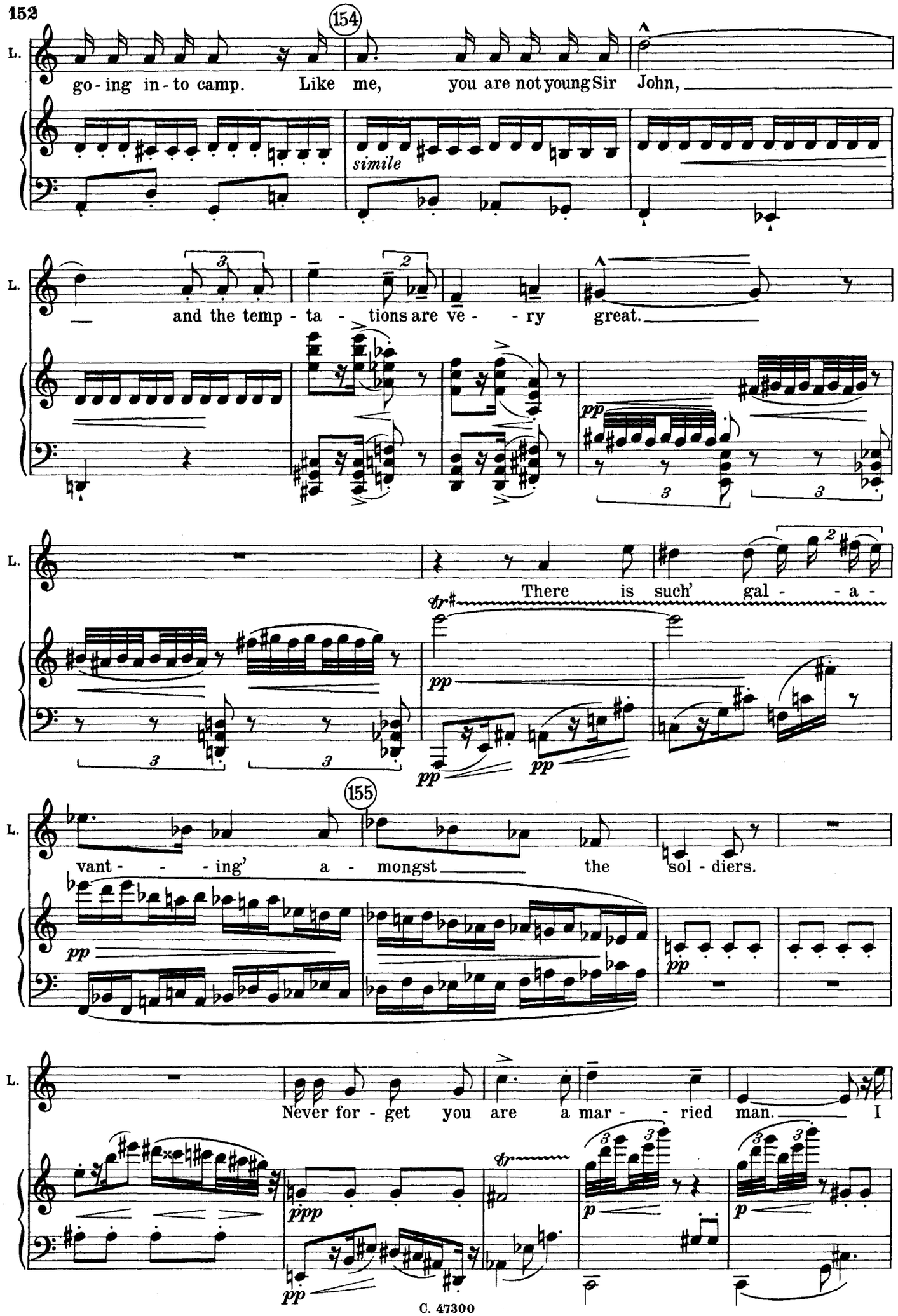
L. I am al - ways think - - ing a - bout you.

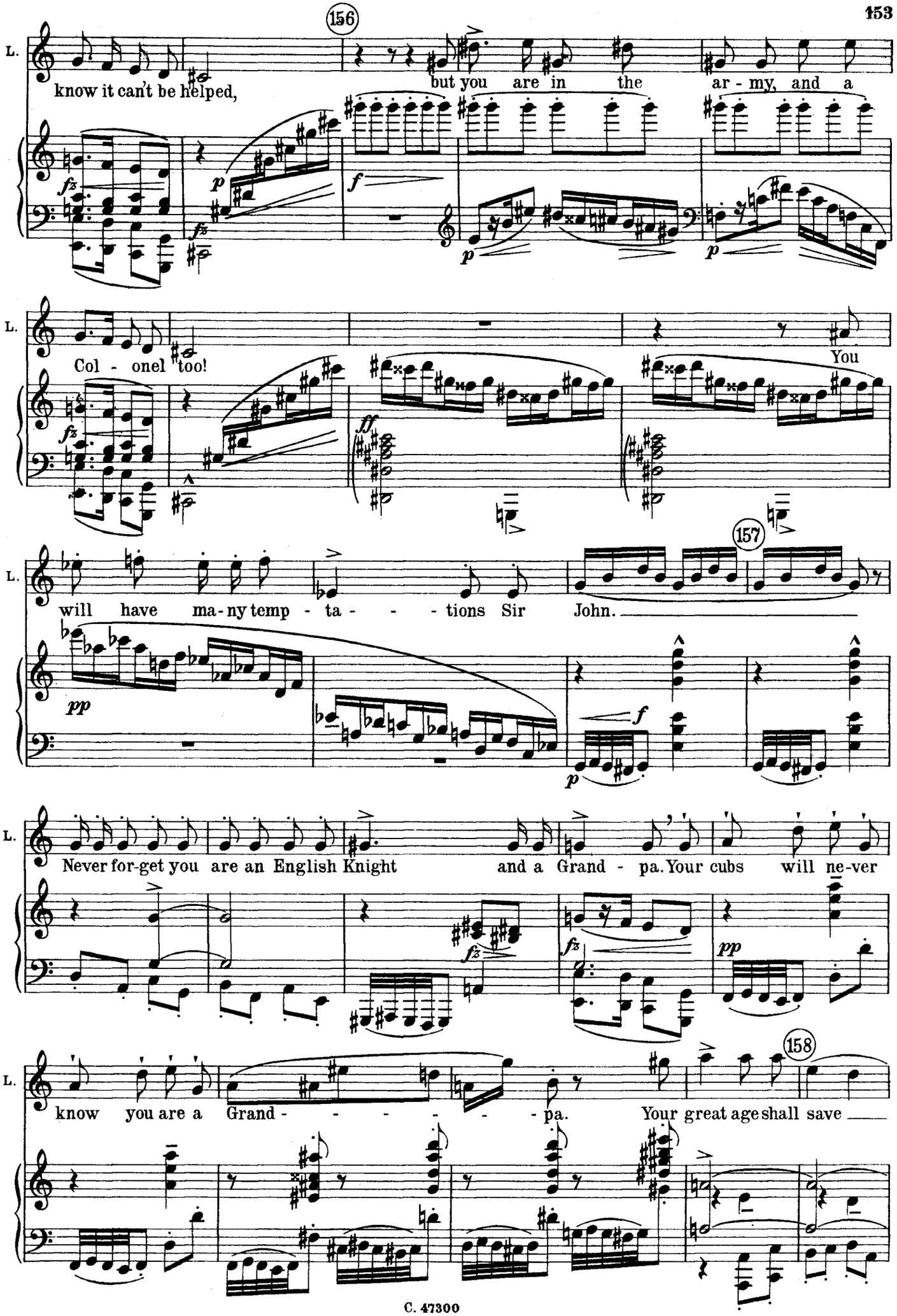
pp *pp* *pp*

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- - ven't
time to write Sir John? Do you think of me busy with the
153
laun-dry mending your socks and shirts? darning your pants. You are ve - ry
hea - vy on your un - der - things, Sir John, but they will all be quite rea-dy
when they are wanted. I do not like this


154
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 -
tr
pp
155
L.
vant - - - ing' a - mongst the sol - diers.
pp
pp
L.
Never for - get you are a mar - - ried man. I
ppp
pp
tr
p
p


156
L.
know it can't be helped,
but you are in the ar - my, and a
Col - onel too!
You
157
will have ma - ny temp - ta - - - - tions Sir John.
Never for-get you are an English Knight and a Grand - pa. Your cubs will ne-ver
158
know you are a Grand - - - - - - pa. Your great age shall save

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

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

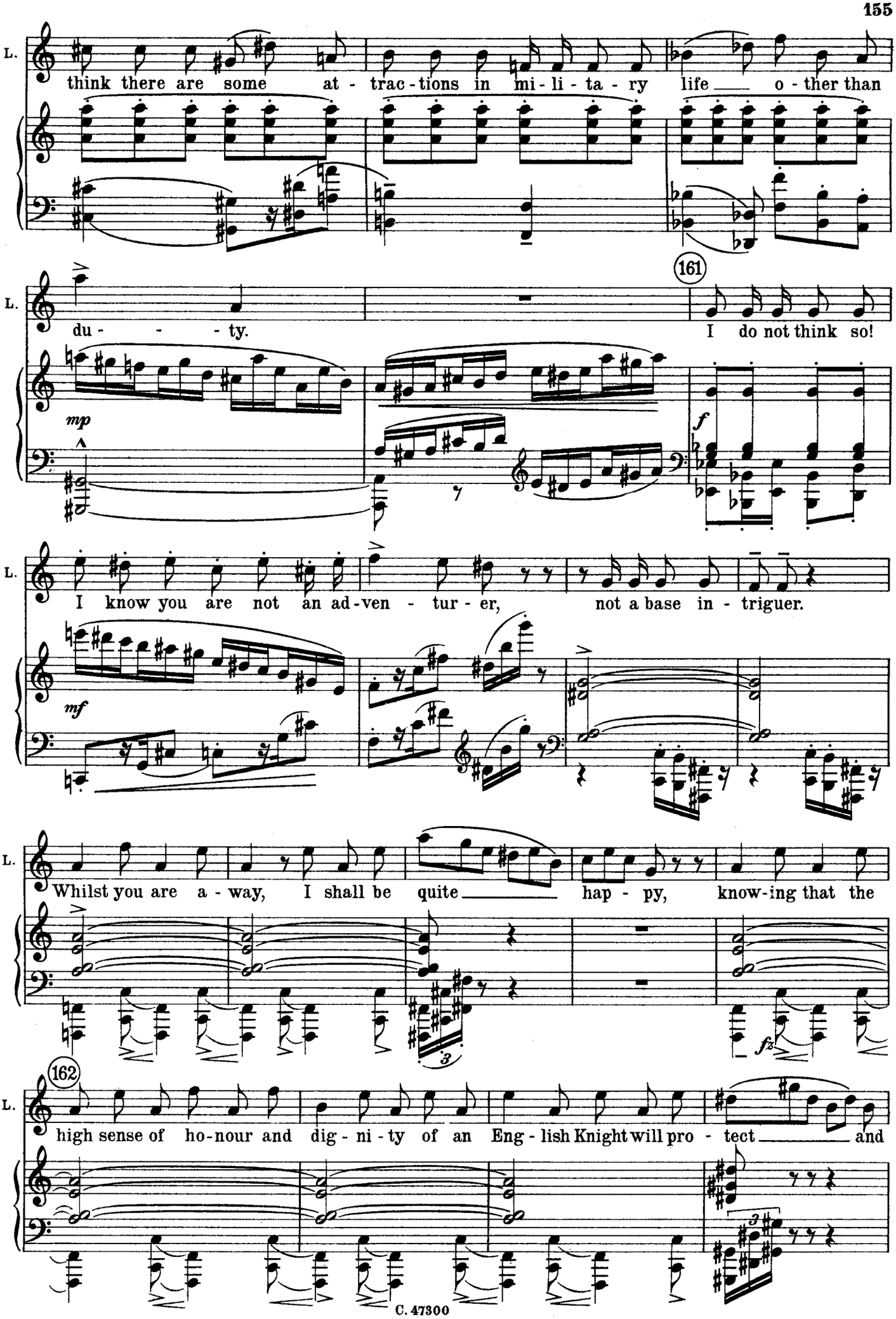
159

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

160

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

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


L.
think there are some at - trac - tions in mi - li - ta - ry life o - ther than
L.
du - - - ty.
161
I do not think so!
mp
f
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 happ - py, know - ing that the
fz
162
L.
high sense of ho - nour and dig - ni - ty of an Eng - lish Knight will pro - tect and

Allegro

L.

save you. Fare well, Sir John!

pp

ff

163

Piccola
Pausa

ff

p espress.

ff cresc. molto

164

marc. e pesante

fz

ff

stacc.

ff

stacc. sempre

165

cresc. molto

ff

f

ff

ff

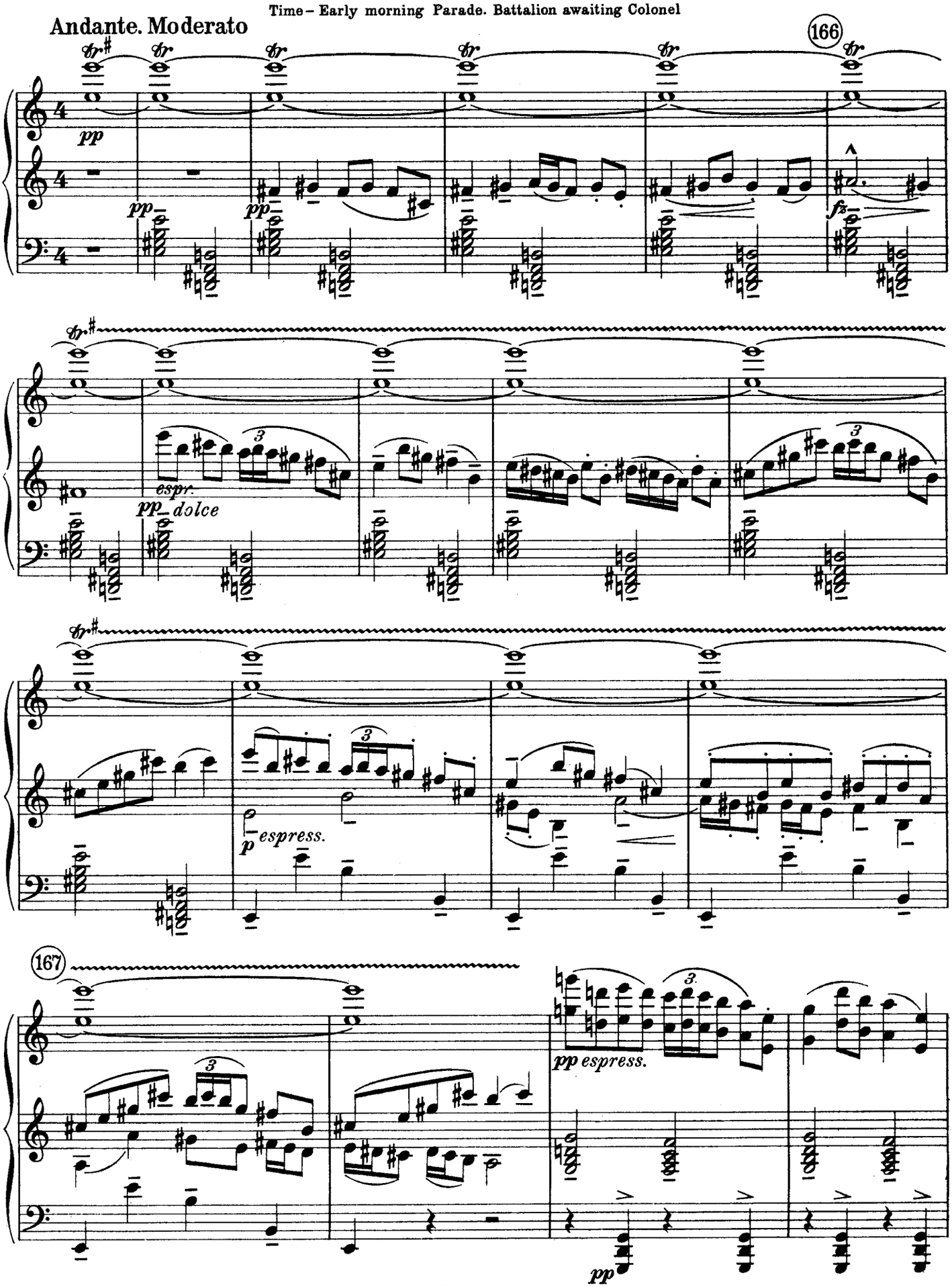
Curtain

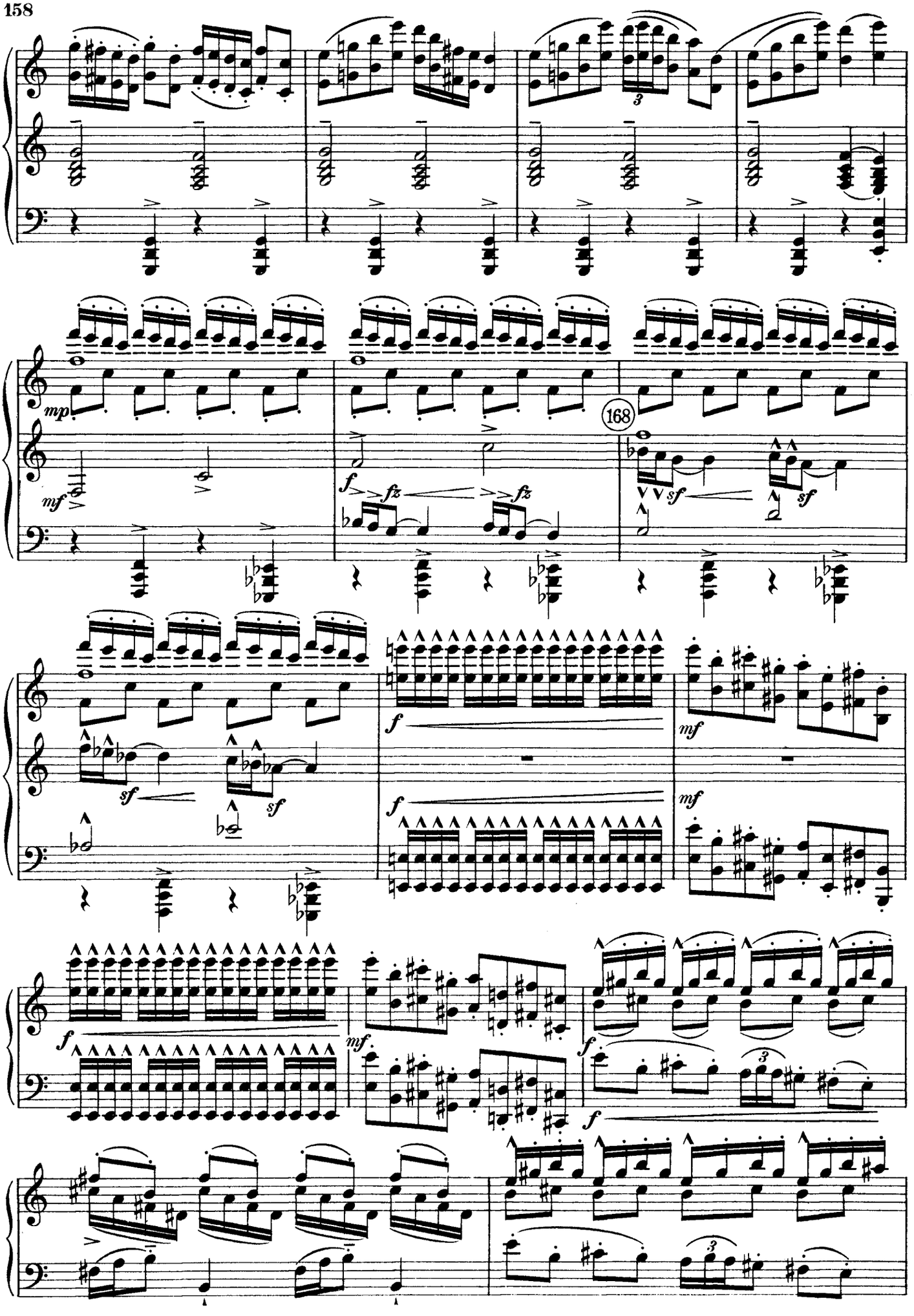
Scene II. Military Parade Ground

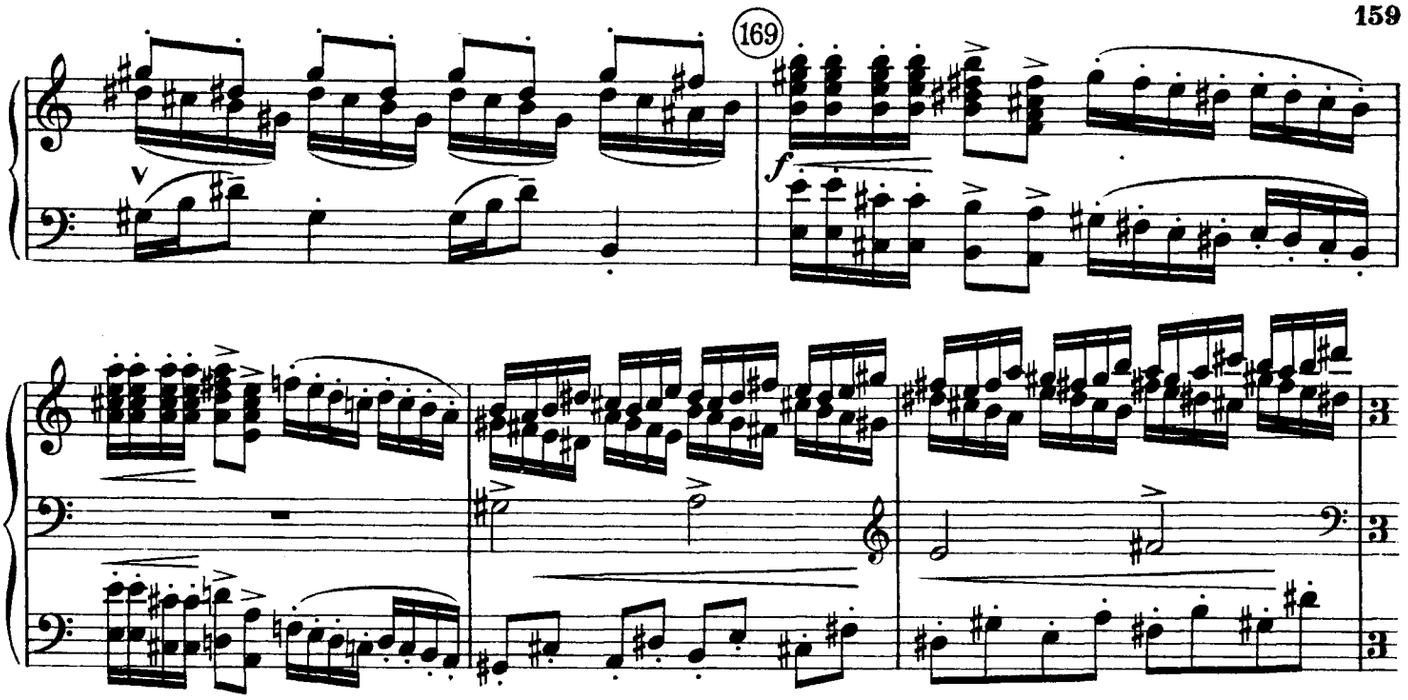
In the distance.– Long Stone building with Clock Tower in the centre. The Castle of Mont Duresco rises from behind stone building. Woodland scenery to right and left.

Sunlight– Summer day

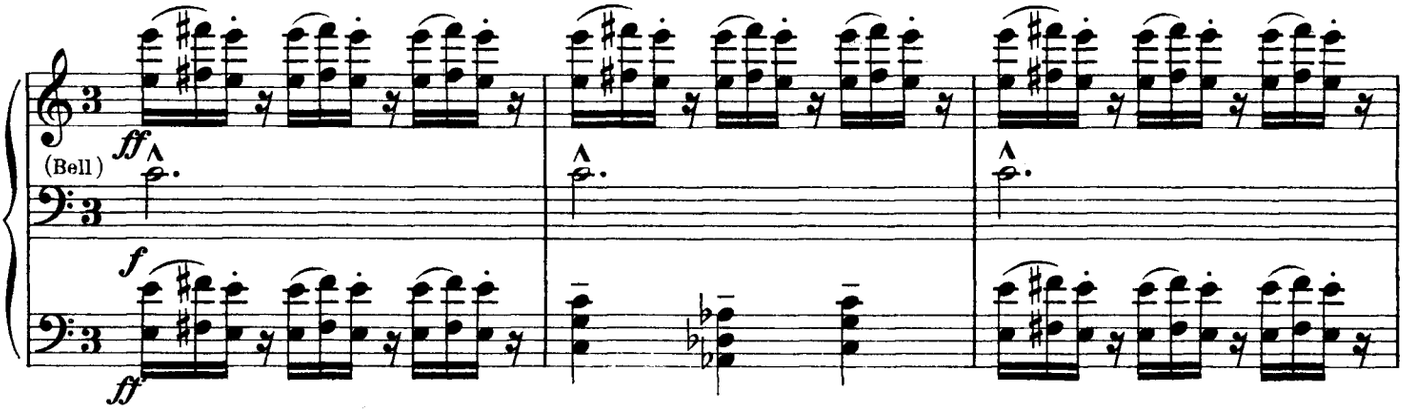
Time– Early morning Parade. Battalion awaiting Colonel

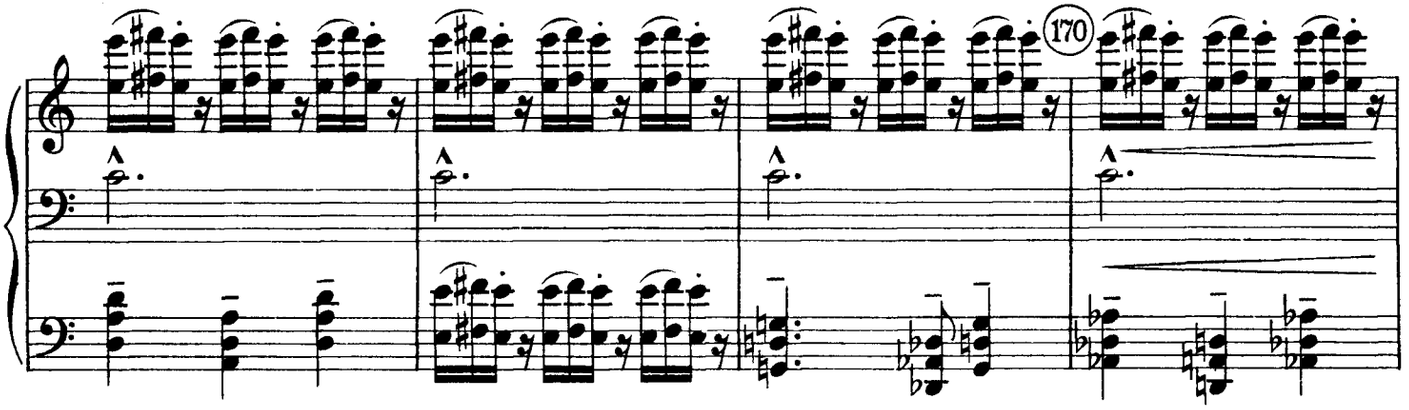


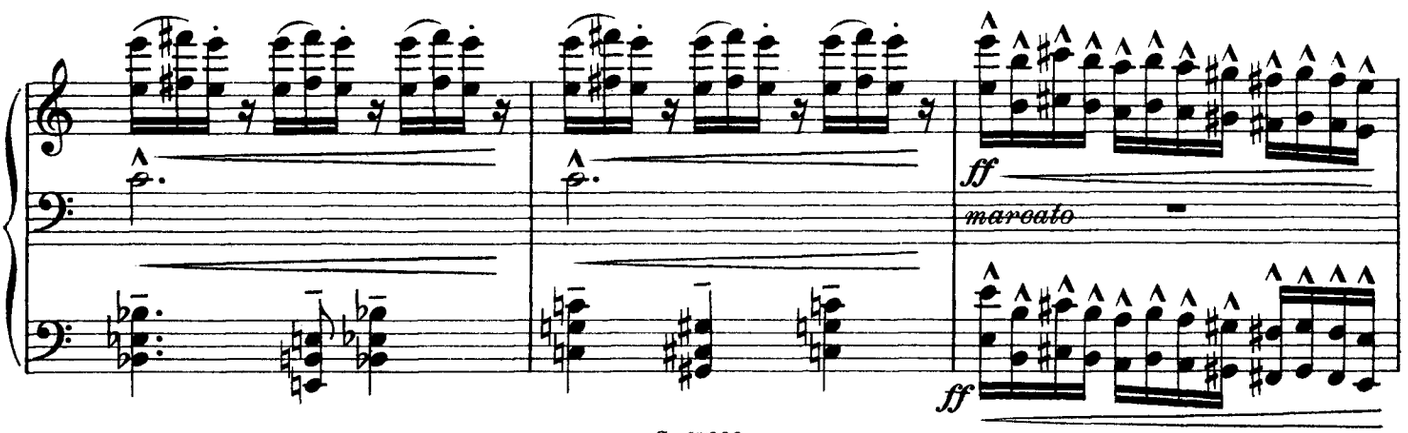

mp
mf
f
fz
fz
168
sf
sf
sf
sf
f
f
f
mf
mf
f
mf
f
f

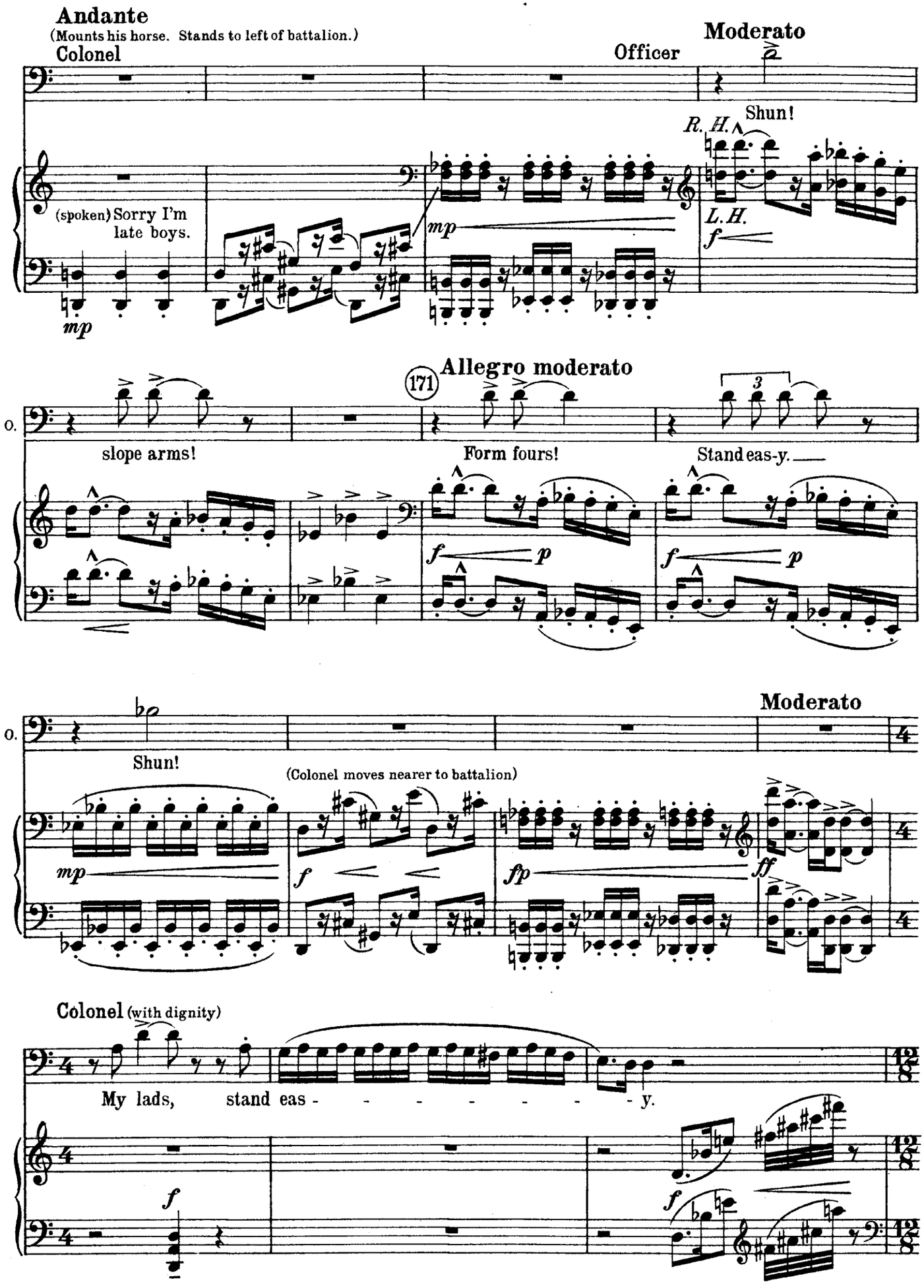


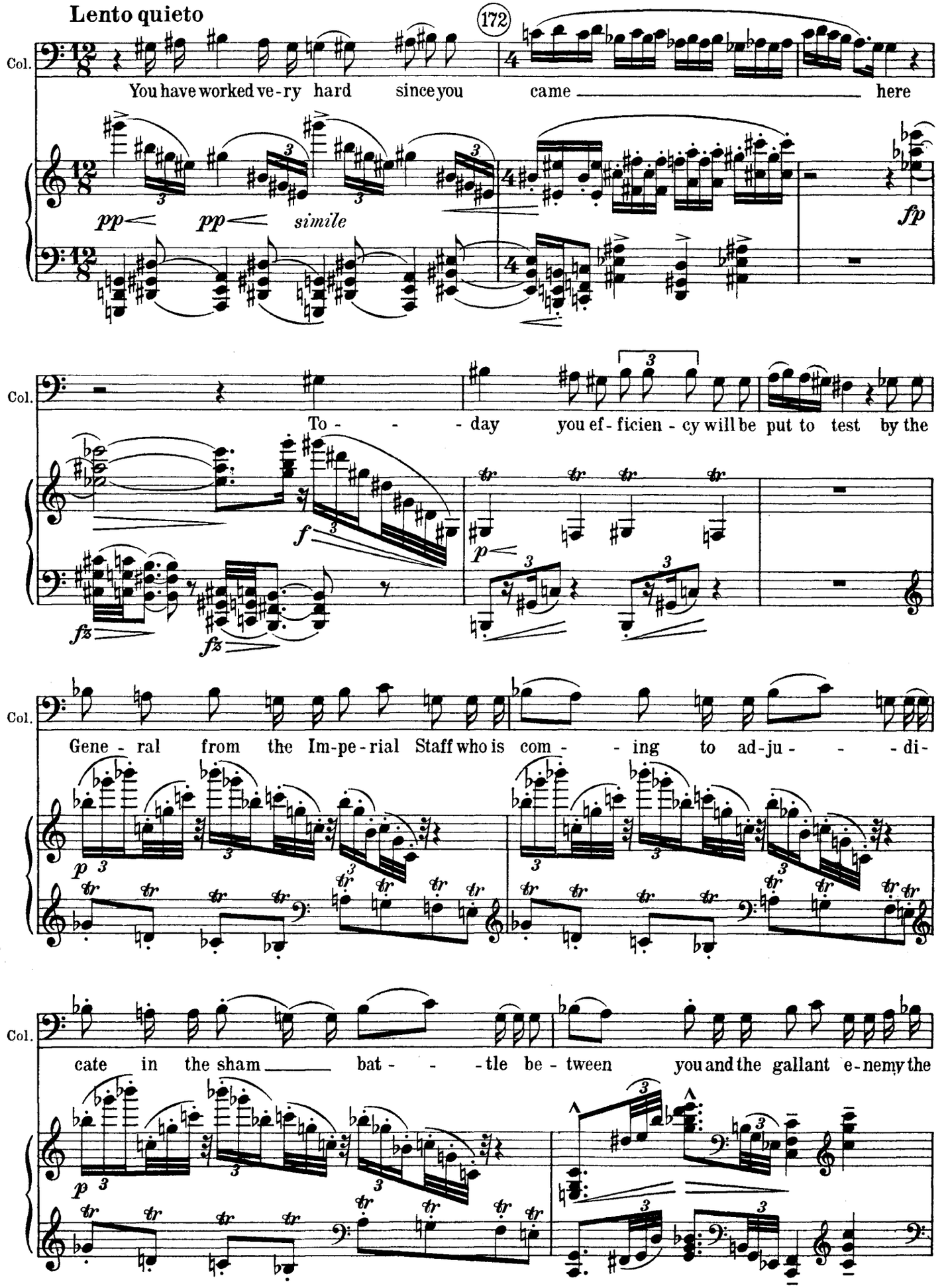
Curtain rises. (Clock strikes nine, the Colonel walks down from barracks to battalion with his Adjutant)

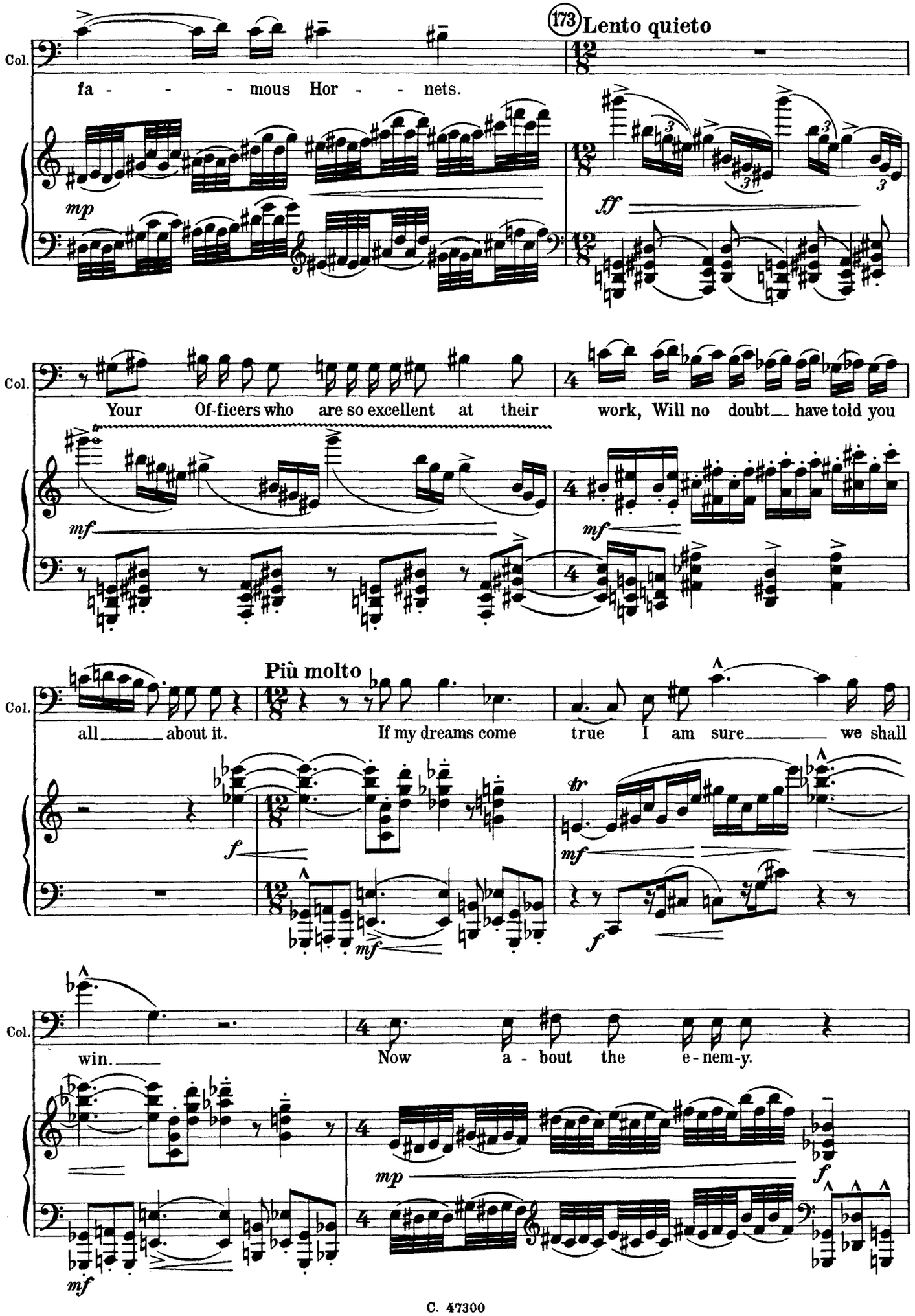


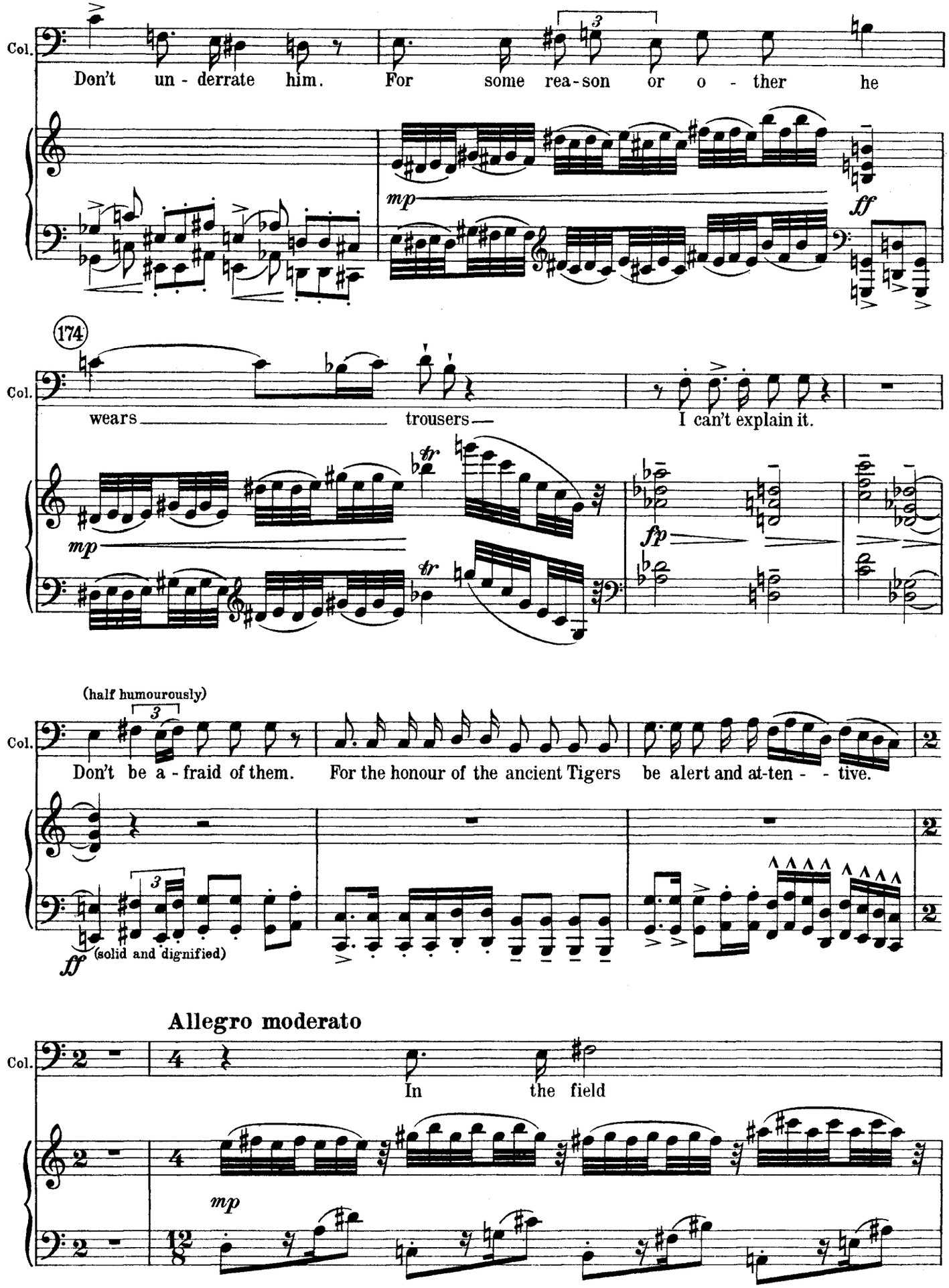


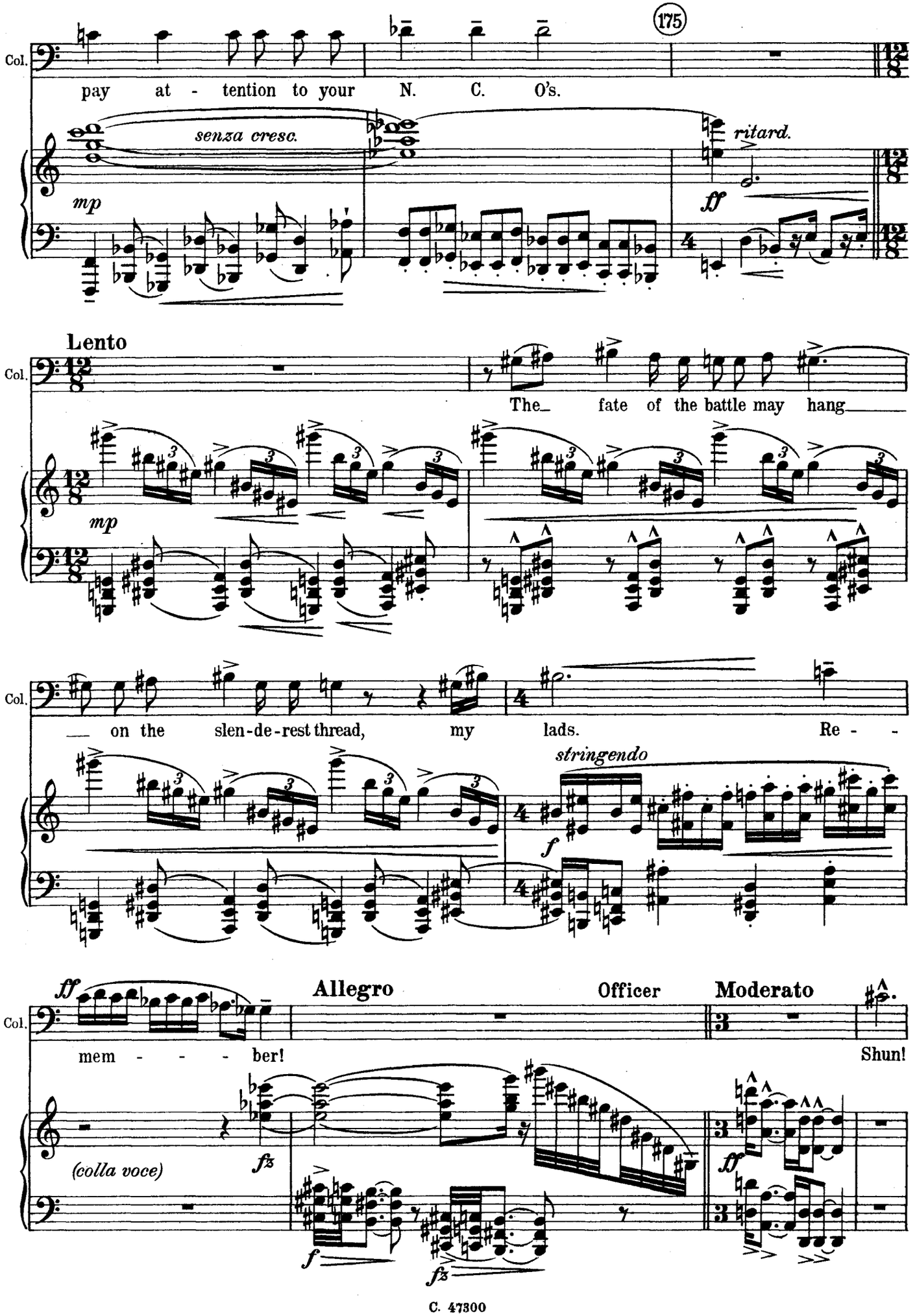


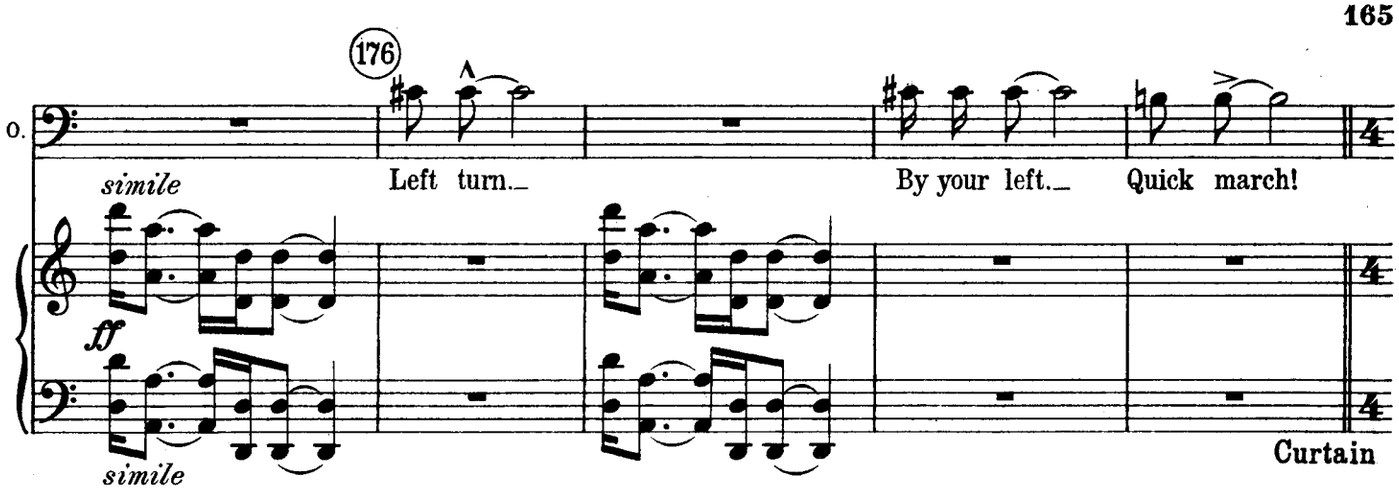

Andante
(Mounts his horse. Stands to left of battalion.)
Colonel
Officer
Moderato
Shun!
R. H.
L. H.
(spoken) Sorry I'm late boys.
mp
f
O.
Allegro moderato
171
slope arms!
Form fours!
Stand eas-y.
Moderato
Shun!
(Colonel moves nearer to battalion)
Colonel (with dignity)
My lads, stand eas - - - - - - - - y.


Lento quieto
172
Col.
You have worked ve-ry hard since you came here
pp
pp
simile
fp
Col.
To - - - day you ef-ficien-cy will be put to test by the
f
fz
fz
p
Col.
Gene-ral from the Im-pe-rial Staff who is com - - ing to ad-ju - - -di-
p
Col.
cate in the sham bat - - -tle be-tween you and the gallant e-nemy the
p

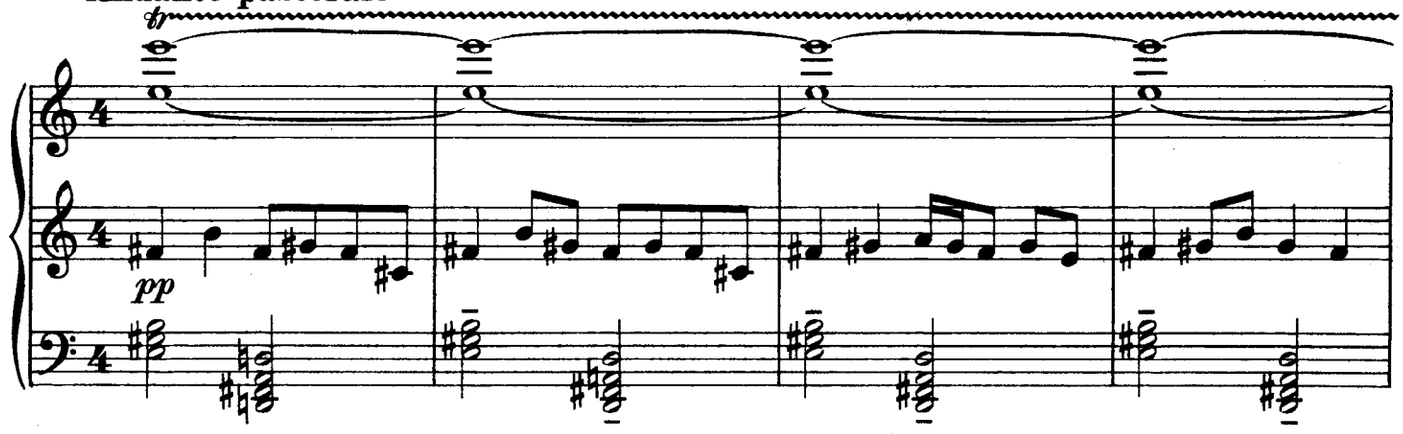

173 Lento quieto
Col.
fa - - - mous Hor - - nets.
mp
ff
Col.
Your Of-ficers who are so excellent at their work, Will no doubt have told you
mf
mf
Più molto
Col.
all about it. If my dreams come true I am sure we shall
f
tr
mf
mf
f
Col.
win. Now a - bout the e - nem-y.
mp
f
mf

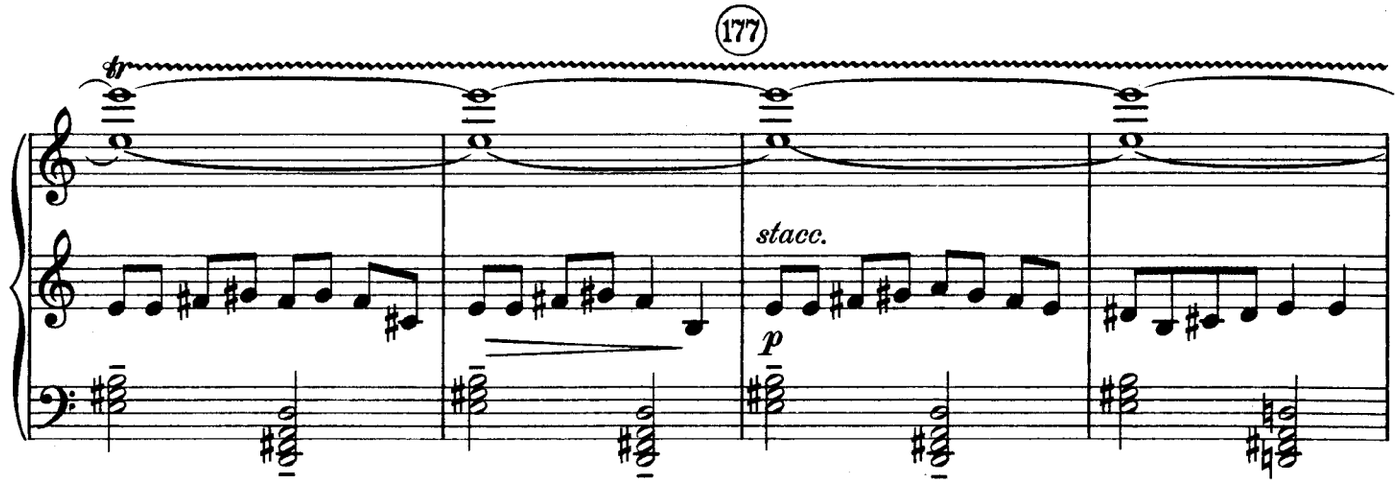

Col.
Don't un - derrate him. For some rea-son or o - ther he
mp
ff
174
Col.
wears trousers I can't explain it.
tr
fp
(half humourously)
Col.
Don't be a - fraid of them. For the honour of the ancient Tigers be alert and at-ten - - tive.
ff
(solid and dignified)
Allegro moderato
Col.
In the field
mp

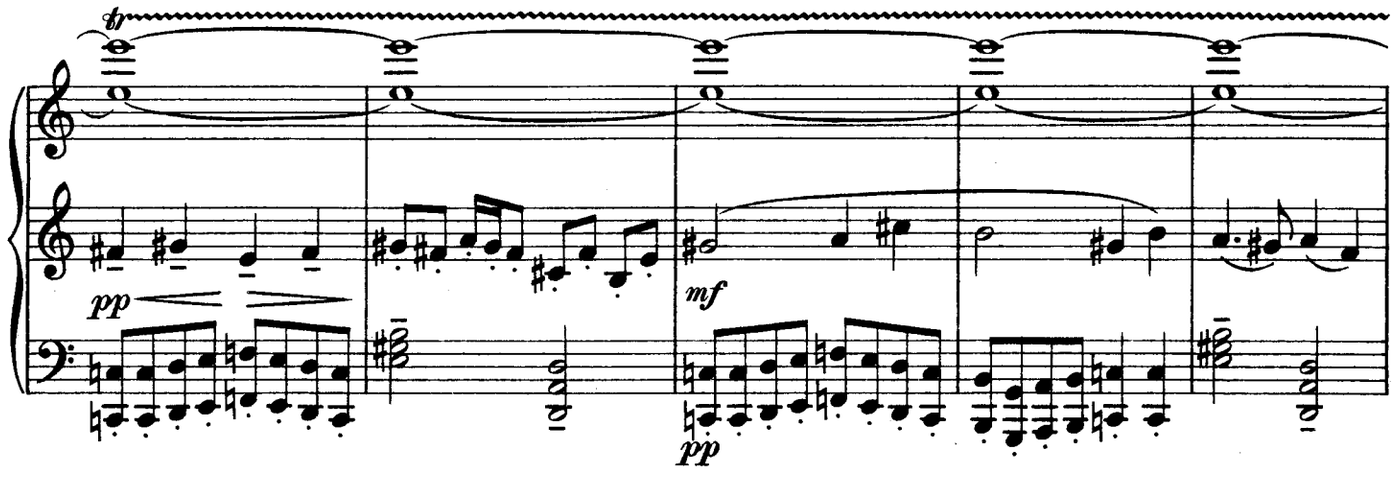

175
Col.
pay at - tention to your N. C. O's.
senza cresc.
mp
ritard.
ff
Lento
Col.
The_ fate of the battle may hang_____
mp
Col.
_ on the slen-de-rest thread, my lads. Re - -
stringendo
f
ff
Allegro
Officer
Moderato
Col.
mem - - - - ber!
Shun!
(colla voce)
fz
f
fz
ff

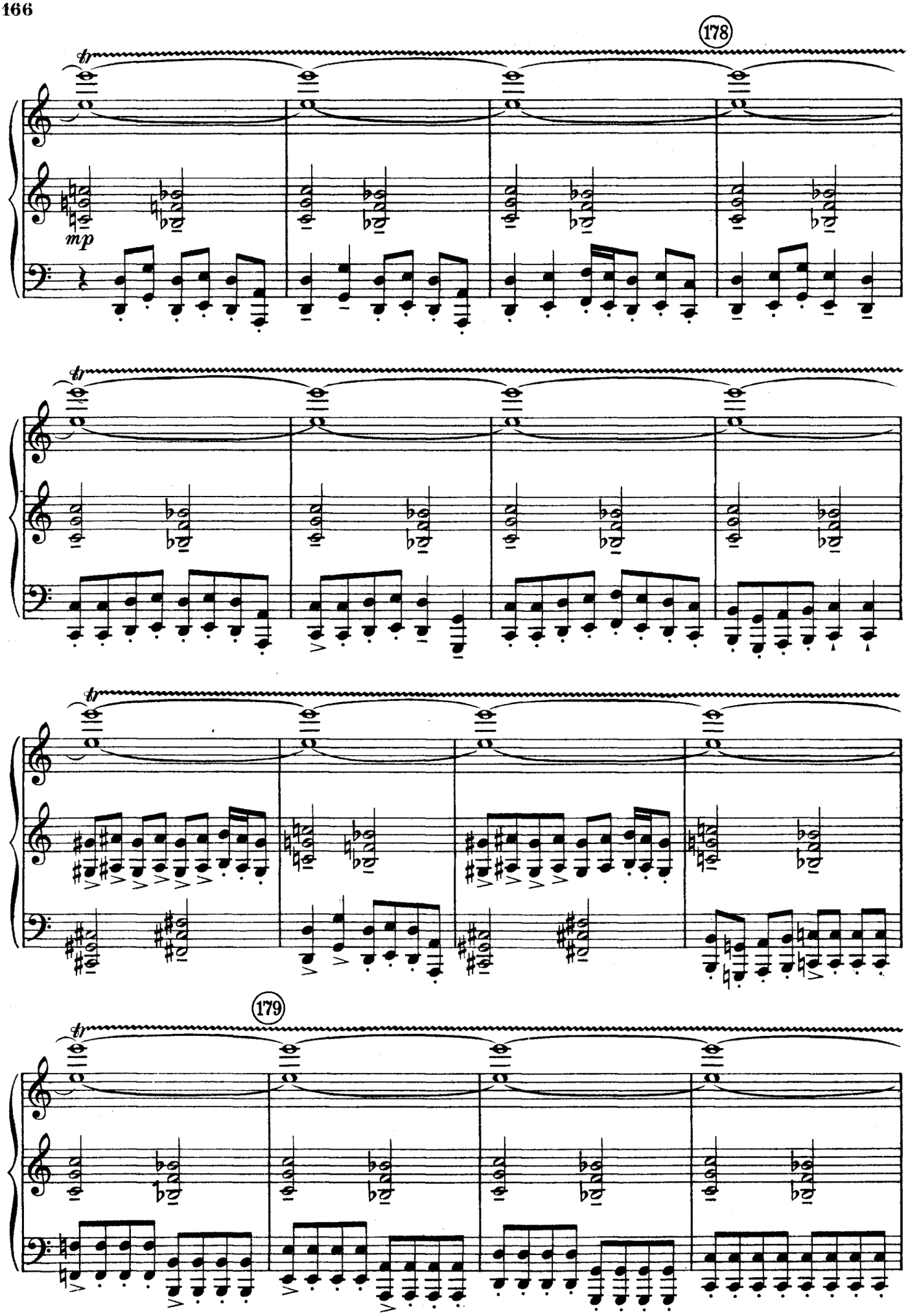


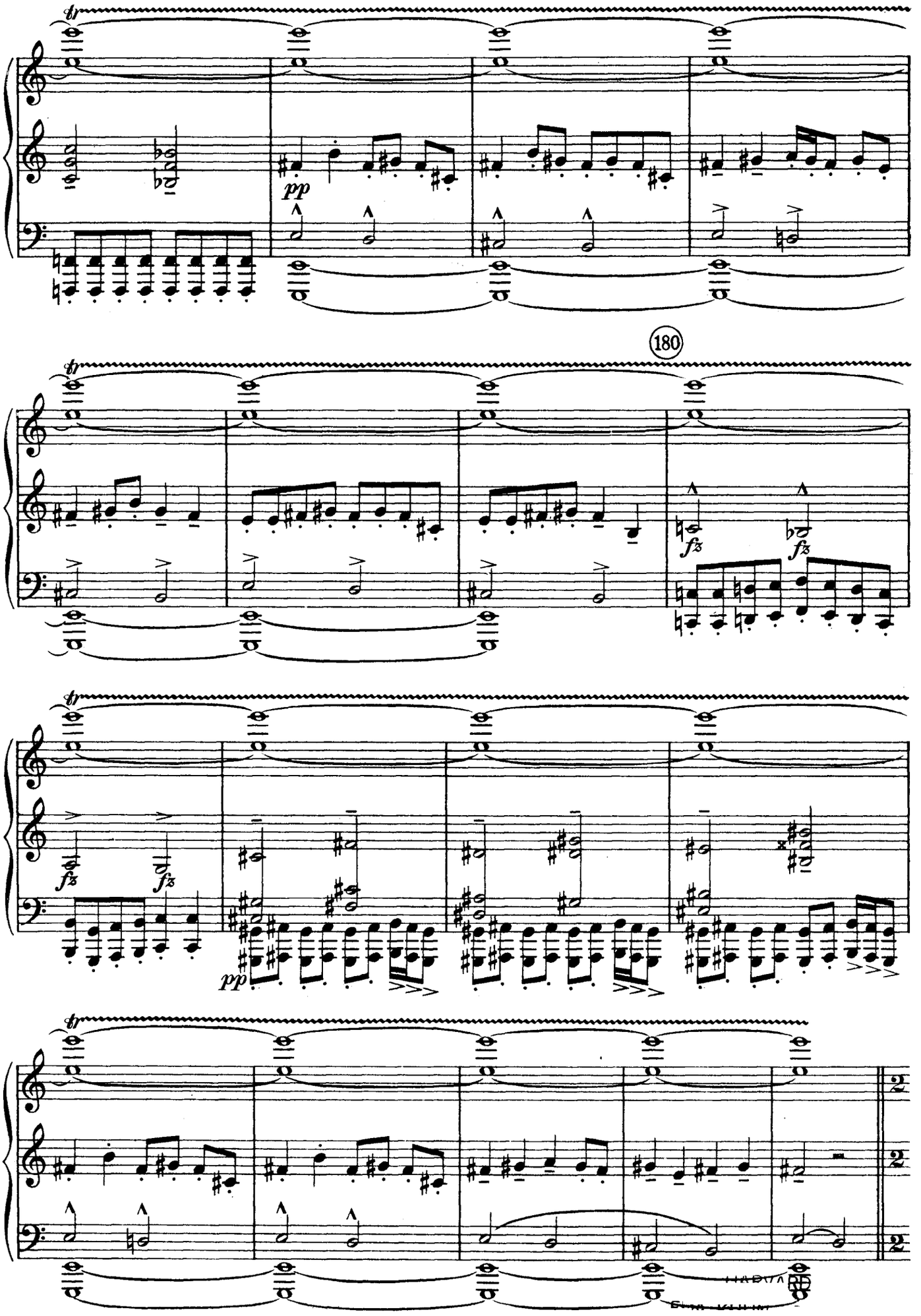
Andante pastorale








178
tr
mp
tr
tr
179
tr


tr
pp
180
fz
fz
fz
fz
pp
tr
tr
tr

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 -

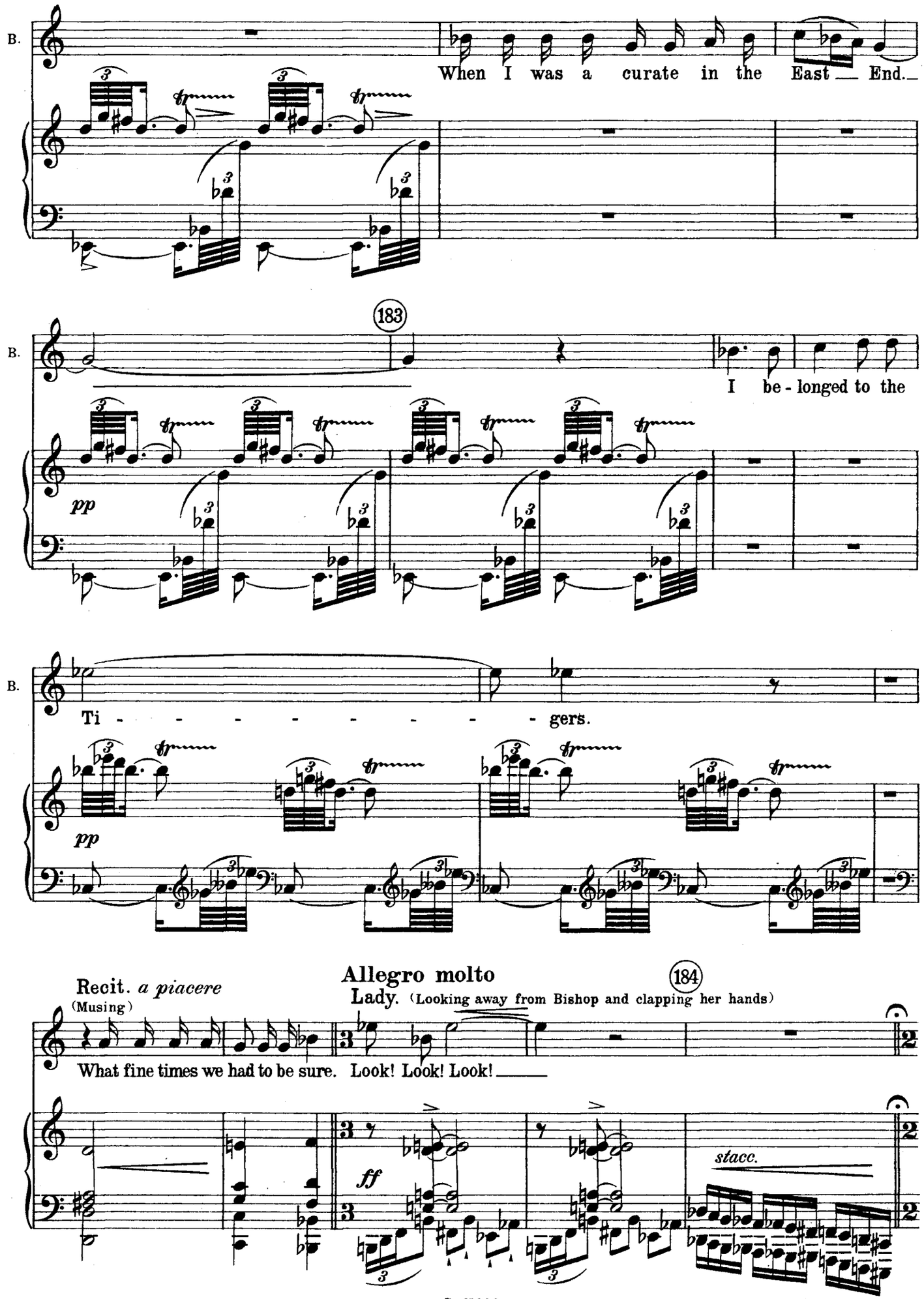
brilliante

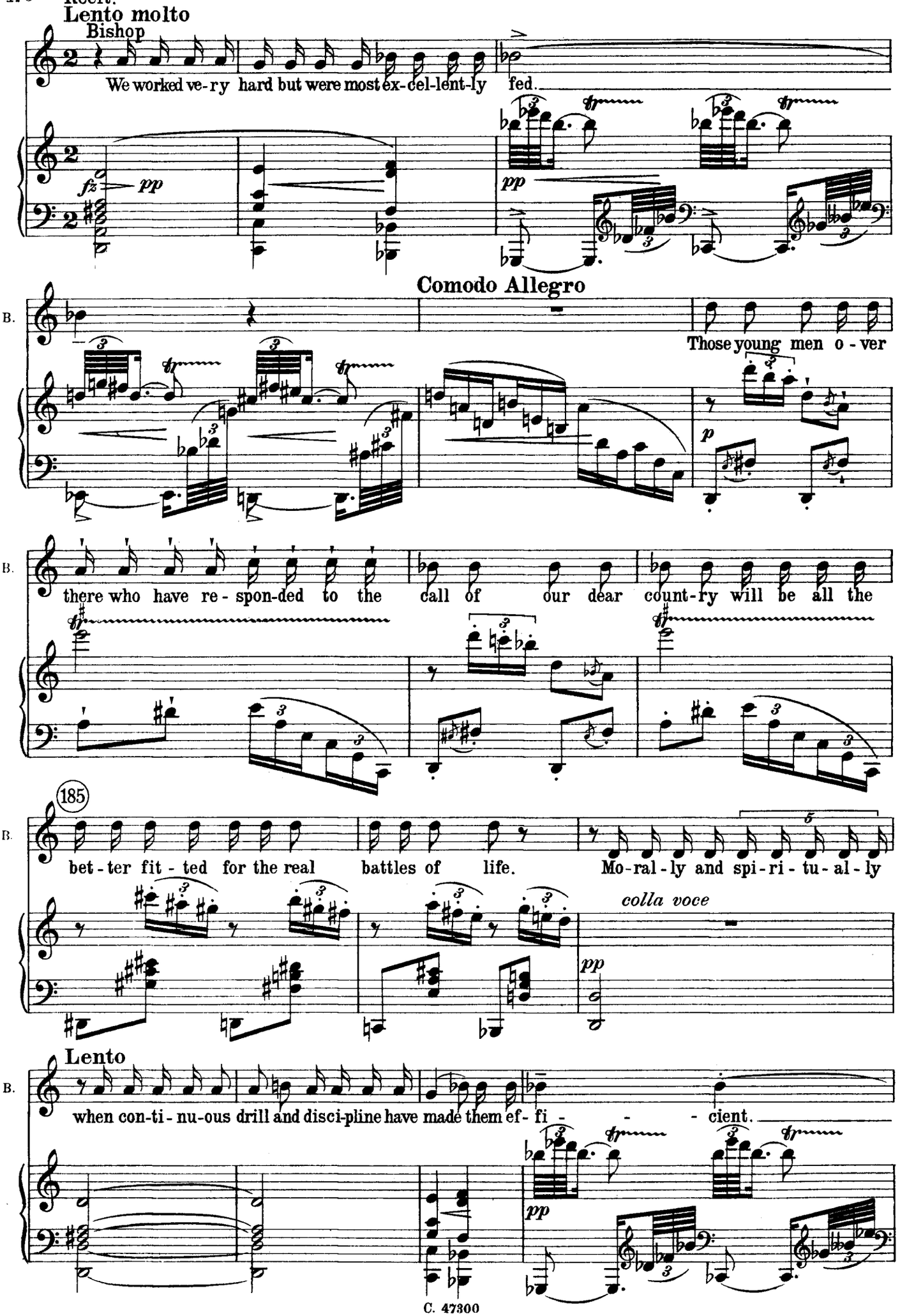
mp *fz* *p* *fp*

Molto lento (♪ = 60)

B. rup - ted by trees.

ppp


B.
When I was a curate in the East End.
183
B.
I be - longed to the
pp
B.
Ti - - - - - - - - gers.
pp
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!
ff
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
there who have re-spon-ded to the call of our dear count-ry will be all the
185
bet-ter fit-ted for the real battles of life.
Mo-ral-ly and spi-ri-tu-al-ly
colla voce
Lento
when con-ti-nu-ous drill and disci-pline have made them ef-fi-cient.

Allegro molto

186

B.

ff ff

Andante moderato

B.

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

fz mp

B.

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

pp

187

Recit.

B.

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

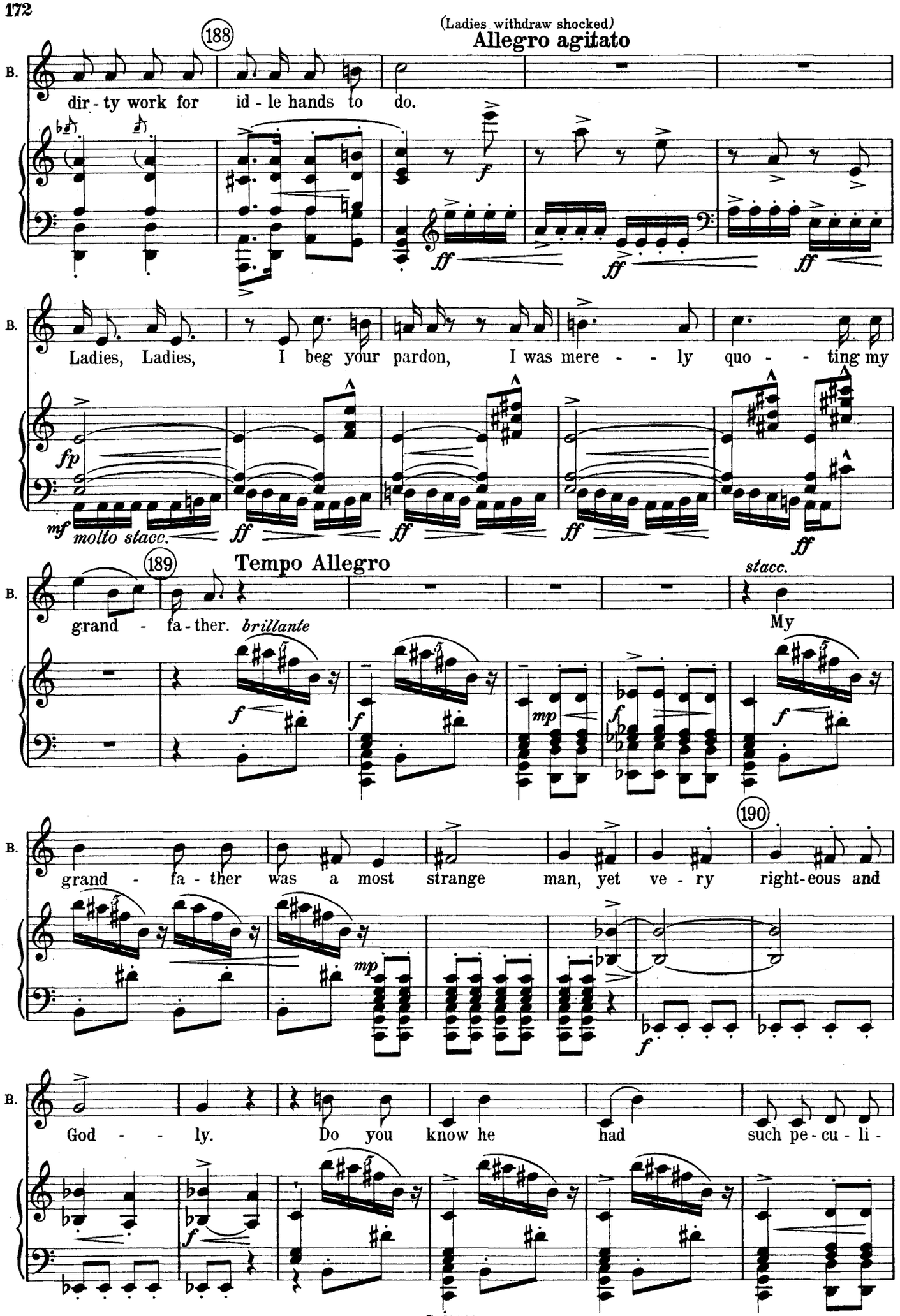
f f

fp colla voce

B.

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

p p


(Ladies withdraw shocked)
Allegro agitato
188
B.
dir - ty work for id - le hands to do.
Ladies, Ladies, I beg your pardon, I was mere - - ly quo - - ting my
molto stacc.
Tempo Allegro
189
grand - fa - ther. brillante
My
stacc.
190
grand - fa - ther was a most strange man, yet ve - ry right - eous and
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

f

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

191

fp *fz* *ff*

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

à piacere *collo voce* **Tempo**

fz

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

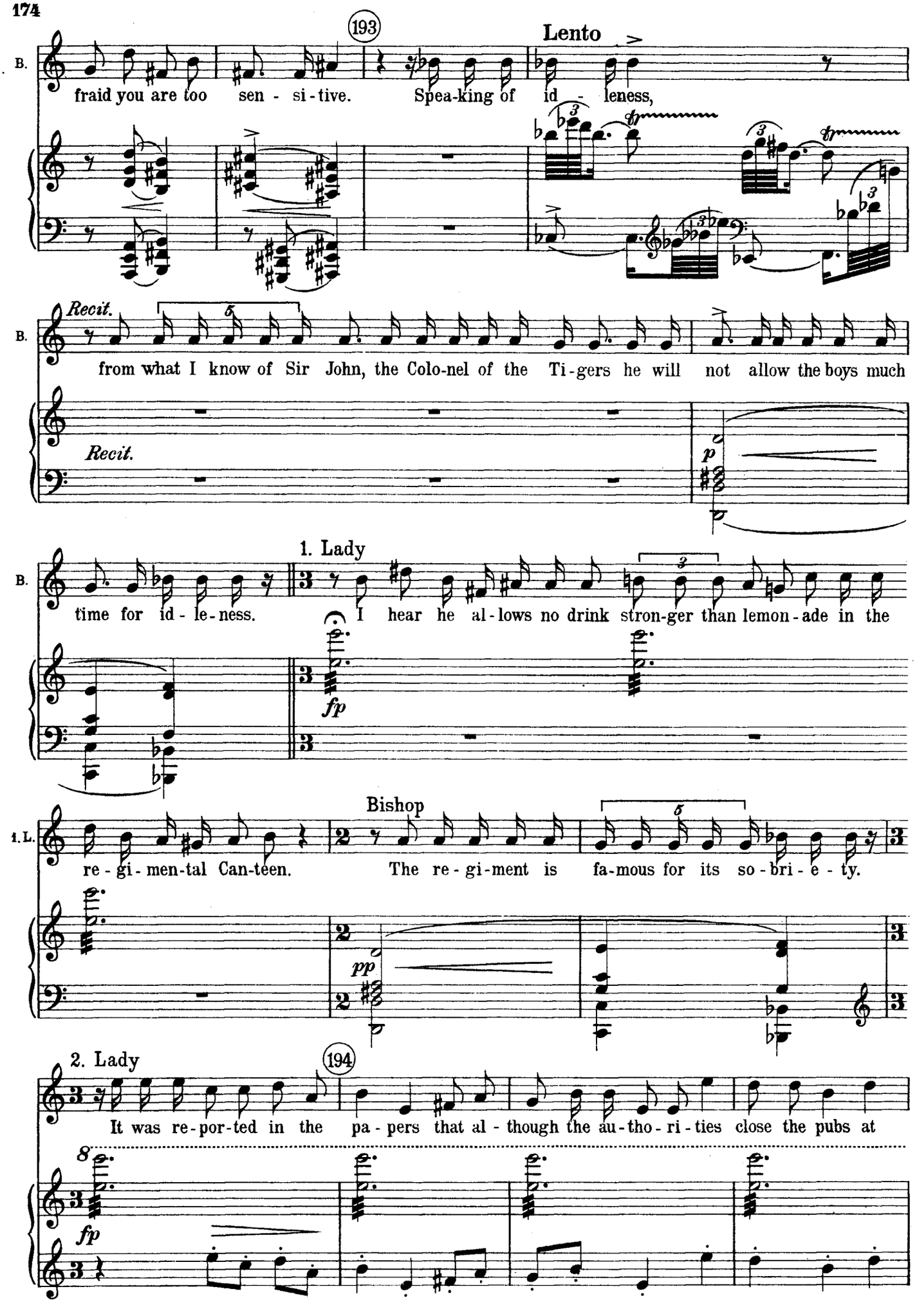
192

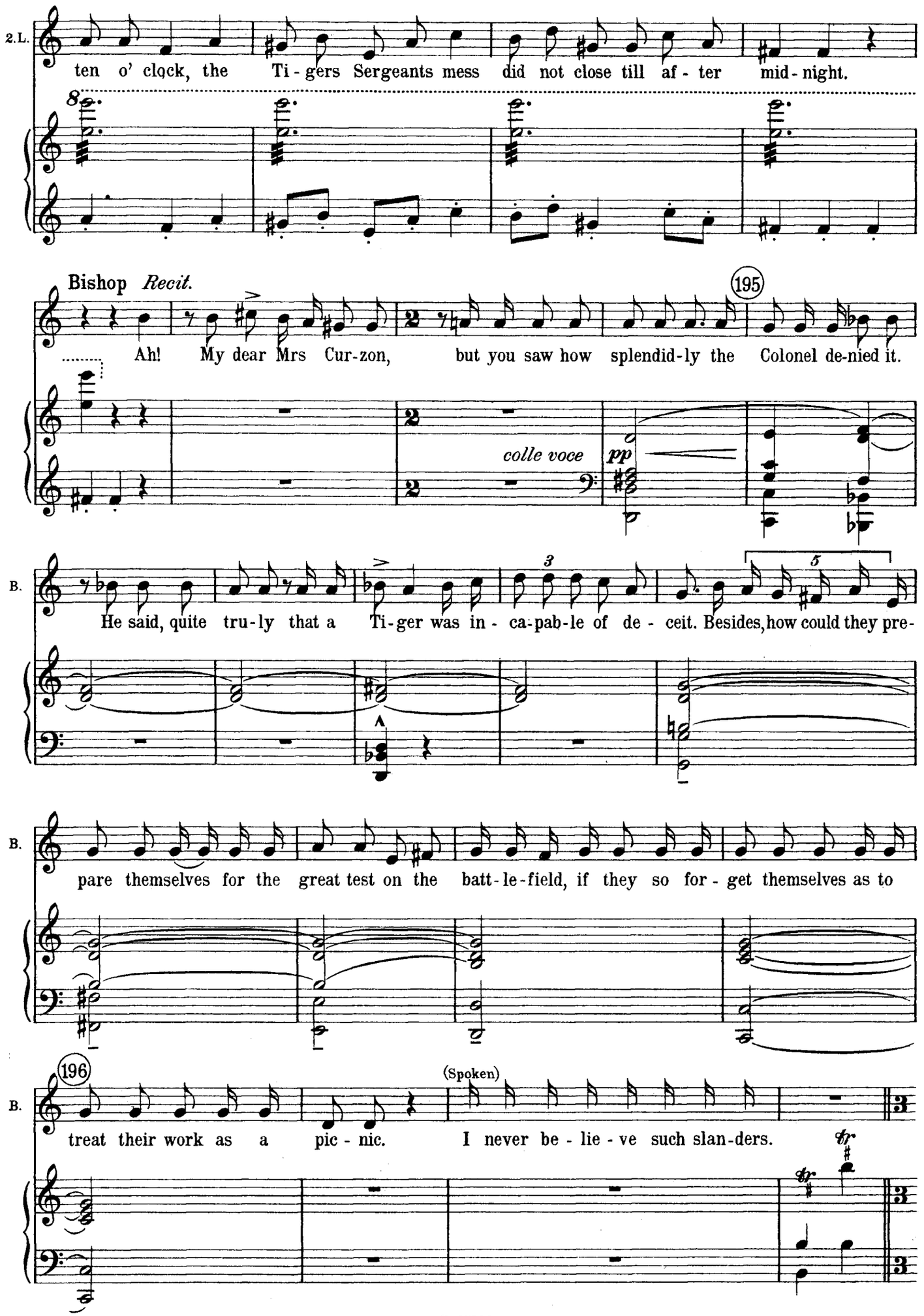
f *fz* *p* *f* *fz* *p* *ff*

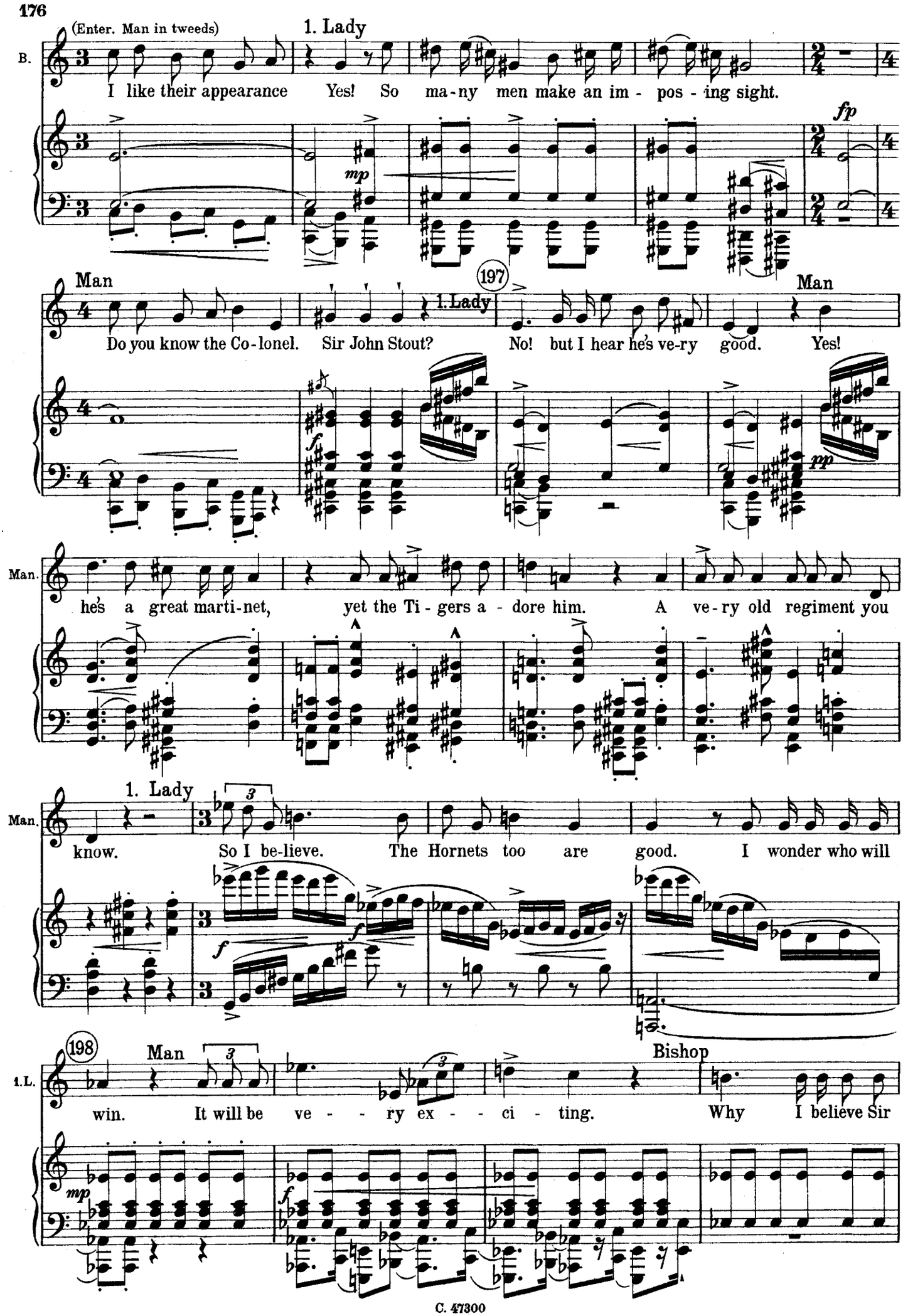
(Ladies withdraw shocked)

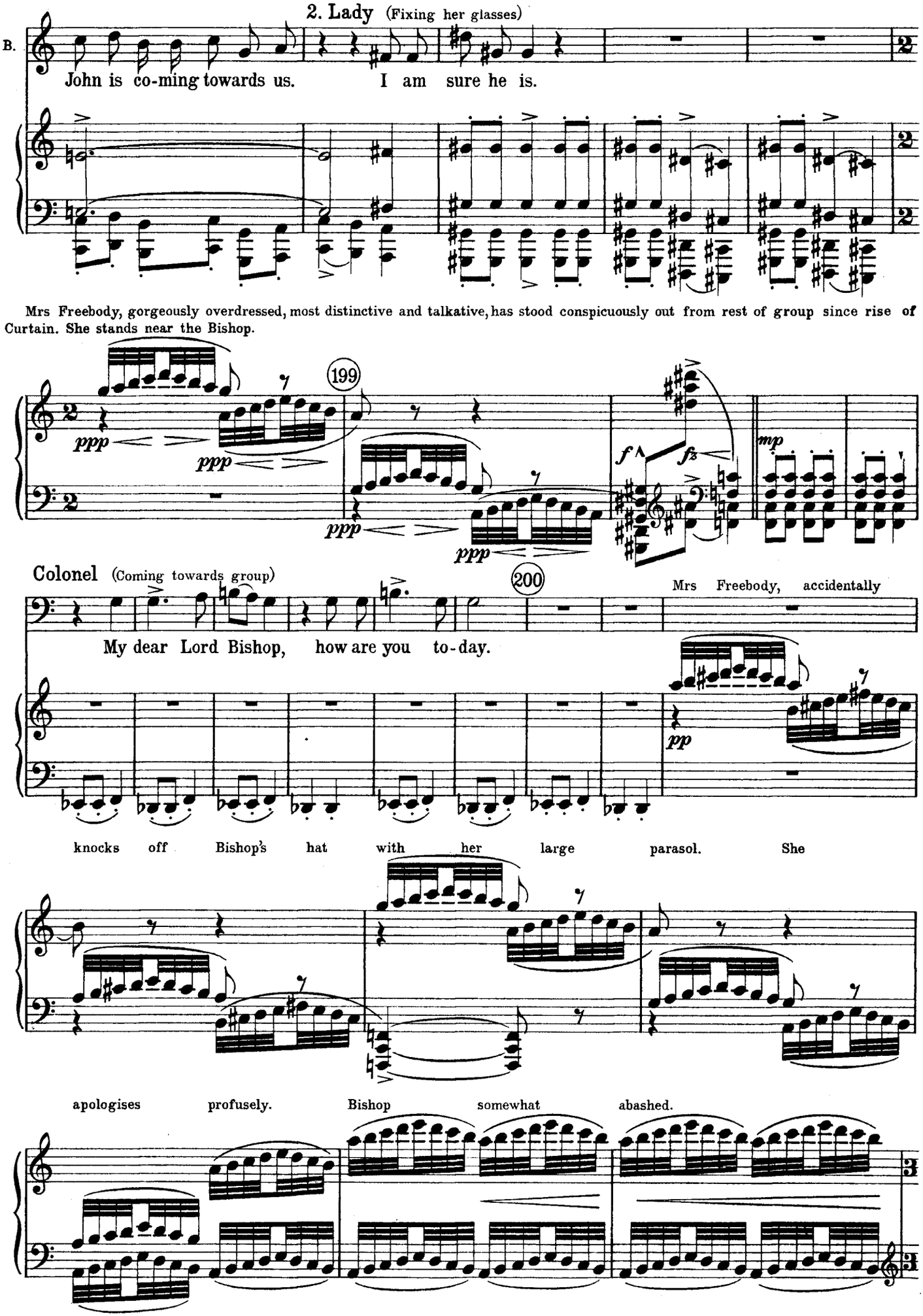
B. Ladies, you sur - prise me. I'm a -

ff *pp*


193
Lento
B.
fraid you are too sen - si - tive. Spea-king of id - leness,
Recit.
B.
from what I know of Sir John, the Colo-nel of the Ti-gers he will not allow the boys much
Recit.
p
1. Lady
B.
time for id - le-ness. I hear he al-lows no drink stron-ger than lemon-ade in the
fp
Bishop
1. L.
re - gi - men-tal Can-teen. The re - gi-ment is fa-mous for its so - bri - e - ty.
pp
2. Lady
194
It was re-por-ted in the pa - pers that al - though the au-tho - ri - ties close the pubs at
8
fp


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


(Enter. Man in tweeds)
1. Lady
B.
I like their appearance Yes! So ma-ny men make an im - pos - ing sight.
Man
Do you know the Co-lonel. Sir John Stout?
1. Lady
197
No! but I hear he's ve-ry good.
Man
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
1. L.
win. It will be ve - - ry ex - - ci - ting.
Bishop
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
ppp
ppp
ppp
f
fz
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

Sir John, this is a great friend of mine.

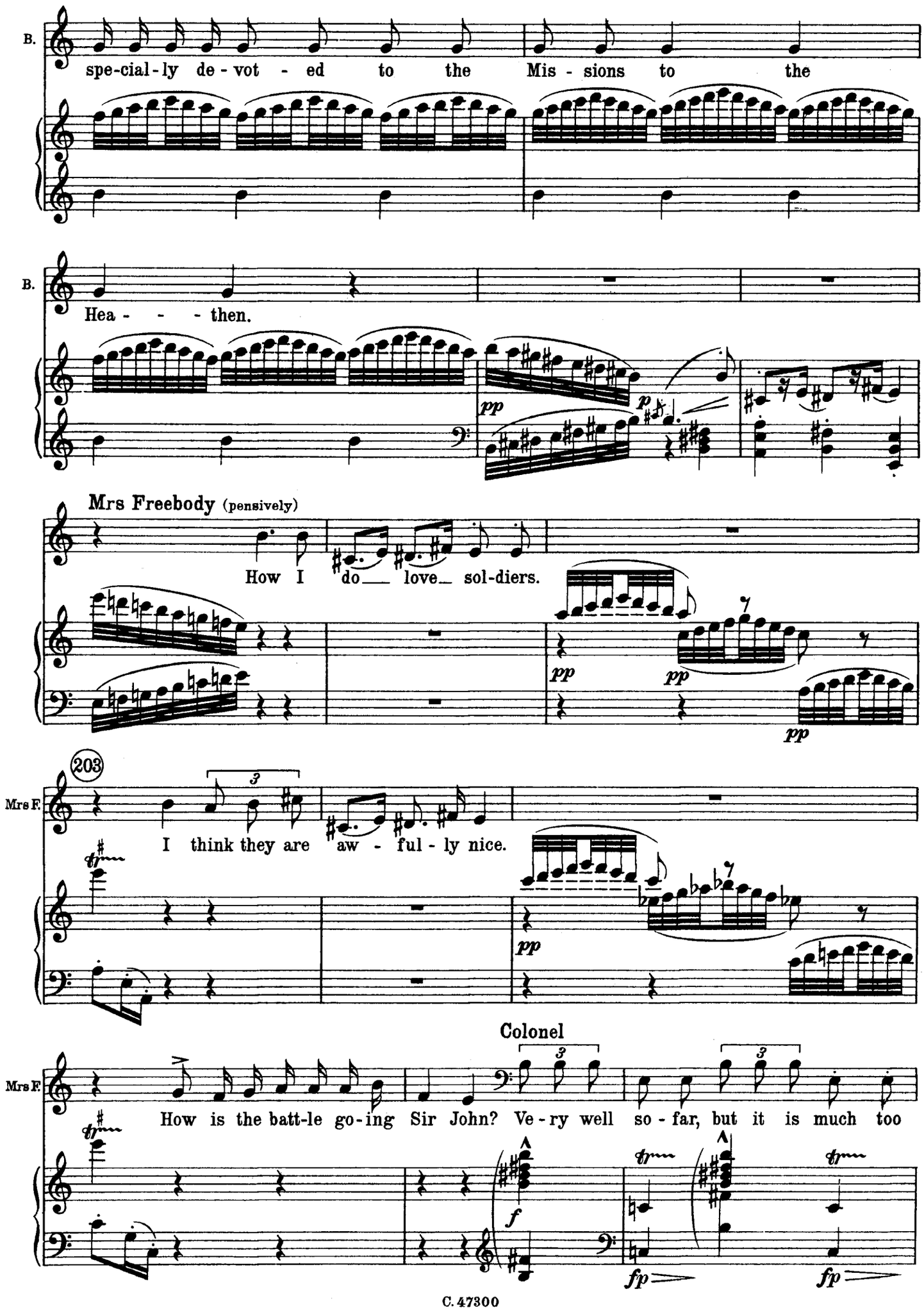
(Mrs Freebody and Sir John bow.)

Mrs Free-bo-dy I want you to

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

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

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


B.
spe-cial-ly de-vot - ed to the Mis - sions to the
B.
Hea - - - then.
pp
p
Mrs Freebody (pensively)
How I do love sol-diers.
pp
pp
pp
203
Mrs F.
I think they are aw - ful - ly nice.
pp
Colonel
Mrs F.
How is the batt-le go-ing Sir John? Ve-ry well so - far, but it is much too
f
fp
fp

1. Lady

Colonel

Col.

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

cresc.

204

Col.

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

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.

205

Mrs F.

I would like to talk to you a - bout the dear

staccato

Colonel

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.

206 Colonel

Mrs F. I shall be de - light - ed.

I am sorry to go, but I am wanted.

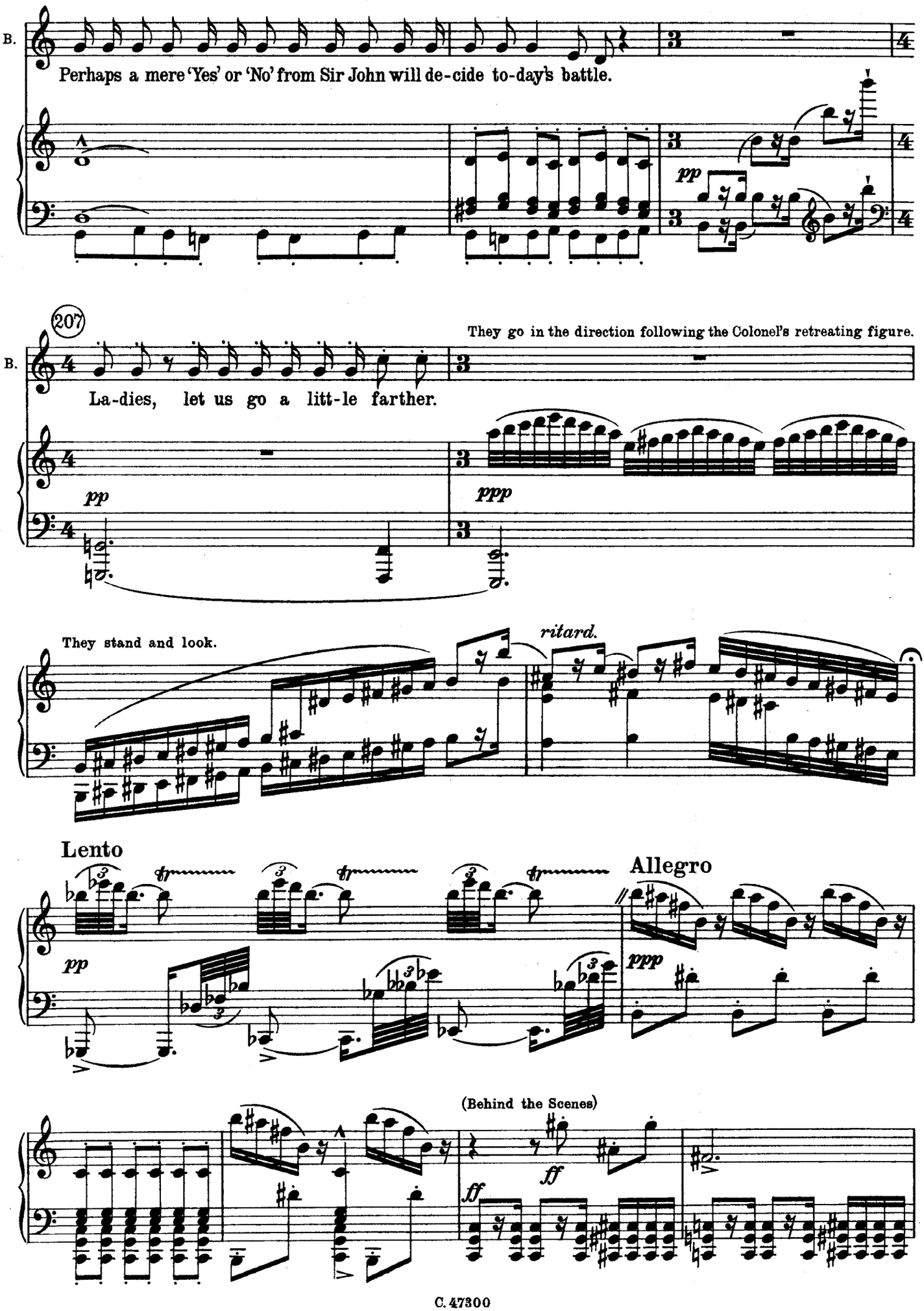
(exit. Colonel)

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.
pp
207
They go in the direction following the Colonel's retreating figure.
B.
La-dies, let us go a litt-le farther.
pp
ppp
They stand and look.
ritard.
Lento
Allegro
pp
ppp
(Behind the Scenes)
ff
ff

Noise and tumult

208

ff

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

Contraltos

pp

Come and look!

Look at what!

Come and see the pret - ty

pp

S.

C.

soldiers.

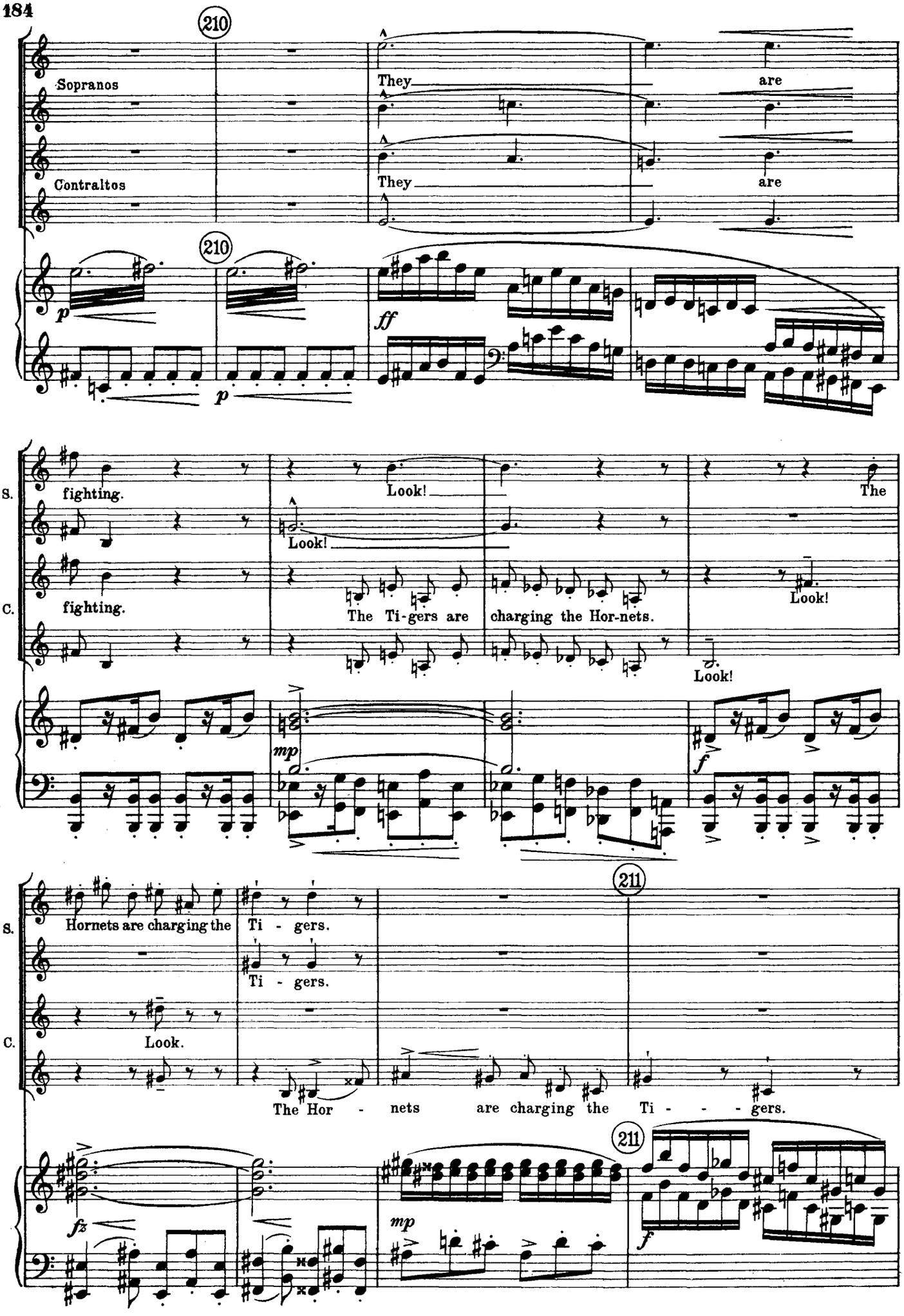
What are they do - ing?

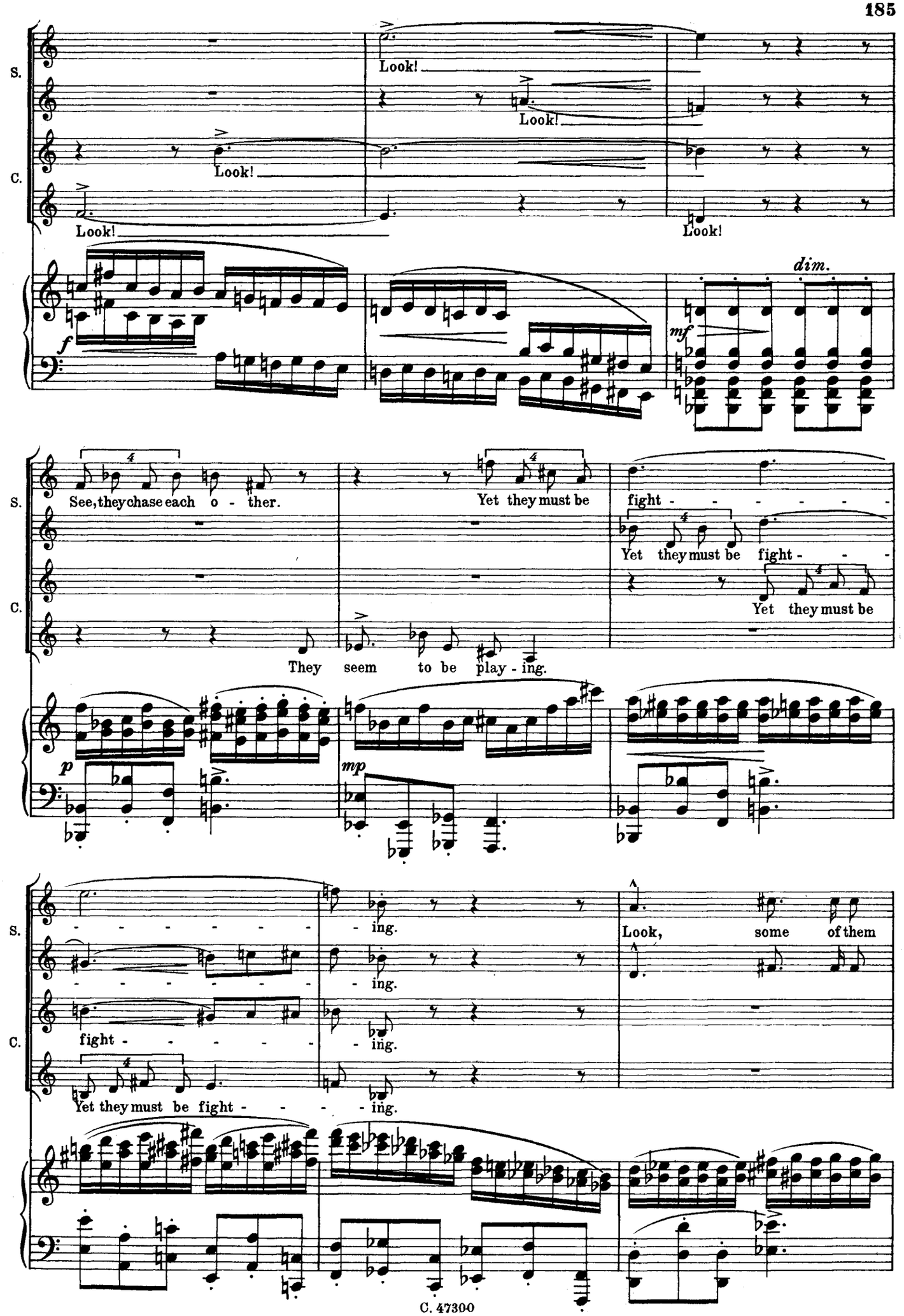
Running a - bout.

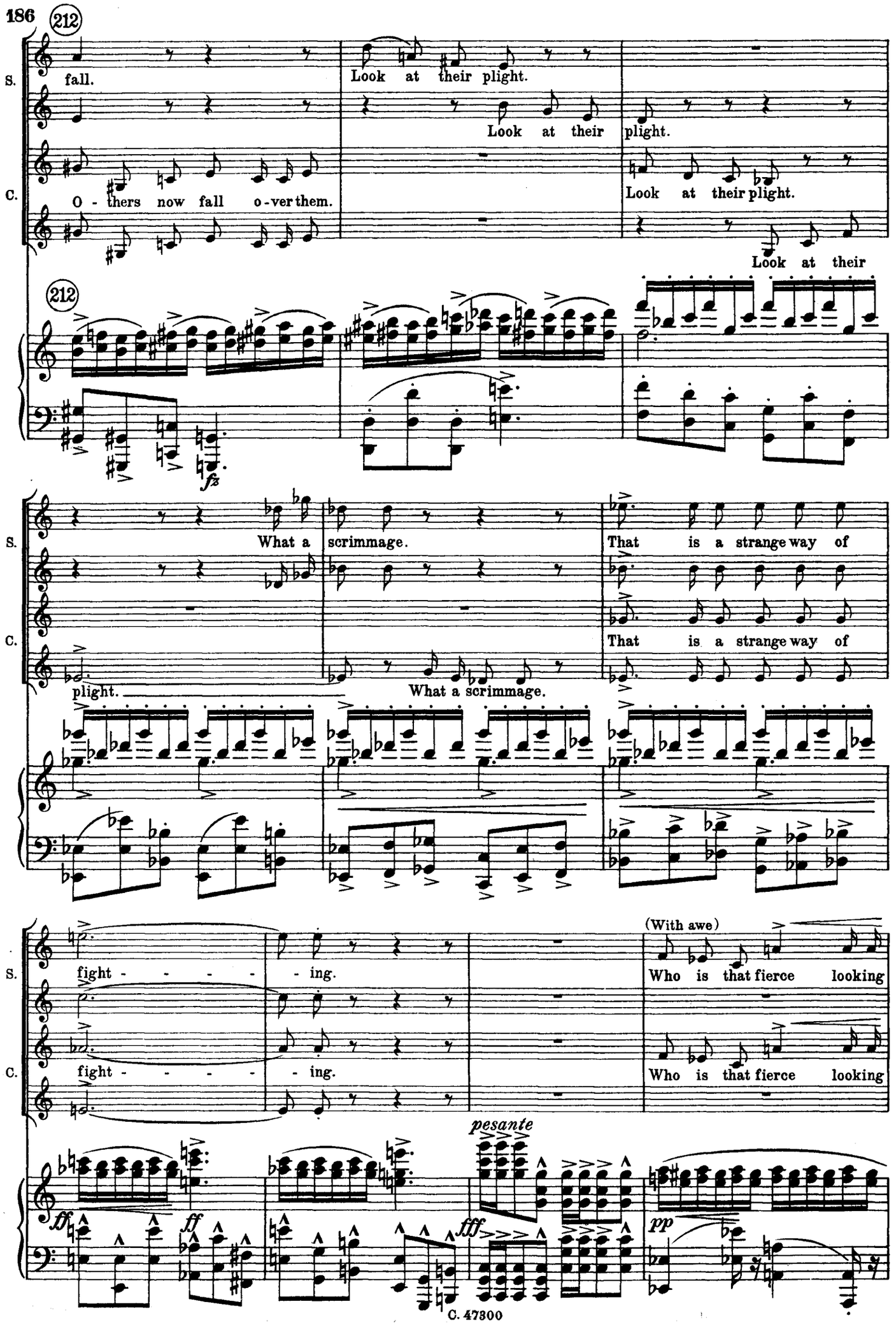
Are they fighting?

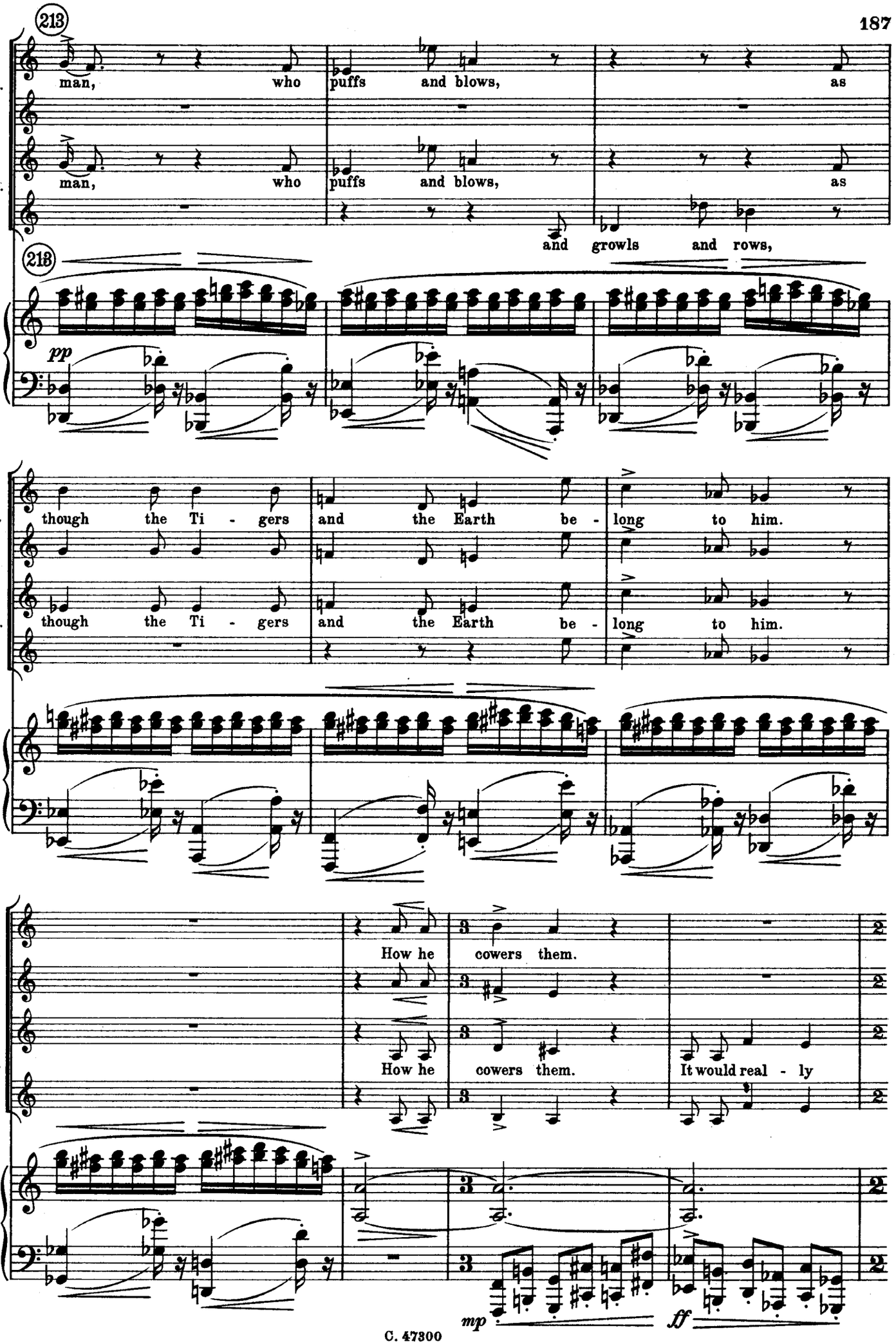
Come and see.

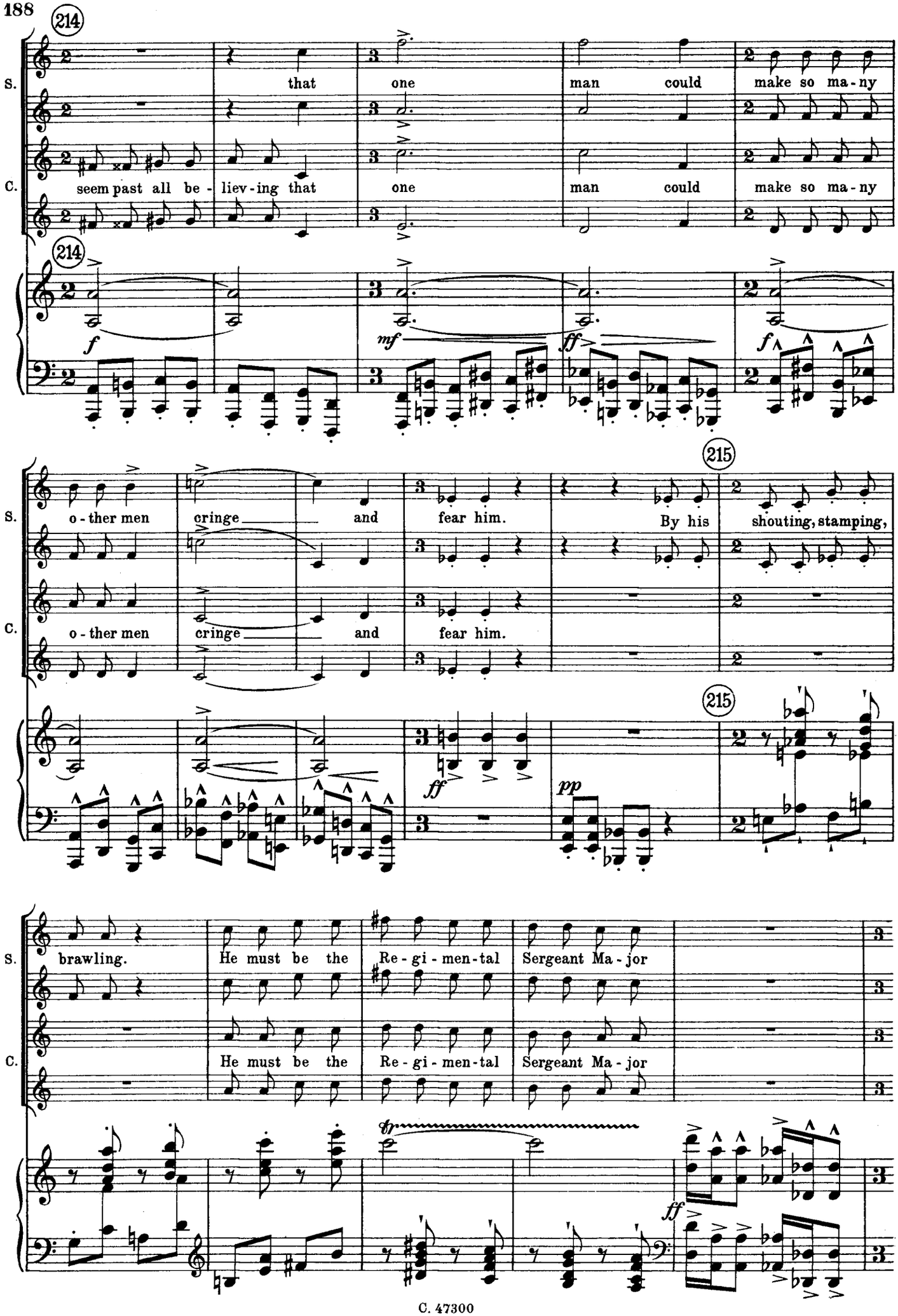
mp

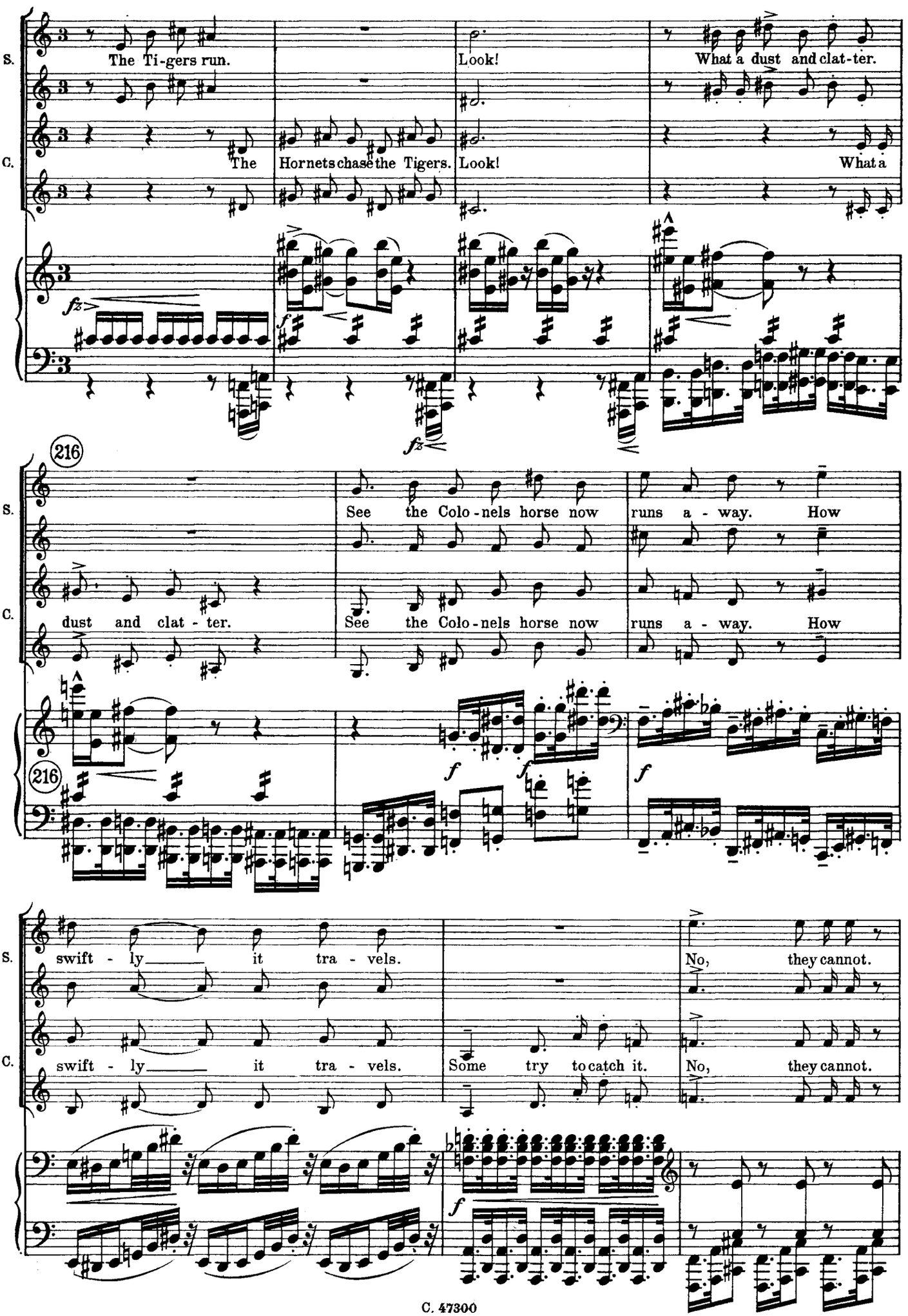

210
Sopranos
They
are
Contraltos
They
are
p
ff
p
S.
fighting.
Look!
The
C.
fighting.
Look!
The Ti-gers are
charging the Hor-nets.
Look!
mp
f
S.
Hornets are charging the
Ti - gers.
211
Ti - gers.
C.
Look.
The Hor - nets
are charging the
Ti - - - gers.
fz
mp
211
f


S.
C.
Look!
Look!
Look!
Look!
f
mf
dim.
See, they chase each o - ther.
Yet they must be
fight - - - - - - -
Yet they must be fight - - -
Yet they must be
They seem to be play - ing.
p
mp
- - - - - - - -
- ing.
- ing.
- ing.
Look, some of them
fight - - - - - -
Yet they must be fight - - - - - ing.


212
S.
C.
fall.
Look at their plight.
Look at their plight.
O - thers now fall o-ver them.
Look at their plight.
Look at their
212
fz
What a scrimmage.
That is a strange way of
plight.
What a scrimmage.
That is a strange way of
fight - - - - - ing.
(With awe)
Who is that fierce looking
fight - - - - - ing.
Who is that fierce looking
pesante
ff
ff
fff
pp


213
S.
man, who puffs and blows, as
C.
man, who puffs and blows, as
and growls and rows,
213
pp
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 cowers them.
C.
How he cowers them. It would real - ly
mp
ff


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
f
mf
ff
f
o-ther men
cringe
and
fear him.
By his
shouting, stamping,
215
ff
pp
brawling.
He must be the
Re-gi-men-tal
Sergeant Ma-jor
fp
ff


S.
C.
The Ti-gers run.
Look!
What a dust and clat-ter.
The Hornets chase the Tigers.
Look!
What a
fz
f
fz
216
See the Colo-nels horse now runs a-way. How
dust and clat-ter.
See the Colo-nels horse now runs a-way. How
f
f
f
swift-ly it tra-vels.
No, they cannot.
swift-ly it tra-vels.
Some try to catch it.
No, they cannot.
f

S. See how they fall. Such a steed

C. See how they fall. Such a steed

See how they fall. Such a steed

ff

S. — is far too swift for Ti - - - - - gers.

C. — is far too swift for Ti - - - - - gers.

217 Andante grazioso

f

Andante grazioso

217

pp

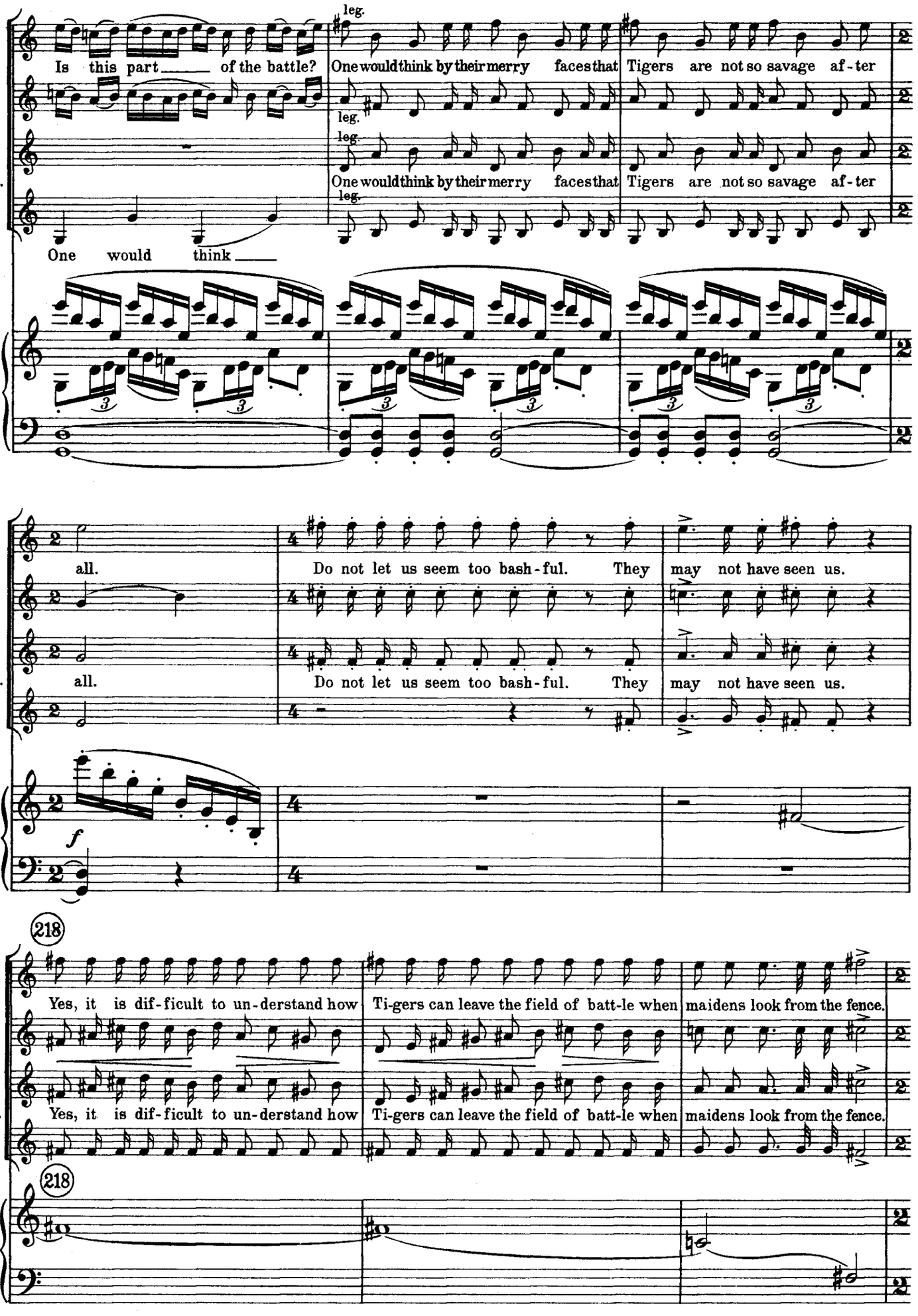
pp

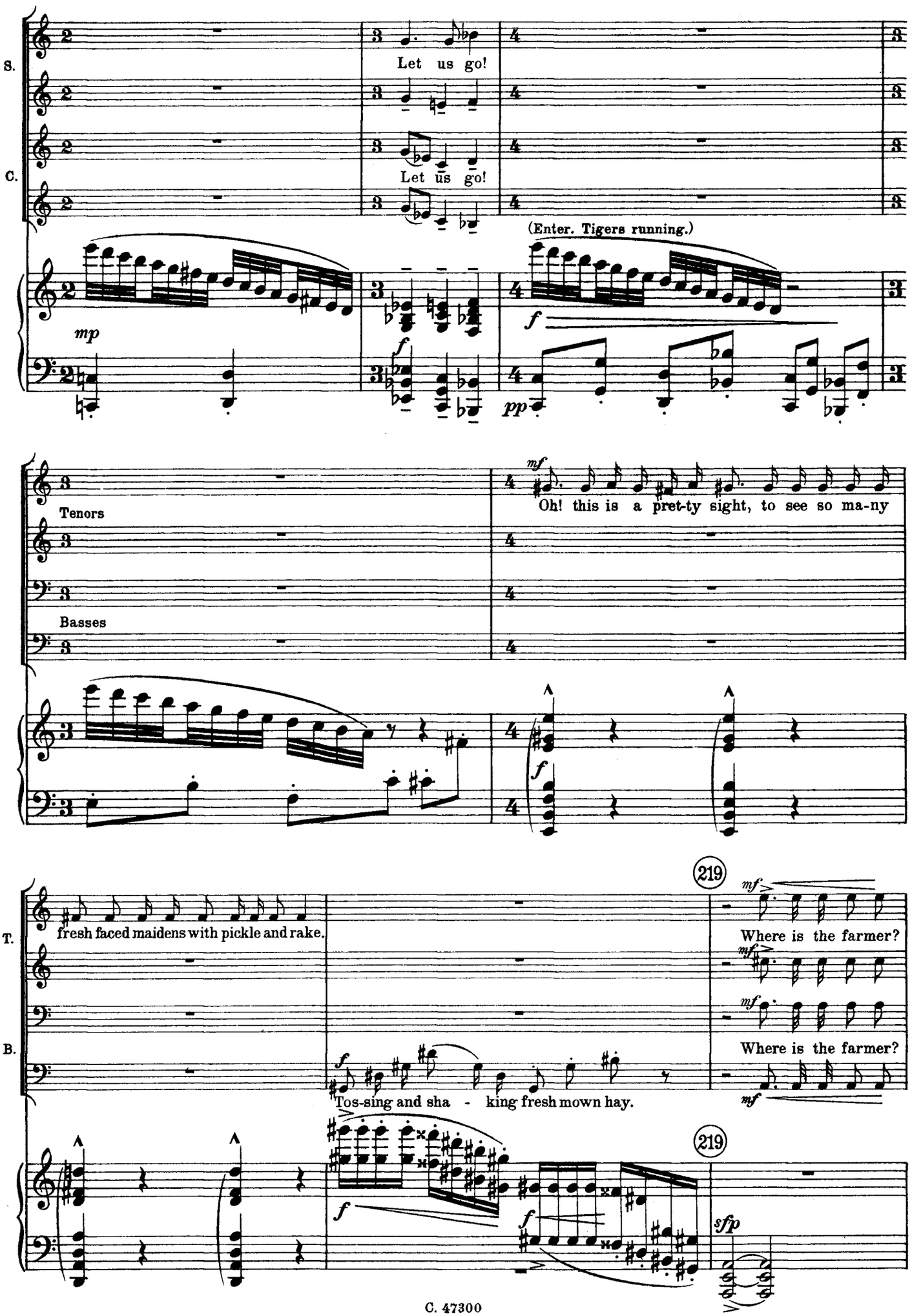
S. Look! Look! The Ti - gers are com - ing. Why do they run?

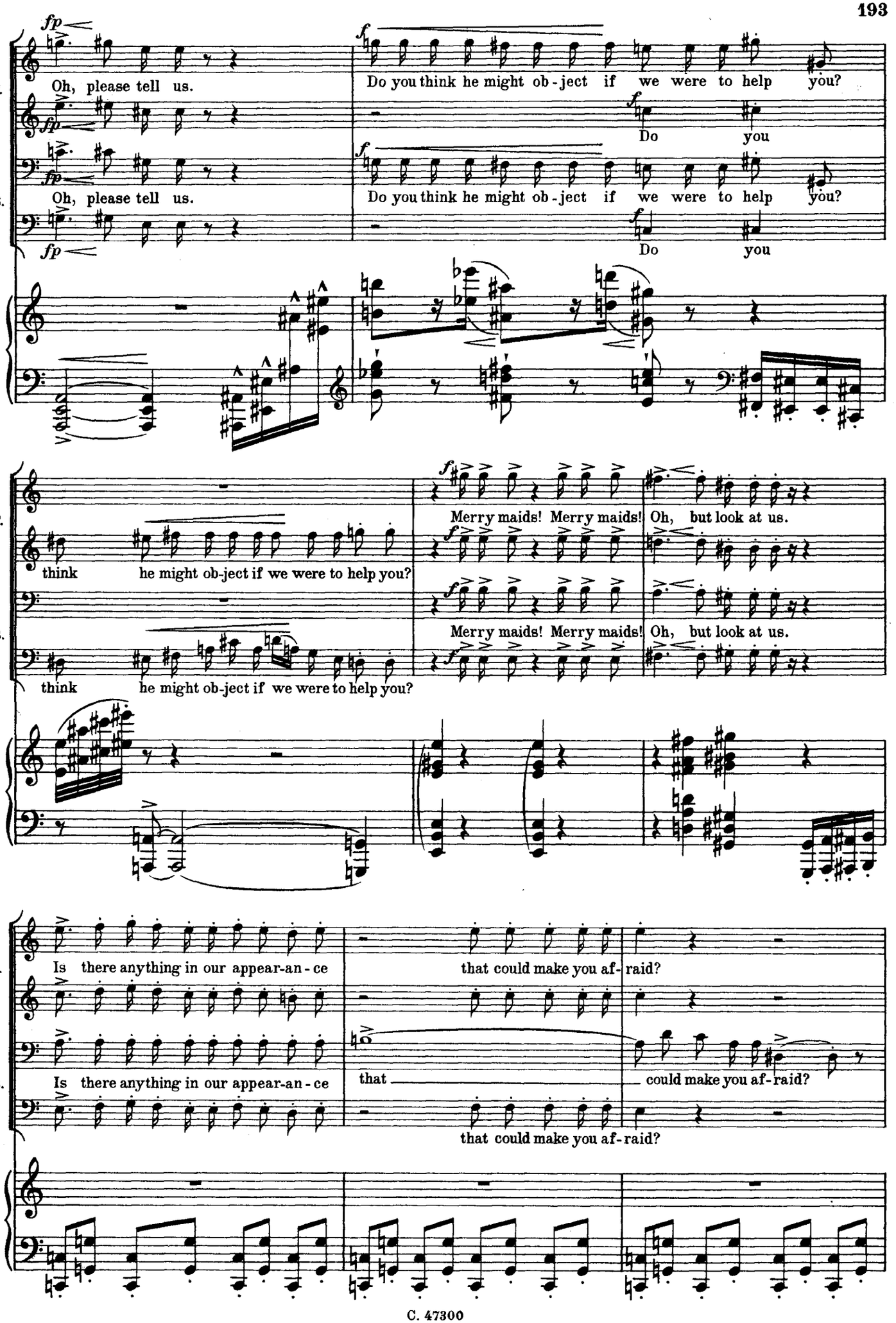
C. Look! Look! The Ti-gers are com - ing. Why do they run? Is this part of the battle?

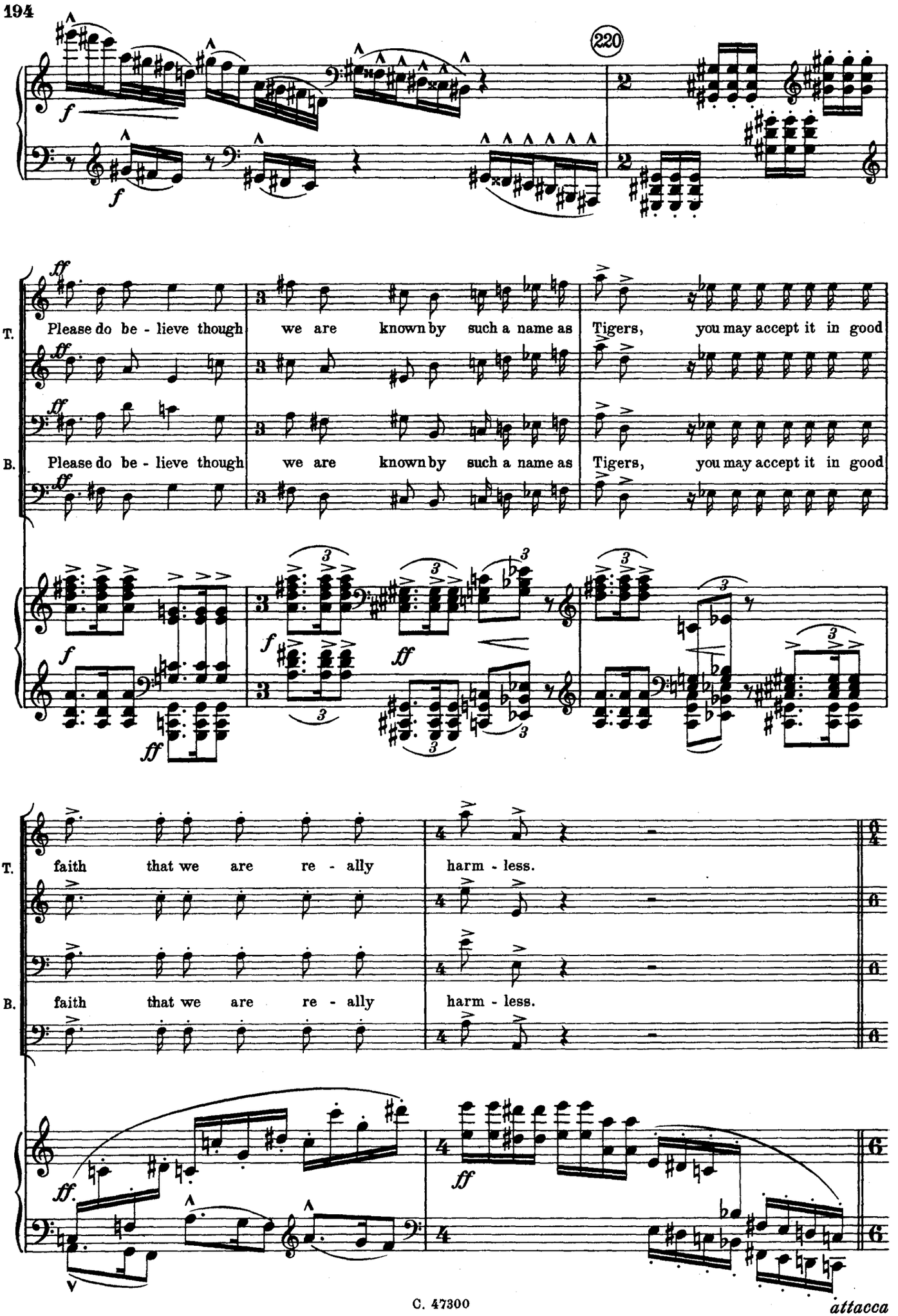
simile

pp


S.
C.
Is this part of the battle?
One would think
leg.
One would think by their merry faces that Tigers are not so savage af-ter
all.
Do not let us seem too bash-ful. They may not have seen us.
f
218
Yes, it is dif-ficult to un-derstand how
Ti-gers can leave the field of batt-le when
maidens look from the fence.


S.
C.
Let us go!
Let us go!
(Enter. Tigers running.)
mp
f
pp
Tenors
Basses
mf
Oh! this is a pret-ty sight, to see so ma-ny
T.
B.
fresh faced maidens with pickle and rake.
Where is the farmer?
Where is the farmer?
Tos-sing and sha - king fresh mown hay.
219
219
sfp

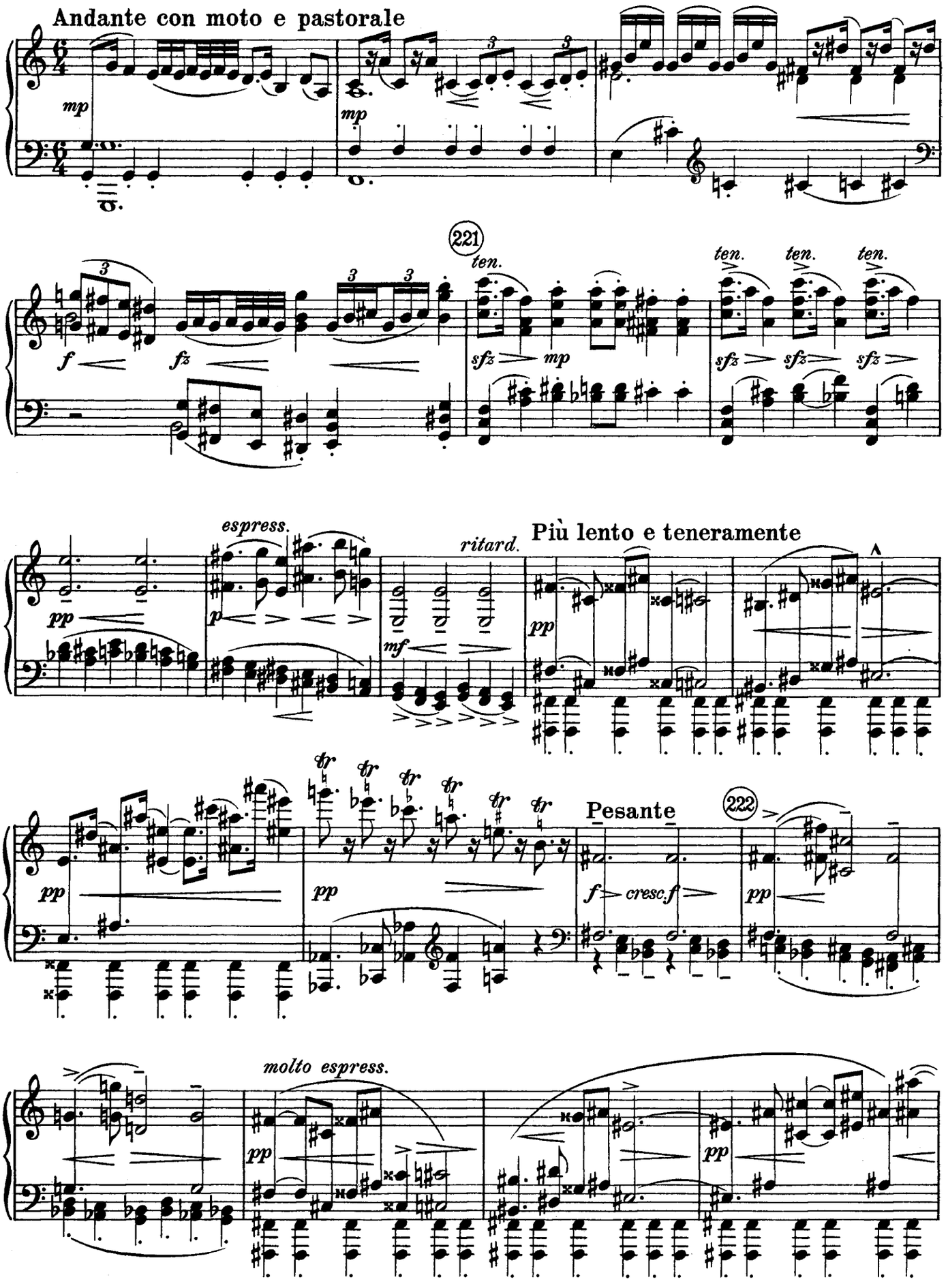

T.
B.
fp
Oh, please tell us.
f
Do you think he might ob-ject if we were to help you?
Do you
think he might ob-ject if we were to help you?
Merry maids! Merry maids! Oh, but look at us.
Is there anything in our appear-an-ce
that could make you af-raid?
that

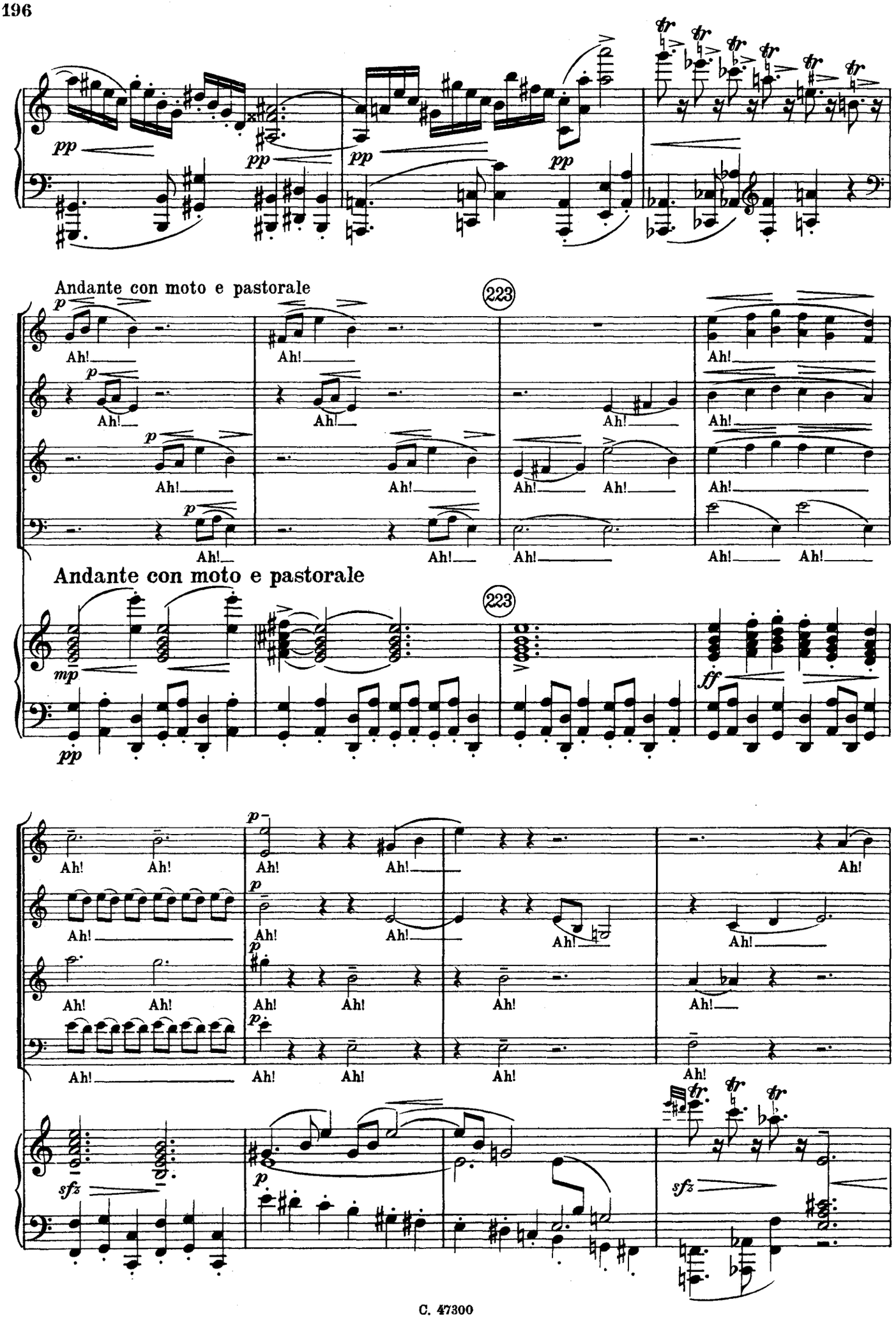

220
T.
Please do be - lieve though we are known by such a name as Tigers, you may accept it in good
B.
Please do be - lieve though we are known by such a name as Tigers, you may accept it in good
T.
faith that we are re - ally harm - less.
B.
faith that we are re - ally harm - less.

attacca

Scene IV

Promenade and Dance




Andante con moto e pastorale
223
Ah!
Andante con moto e pastorale
223
Ah!

Più moderato

Ah! Ah! Ah! Ah!

Ah! Ah! Ah!

Più moderato

f

f

224 Accel.

Ah!

Ah!

224 Accel.

ff

f

f

Tempo

Ah! Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

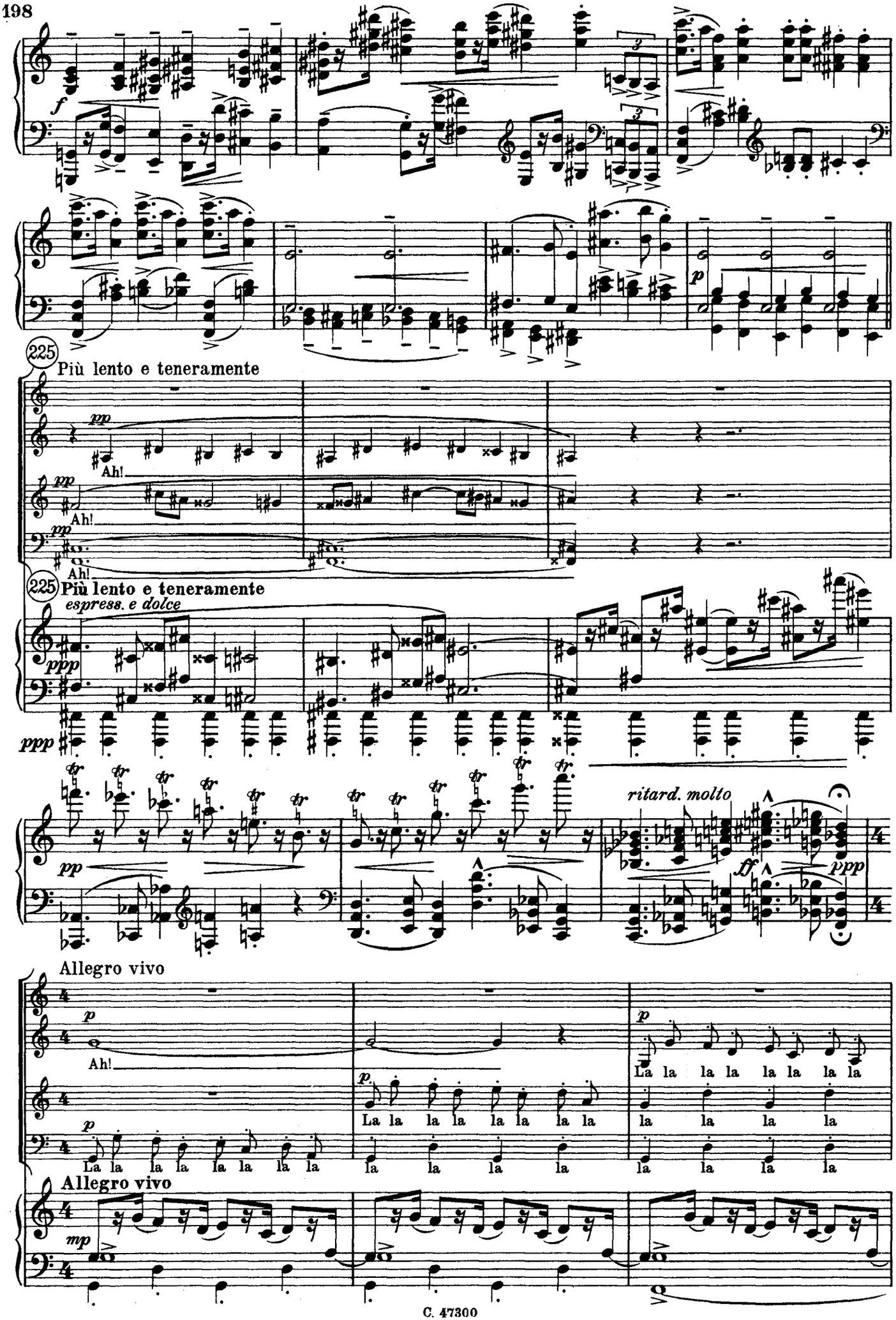
Ah! Ah! Ah! Ah!

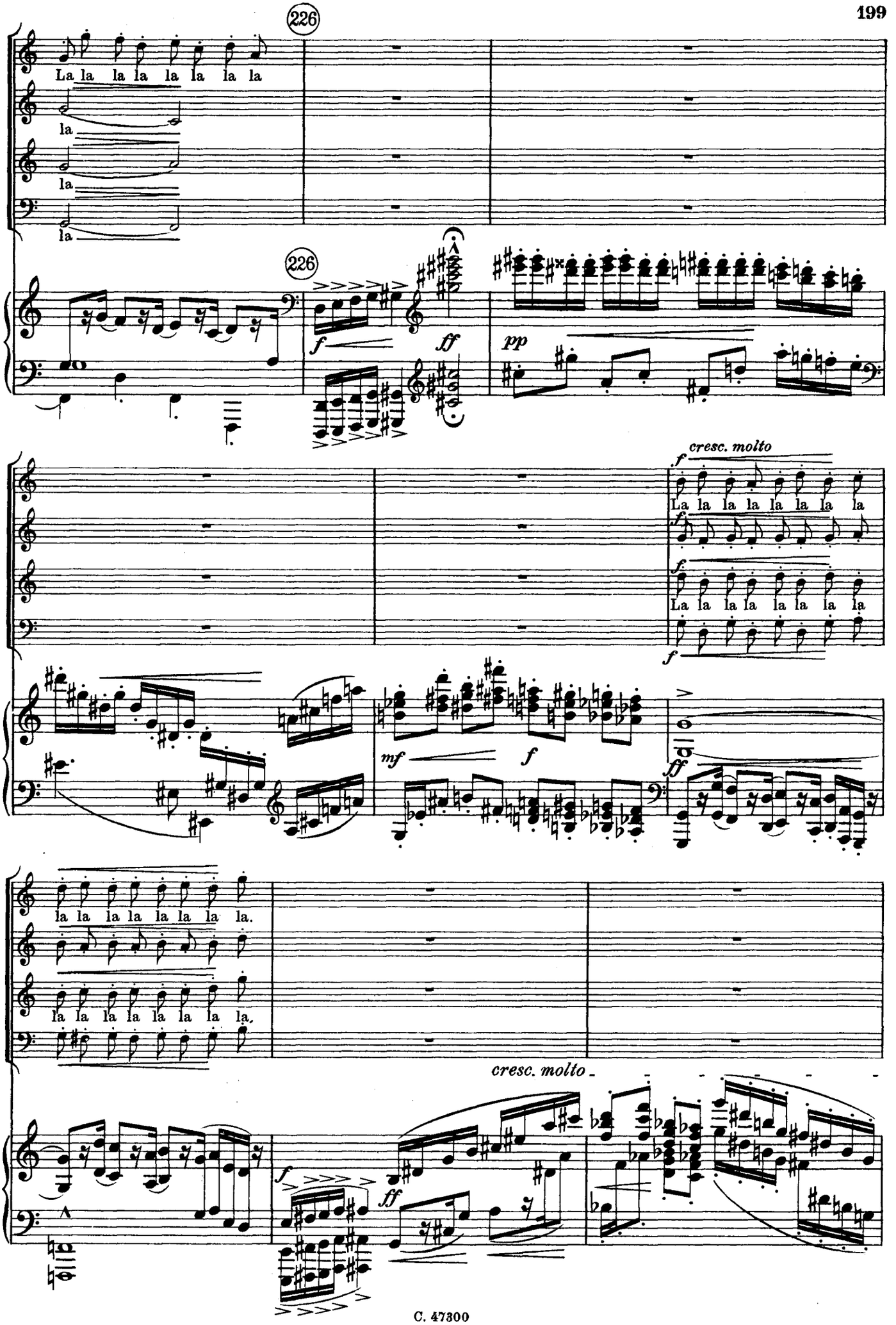
Tempo

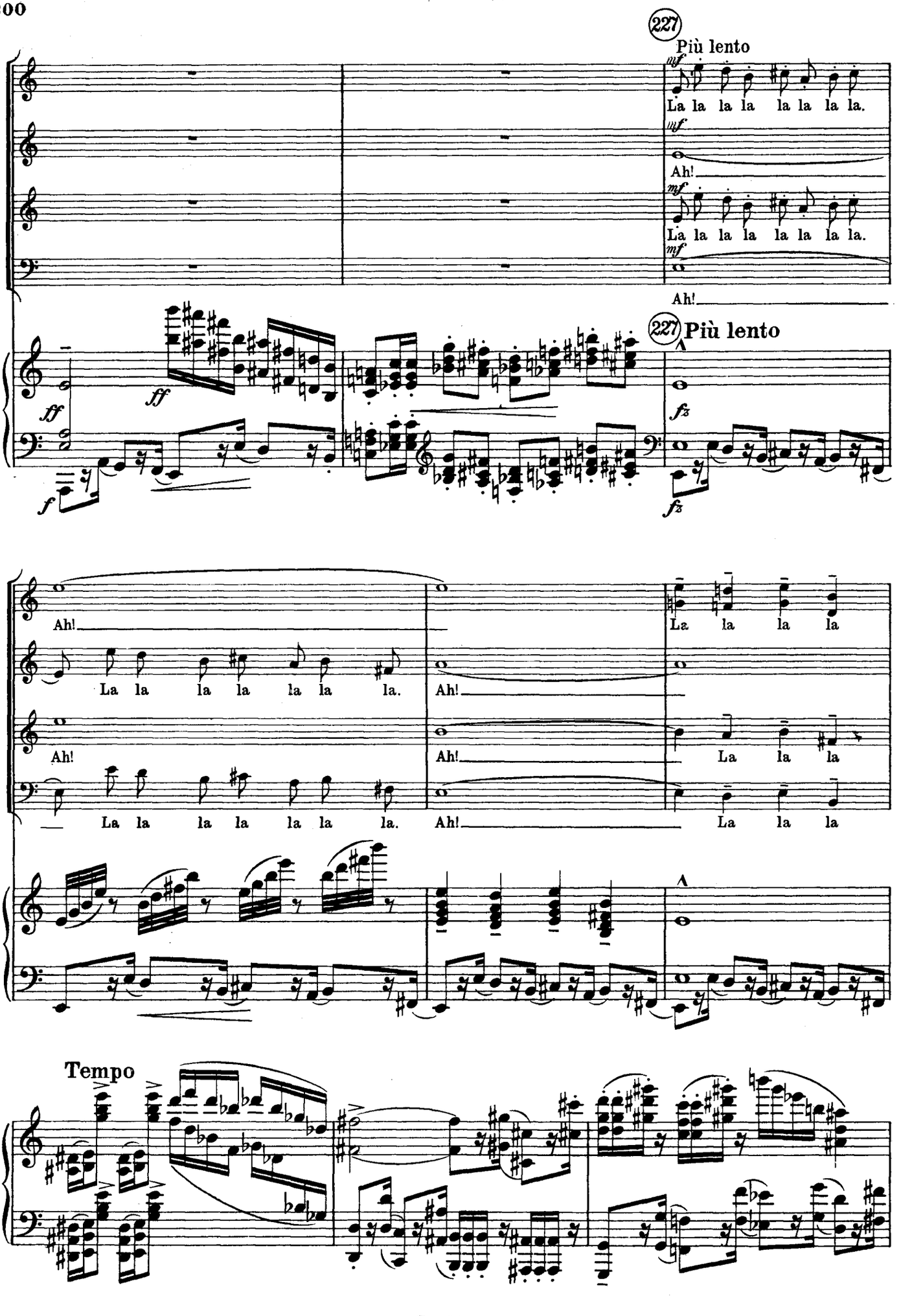
3

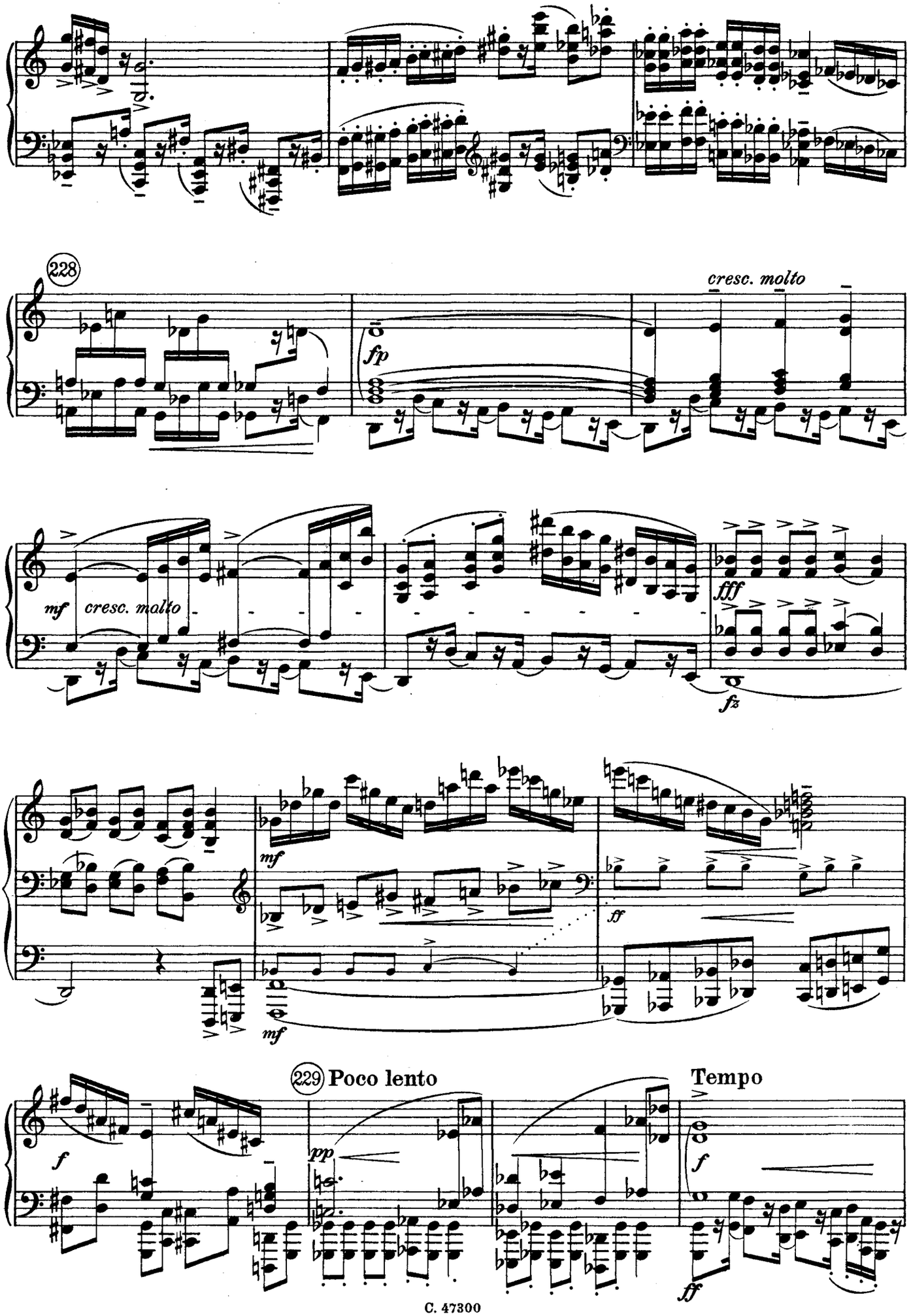
ff

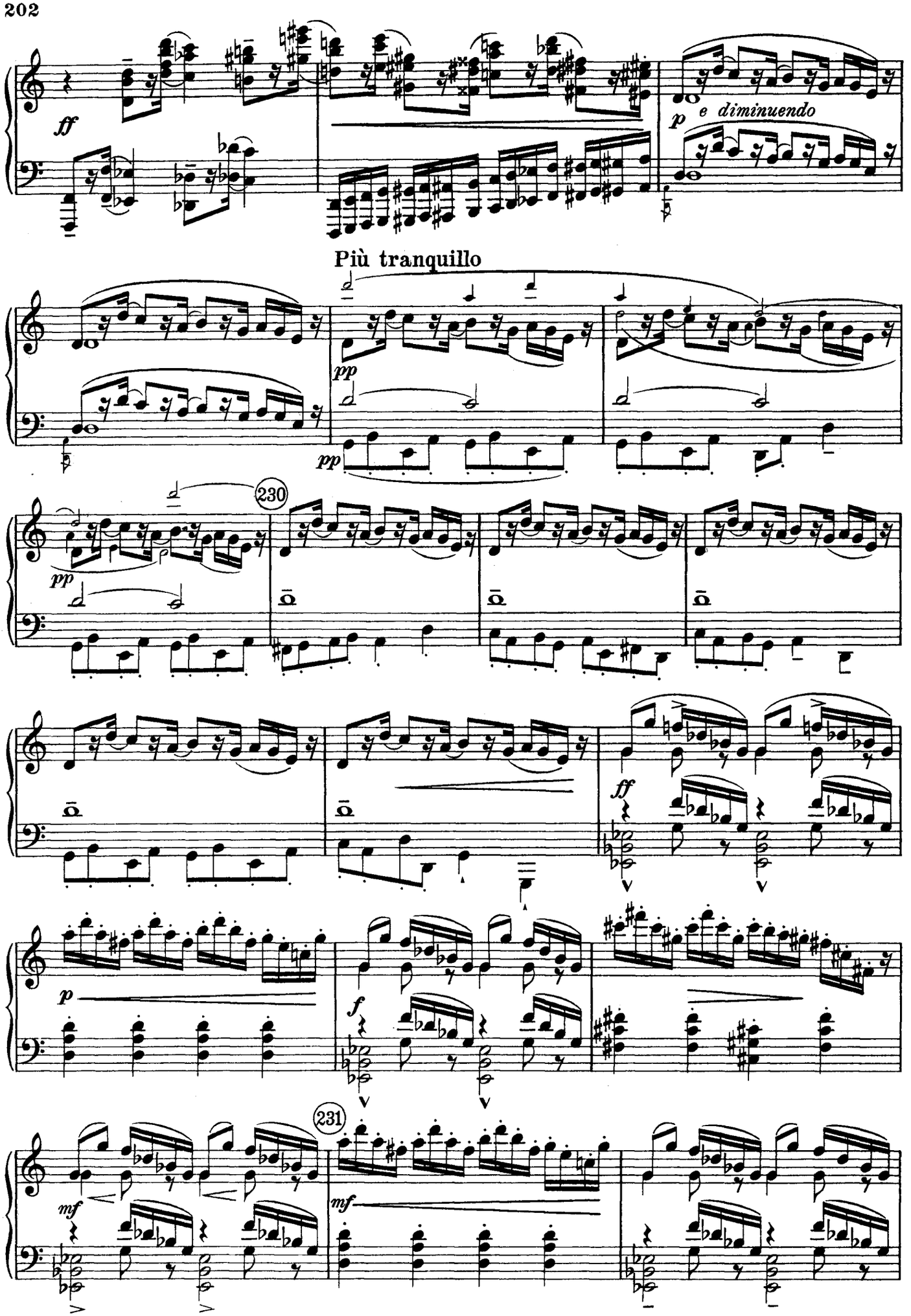
3

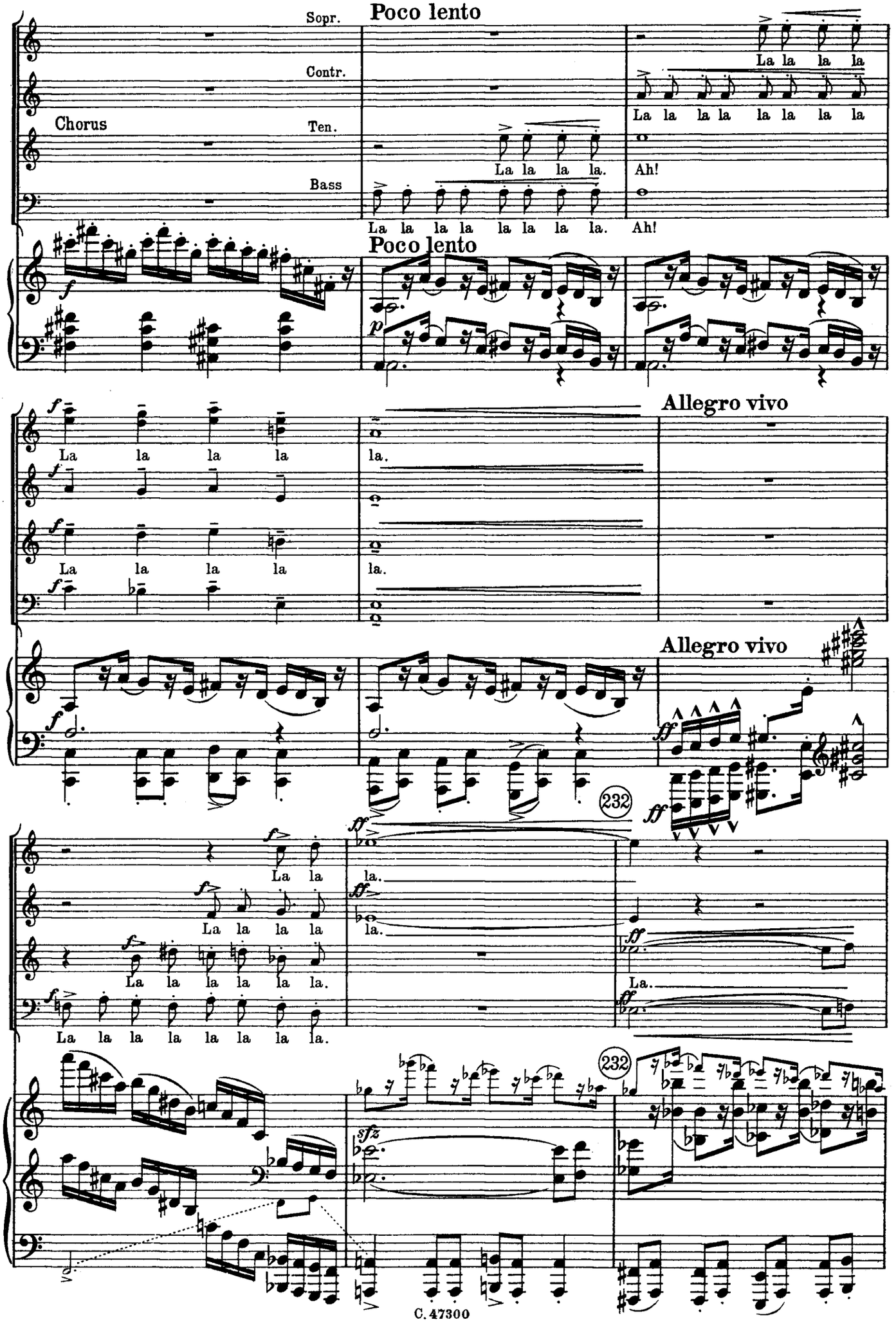

f
p
225
Più lento e teneramente
pp
Ah!
pp
Ah!
pp
Ah!
225
Più lento e teneramente
espress. e dolce
ppp
ppp
tr
pp
ritard. molto
ff
ppp
Allegro vivo
p
Ah!
p
La la la la la la la la
p
La la la la la la la la
la la la la
p
La la la la la la la la
la la la la
la la la la
Allegro vivo
mp

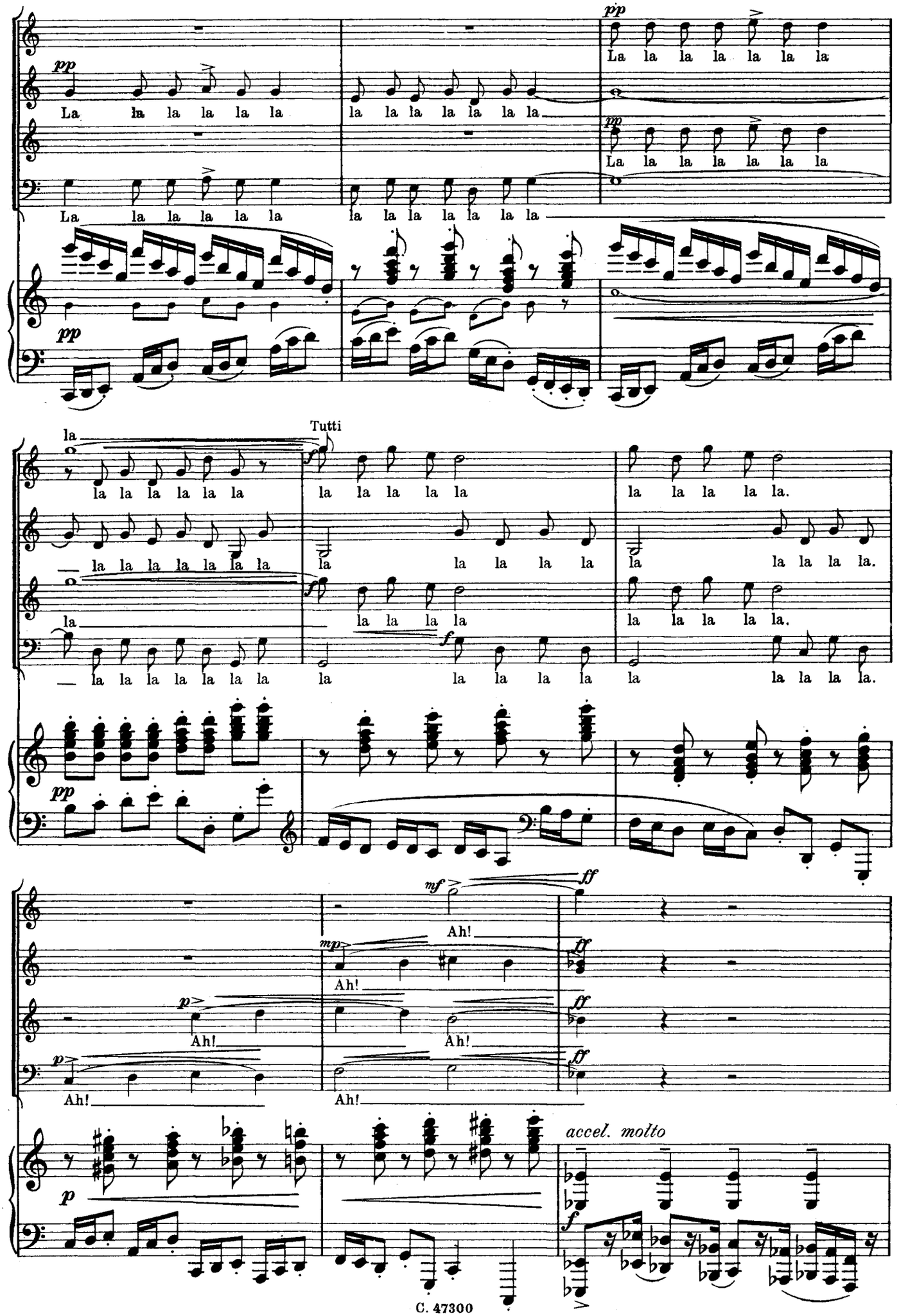

226
La la la la la la la la
la
la
la
226
f
ff
pp
cresc. molto
f
La la la la la la la la
f
La la la la la la la la
f
mf
f
ff
la la la la la la la la.
la la la la la la la la.
cresc. molto
f
ff

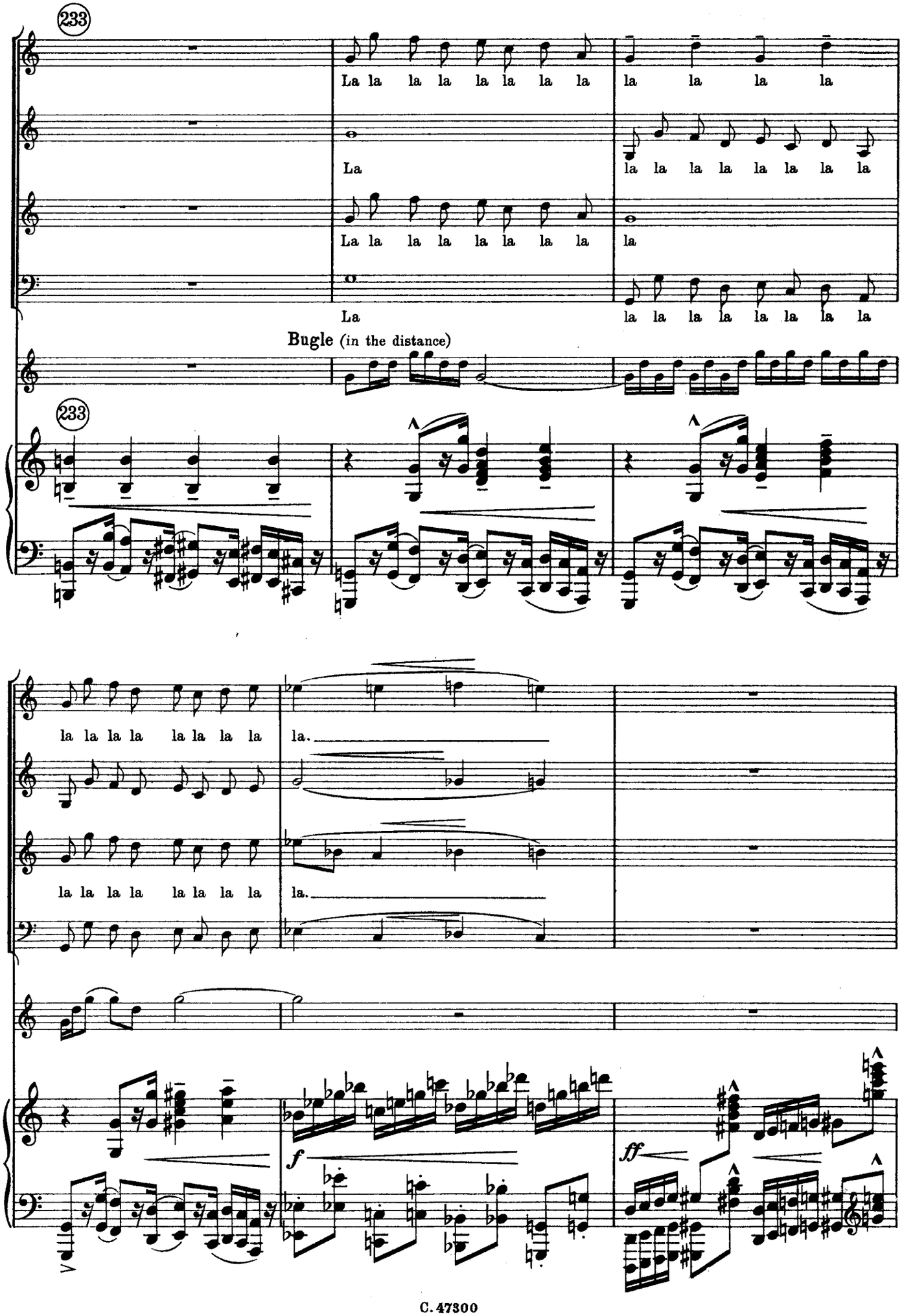

227
Più lento
mf
La la la la la la la la.
Ah!
ff
f
fz
Tempo

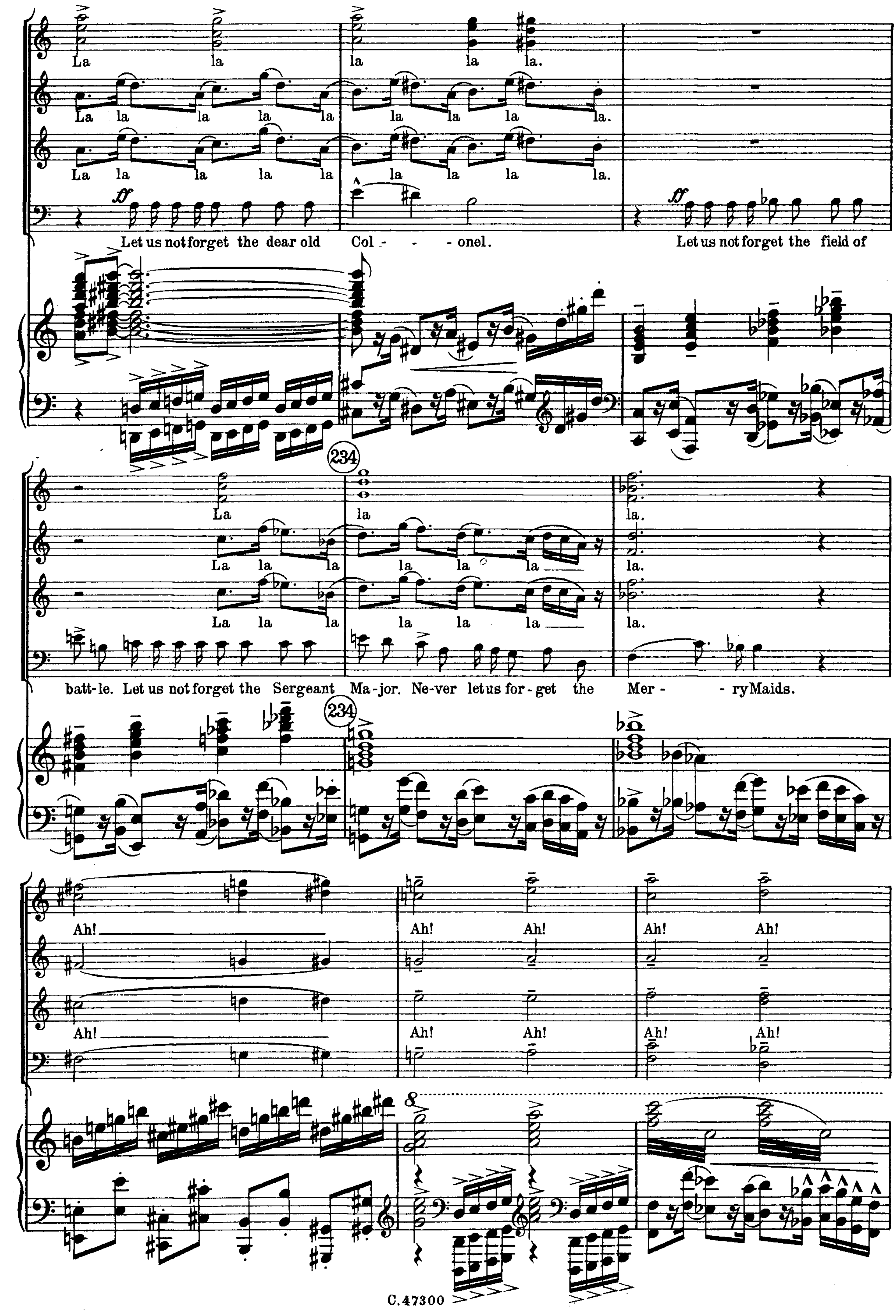

228
cresc. molto
fp
mf
cresc. molto
fff
fz
mf
mf
ff
229 Poco lento
pp
Tempo
f
ff


ff
p e diminuendo
Più tranquillo
pp
pp
230
pp
ff
p
f
231
mf
mf


Poco lento
Sopr.
Contr.
Ten.
Bass
Chorus
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.
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.
232
sfz


pp
La la la la la la la
la la la la la la la
Tutti
la la la la la la
la la la la la
la la la la la.
mf
ff
Ah!
mp
p
accel. molto
f


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
Bugle (in the distance)
233
la la la la la la la la
la.
la la la la la la la la
la.
f
ff


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.
ff
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.
battle. Let us not forget the Sergeant Major. Never let us forget the Mer - ry Maids.
Ah! Ah! Ah! Ah! Ah!
Ah! Ah! Ah! Ah! Ah!
8

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* *p*

S.M.

doing here? Oh! this treachery most foul,

235

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)

high and fall so low. Fall in! Fall in!

Moderato

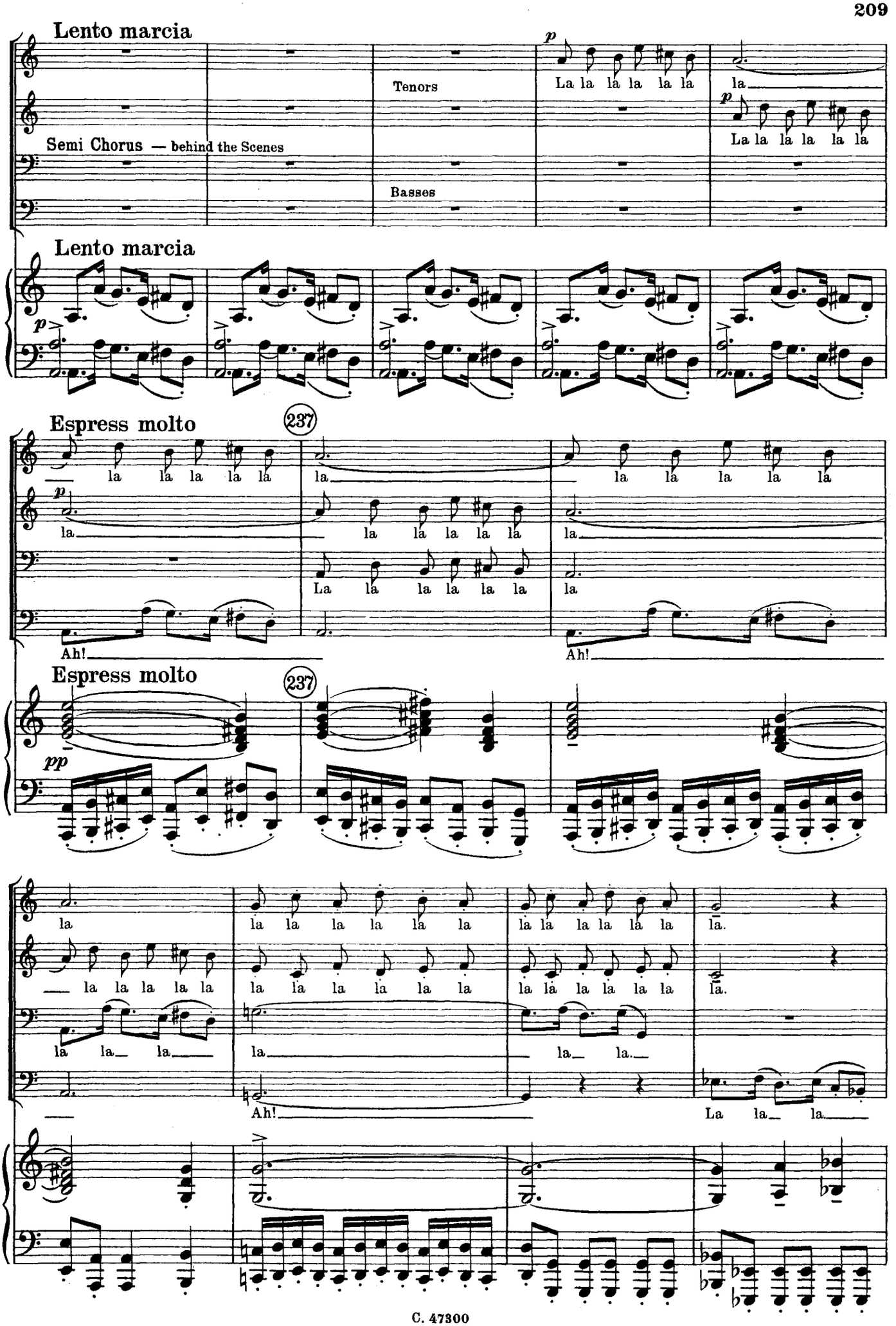
236

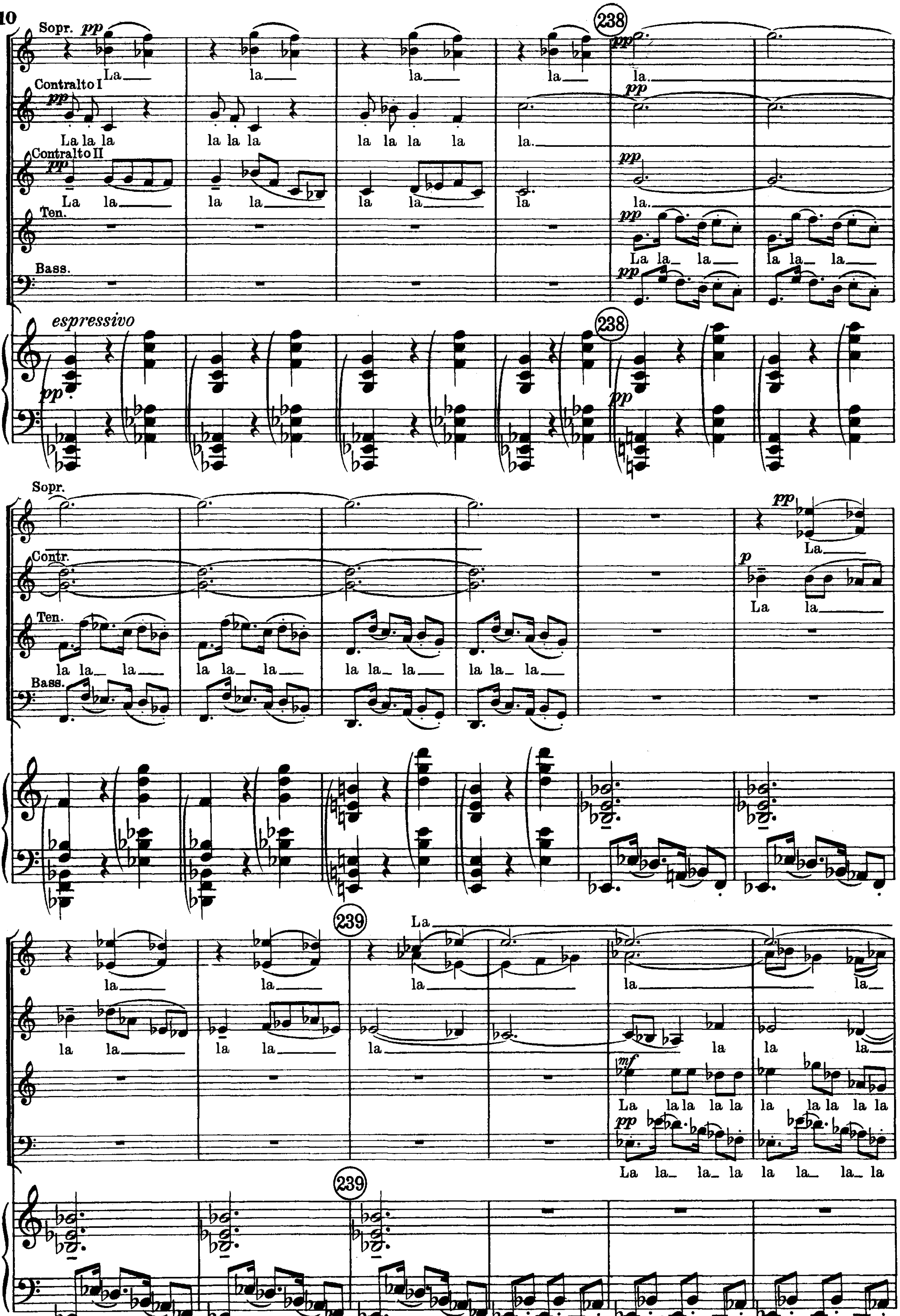
Dress by your right! Right turn.

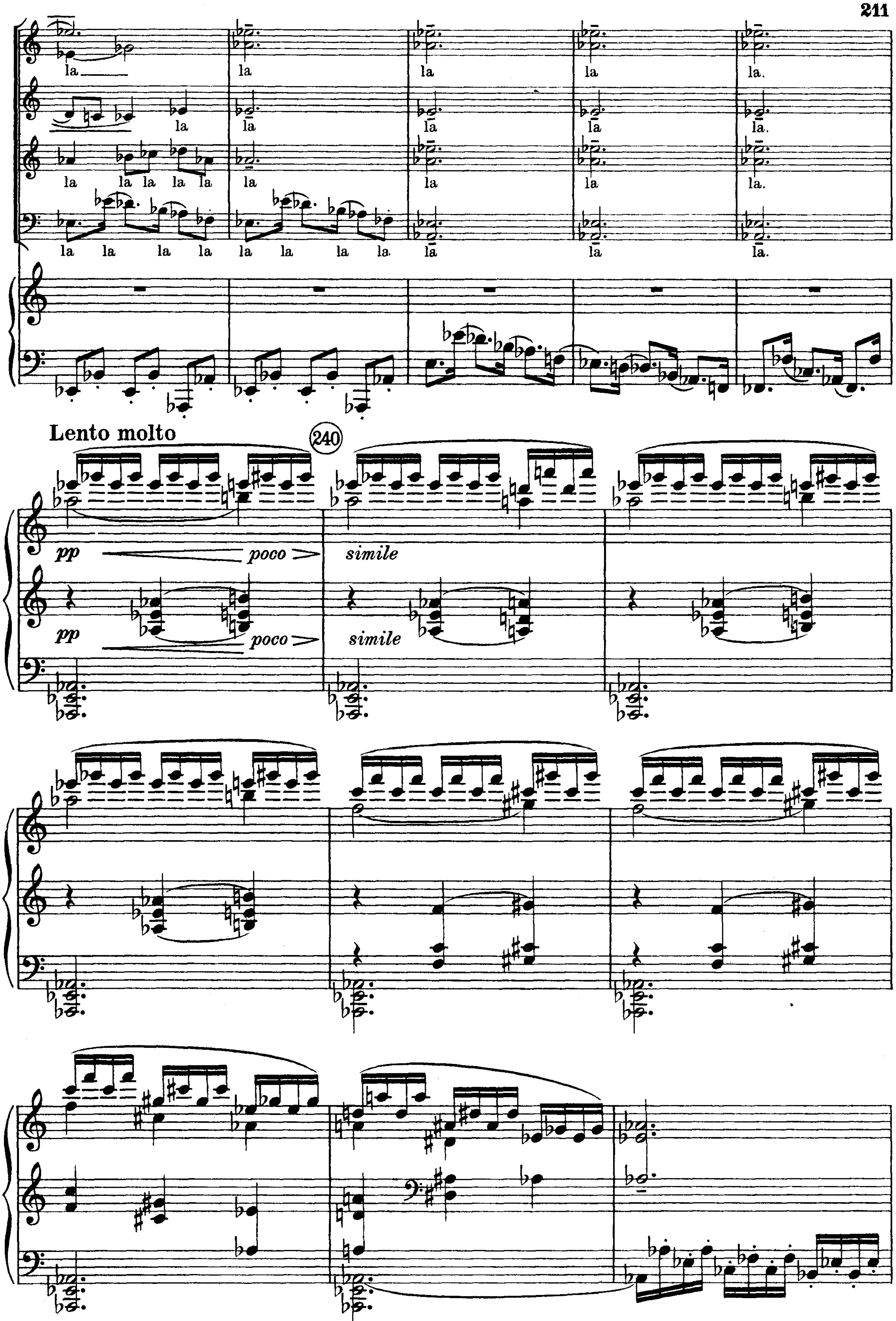
By your right, Quick march!

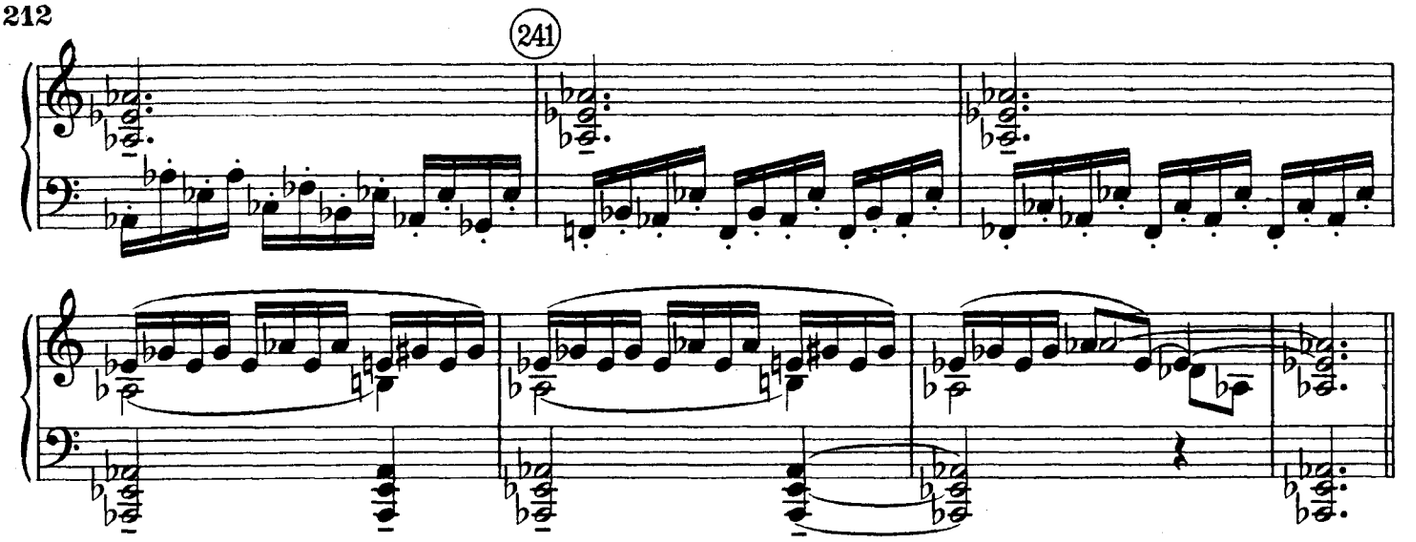
marcato

Curtain!


Lento marcia
Semi Chorus — behind the Scenes
Tenors
Basses
La la la la la la
la
La la la la la la
Lento marcia
Espress molto
237
la la la la la
la
La la la la la la
Ah!
Espress molto
237
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

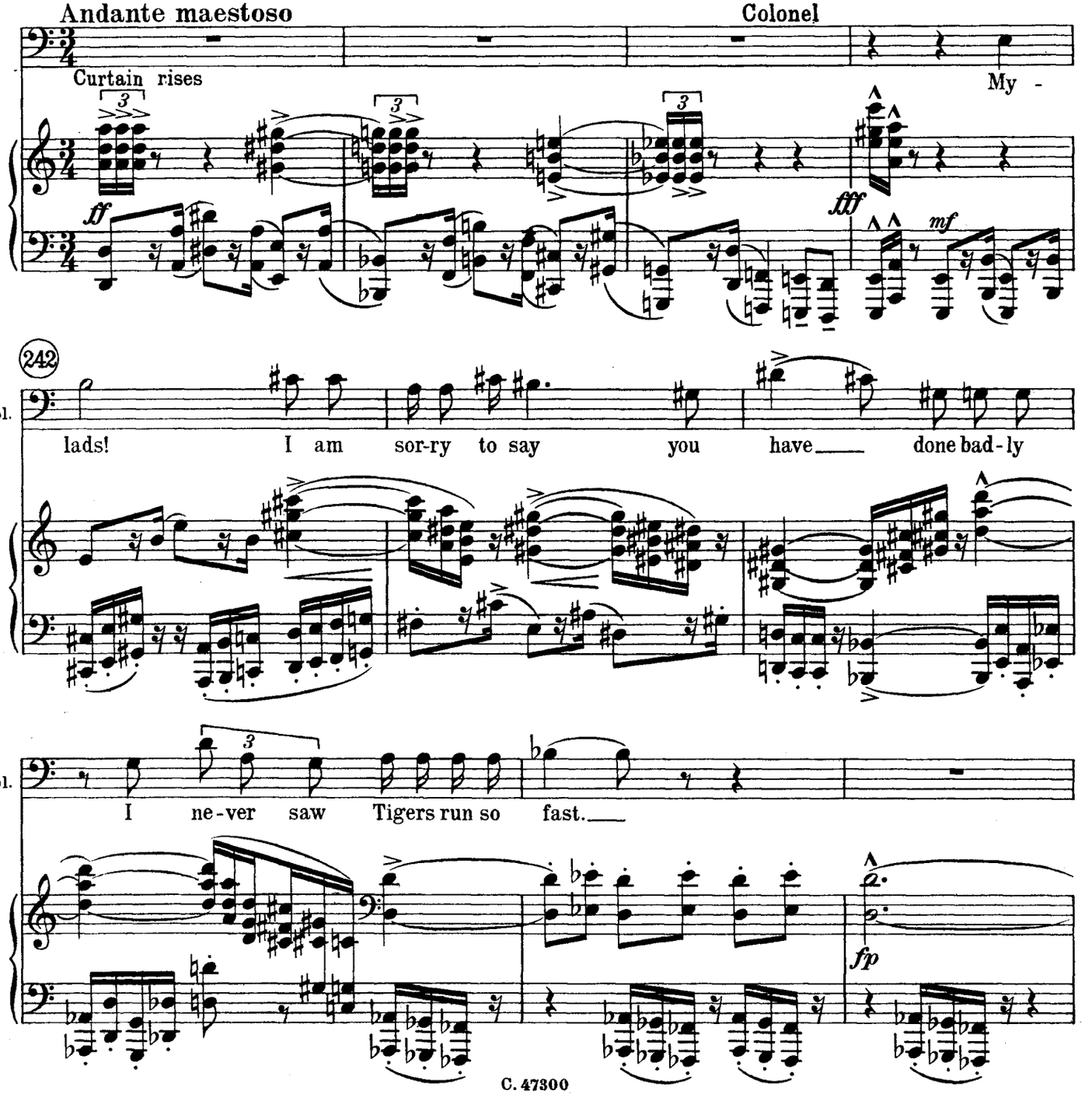

Sopr.
Contralto I
Contralto II
Ten.
Bass.
pp
La la la la la la la la la la la la la.
La la la la la la la la la.
238
La la la la la la la
espressivo
Sopr.
Contr.
Ten.
Bass.
la la la la la la la la la la la la
La
La la
239
La
la la la la
la la la la la la la
La la la la la la la la la la la la la
La la la la la la la la
mf
p

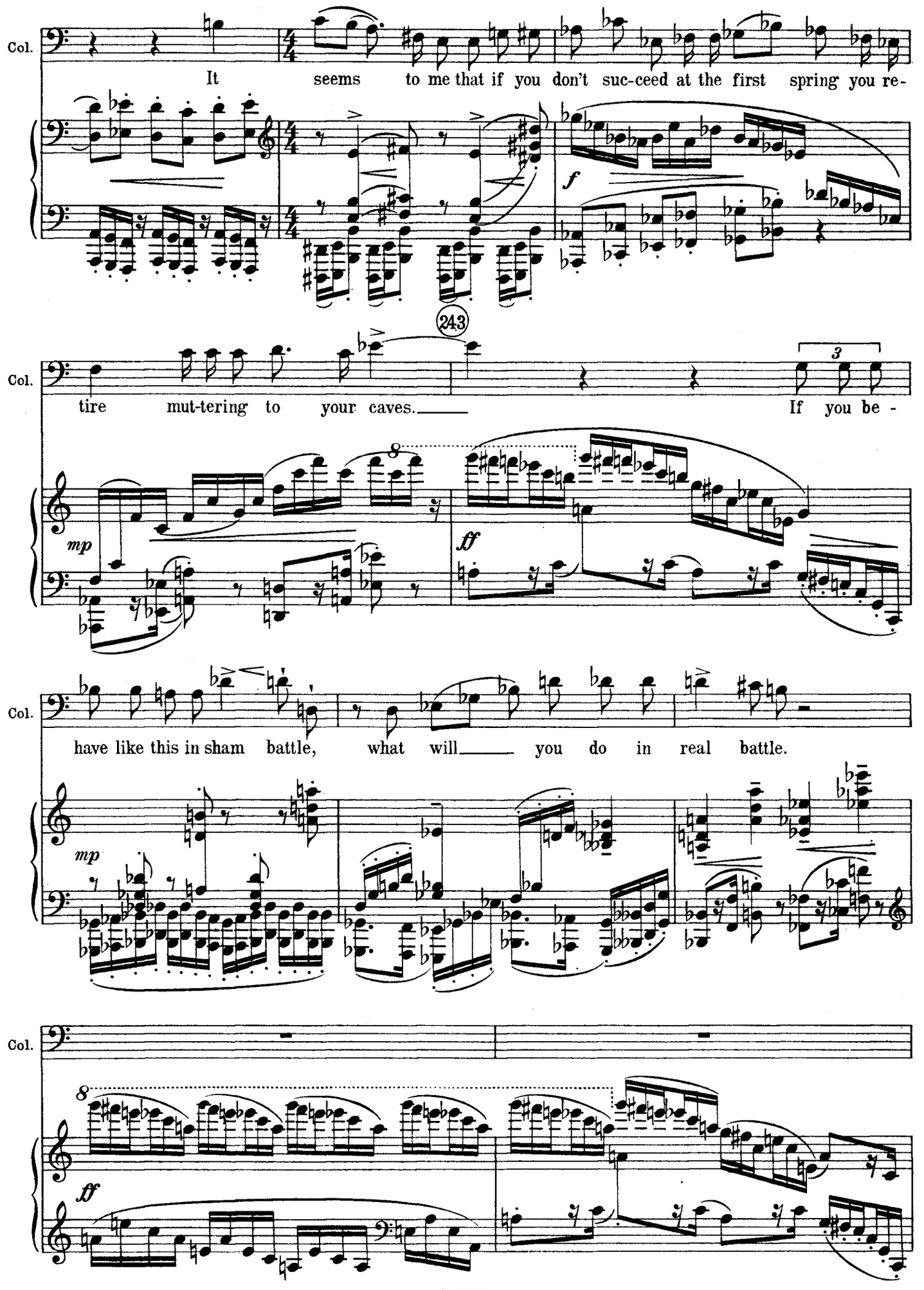

la
la
la
la
la.
la
la
la
la
la.
la la la la la
la
la
la
la.
la la la la
la la la la
la
la
la.
Lento molto
240
pp
poco
simile
pp
poco
simile

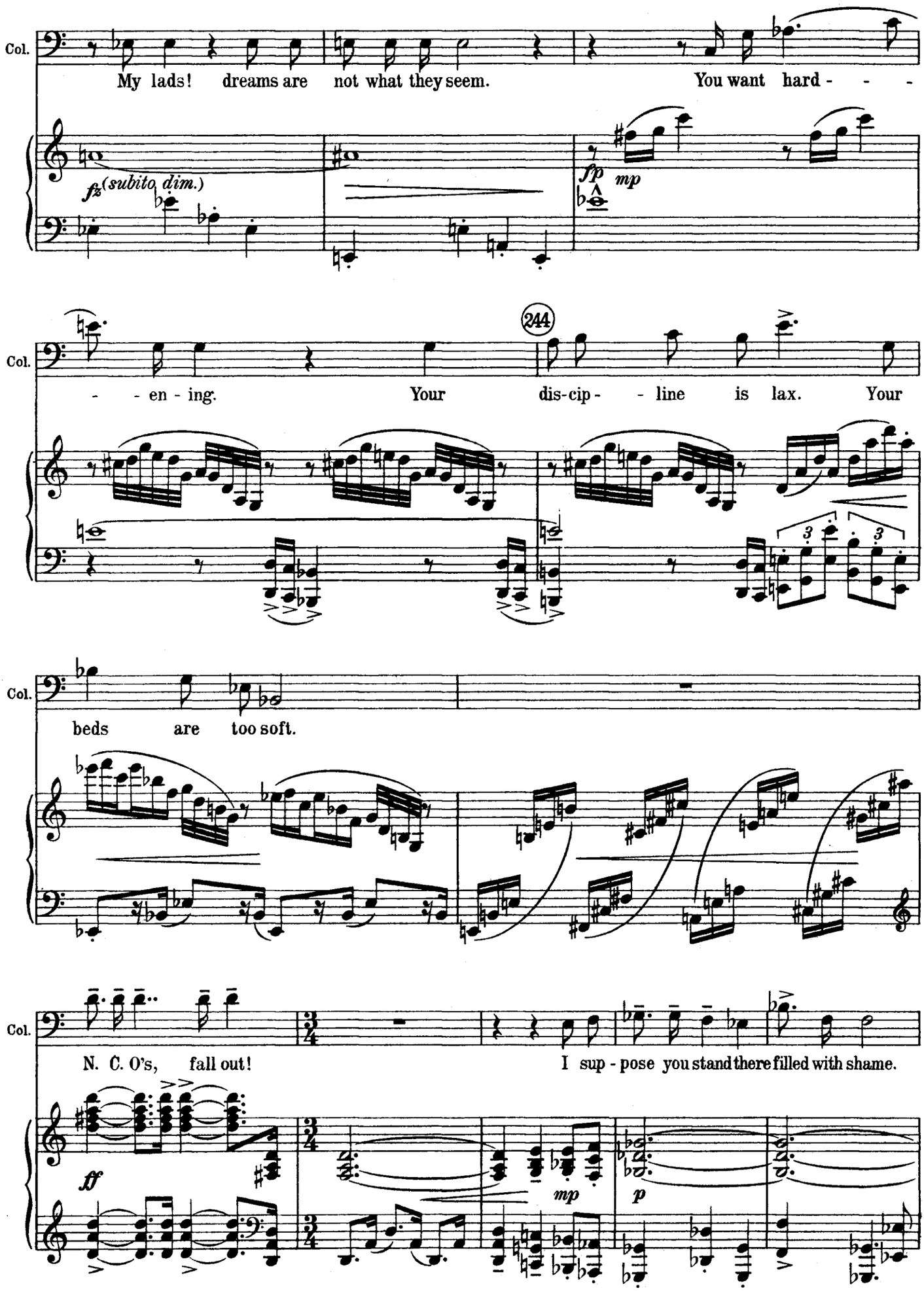


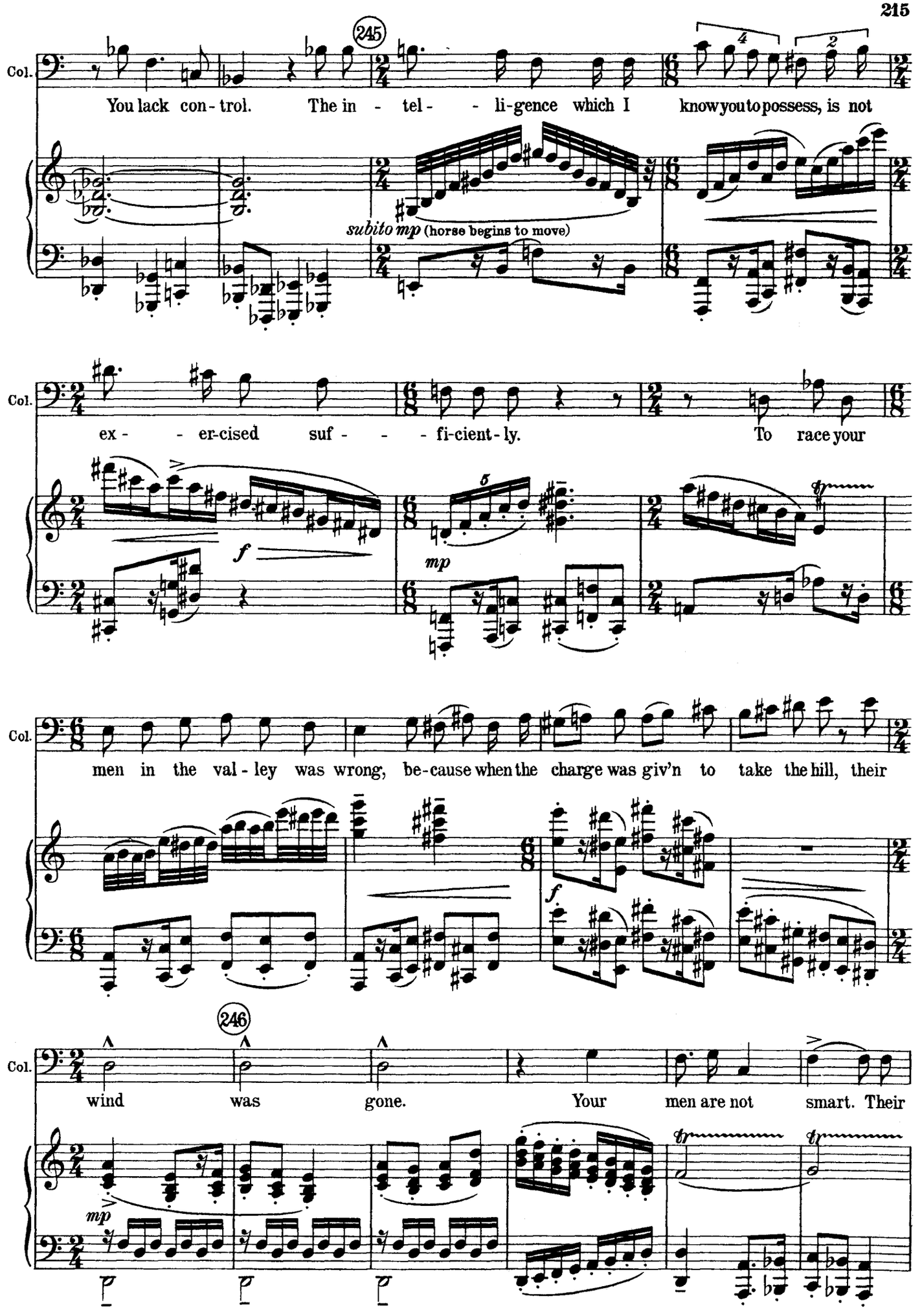
Scene V

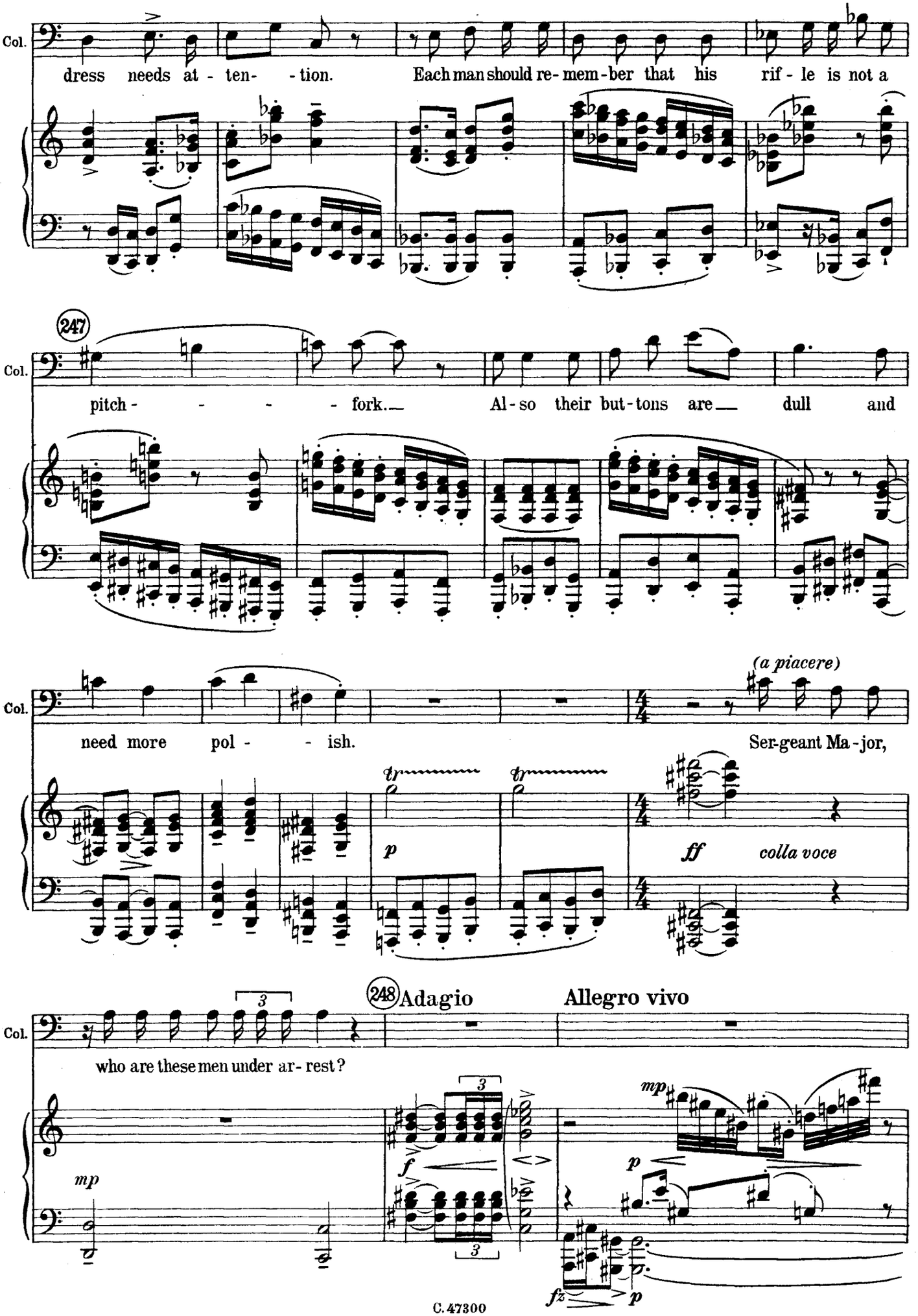
The Military Parade Ground. Battalion at attention awaiting dismissal. Colonel on his horse. Midday, Brilliant sunshine. Crowd encroaching on Parade ground in which are the Bishop and his party — Mrs. Freebody and young haymakers.




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.)
fp
mp
244
Col.
- - en - ing. Your dis-cip - - line is lax. Your
Col.
beds are too soft.
Col.
N. C. O's, fall out!
I sup - pose you stand there filled with shame.
ff
mp
p


245
Col.
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
f
246
Col.
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
247
Col.
pitch - - - - fork. Al - so their but - tons are dull and
Col.
need more pol - - ish.
(a piacere)
Ser-geant Ma - jor,
tr
tr
p
ff
colla voce
Col.
who are these men under ar- rest?
248 Adagio
Allegro vivo
3
3
3
mp
f
mp
p
fz
p

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-cee-ded there, Sorr,

(colla voce)

249

S.M.

Adagio

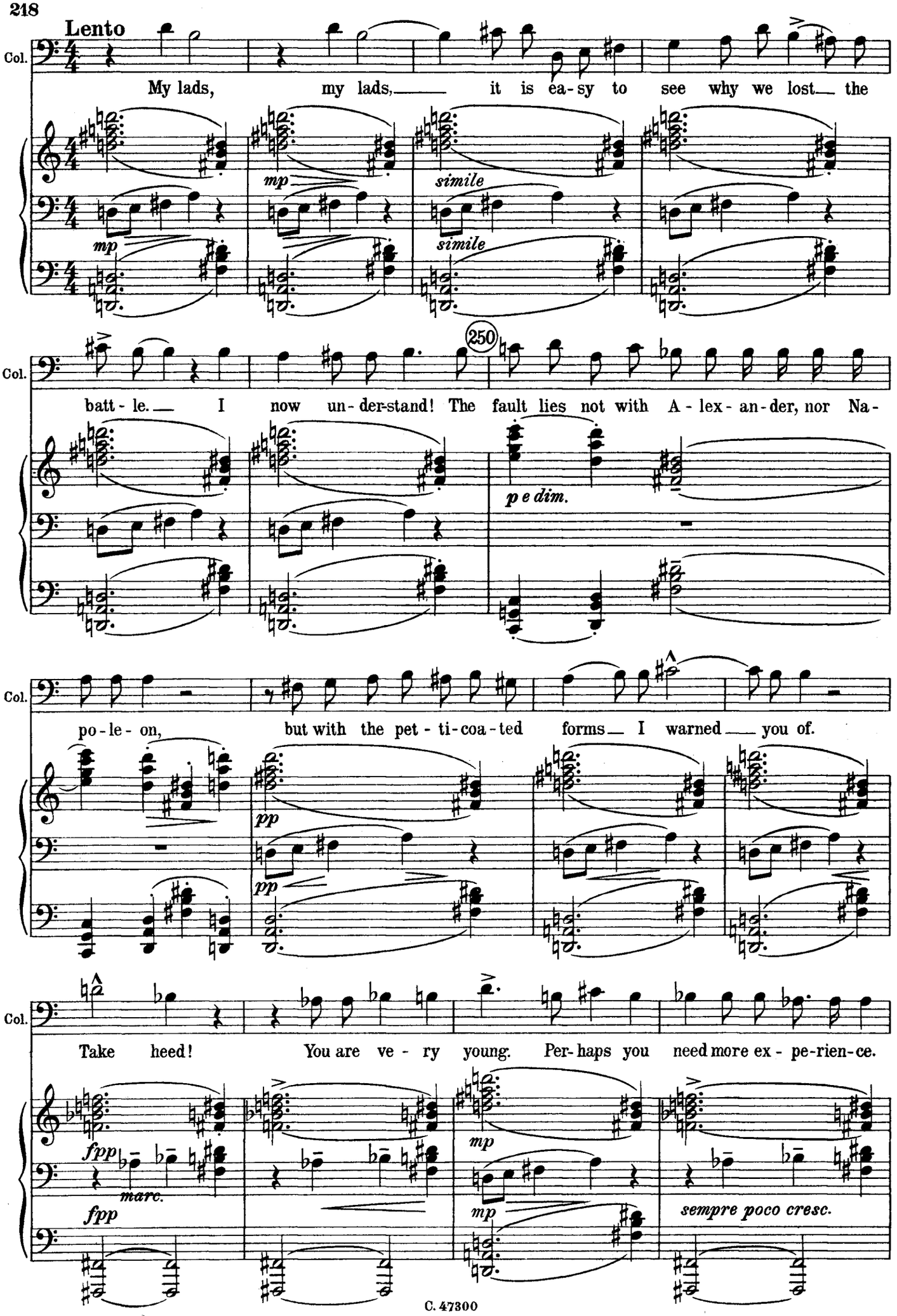
Colonel

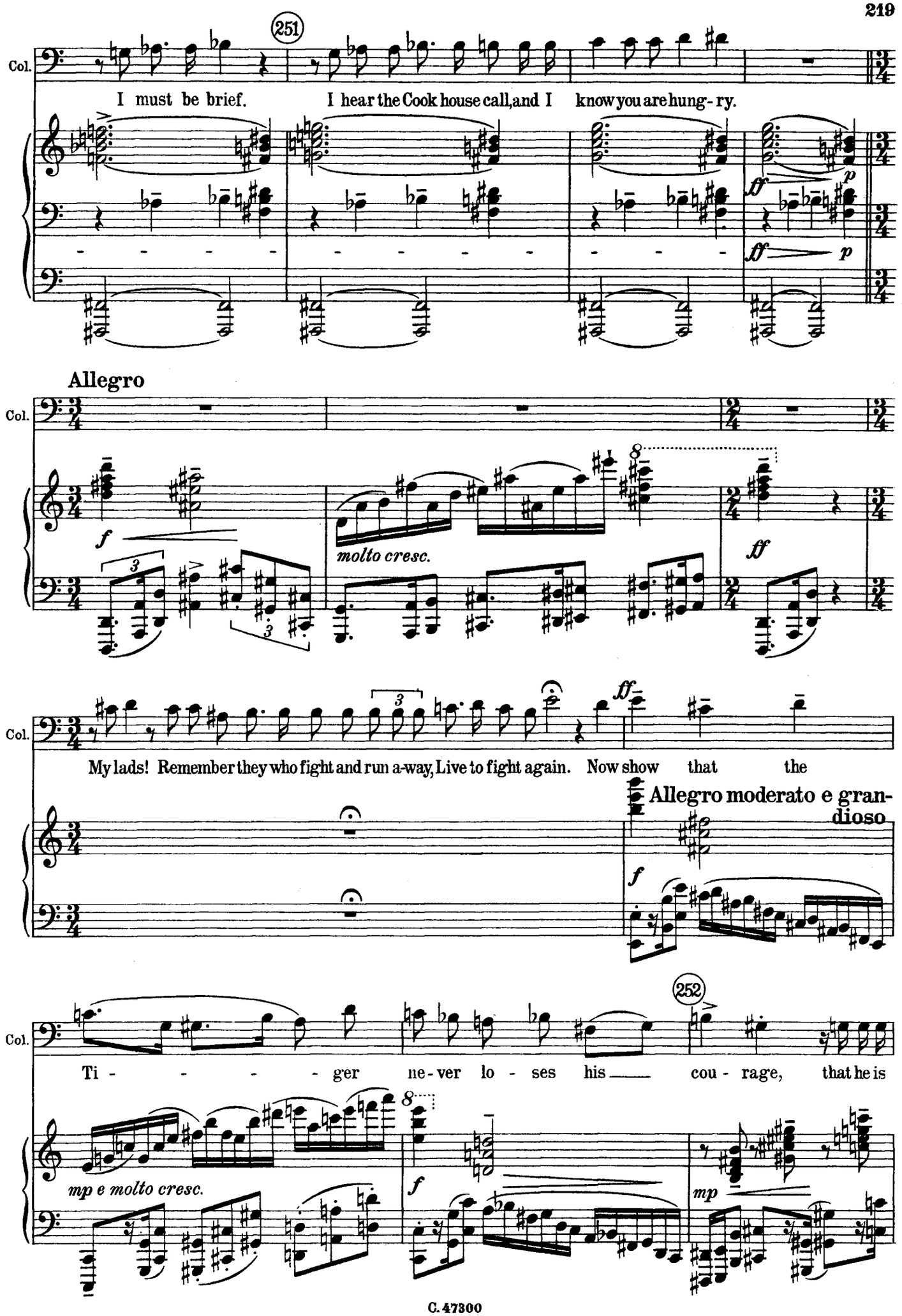
and here they are, Sorr. (Salutes the Colonel) Thank you Sergeant Major.

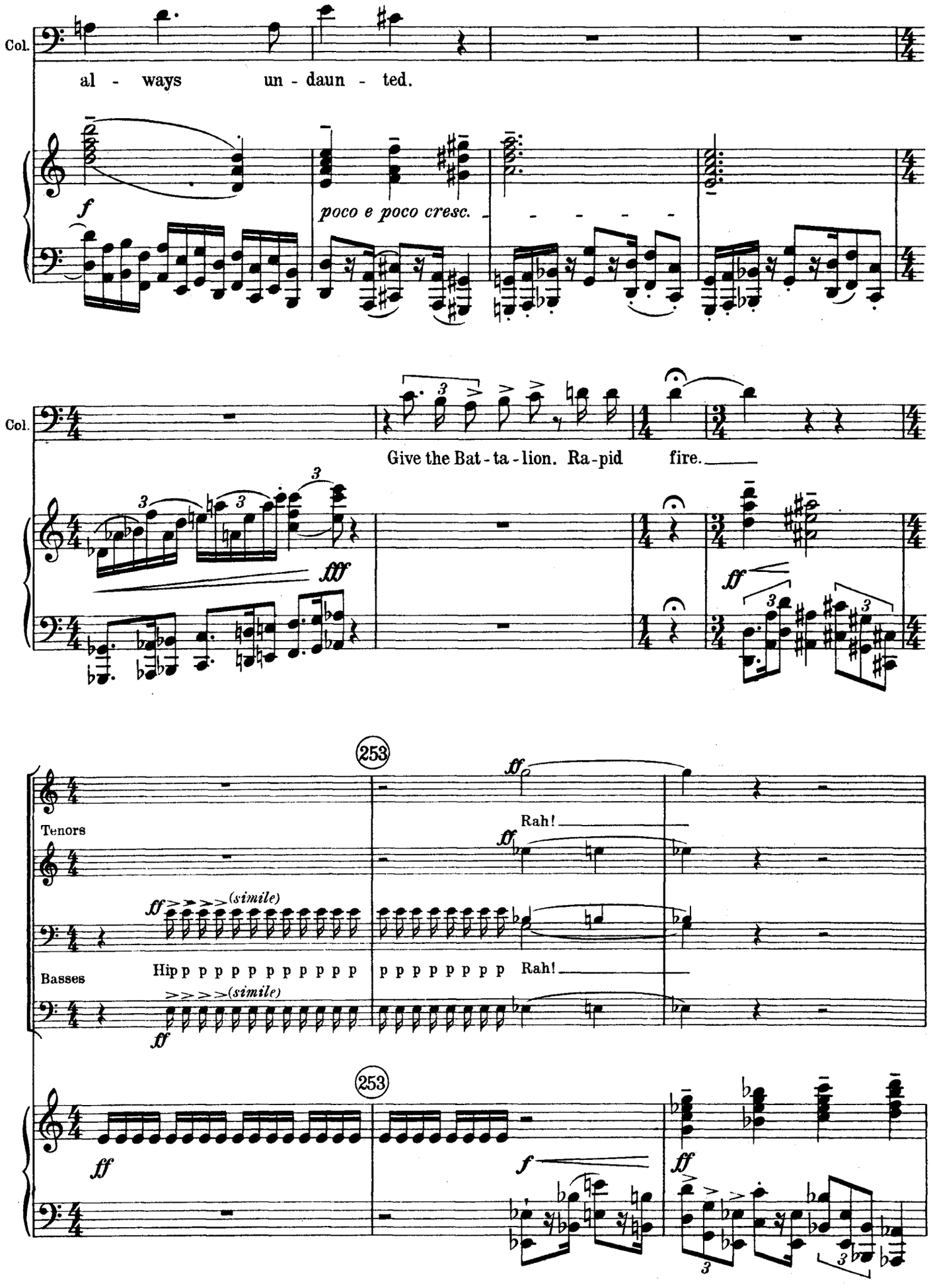
Allegro vivo

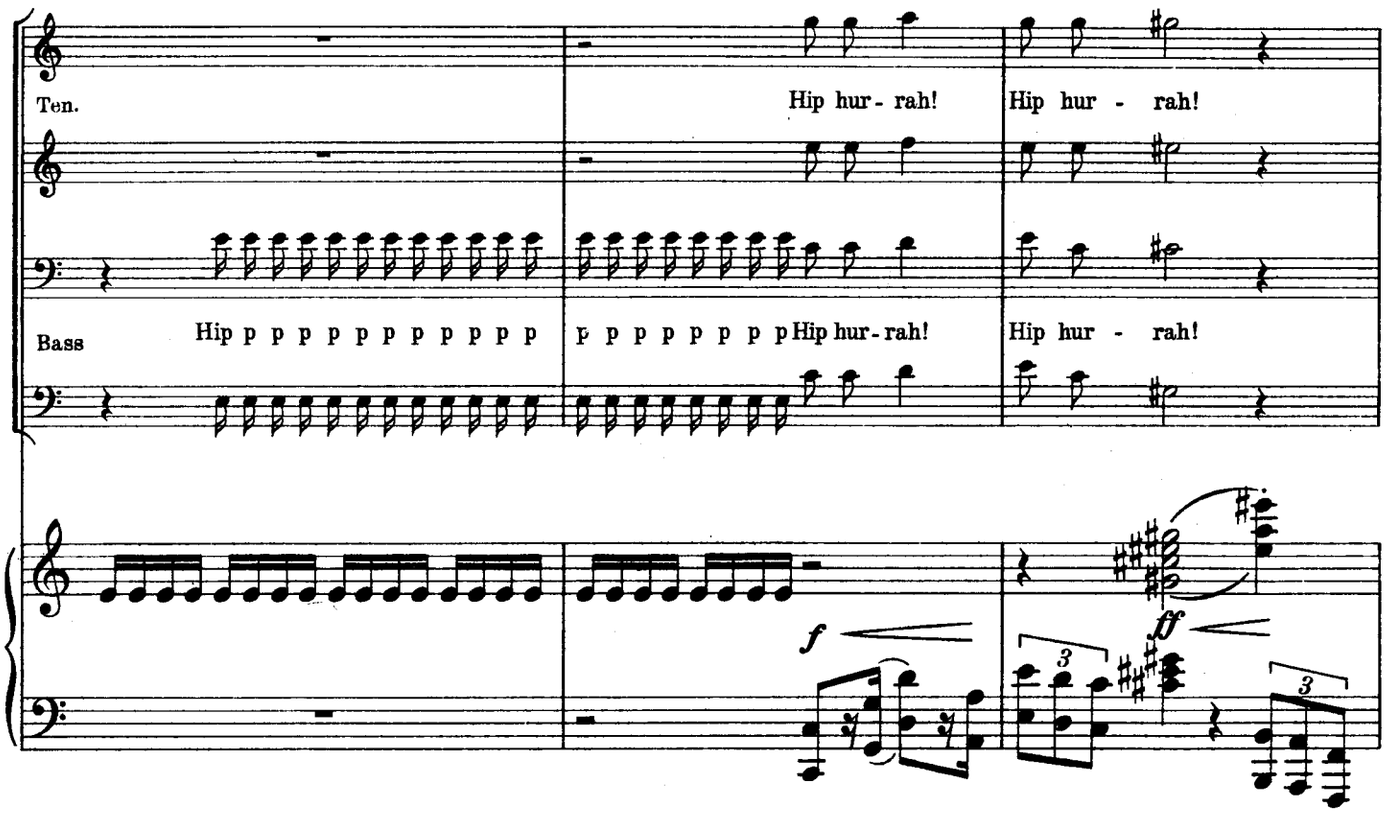
mp

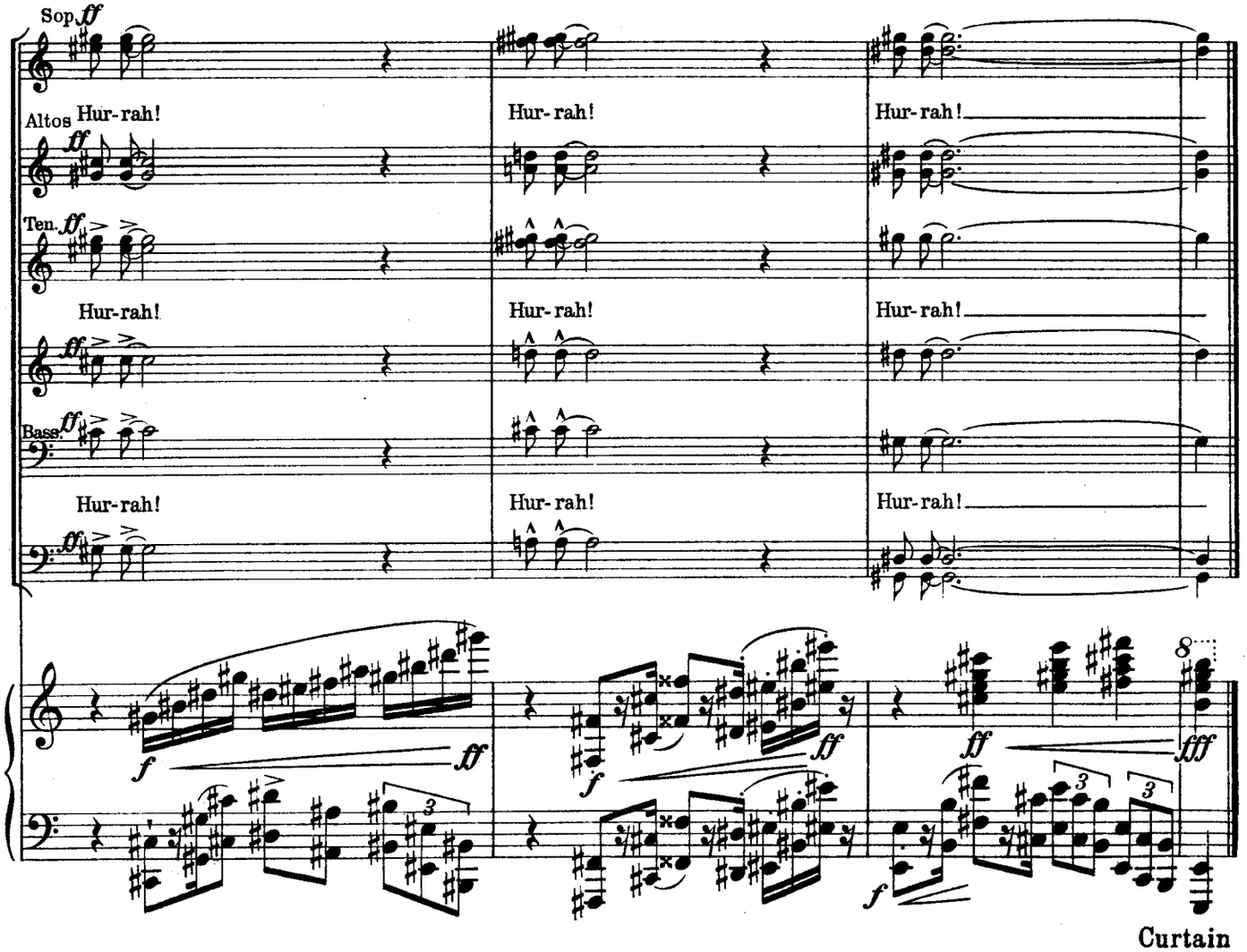
fz *p*


Lento
Col.
My lads, my lads, it is ea-sy to see why we lost the
mp
simile
mp
simile
Col.
250
batt-le. I now un-der-stand! The fault lies not with A-lex-an-der, nor Na-
p e dim.
Col.
po-le-on, but with the pet-ti-coa-ted forms I warned you of.
pp
pp
Col.
Take heed! You are ve-ry young. Per-haps you need more ex-pe-rien-ce.
fpp
marc.
fpp
mp
mp
sempre poco cresc.


251
Col.
I must be brief. I hear the Cook house call, and I know you are hung-ry.
Allegro
molto cresc.
My lads! Remember they who fight and run a-way, Live to fight again. Now show that the
Allegro moderato e grandioso
252
Ti - - - - - ger ne-ver lo - ses his cou - rage, that he is
mp e molto cresc.


Col.
al - ways un - daun - ted.
f
poco e poco cresc.
Col.
Give the Bat - ta - lion. Ra - pid fire.
fff
ff
253
Tenors
ff
Rah!
ff
(simile)
Hip p p p p p p p p p p p p
Basses
ff
(simile)
ff
p p p p p p p p Rah!
253
ff
f
ff


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 p p p Hip hur - rah!
Hip hur - rah!
f
ff


Sop. ff
Altos Hur-rah!
Hur-rah!
Hur-rah!
Ten. ff
Hur-rah!
Hur-rah!
Hur-rah!
Bass ff
Hur-rah!
Hur-rah!
Hur-rah!
f
ff
8
fff

Curtain

Act III

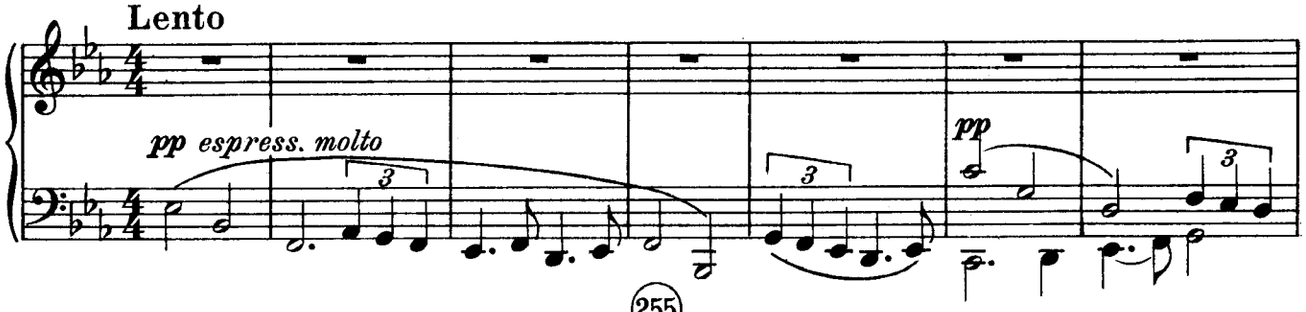
Ballet

(on a Cathedral Tower)

I. Gargoyles

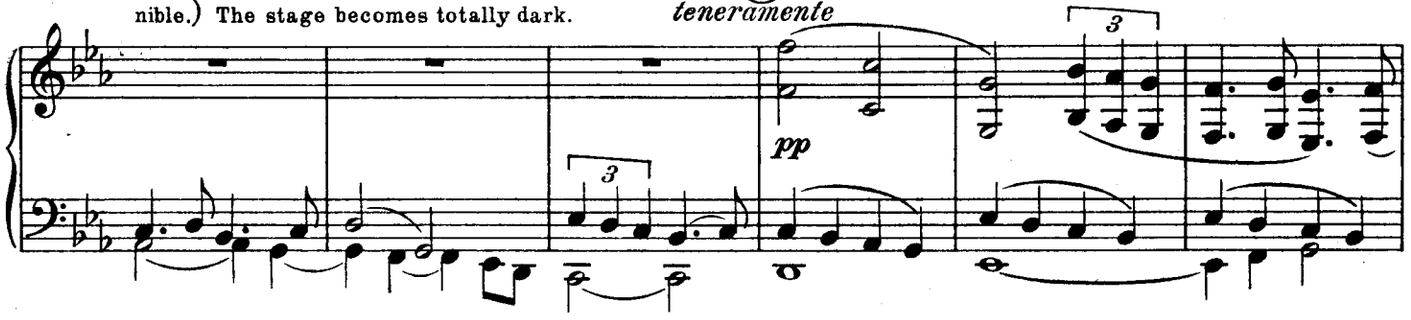
(254)

(Curtain rises showing the interior of a police station. The policemen fast asleep – It is gloomy and not much is discer-

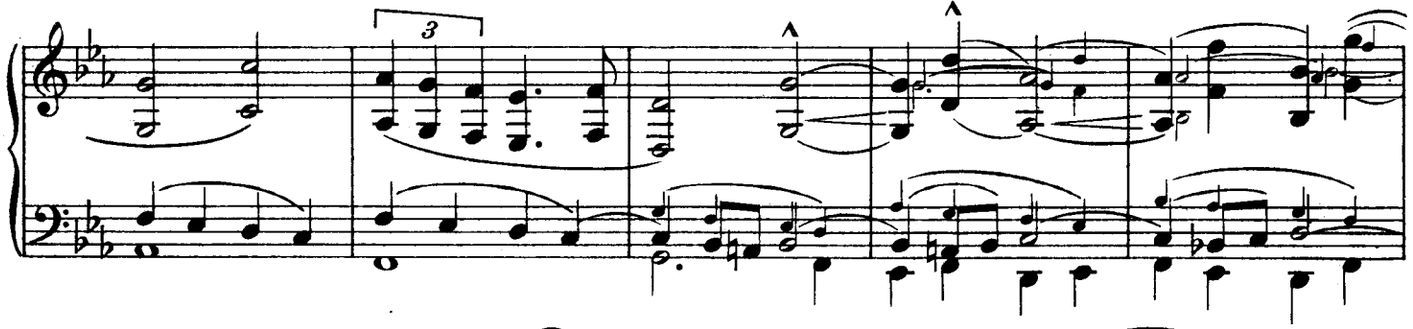


nible.) The stage becomes totally dark.

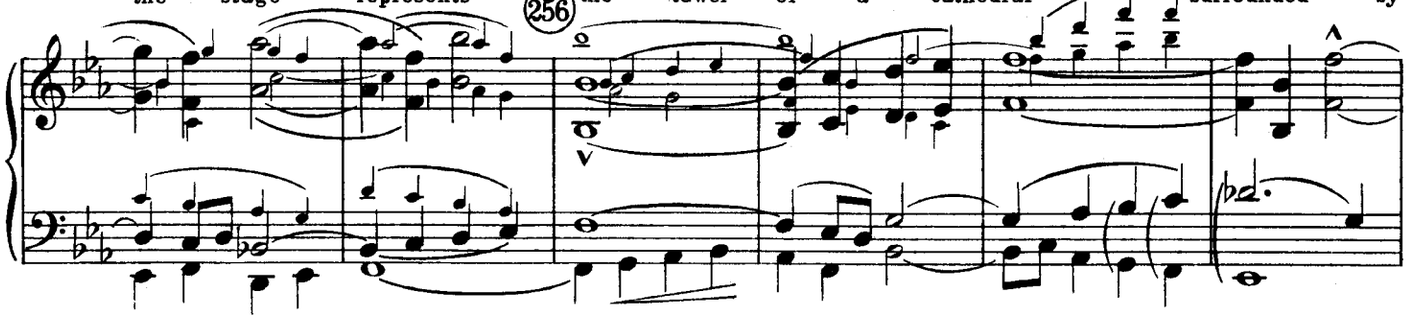
(255)



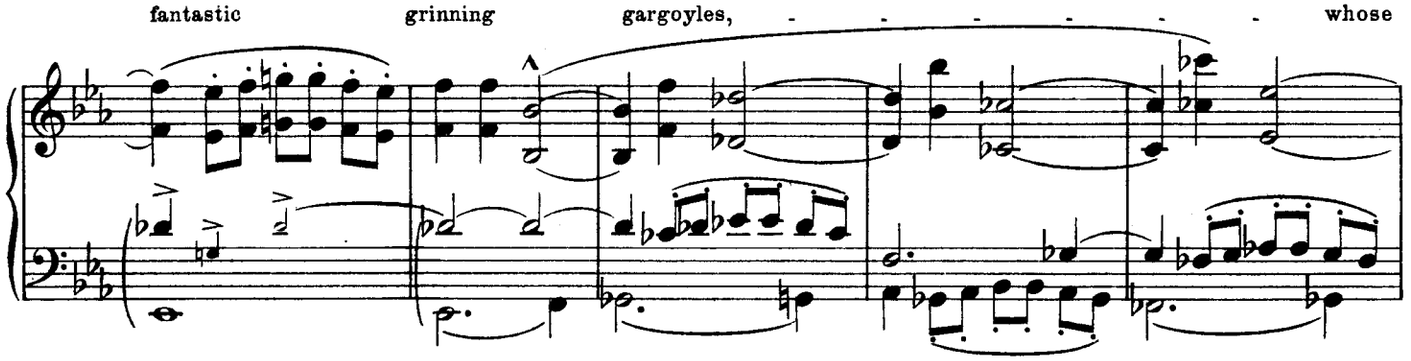
By very imperceptible degrees



the stage represents (256) the tower of a cathedral surrounded by



fantastic grinning gargoyles, - - - - - - whose



visages vary (257) suggesting sometimes a less malicious

grin or even an expression of kindness. This is

but an illusion cast by the slowly enveloping light which

(258) is gradually showing up the complete outlines of the

molto dim. *pp*

fantastic battalion.

cresc.

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

a signal. Slowly he moves around the tower – his steps

are elastic, airy and light.

ppp

ppp

261 He raises his hand and

accelerando

signals to the gargoyles. One by one they join

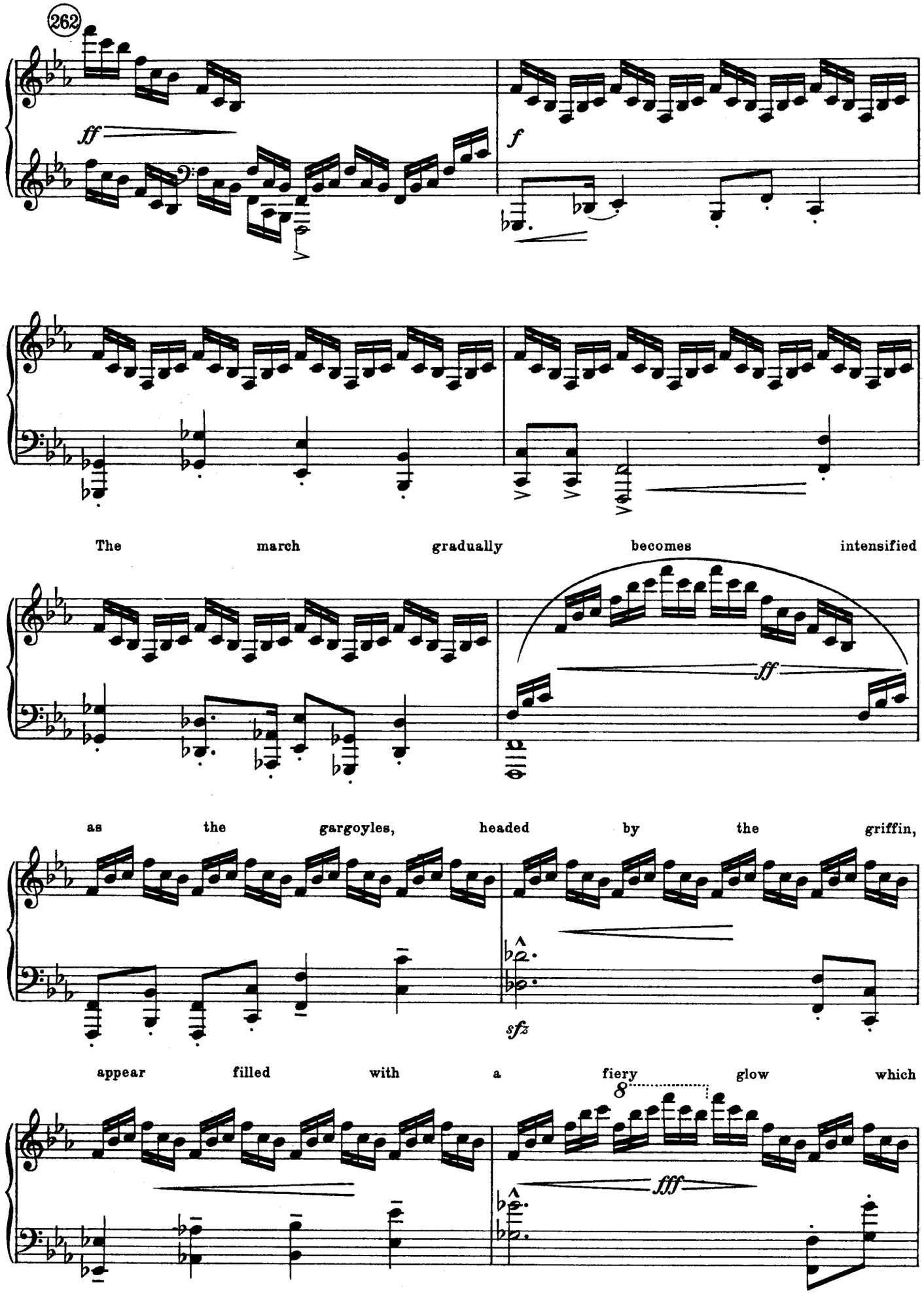
him until - - - - - all the gargoyles have

left their stations in the stone work and with the

griffin at their head the gargoyles commence their nightly

Allegro marcia

and ghostly march.


262
ff
f
The march gradually becomes intensified
ff
as the gargoyles, headed by the griffin,
sfz
appear filled with a fiery glow which
8
fff

grows and grows in fierceness and

263

intensity until huge tongues of fire rush from the

8

fff

mouths of the gargoyles.

stringendo

8

fff

ritard.

8

264

fff

Tempo *(Marcia)* These flames subside and the stage grows dark again.

p diminuendo molto

pp

pp

Lento *rall.*

pp

265 **Allegro marcia**

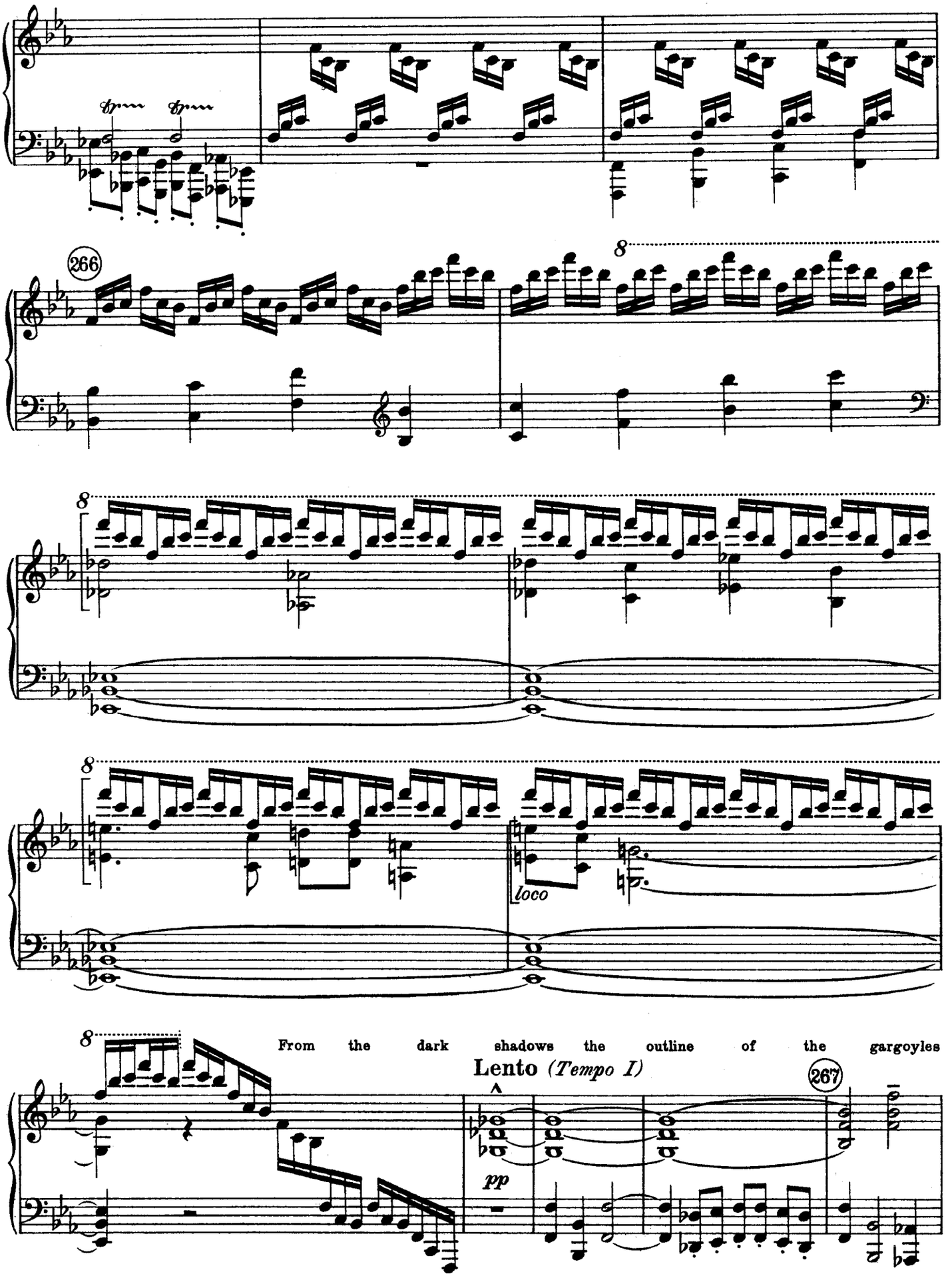
pp

3

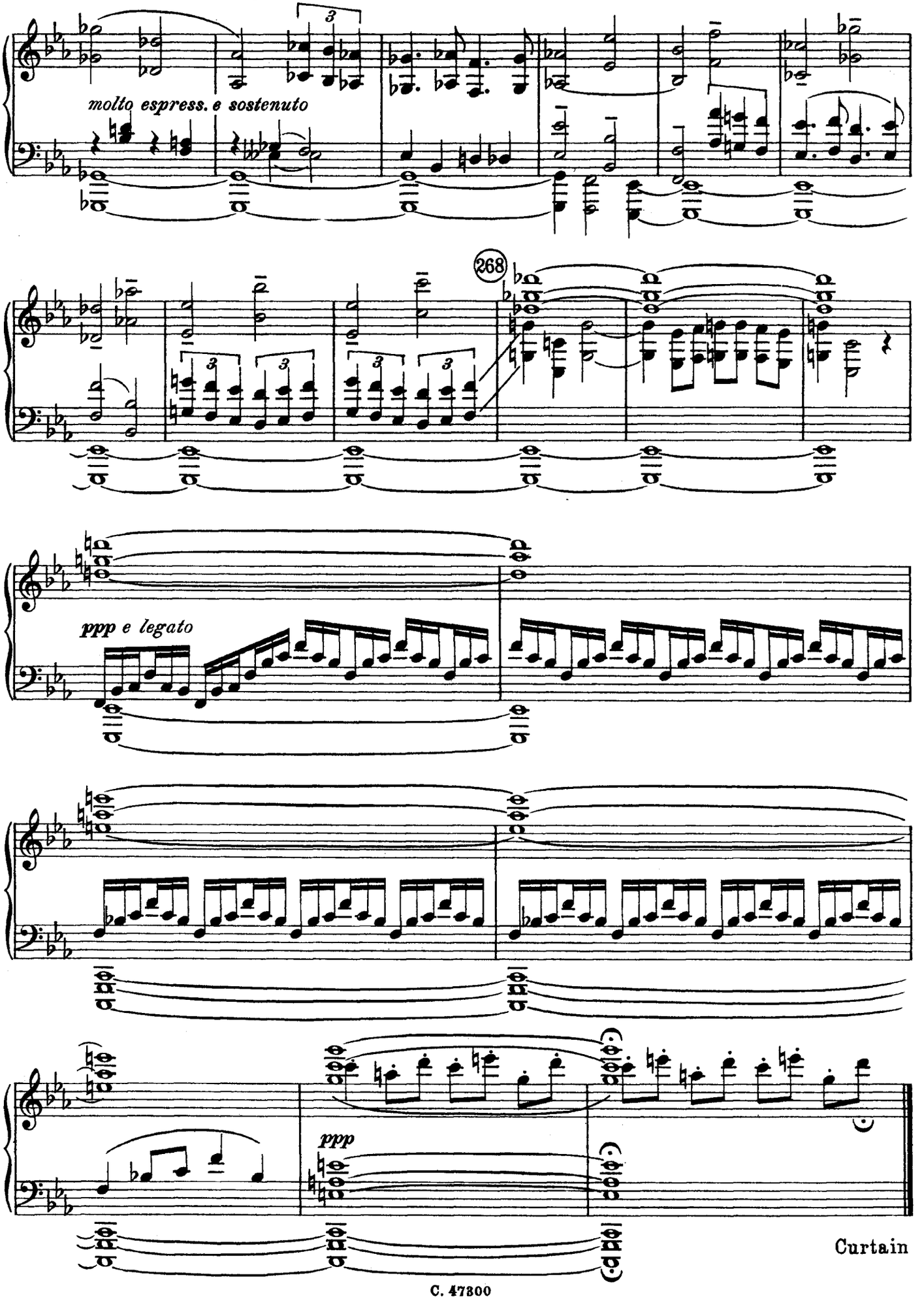
legato molto

ppp sempre

tr tr tr tr


266
8
8
8
loco
From the dark shadows the outline of the gargoyles
Lento (Tempo I)
267
pp

is seen again as at the commencement.

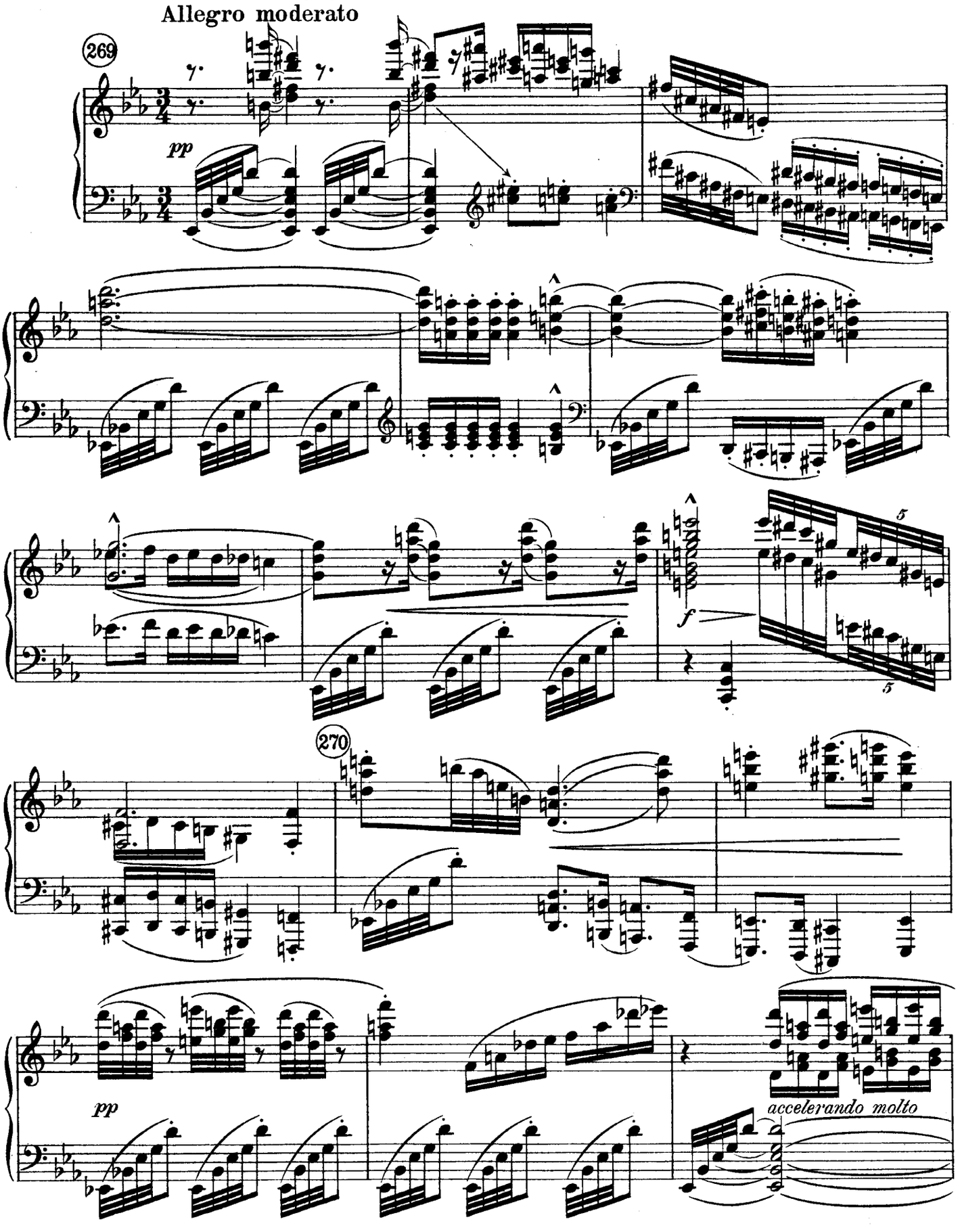


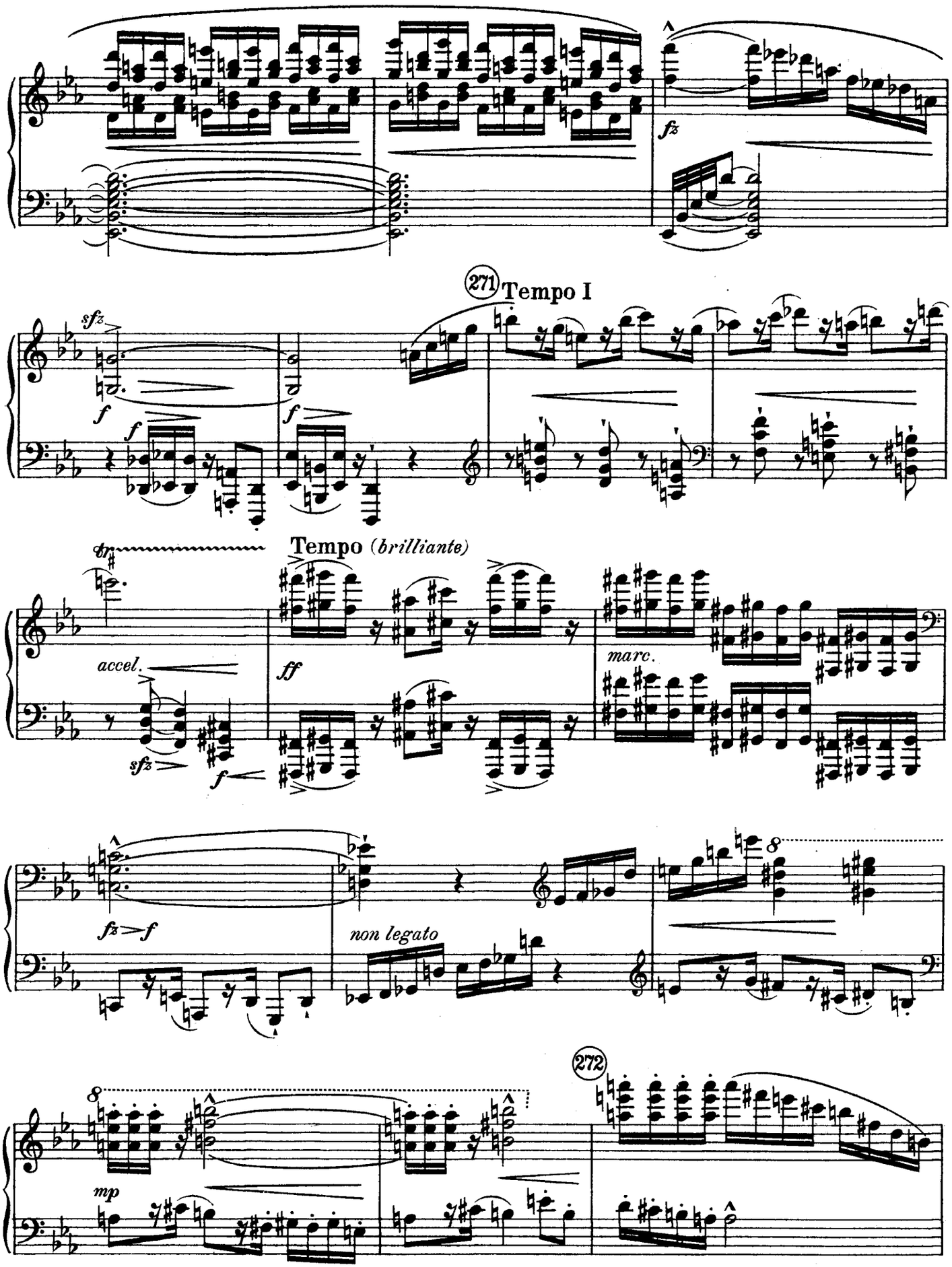
II. Lacryma

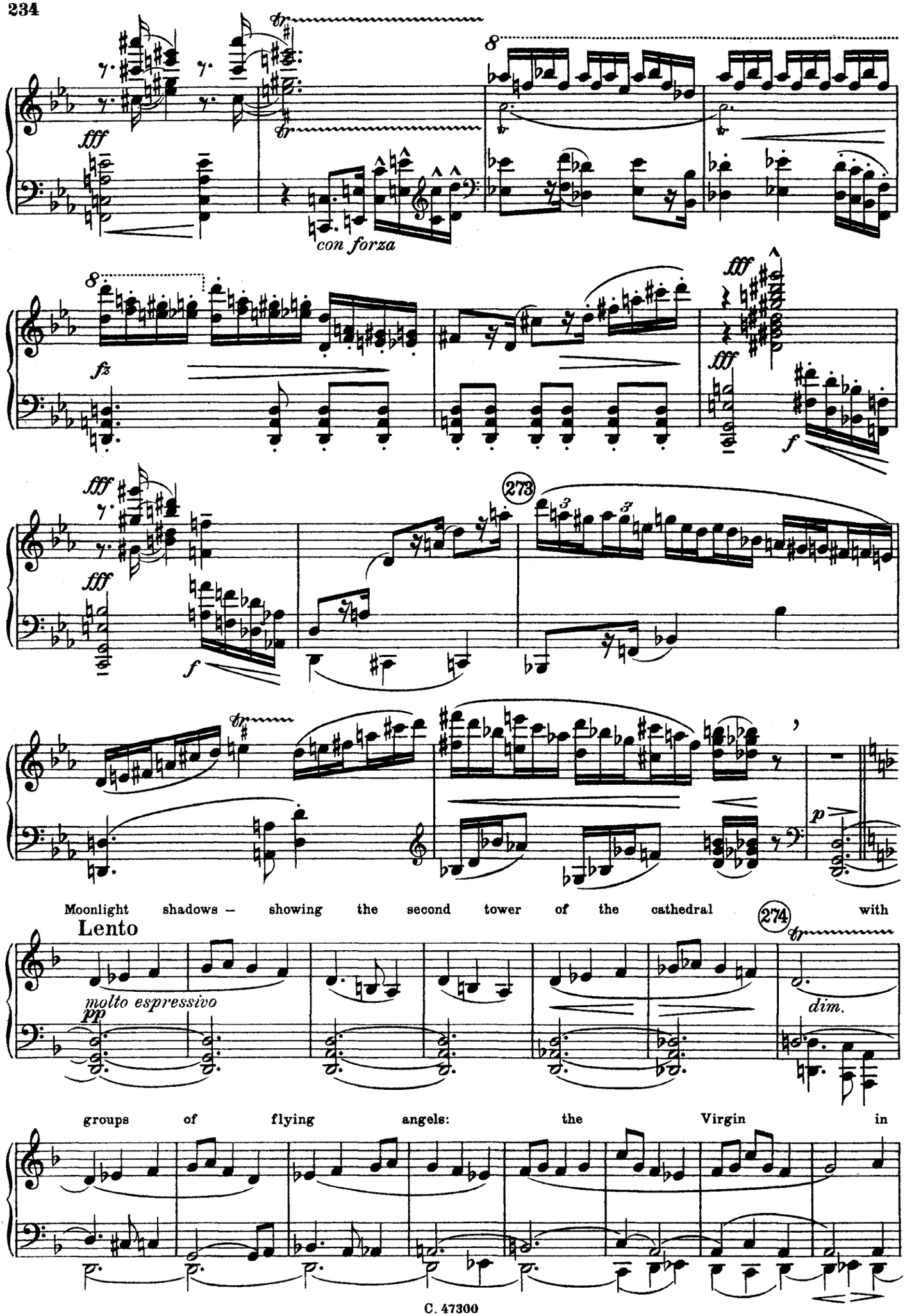
(Tears of Sorrow)

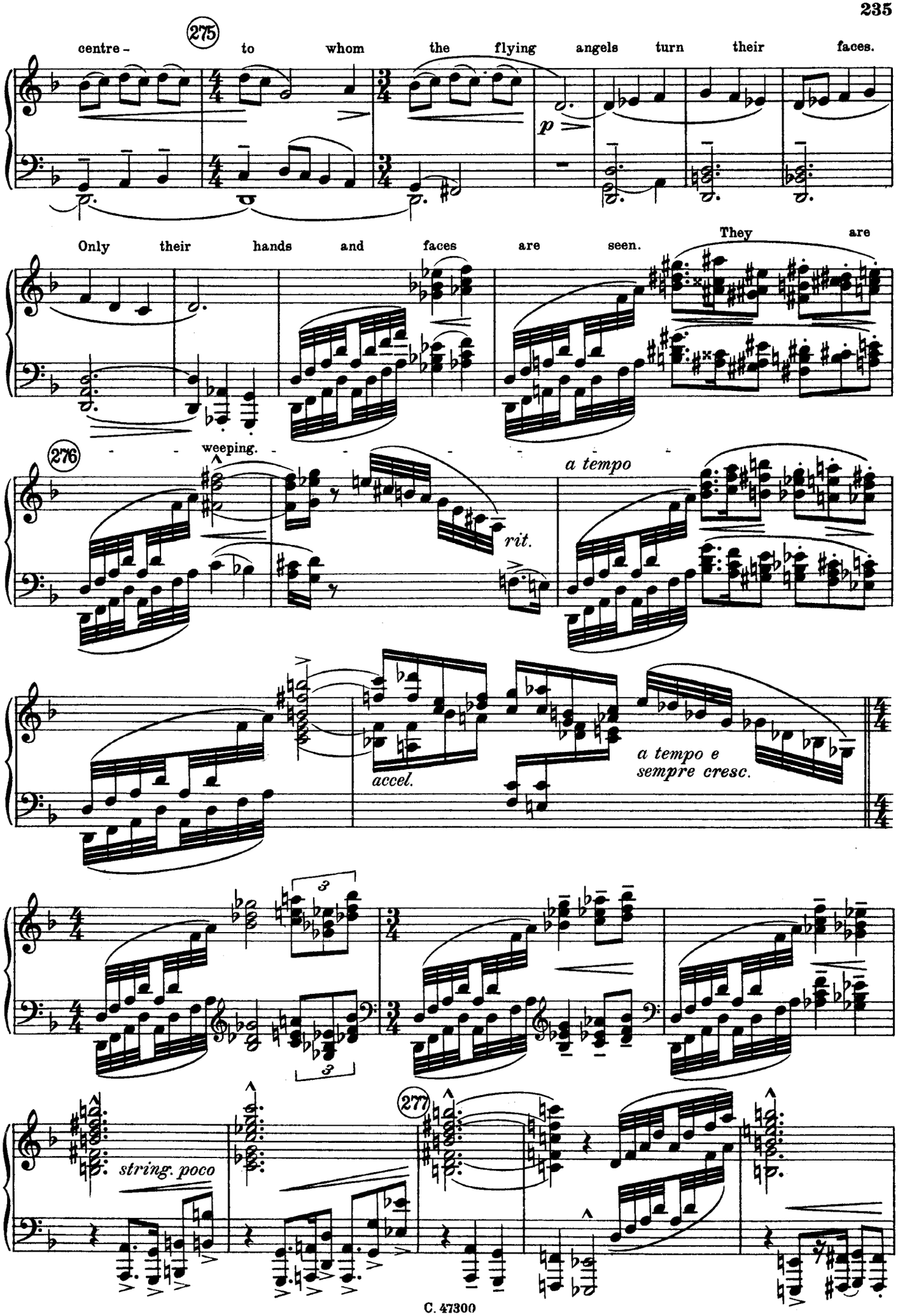
(Curtain rises - stage quite dark)

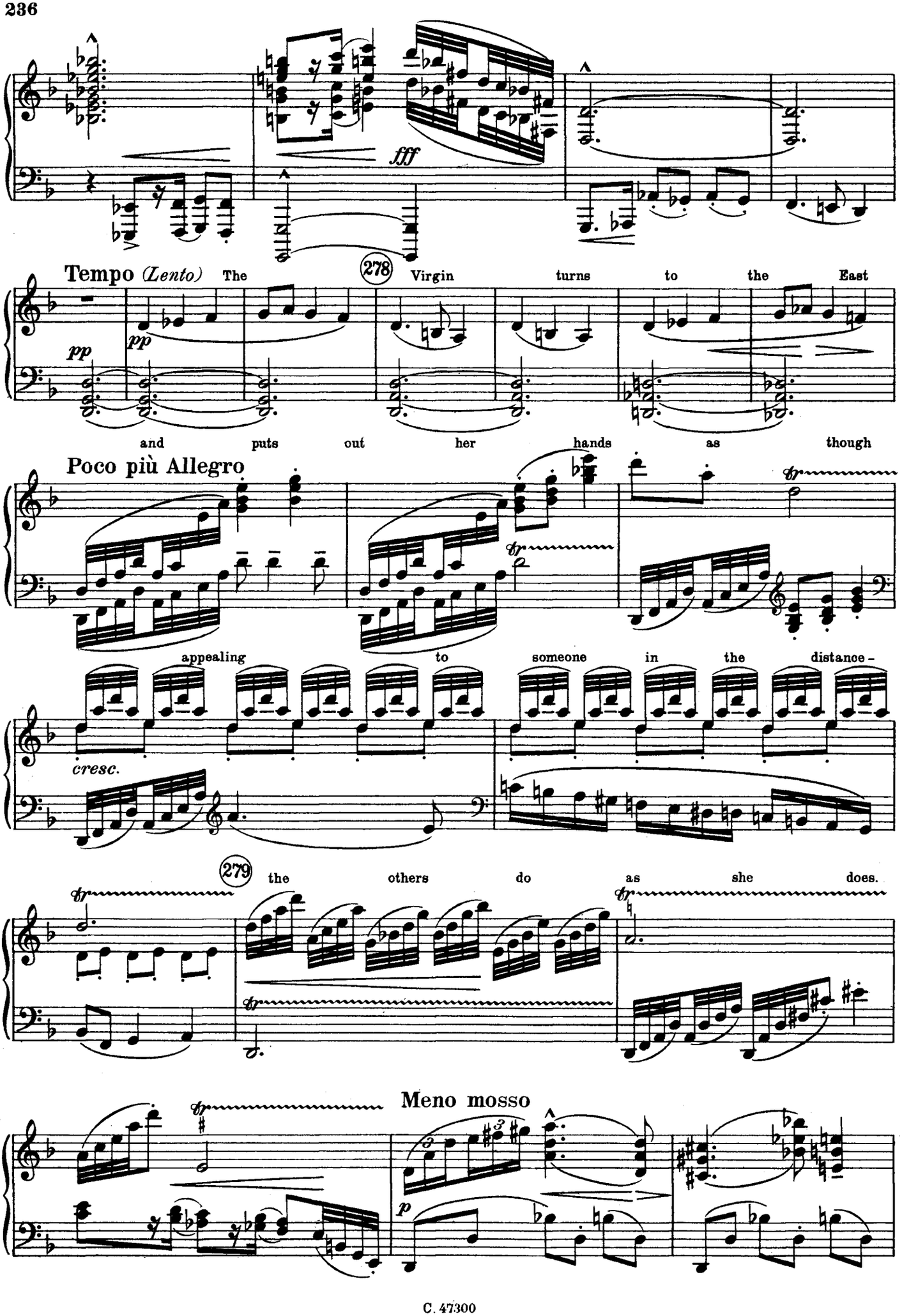
Allegro moderato

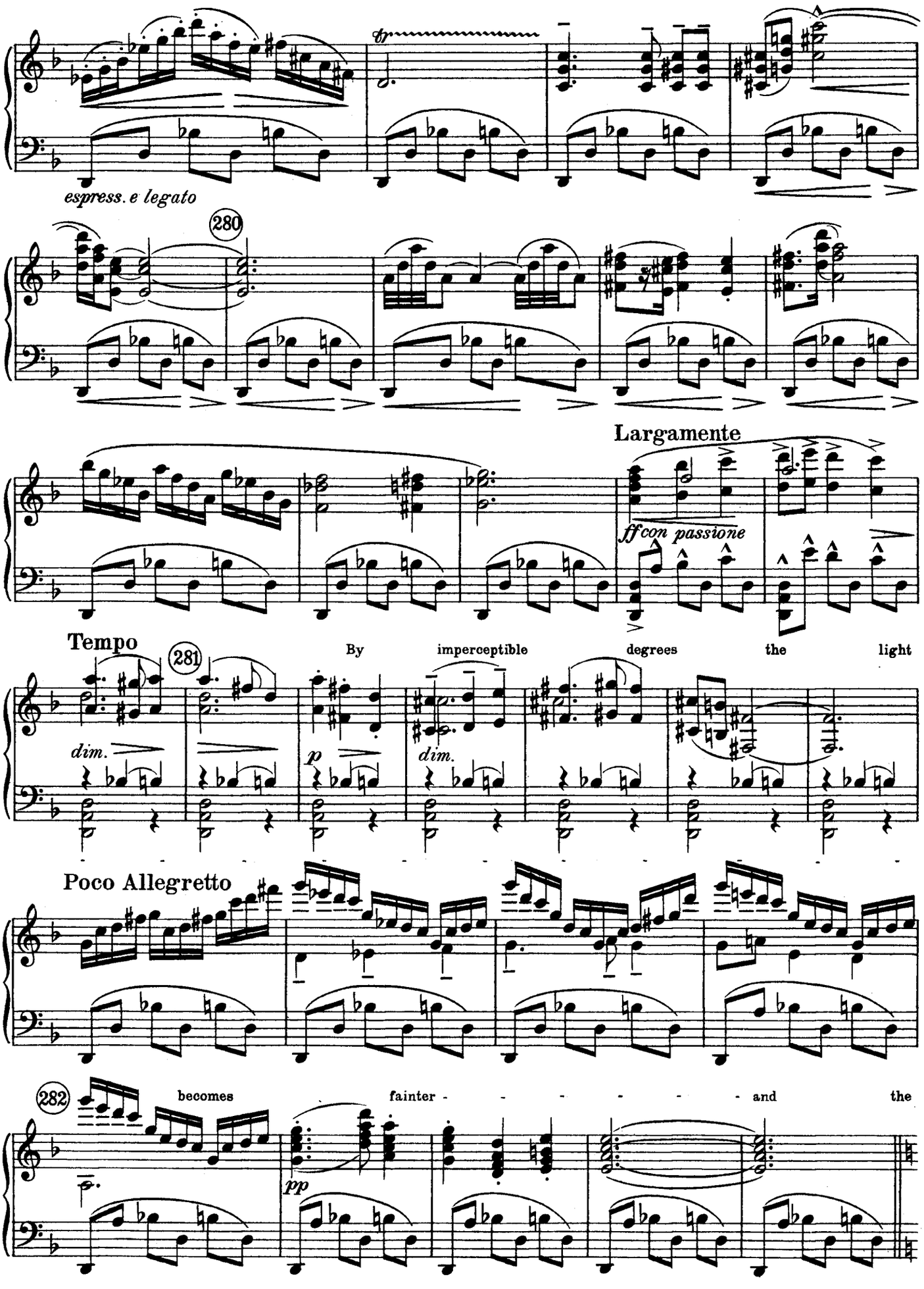



fz
271
Tempo I
sfz
f
f
f
tr
Tempo (brilliante)
accel.
sfz
ff
f
marc.
fz > f
non legato
8
272
8
mp


fff
con forza
fz
fff
f
273
p
Moonlight shadows – showing the second tower of the cathedral with
Lento
molto espressivo
pp
274
dim.
groups of flying angels: the Virgin in


centre -
275
to whom the flying angels turn their faces.
p
Only their hands and faces are seen.
They are
weeping.
276
a tempo
rit.
accel.
a tempo e
sempre cresc.
3
3
string. poco
277


fff
Tempo (Lento)
The
278
Virgin
turns
to
the
East
pp
pp
and
puts
out
her
hands
as
though
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

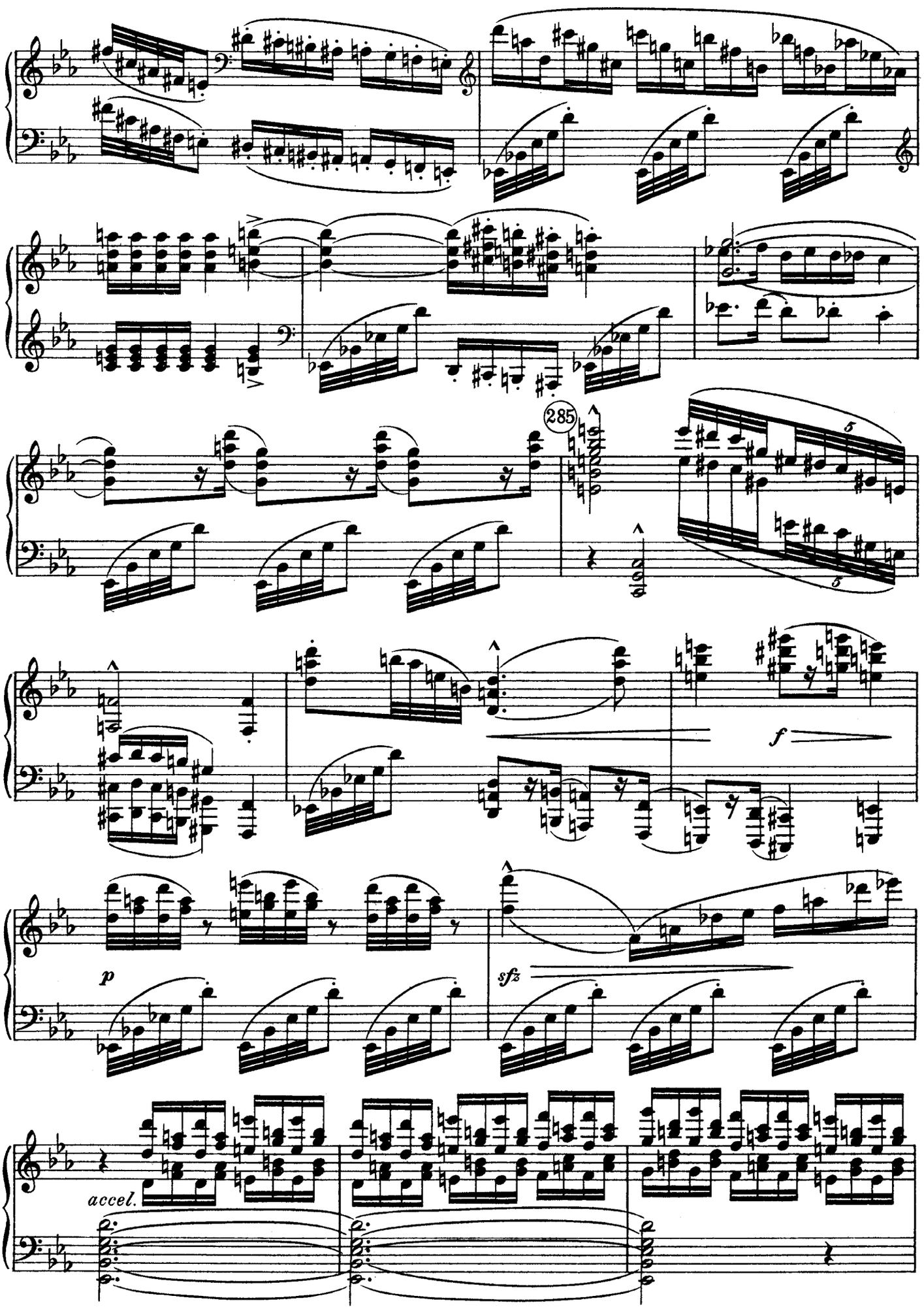
Vivace

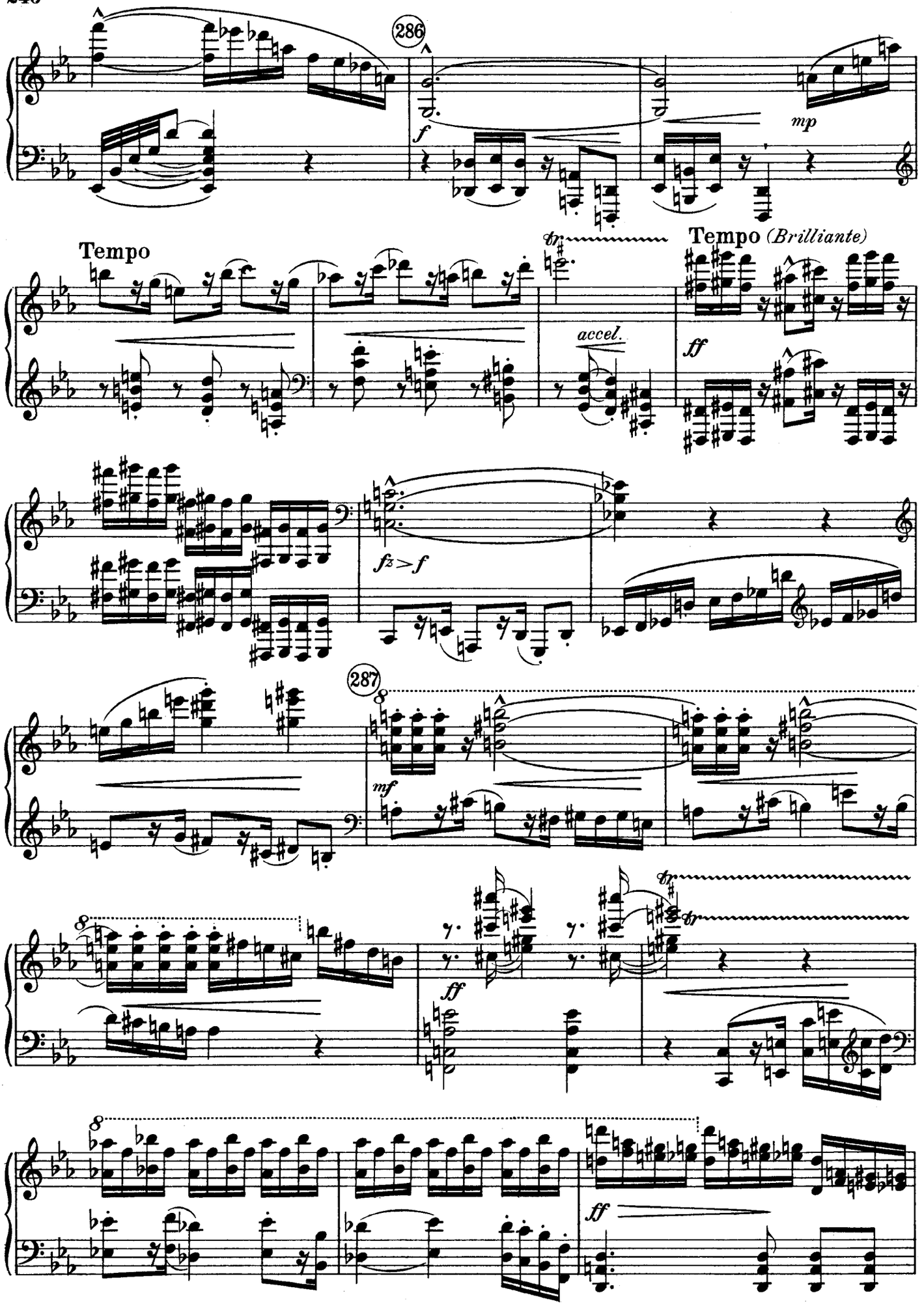
ppp

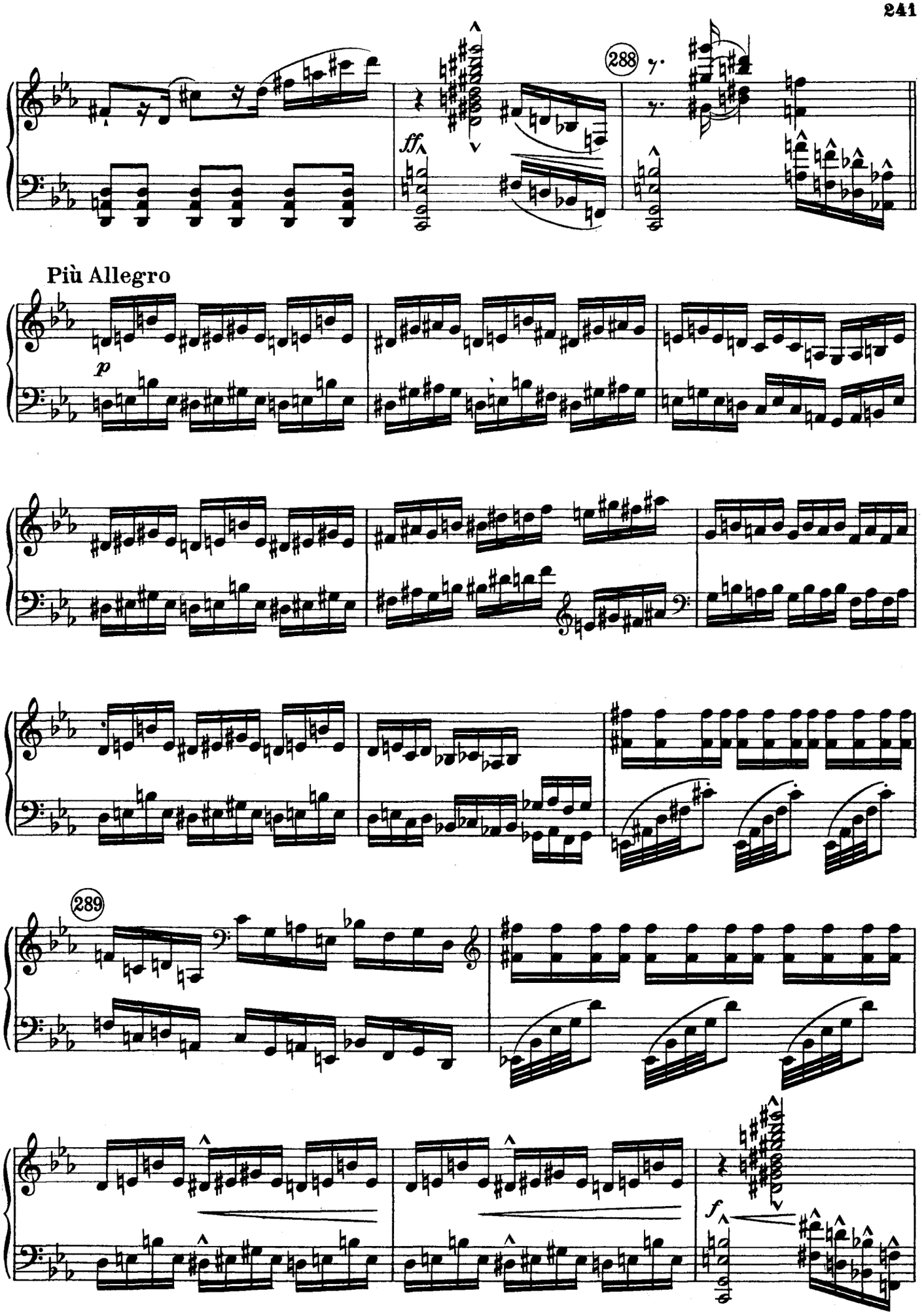
284

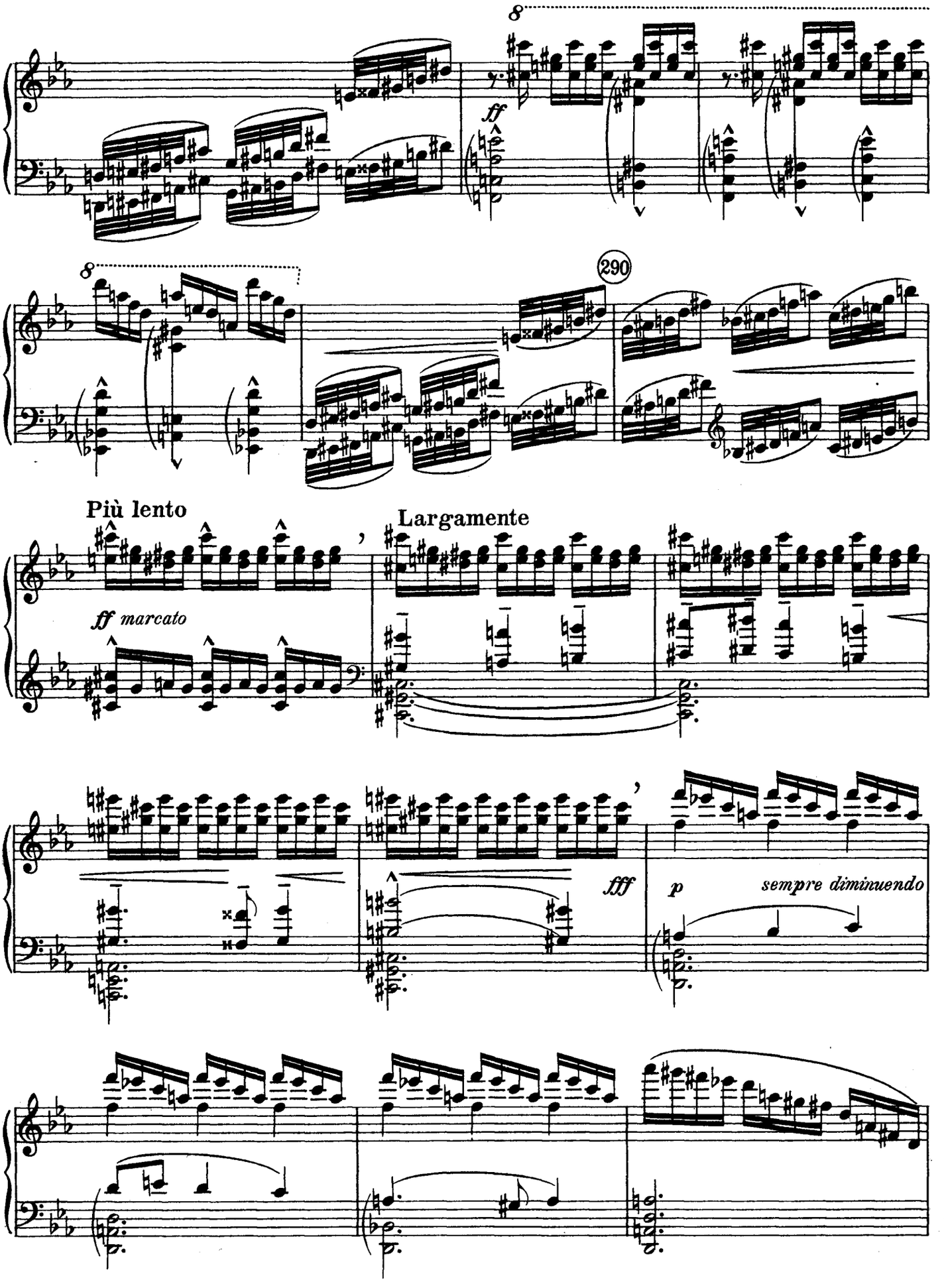
vivacissimo

Allegro moderato


285
f
p
sfz
accel.


286
f
mp
Tempo
Tempo (Brilliante)
accel.
ff
fz>f
287
mf
ff
ff


288
ff
Più Allegro
p
289
f


8
ff
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

heads- fold their hands on their breasts and bow

(293)

pp

their heads.

ppp

pp

ppp

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)

294

(Signs to Sergeant)

(Sergeant goes to 'phone)

295

marc.

Sergeant

What did you say? Yes! I'll take it down.

Tempo vivo

S.

Half a minute! Go on please. For-ty five, did you say?

p rall. a piacere
colla voce

296

S. Fif - ty miles in-land. Oh, I have it al-right. I will

p *f* *p* *fp* *pp*

S. ring up the Ti-gers at once. It is most ex - - ci - ting.

pp misterioso

297 **Più lento**

S. Thank you!

pp *pp* *p e marc.*

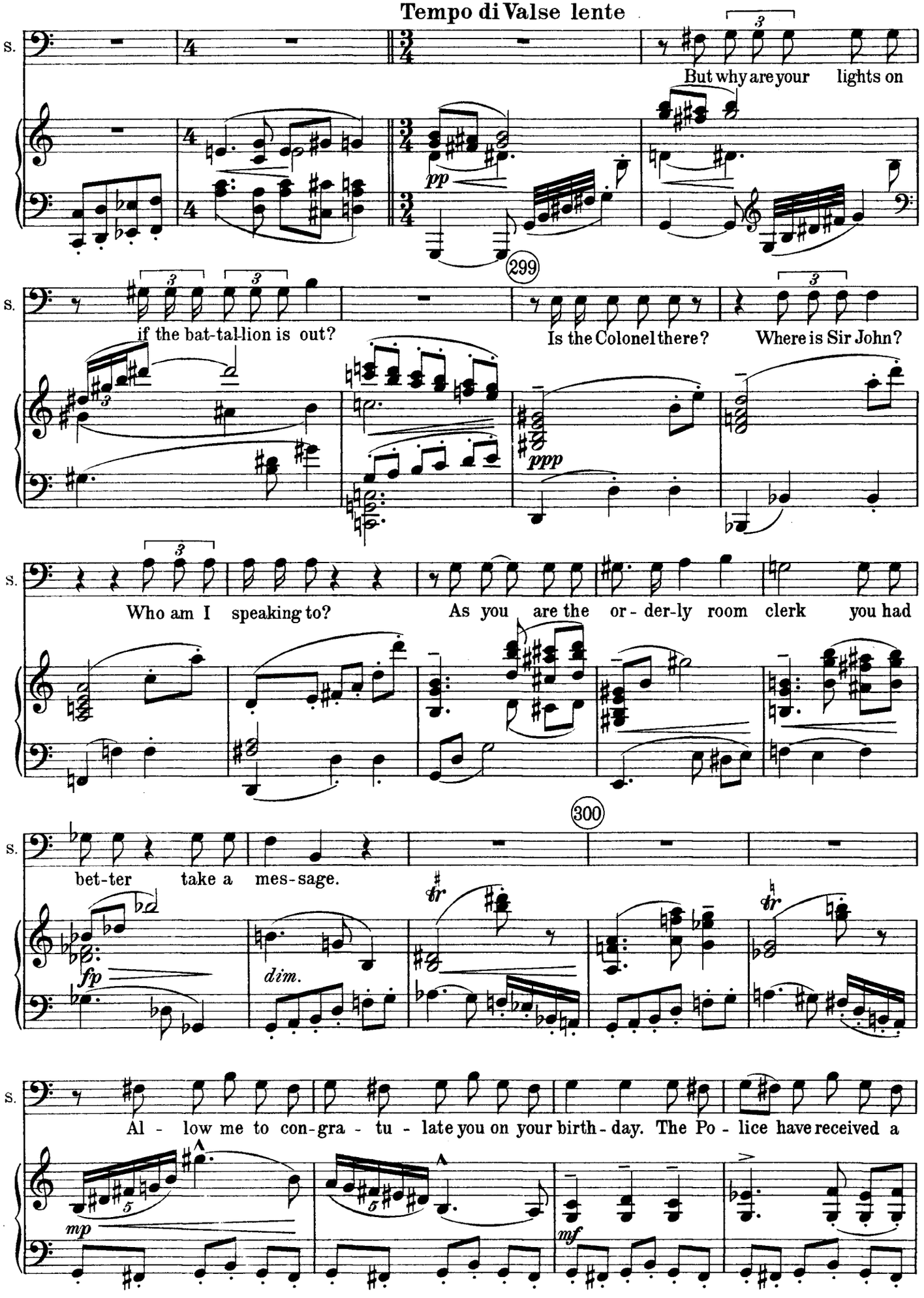
S. Please are you the

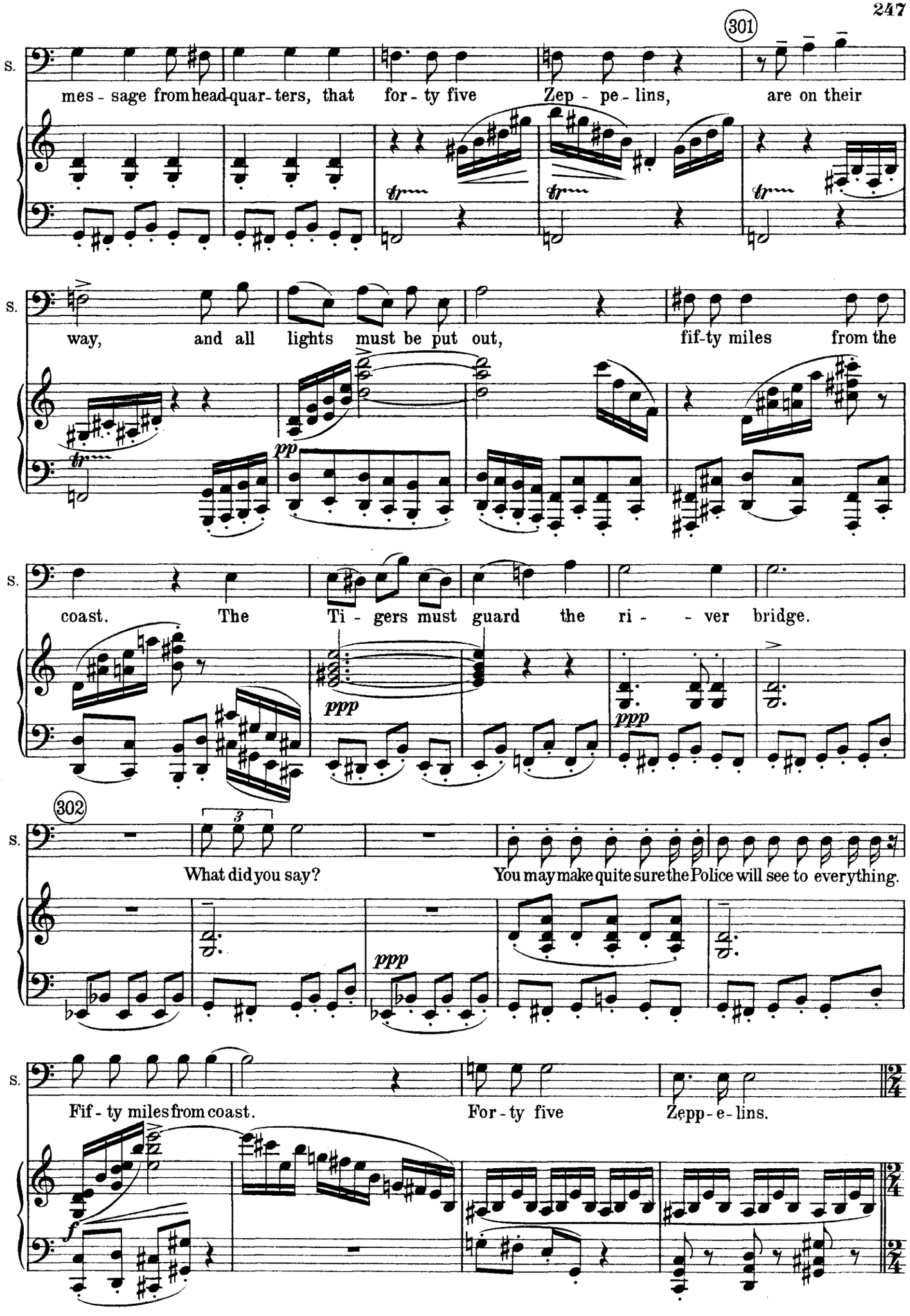
ff *f* *mp*

298

S. Ti - gers? Is the bat-tal-lion in or out? Are your lights out?

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


Tempo di Valse lente
S.
But why are your lights on
pp
299
if the bat-tal-lion is out?
Is the Colonel there?
Where is Sir John?
ppp
Who am I speaking to?
As you are the or - der-ly room clerk you had
300
bet-ter take a mes-sage.
fp
dim.
tr
Al - low me to con-gra - tu - late you on your birth - day. The Po - lice have received a
mp
mf


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.

303

(Bangs the 'phone receiver, blows whistle. Twelve policemen enter and stand to attention)

S.

ff

(to Police)

Andante

S.

You are go-ing to be ve - ry bu - sy.

rit.

mp

Allegro

304

S.

For - ty five Zeppelins are com - ing.

ff

f

S.

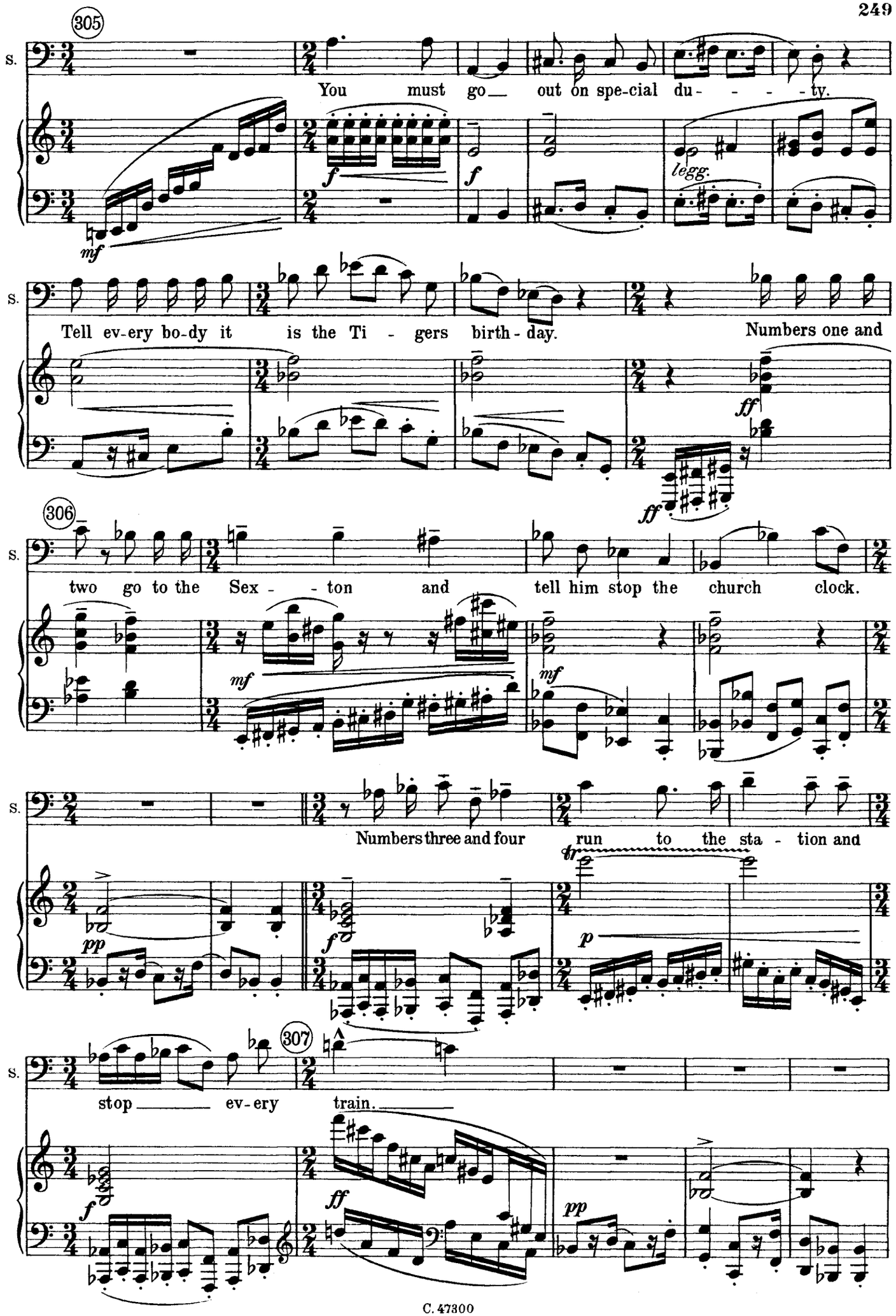
ff

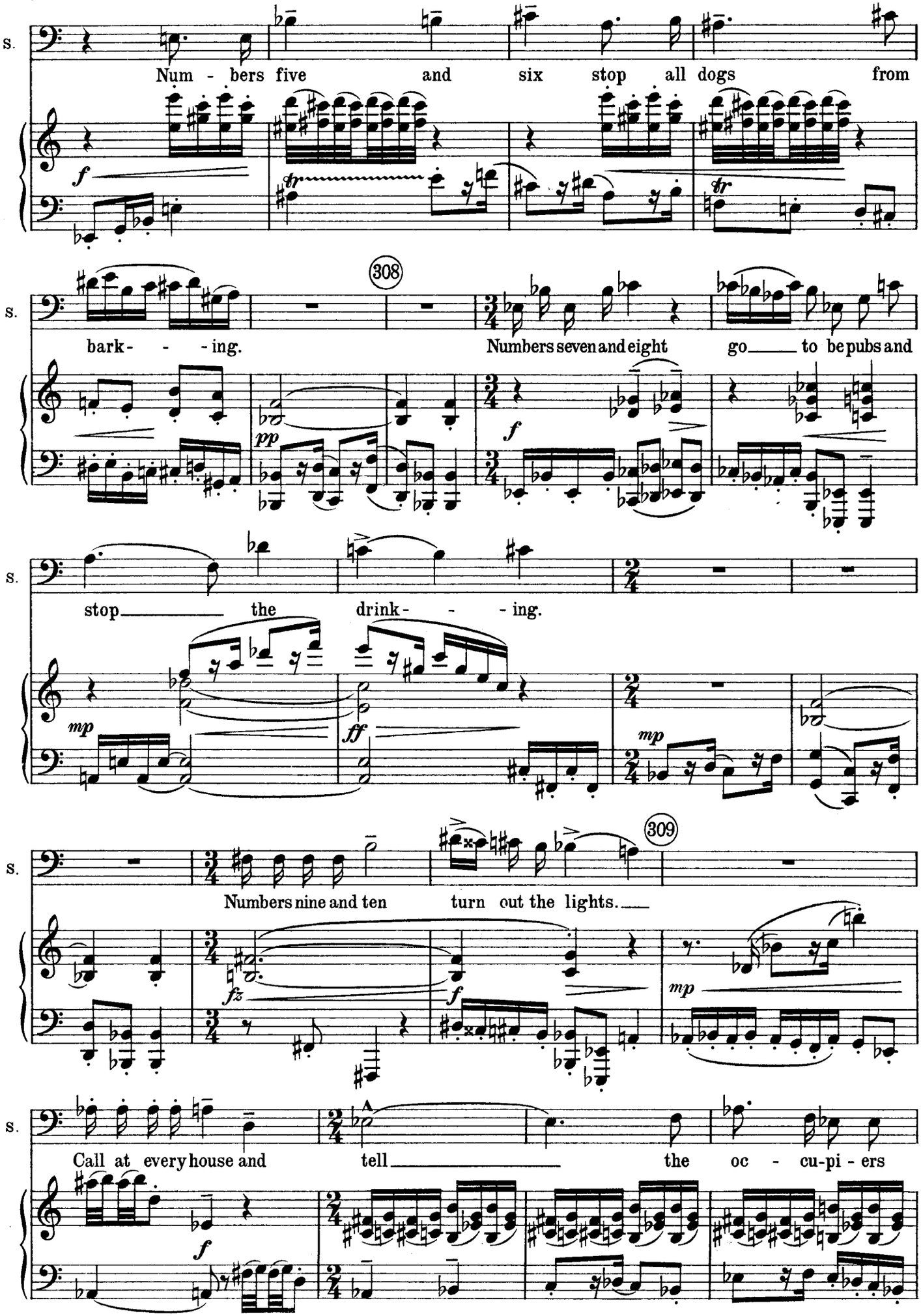
S.

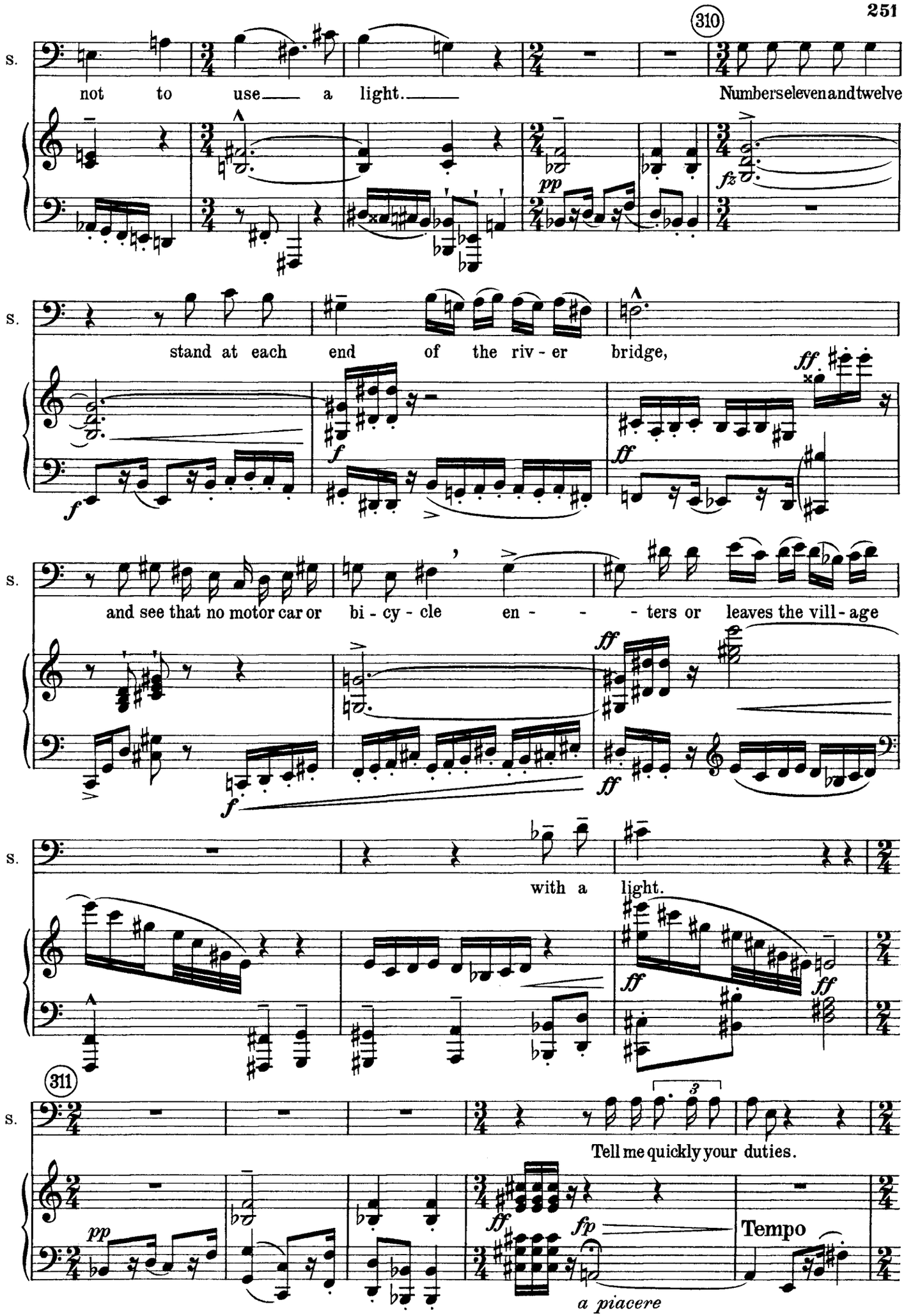
I don't think they've ar-rived yet, so it wont be any use put-ting out the lights.

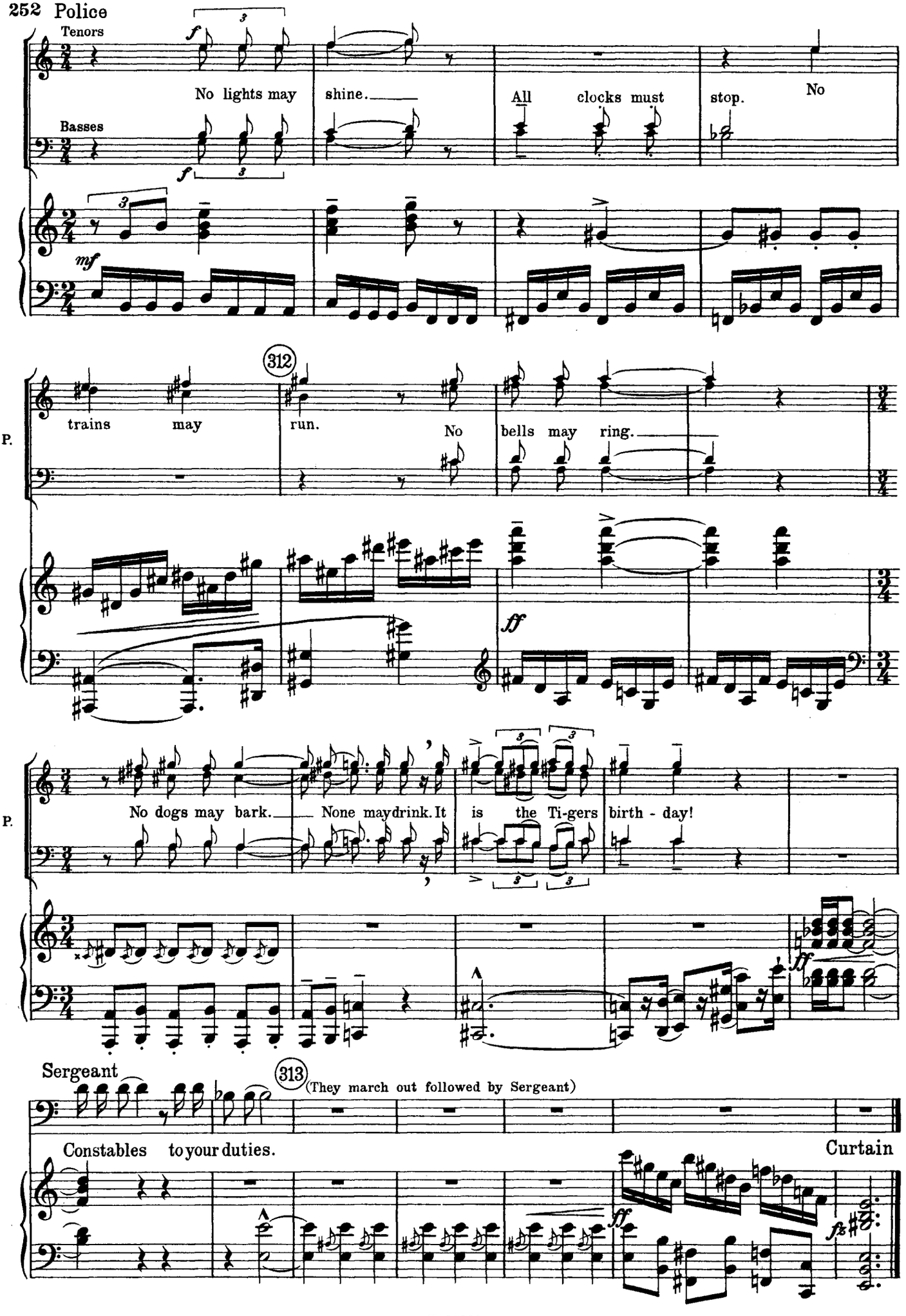
p

mp


305
S.
You must go out on spe-cial du - - - - ty.
mf
f
f
legg.
S.
Tell ev-ery bo-dy it is the Ti - gers birth - day.
Numbers one and
ff
ff
306
S.
two go to the Sex - - ton and tell him stop the church clock.
mf
mf
S.
Numbers three and four run to the sta - tion and
pp
f
tr
p
307
S.
stop ev-ery train.
f
ff
pp

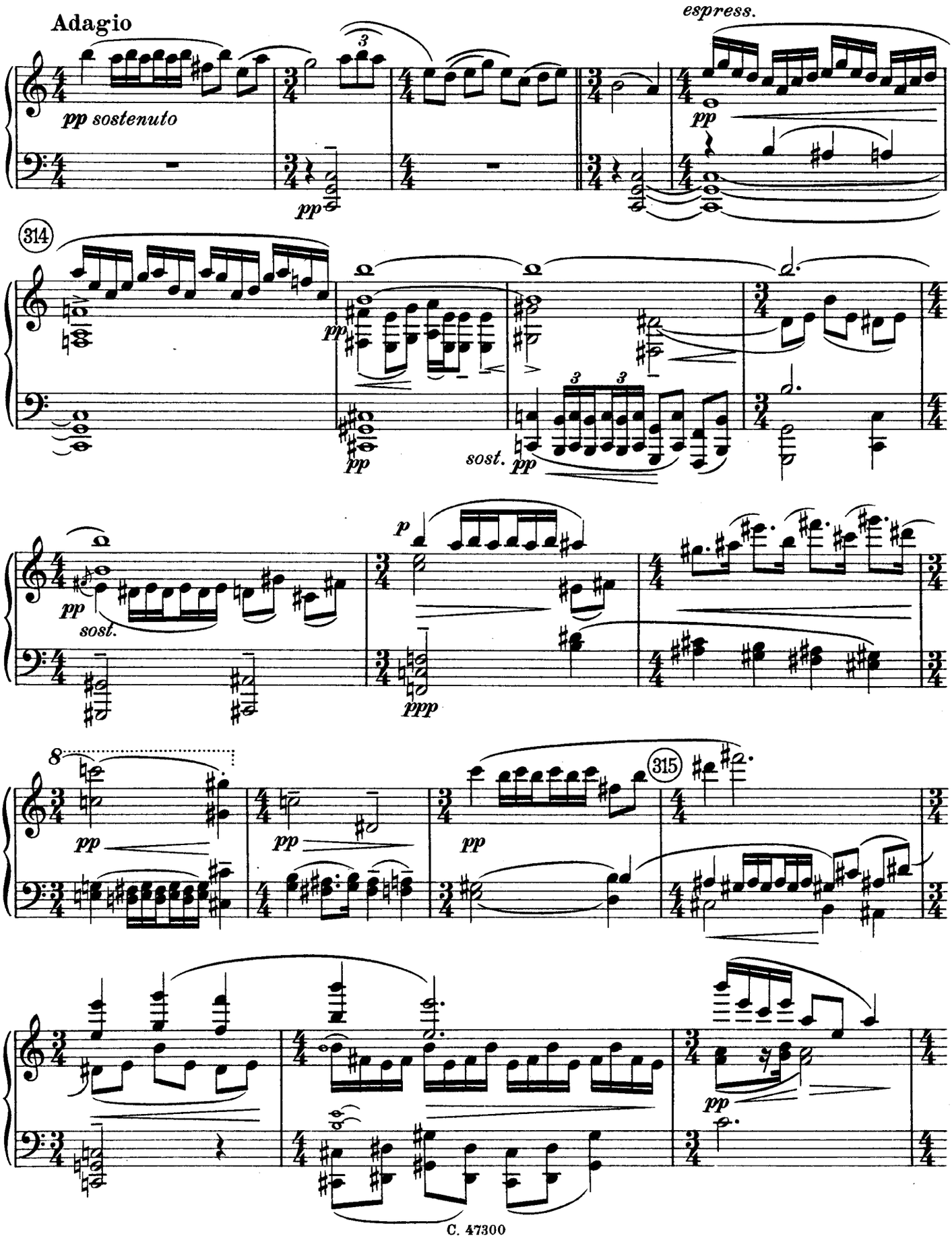

S.
Num - bers five and six stop all dogs from
f
fr
fr
308
S.
bark- - - ing.
Numbers seven and eight go to be pubs and
pp
f
S.
stop the drink- - - ing.
mp
ff
mp
309
S.
Numbers nine and ten turn out the lights.
fz
f
mp
S.
Call at every house and tell the oc - cu-pi - ers
f

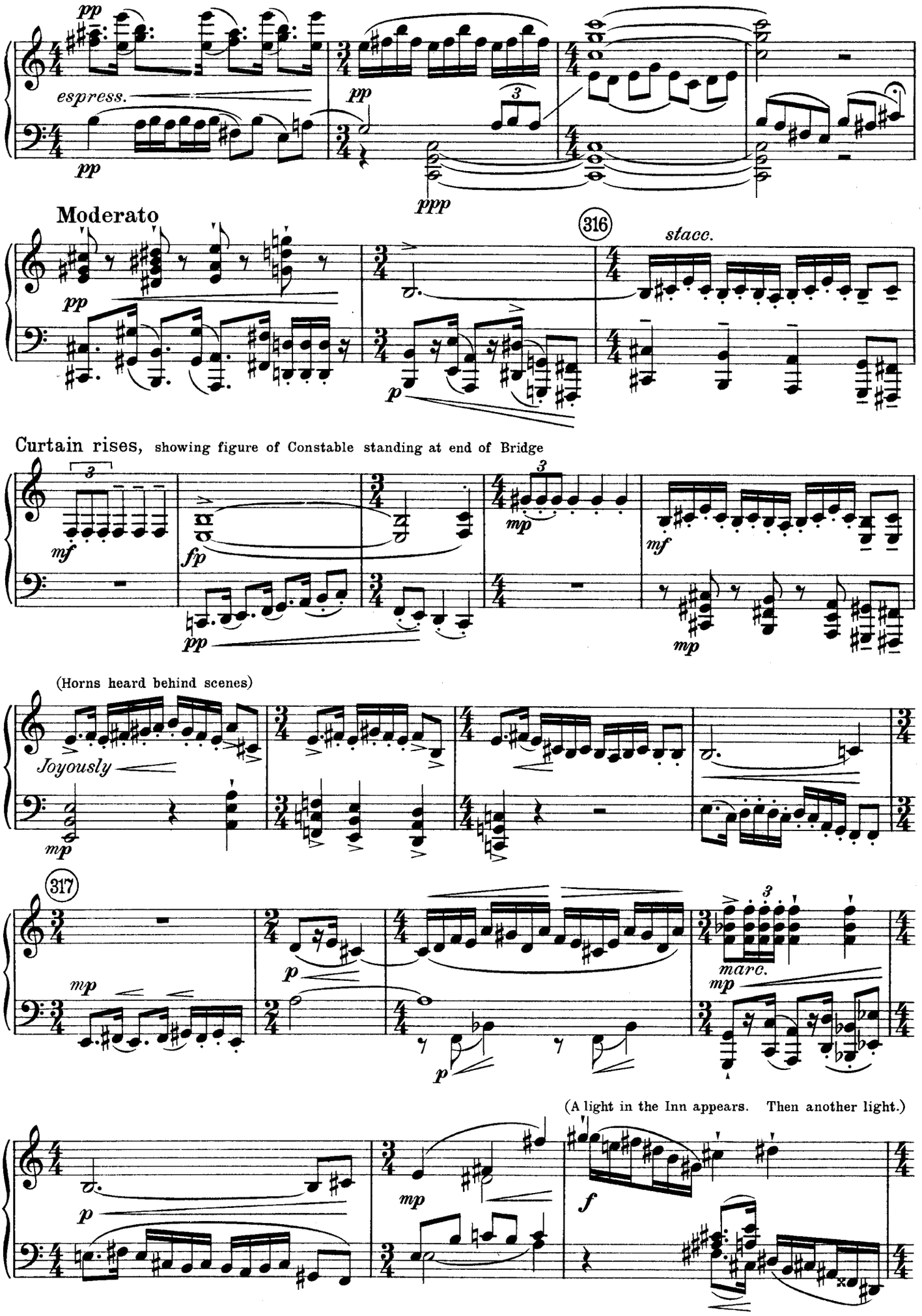

310
S.
not to use a light.
Numbers eleven and twelve
pp
fz
stand at each end of the riv - er bridge,
f
ff
and see that no motor car or bi - cy - cle en - - ters or leaves the vill - age
with a light.
311
Tell me quickly your duties.
fp
Tempo
a piacere

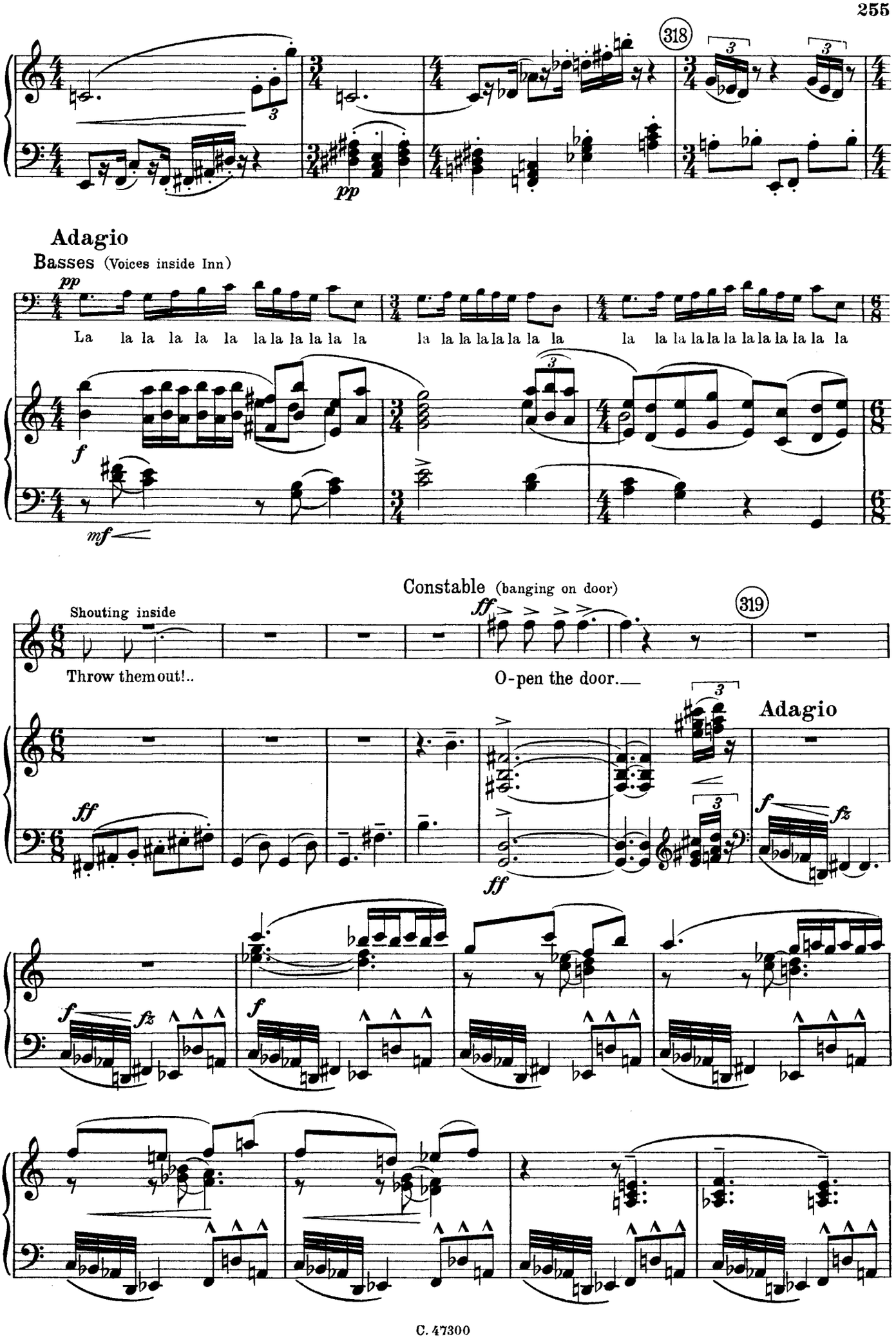

Tenors
No lights may shine.
All clocks must stop.
No
Basses
312
trains may run.
No bells may ring.
P.
No dogs may bark.
None maydrink. It is the Ti-gers birth - day!
P.
Sergeant
313
(They march out followed by Sergeant)
Constables to your duties.
Curtain

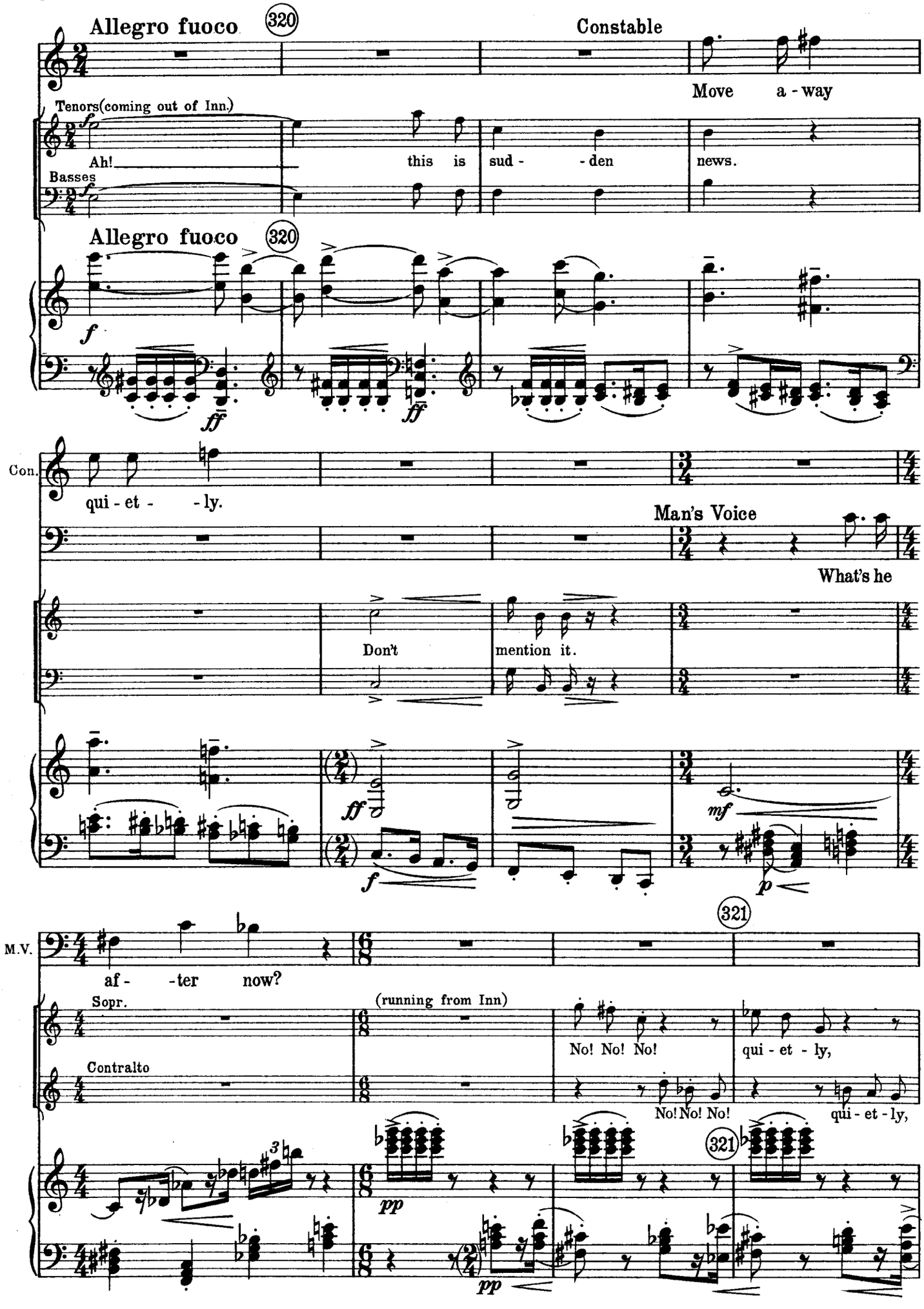
Scene II

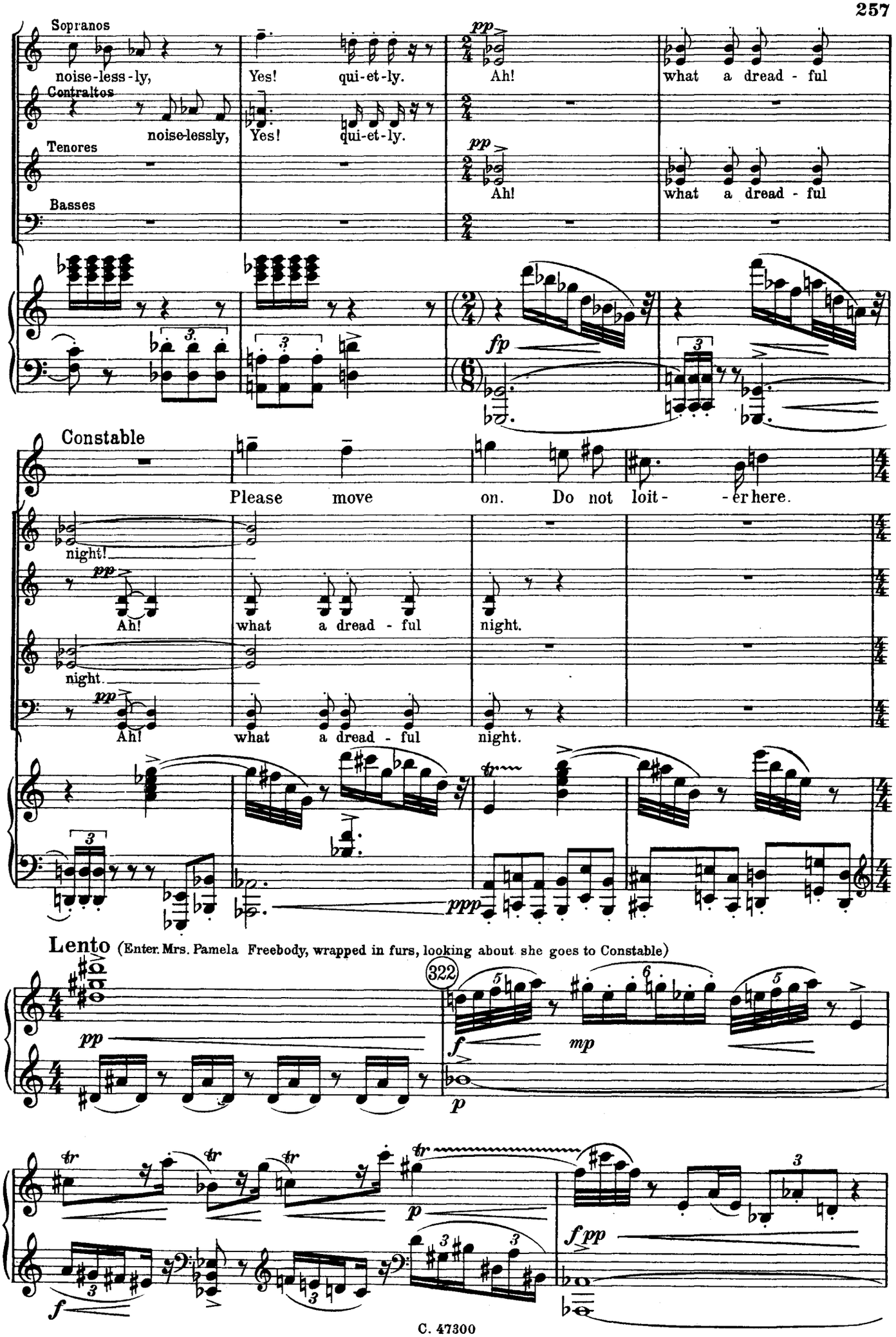
Approach to a Stone River Bridge. Outlines of an old fashioned Inn at the end of bridge and next the proscenium.
Constable on patrol duty near a Large Red Letter Box. Stage quite dark.

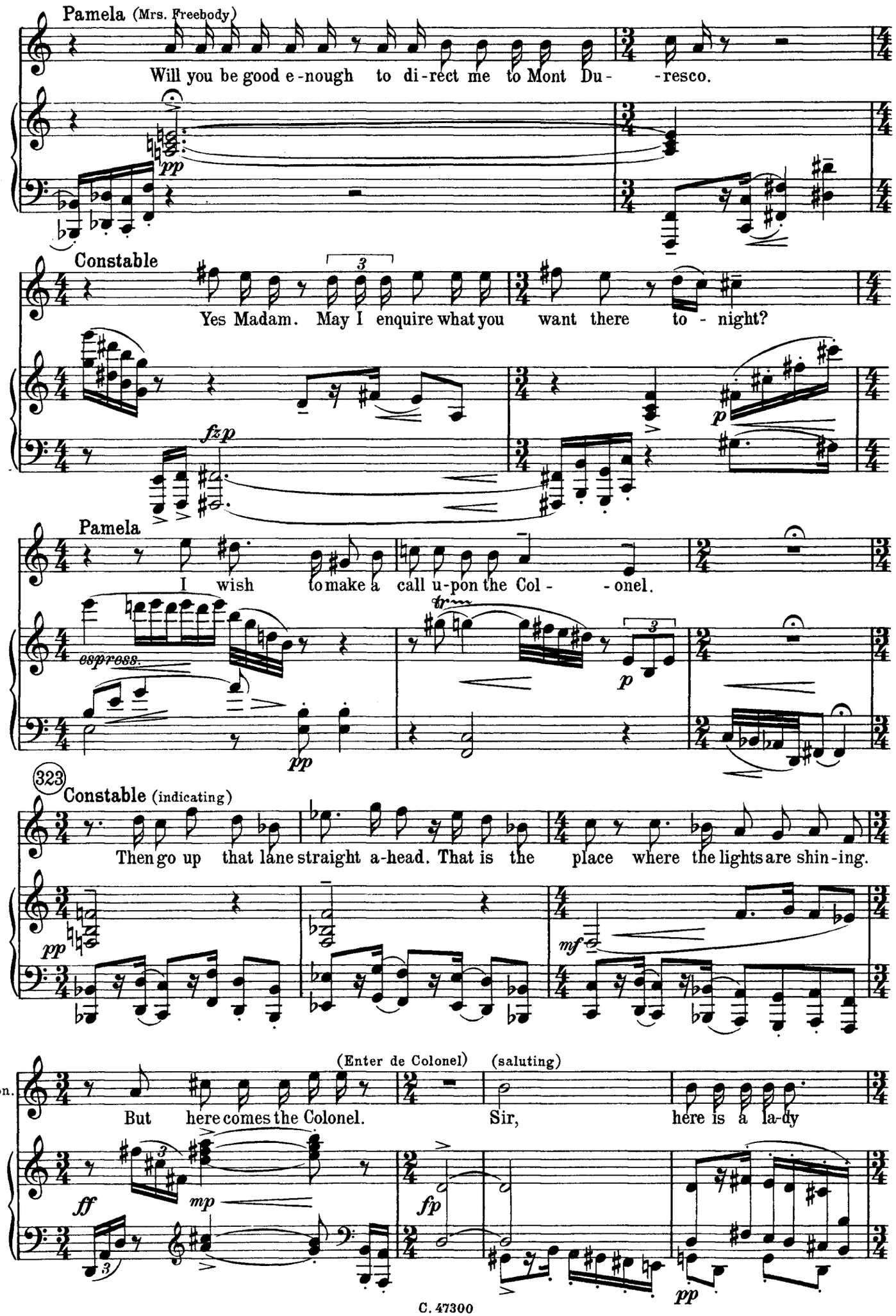



pp
espress.
pp
pp
ppp
Moderato
316
stacc.
pp
p
Curtain rises, showing figure of Constable standing at end of Bridge
mf
fp
pp
mp
mf
mp
(Horns heard behind scenes)
Joyously
mp
317
mp
p
p
marc.
mp
(A light in the Inn appears. Then another light.)
p
mp
f


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 la la la la la la la
f
mf
Constable (banging on door)
Shouting inside
ff
319
Throw them out!..
O-pen the door.
Adagio
ff
ff
f
fz
f
fz
f


Allegro fuoco
320
Constable
Move a - way
Tenors(coming out of Inn.)
Ah!
this is sud - - den news.
Basses
Allegro fuoco
320
Con.
qui - et - - ly.
Man's Voice
What's he
Don't
mention it.
M.V.
af - - ter now?
321
Sopr.
(running from Inn)
No! No! No!
qui - et - ly,
Contralto
No! No! No!
qui - et - ly,
321


Sopranos
noise-less-ly,
Yes!
qui-et-ly.
pp
Ah!
what a dread - ful
Contraltos
noise-lessly,
Yes!
qui-et-ly.
Tenores
Basses
fp
Constable
Please move on. Do not loit- -er here.
night!
Ah!
what a dread - ful night.
night.
Ah!
what a dread - ful night.
ppp
Lento (Enter Mrs. Pamela Freebody, wrapped in furs, looking about she goes to Constable)
322
mp
f
p
f pp


Pamela (Mrs. Freebody)
Will you be good e-nough to di-rect me to Mont Du- -resco.
pp
Constable
Yes Madam. May I enquire what you want there to - night?
fzp
p
Pamela
I wish to make a call u-pon the Col - -onel.
espress.
p
pp
323
Constable (indicating)
Then go up that lane straight a-head. That is the place where the lights are shin-ing.
pp
mf
(Enter de Colonel)
(saluting)
Con.
But here comes the Colonel.
Sir, here is a la-dy
ff
mp
fp
pp

Con.

wishes to see you.

Colonel

Why, it is Ma-dame Free-bo-dy.

ff mp f

Col.

(shaking hands)

How do you do. Your vi-sit to-

mf ff

Comodo fp

(Colonel walks away with Mrs. Freebody.)

(Car comes along with powerful headlights.)

Constable (exasperated)

Female in Car (with rasping voice)

Col.

night sur-pri-ses me.

Put out those lights.

What's up?

p

(Motor Horn)

ff

Constable

(Puts out lights. Constable moves to back. Colonel and Mrs Freebody come forward)

Zep-pe-lins man. Do as you are told.

f ff

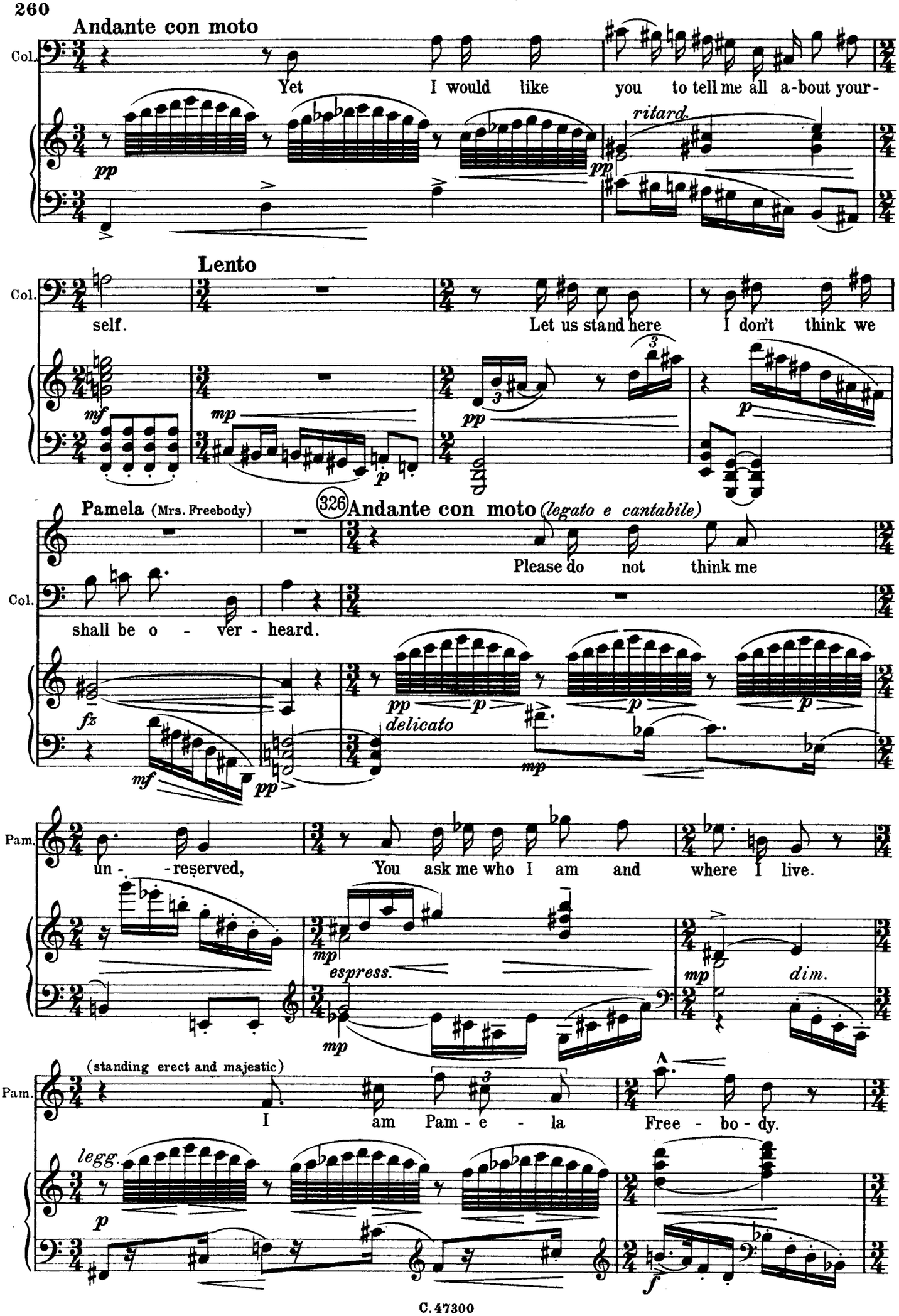
mf

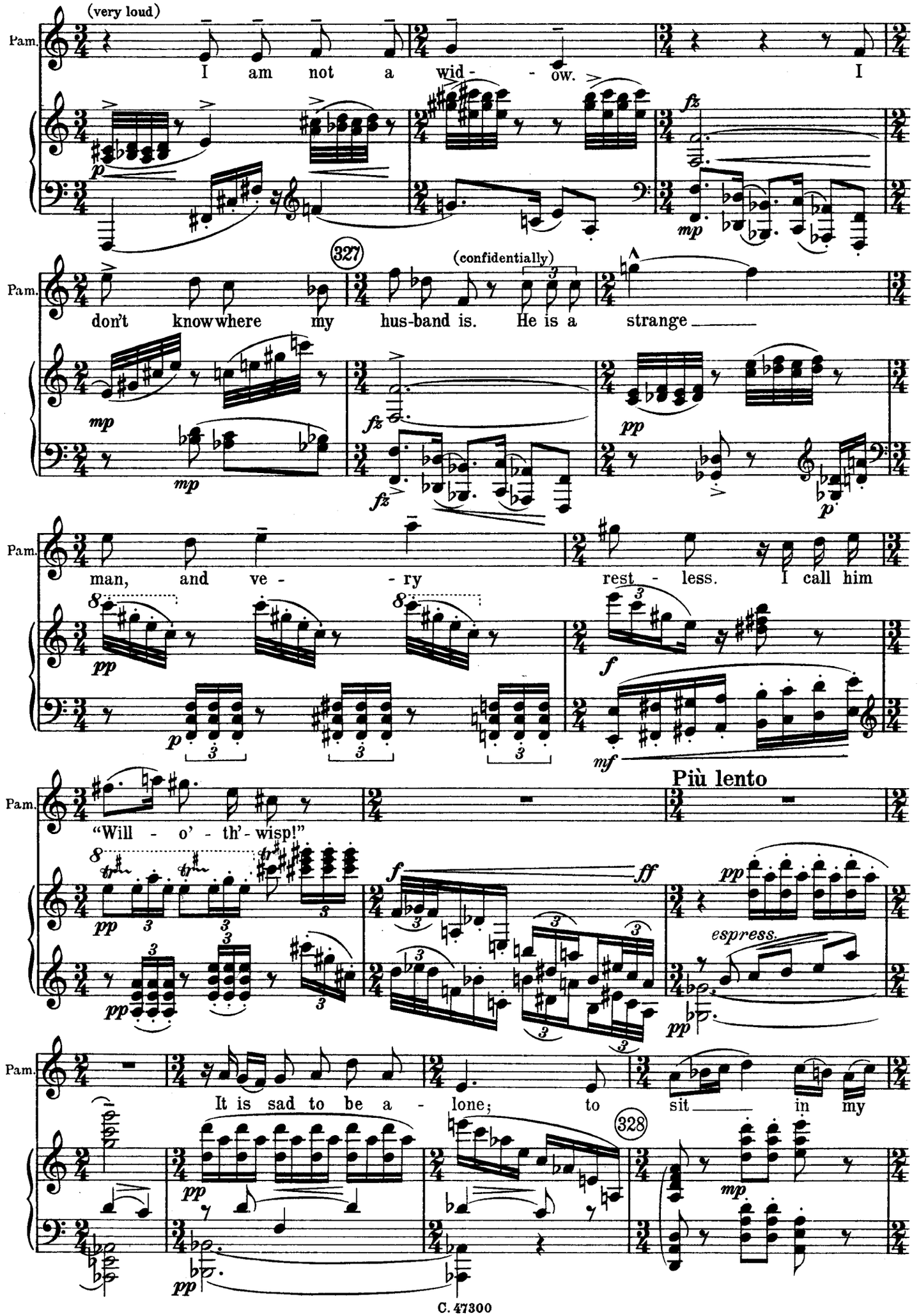
Colonel

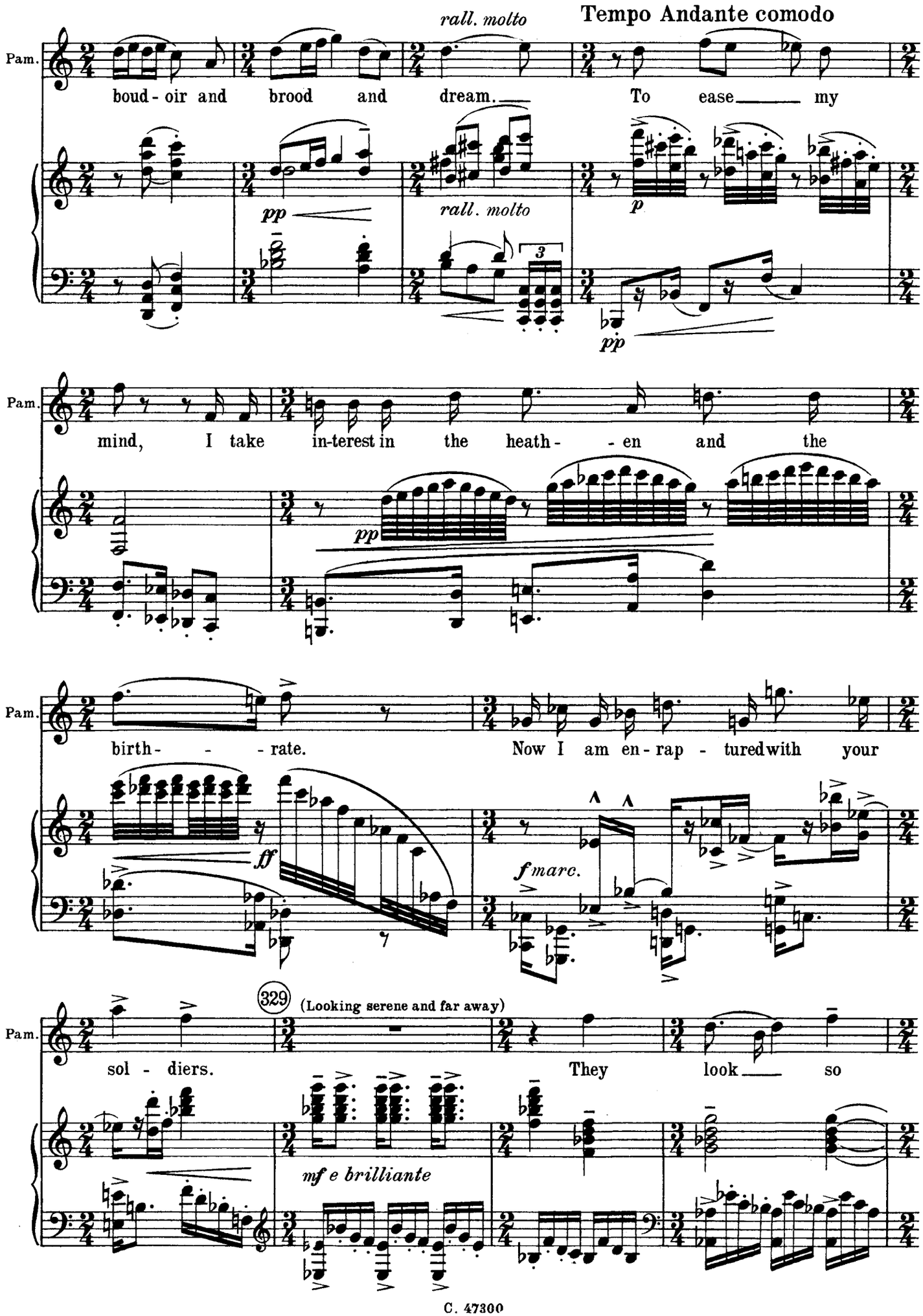
Our friend the Bishop quickened my interest in you by his in-tro-duc-to-ry remarks.

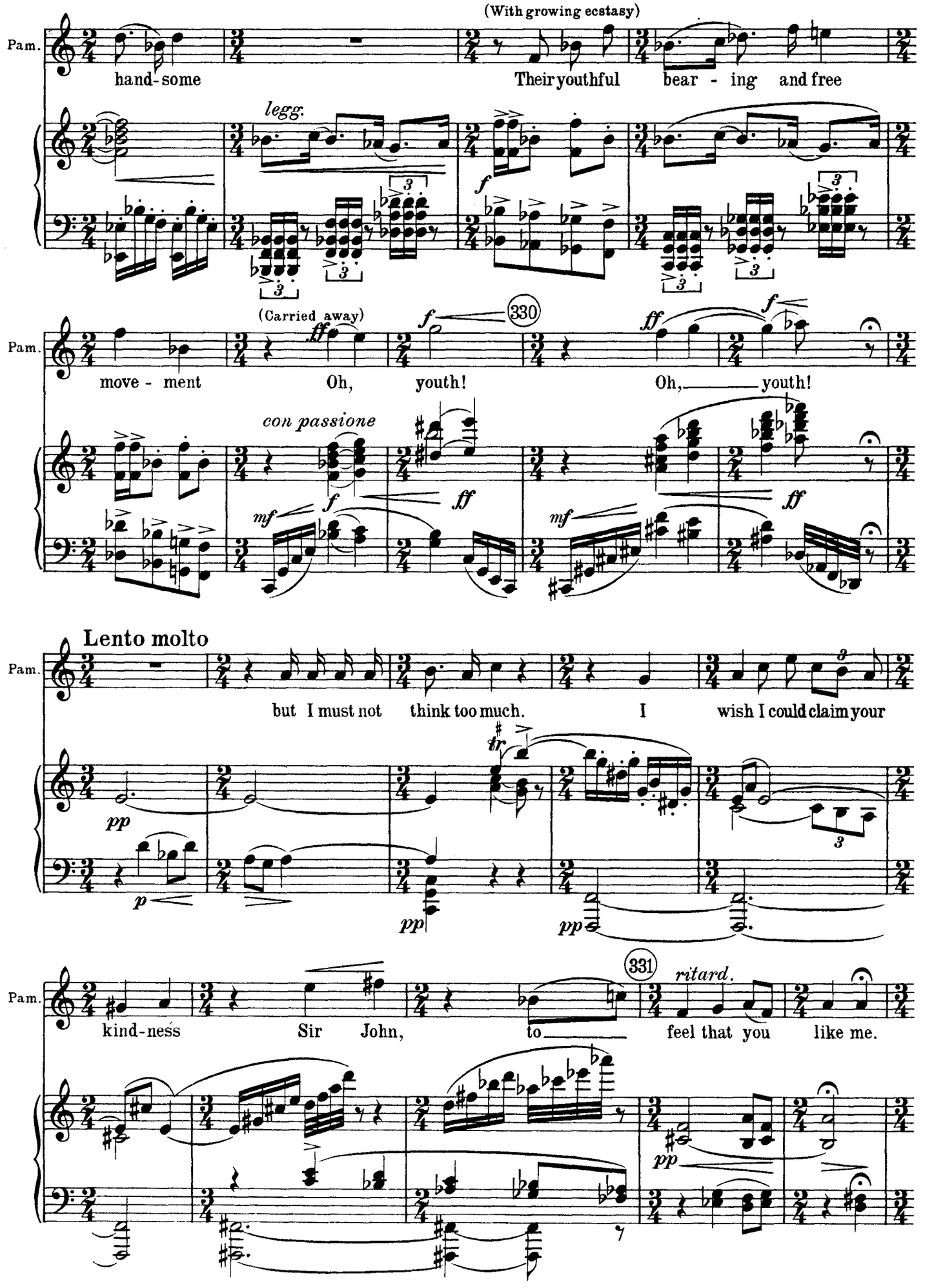
pp colla voice

pp


Andante con moto
Col.
Yet I would like you to tell me all a-bout your-
pp
ritard.
pp
Lento
Col.
self.
Let us stand here I don't think we
mf
mp
p
pp
p
Pamela (Mrs. Freebody)
326
Andante con moto (legato e cantabile)
Please do not think me
Col.
shall be o - ver - heard.
fz
mf
pp
pp
p
delicato
p
mp
Pam.
un - - reserved,
You ask me who I am and where I live.
mp
espress.
mp
mp
dim.
(standing erect and majestic)
Pam.
I am Pam - e - la Free - bo - dy.
legg.
p
f


(very loud)
Pam.
I am not a wid - - ow. I
fz
mp
327
(confidentially)
don't knowwhere my hus-band is. He is a strange
mp
fz
pp
man, and ve - - ry rest - less. I call him
pp
f
mf
Più lento
"Will - o' - th'- wisp!"
pp
f
ff
espress.
It is sad to be a - lone; to sit in my
328
mp


rall. molto
Tempo Andante comodo
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 - turedwith your
ff
fmarc.
Pam.
329
(Looking serene and far away)
sol - diers. They look so
mf e brilliante


(With growing ecstasy)
Pam.
hand-some
Their youthful bear - ing and free
legg.
f
(Carried away)
ff
f
330
Pam.
move - ment
Oh, youth!
Oh, youth!
con passione
mf
f
ff
Lento molto
Pam.
but I must not think too much. I wish I could claim your
pp
tr
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)

ppp

ppp

ppp

(She looks more anxiously)

fz cresc. molto

f

ff

mf *cresc.*

ff

ff

332

f

fff

Pamela

If it were on - ly a litt - le

Largamente

(he draws nearer and places an arm round her shoulders)

ppp

pp

ff *fff*

f *fff*

Lento

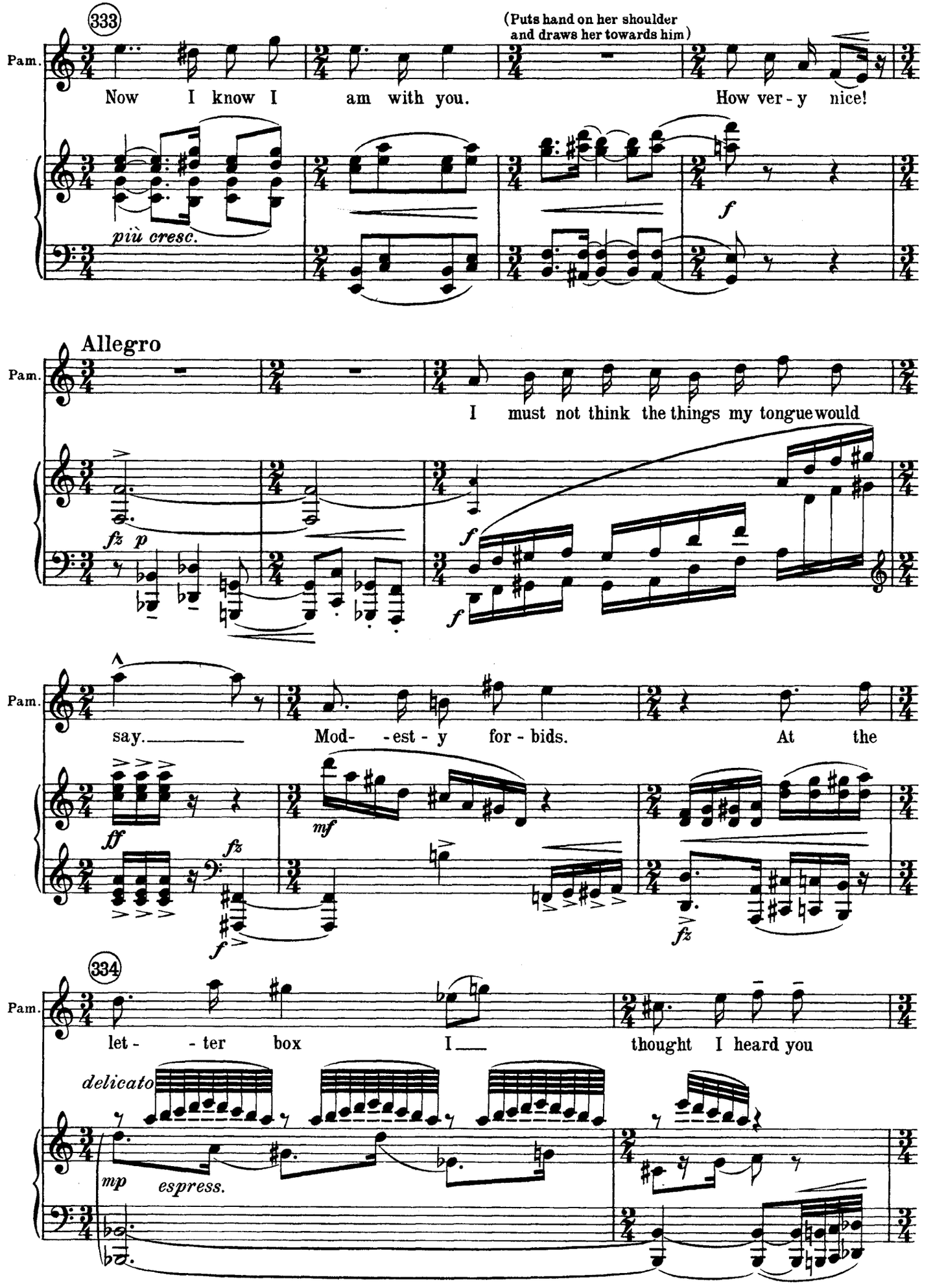
Pam.

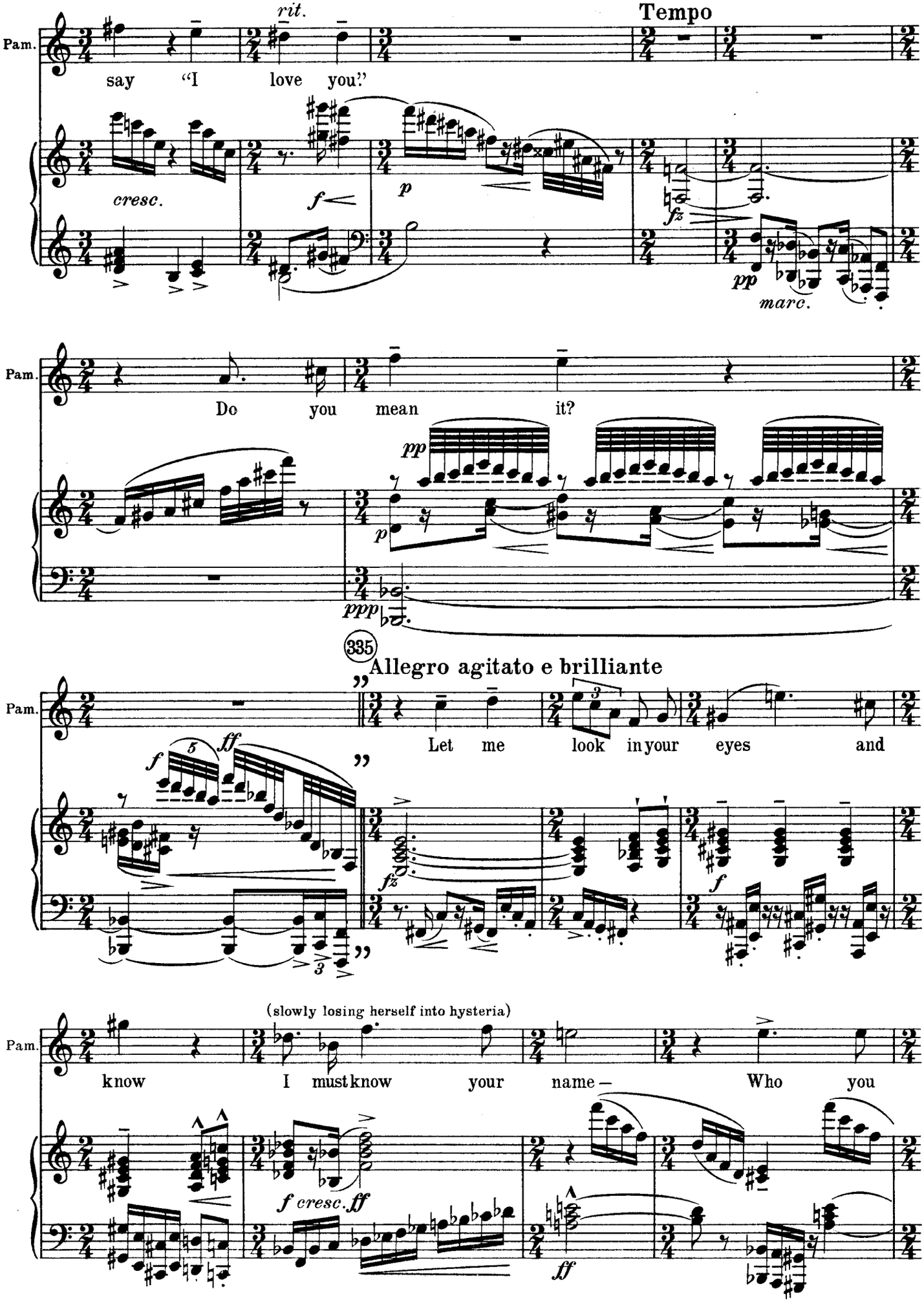
Ah, that is bet-ter.

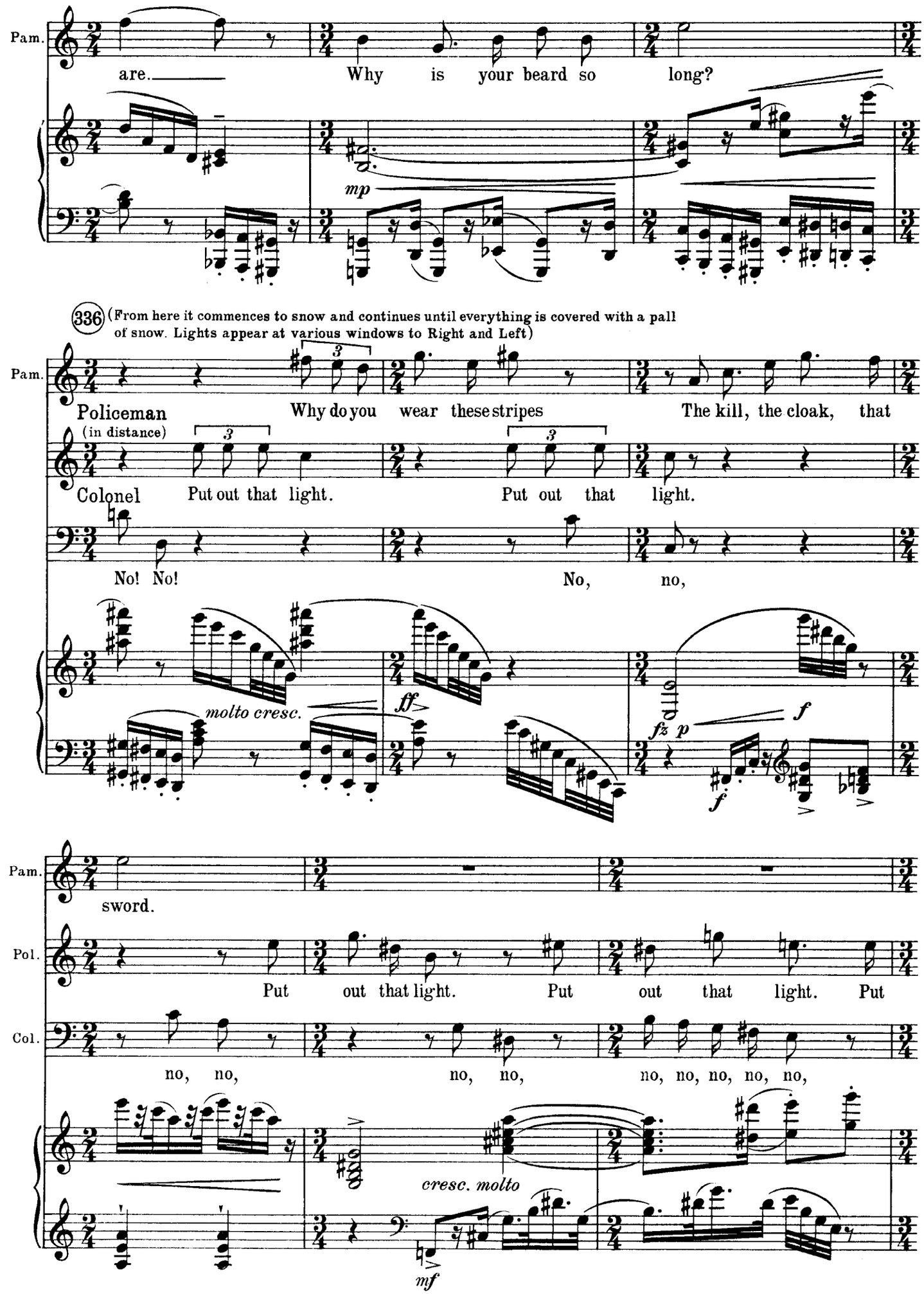
f

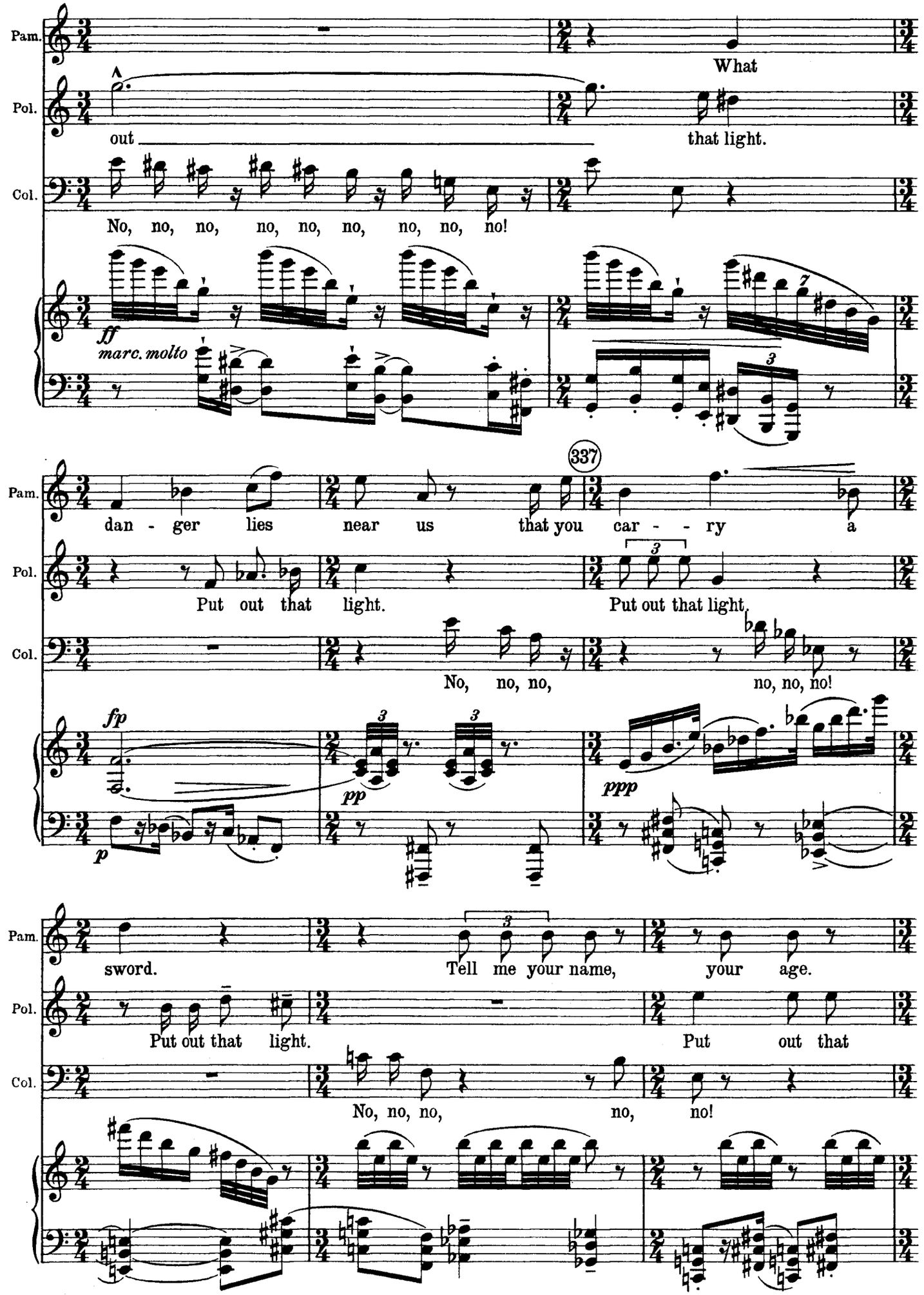
teneramente, cresc.

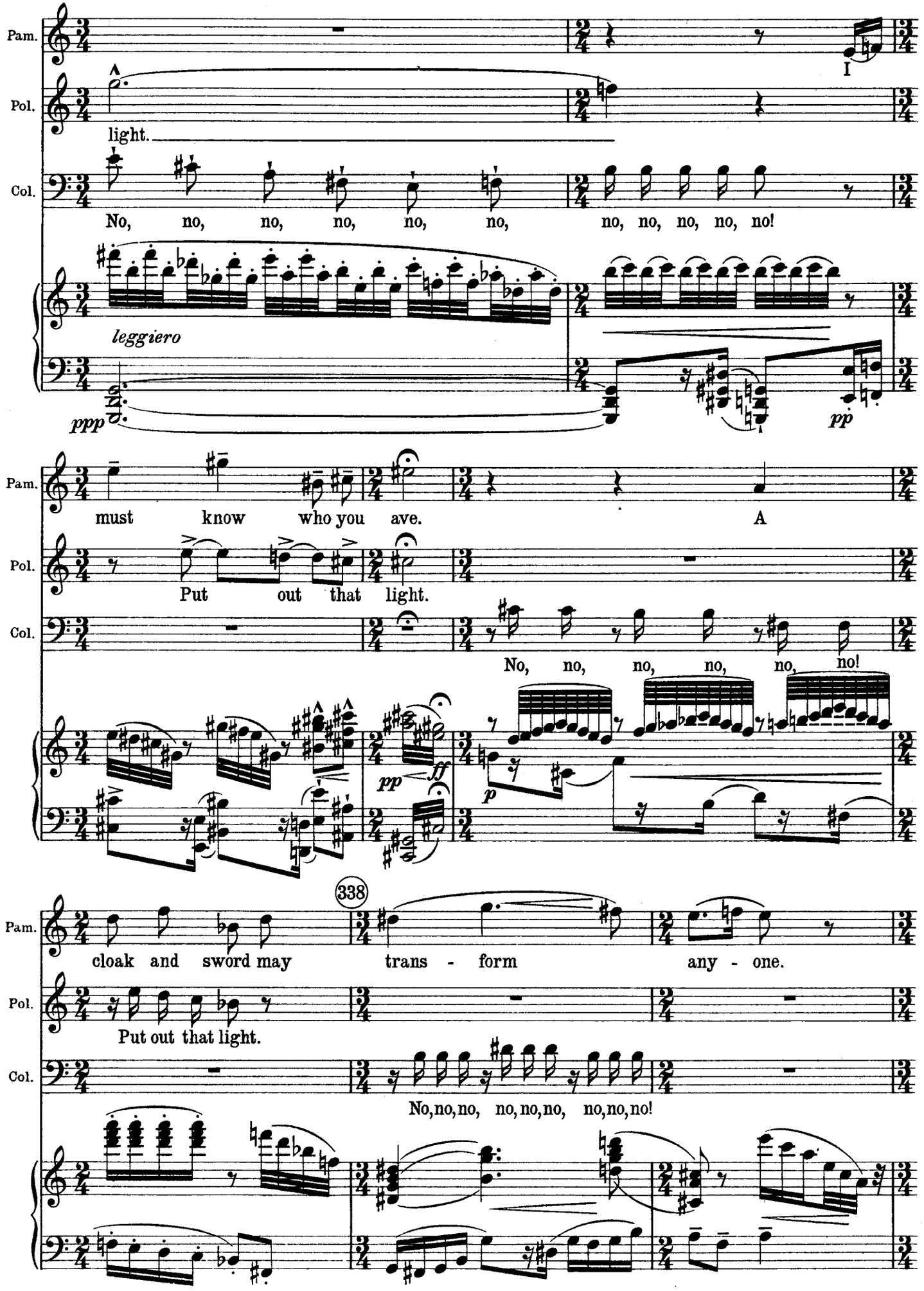
pp

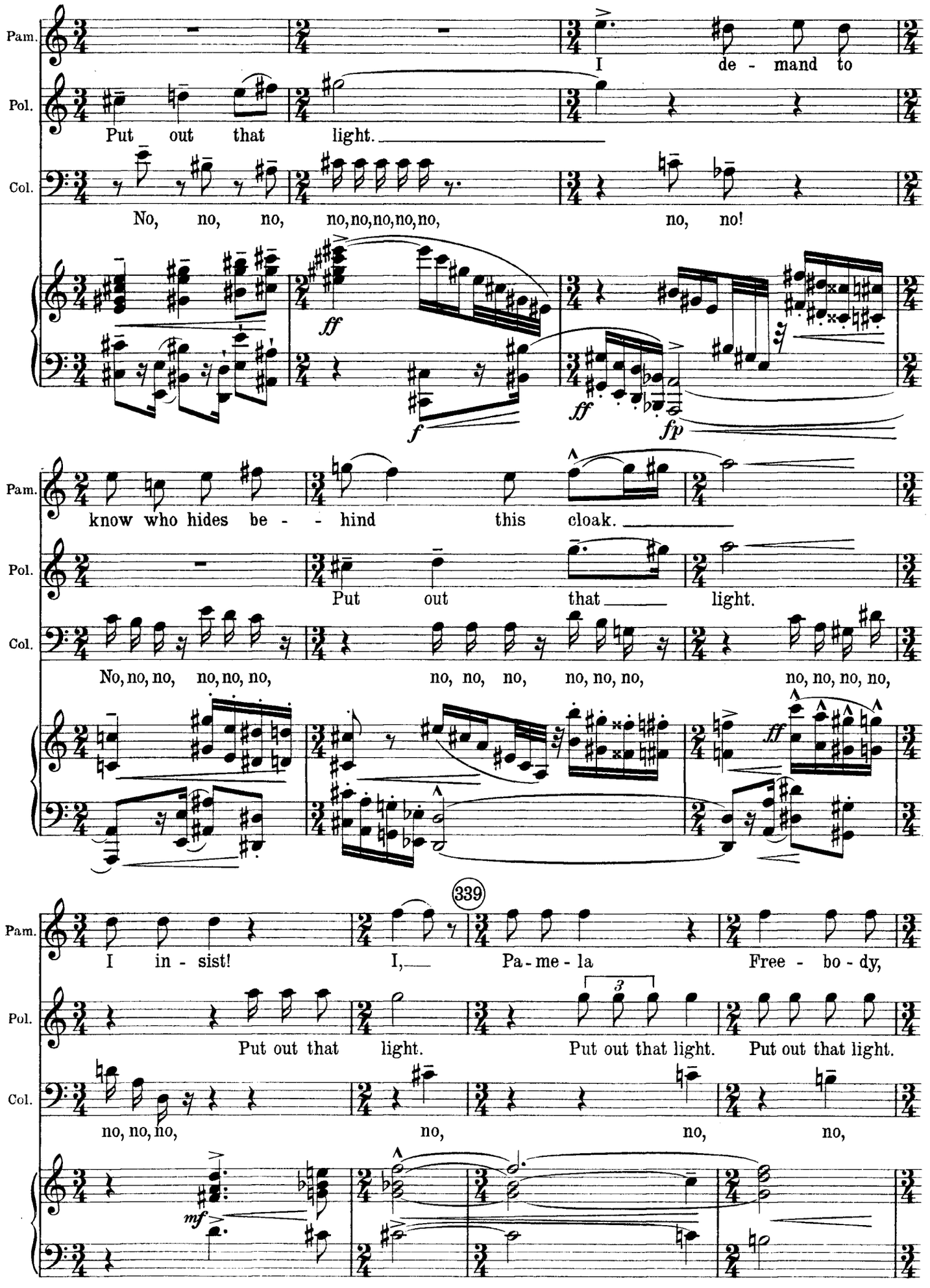

333
(Puts hand on her shoulder and draws her towards him)
Pam.
Now I know I am with you.
How ver - y nice!
più cresc.
f
Allegro
Pam.
I must not think the things my tongue would
fz p
f
f
Pam.
say.
Mod- - est - y for - bids.
At the
ff
fz
mf
f
fz
334
Pam.
let - - ter box I
thought I heard you
delicato
mp espress.


rit.
Tempo
Pam.
say "I love you."
cresc.
f
p
fz
pp
marc.
Pam.
Do you mean it?
pp
p
ppp
335
Allegro agitato e brilliante
Pam.
Let me look in your eyes and
f
ff
fz
f
(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?
mp
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,
molto cresc.
ff
fz
p
f
f
Pam.
sword.
Pol.
Put out that light.
Put out that light.
Put
Col.
no, no,
no, no,
no, no, no, no, no,
cresc. molto
mf


Pam.
Pol.
Col.
What
out
that light.
No, no, no, no, no, no, no, no, no!
ff
marc. molto
337
dan - ger lies near us that you car - - ry a
Put out that light.
Put out that light.
No, no, no, no, no, no!
fp
pp
ppp
p
sword.
Tell me your name, your age.
Put out that light.
Put out that
No, no, no, no, no!


Pam.
Pol.
Col.
light.
No, no, no, no, no, no, no, no, no, no, no!
leggiero
ppp
pp
must know who you ave. A
Put out that light.
No, no, no, no, no, no!
pp
ff
p
338
cloak and sword may trans - form any - one.
Put out that light.
No, no, no, no, no, no, no, no, no!


Pam.
I de - mand to
Pol.
Put out that light.
Col.
No, no, no, no, no, no, no, no, no, no!
ff
f
ff
fp
Pam.
know who hides be - - hind this cloak.
Pol.
Put out that light.
Col.
No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,
ff
339
Pam.
I in - sist! I, Pa - me - la Free - bo - dy,
Pol.
Put out that light. Put out that light. Put out that light.
Col.
no, no, no, no, no, no,
mf

The Stage and houses covered with snow. Colonel shakes snow from him. Pamela shakes snow from her. Police, who has come to centre of stage covered with snow, disappears.

Pam. de - mand you.

Pol. Put out that light light.

Col. no, no, no.

pp *fff* *ff* *f* *fff*

Col. 340

No, no, no, no, no, no, no, no, no, no, no, no, no,

mp *tr* *p* *p*

Colonel somewhat ruffled, shaking his cloak, draws himself to a great height.

Col. *ff* no! Yes! My

p *ff* *f*

mod. e piacere 341

Col. age is six-ty six. I am un - for - - tunate-ly married.

mod. e marc. *colla voce*

mf *p*

Col.

Your

mp p f f pp pp

Pamela (whispering)

For - ty seven.

Col.

age? For - ty seven and six - ty six are

espress. mp ppp espress. f

342

Col.

so, so, so. We are somewhat near - er, Pa - me - la. (She starts)

p

Police (in the distance)

Allegro moderato

Put out that light.

Col.

Al - though a Col-onel and an

mf

343

Col.

ol-dish man, a knight am I, by name Sir

mf mf mp marc. mf

Col.

John Stout. These stripes on my shoul-ders de-

legg. *f* *pp*

Col.

note that I a bre - wer am. The clothes I

p

344

Col.

wear, and this em-blem in my hat up - on which

mp *ff* *f*

Col.

you an a - ni-mal see, pro - - claim that I to the

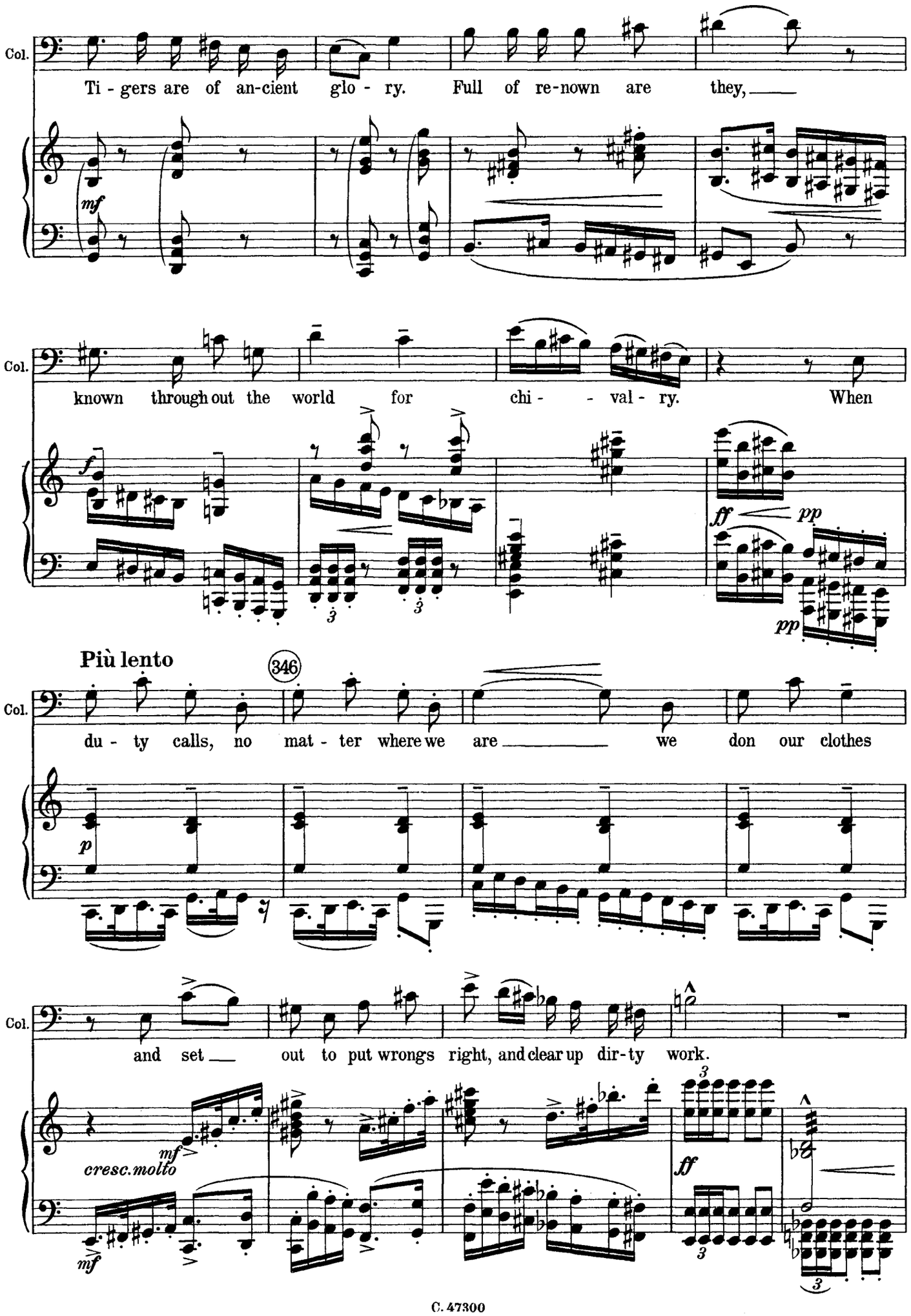
f *f*

Col.

345

Ti - - - gers be - long.

ff


Col.
Ti - gers are of an-cient glo - ry. Full of re-nown are they,
mf
Col.
known through out the world for chi - - val - ry. When
f
ff
pp
pp
Più lento
346
Col.
du - ty calls, no mat - ter where we are we don our clothes
p
Col.
and set out to put wrongs right, and clear up dir-ty work.
mf
cresc.molto
mf
ff

(Tempo)

347

Col.

Soon the summons will be heard when I must jour-ney

poco string.

ff *mf*

Col.

forth to meet the en - e - my. Fear not that

f *f* *ff*

348

Col.

I shall con - - - quer. In this

pp *p* *pp* *ff* *mp* *mp*

Col.

sword I trust, and my na - tural a -

mp *ff* *mf*

Col.

gi - li - ty. Dear Pa -

pp pp pp ppp

(she starts) 349 (He looks seriously at her)

Col.

me - - la. Oh, if you on-ly

Police (in distance)

3

Put out that light.

fz fp ff 5

Col.

were my wife, think of our u - ni-ted glo - - ry,

mf ff fz mp p mf

Col.

praps sealed in the heat of bloody batt - - - le. When

f f ff p pp

350

Col.

I am gone, think how we stood, we two to - ge-ther

p

p

Col.

un- observet near a bridge,

Police (in distance)

Put out that light, put out that light, put out that light.

mf

351

Col.

un-der which the ri - - - ver flows,

pp

mp

(Far away in the distance appears the outline of an ancient castle shown

Col.

and pligh - ted our friend- ship.

pp

pp

up by numerous small lights.)

(Pointing to the distant lights.)

Col.

Yon - der shine the

pp

352

Col.

lights of Mont Du - res - co.

pp *pp*

Col.

Look towards them.

ppp *fz* *ppp*

Col.

There I the night-mare have.

pp *mp*

353

Col.

To get there I must wade through

ff

pp

Col.

mud and pass the guard. Tell you

f

Col.

more I can - not.

pp

Pamela

What is that?

(Tattoo)

pp sonore

354 Colonel

It is the Tat - too. It's me-lan-cho-ly sounds are heard ev - ry night.

misterioso e solenne

Col.

No mat-ter whom we are with or where we are, we must o-bey the

(Colonel puts up his sword)

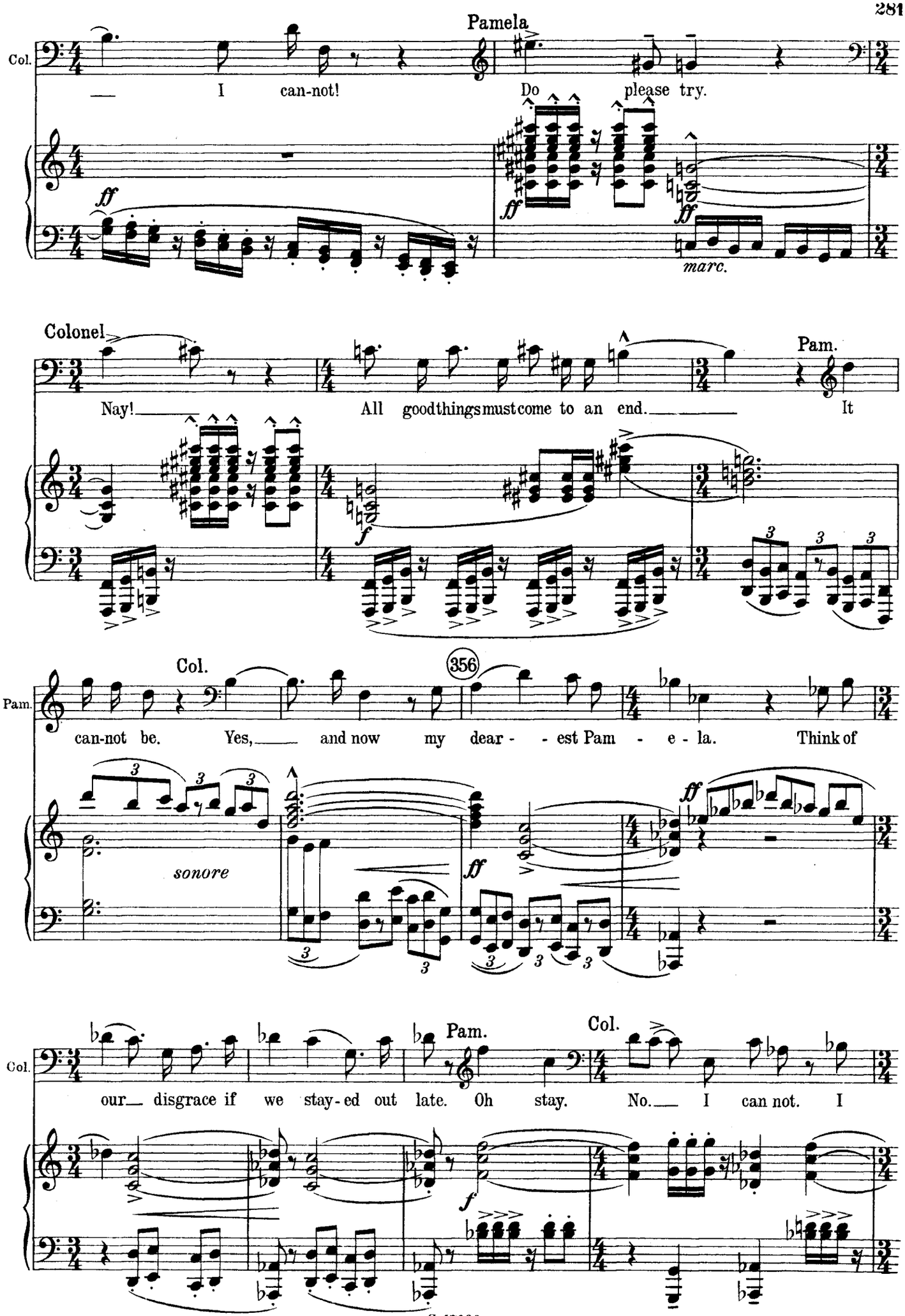
Col.

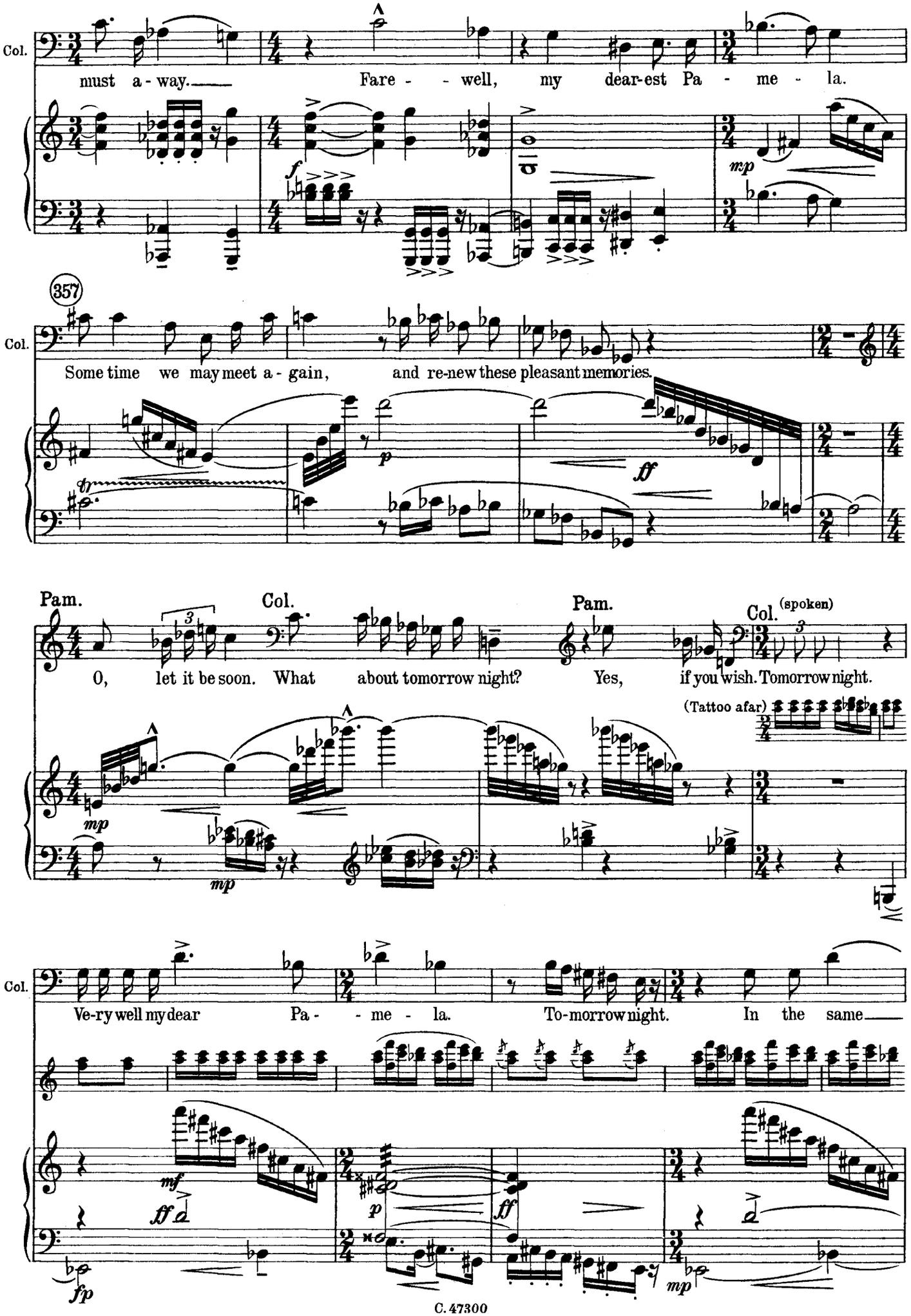
sum-mons and return.

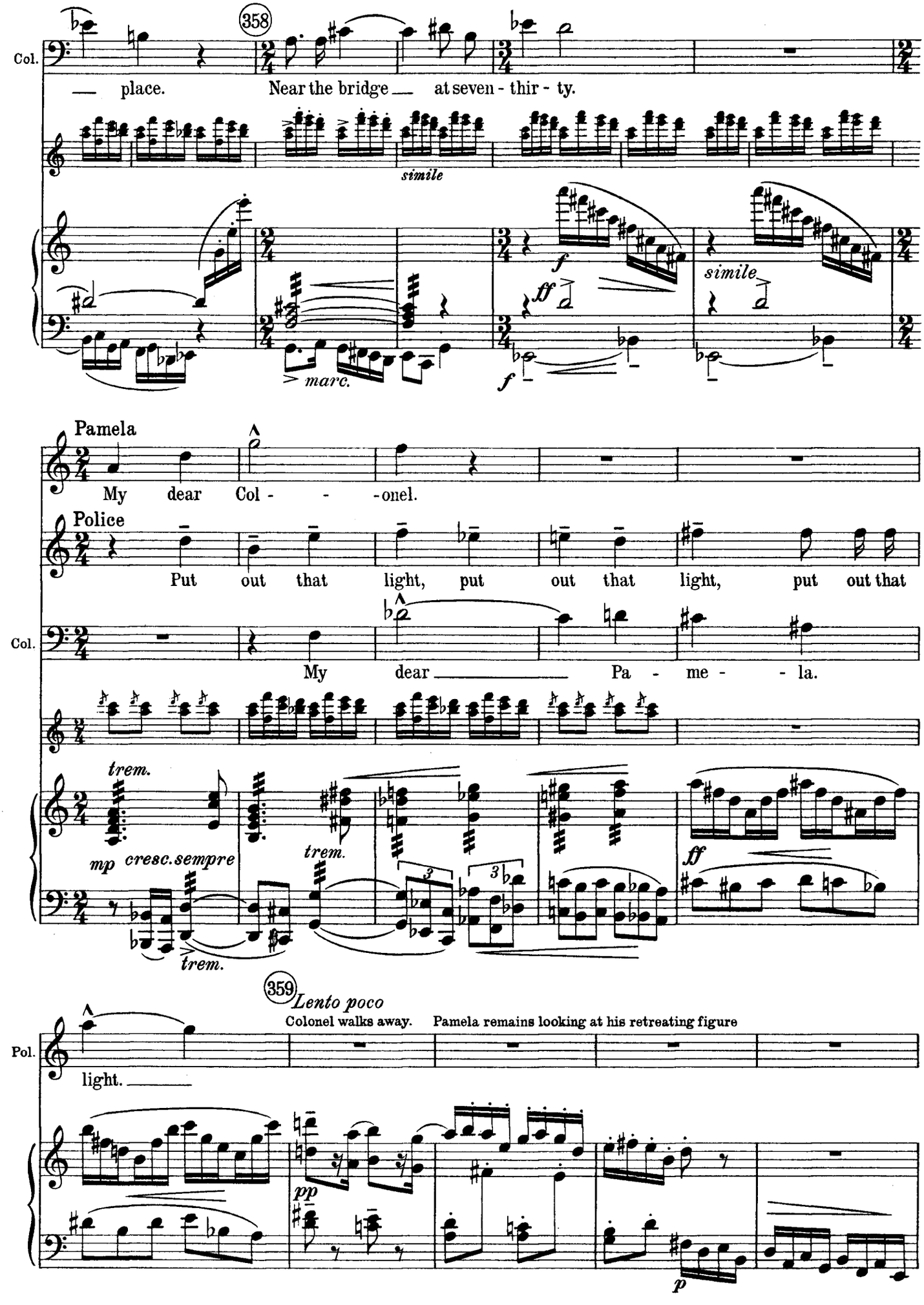
355 Pamela Col. Pam. Col.

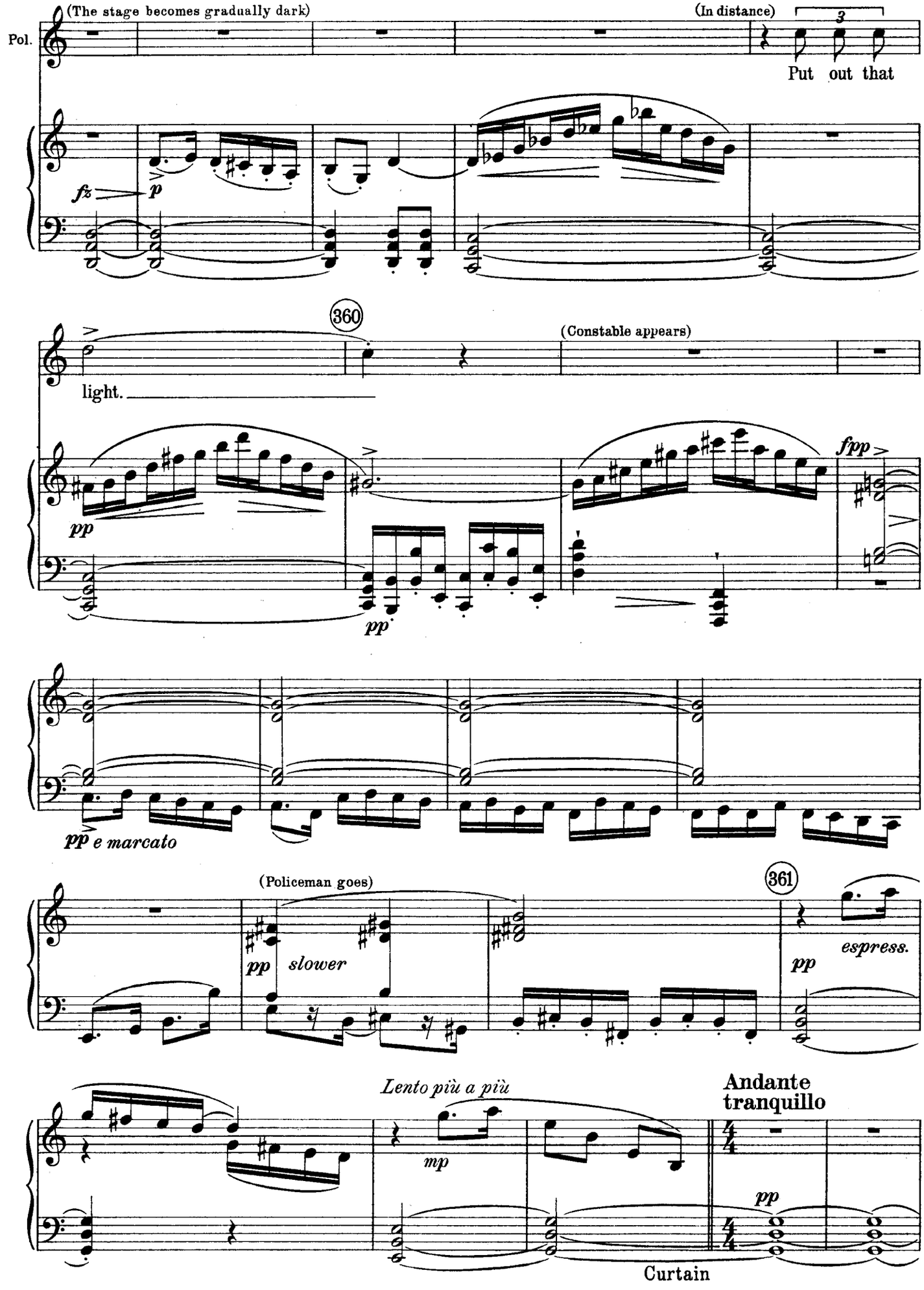
Police (in distance) Must you really go? I must. Oh, stay! No

Put out that light!

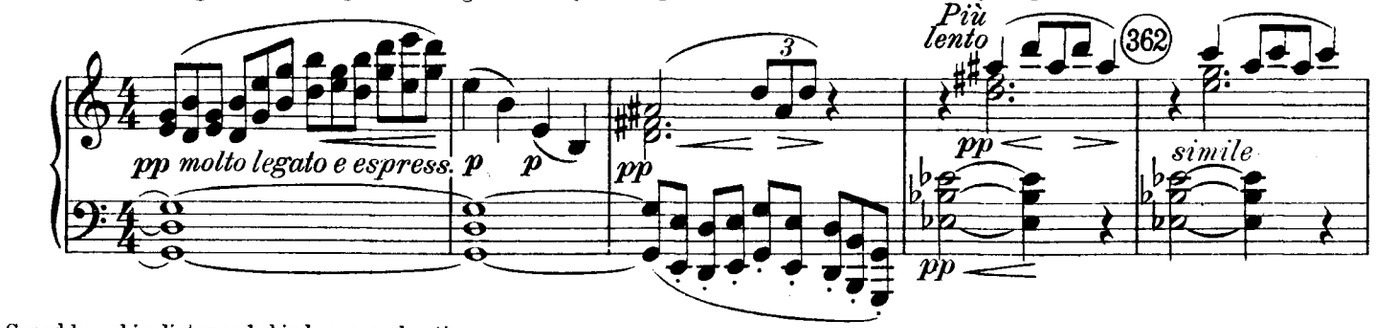

Pamela
Col.
I can-not!
Do please try.
ff
ff
ff
marc.
Colonel
Pam.
Nay!
All goodthingsmustcome to an end.
It
f
Pam.
Col.
356
can-not be. Yes, and now my dear - - est Pam - e - la. Think of
sonore
ff
ff
Col.
Pam.
Col.
our disgrace if we stay-ed out late. Oh stay. No. I can not. I
f


Col.
must a - way.
Fare - - well, my dear-est Pa - me - la.
mp
357
Col.
Some time we may meet a - gain, and re-new these pleasant memories.
p
ff
Pam.
Col.
Pam.
Col.
(spoken)
O, let it be soon. What about tomorrow night?
Yes, if you wish. Tomorrow night.
(Tattoo afar)
mp
mp
Col.
Ve-ry well my dear Pa - - me - la.
To-morrow night. In the same
mf
ff
p
ff
fp
mp

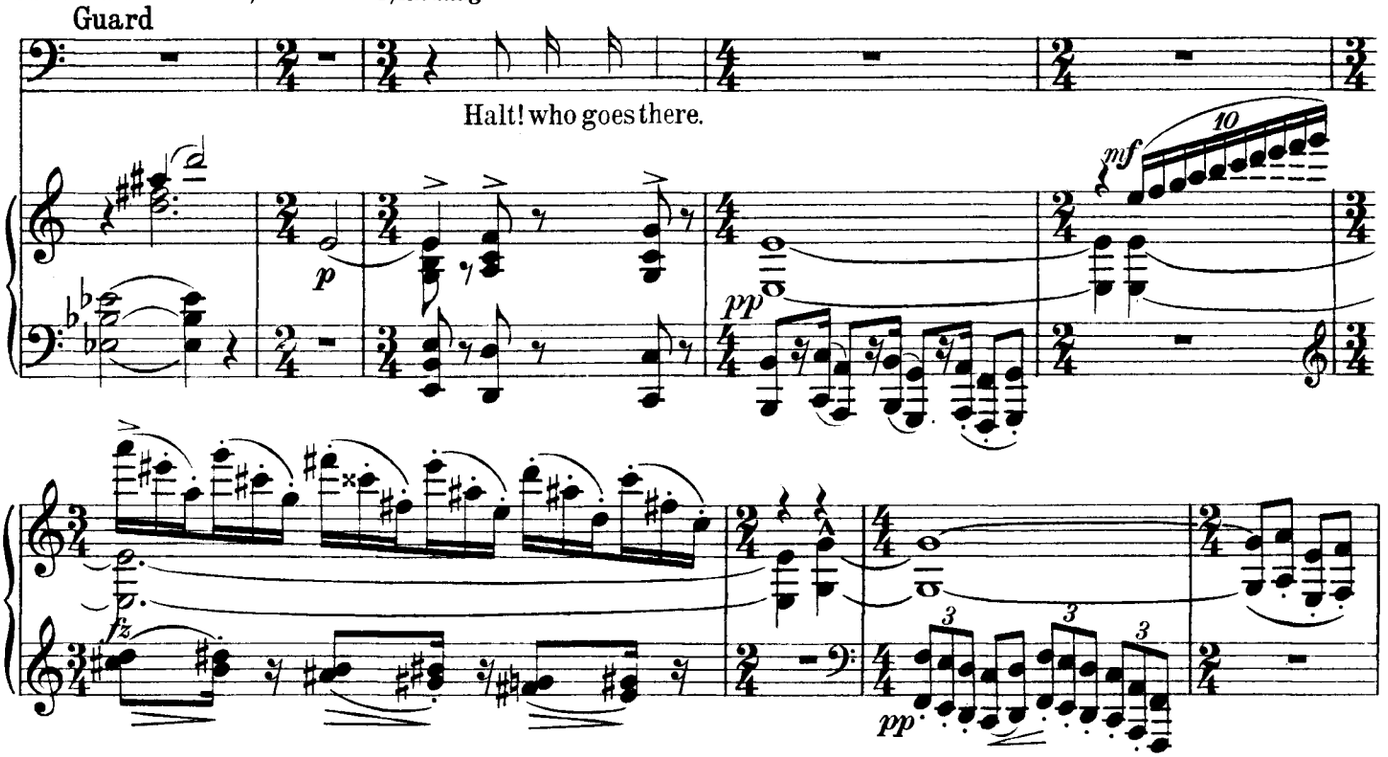

Col.
— place.
Near the bridge — at seven - thir - ty.
358
simile
marc.
f
ff
simile
Pamela
My dear Col - - -onel.
Police
Put out that light, put out that light, put out that
Col.
My dear — Pa - me - - la.
trem.
mp cresc. sempre
trem.
trem.
ff
359
Lento poco
Colonel walks away.
Pamela remains looking at his retreating figure
Pol.
light.
pp
p


(The stage becomes gradually dark)
(In distance)
3
Pol.
Put out that
fz
p
360
(Constable appears)
light.
pp
fpp
pp
pp e marcato
(Policeman goes)
361
pp slower
pp
espress.
Lento più a più
Andante tranquillo
mp
pp
Curtain

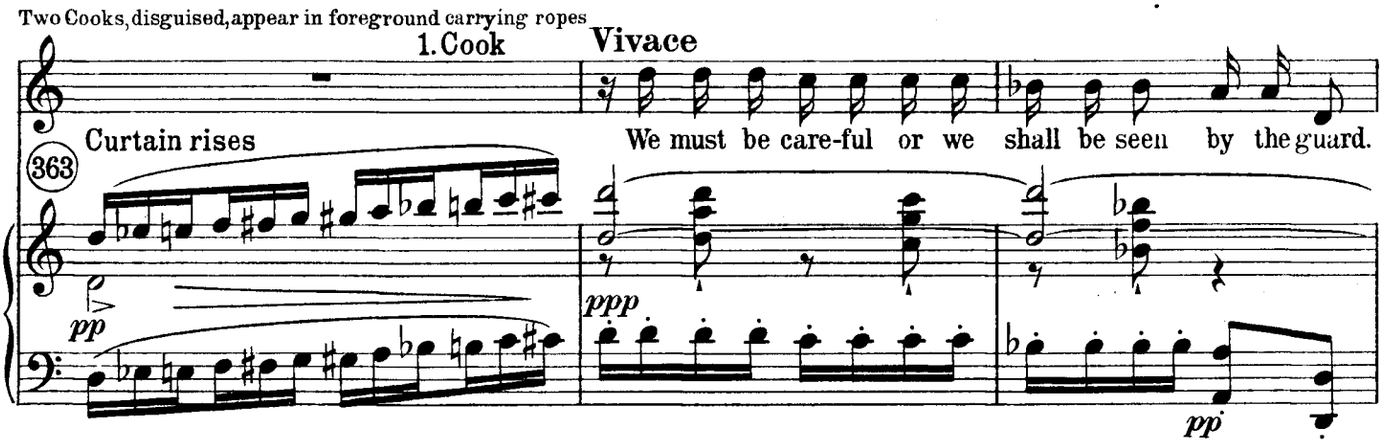
Mont Duresco in background. In foreground a long one storey building with clock tower in centre. Everything covered with snow.

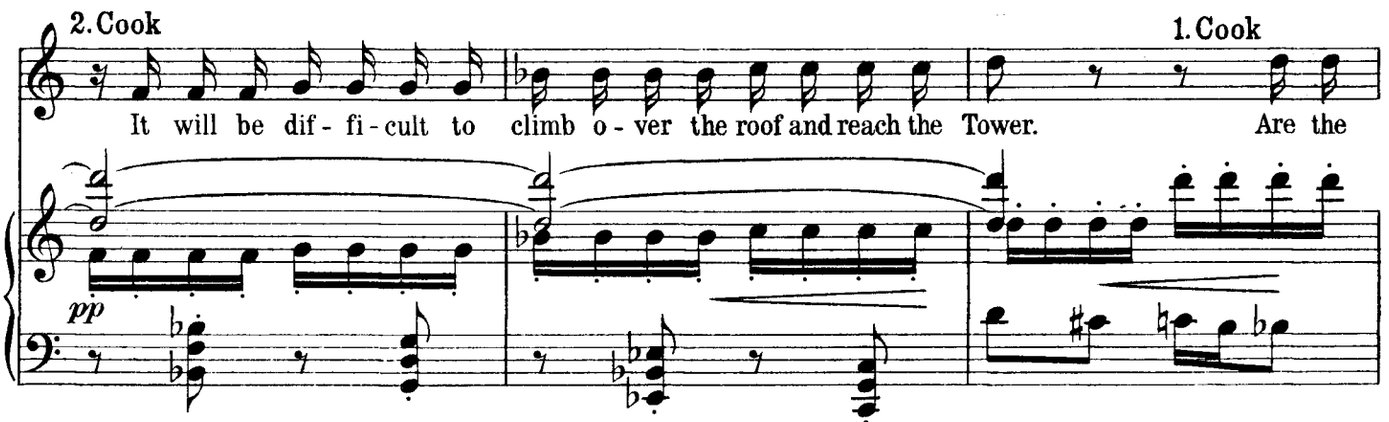


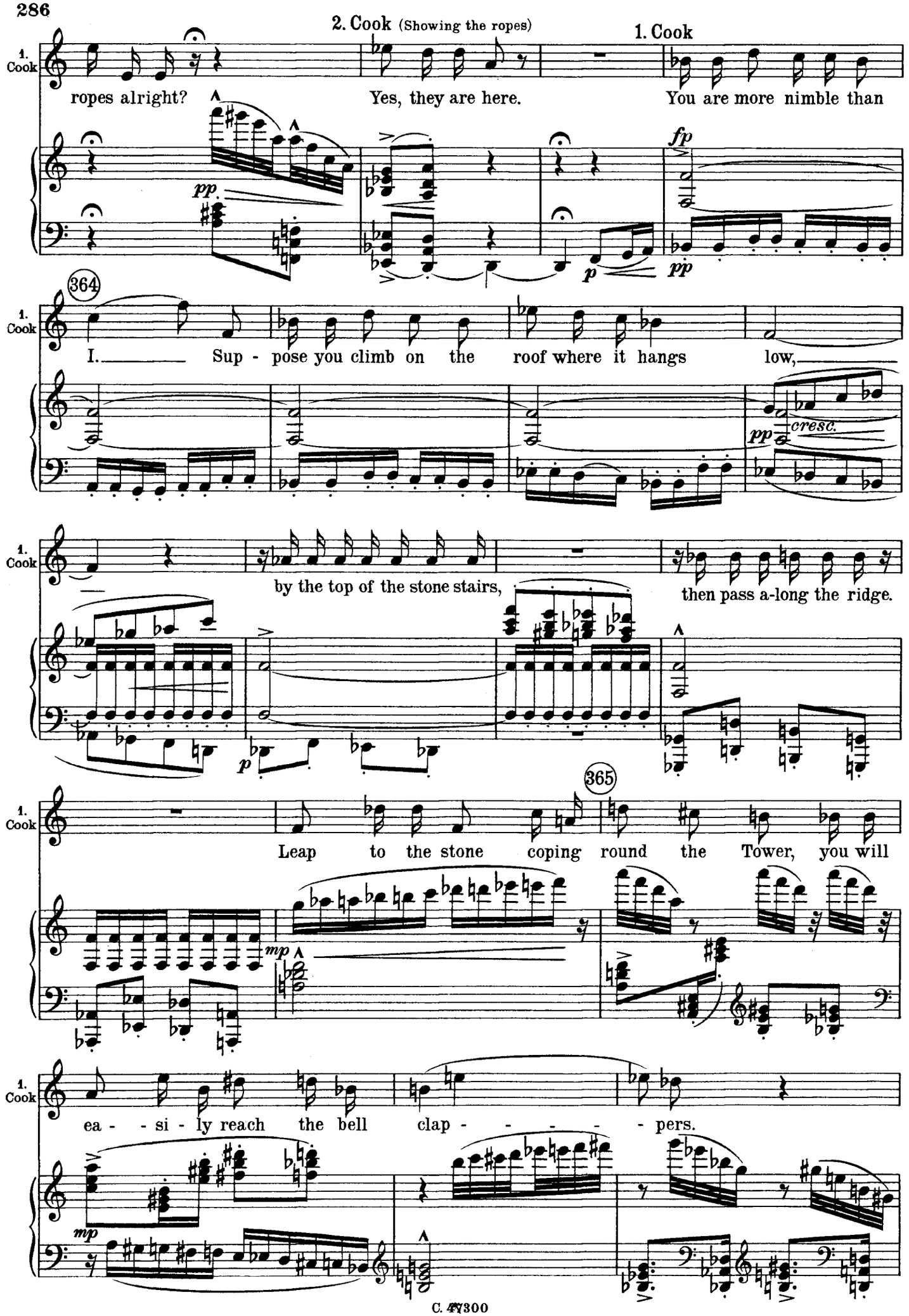
Guard heard in distance, behind scenes, shouting



Two Cooks, disguised, appear in foreground carrying ropes






2. Cook (Showing the ropes)
1. Cook
1. Cook
ropes alright?
Yes, they are here.
You are more nimble than
pp
fp
p
pp
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.

mp pp

(Pushes him – persuading him)

366 Tempo

2. Cook

1. Cook

1. Cook

It is ea-si-ly done. Had not you bet-ter come too? No! I'm too stout.

ff

rall.

pp

(Pushes him)

1. Cook

I should roll off the roof. Go on! It is ea-si-ly done.

pp

pp

2. Cook

I'll go. You keep guard.

12 12

367

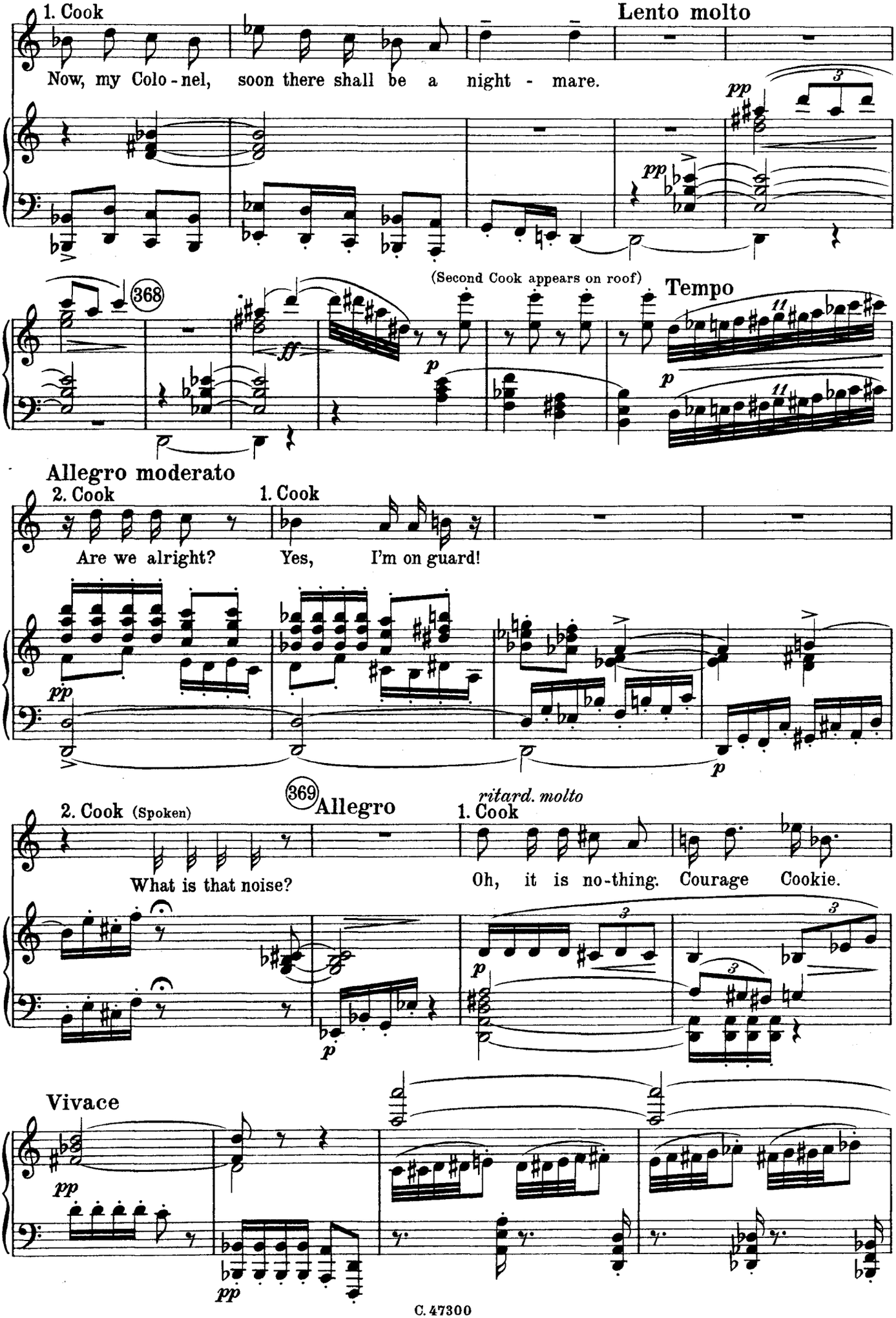
ff

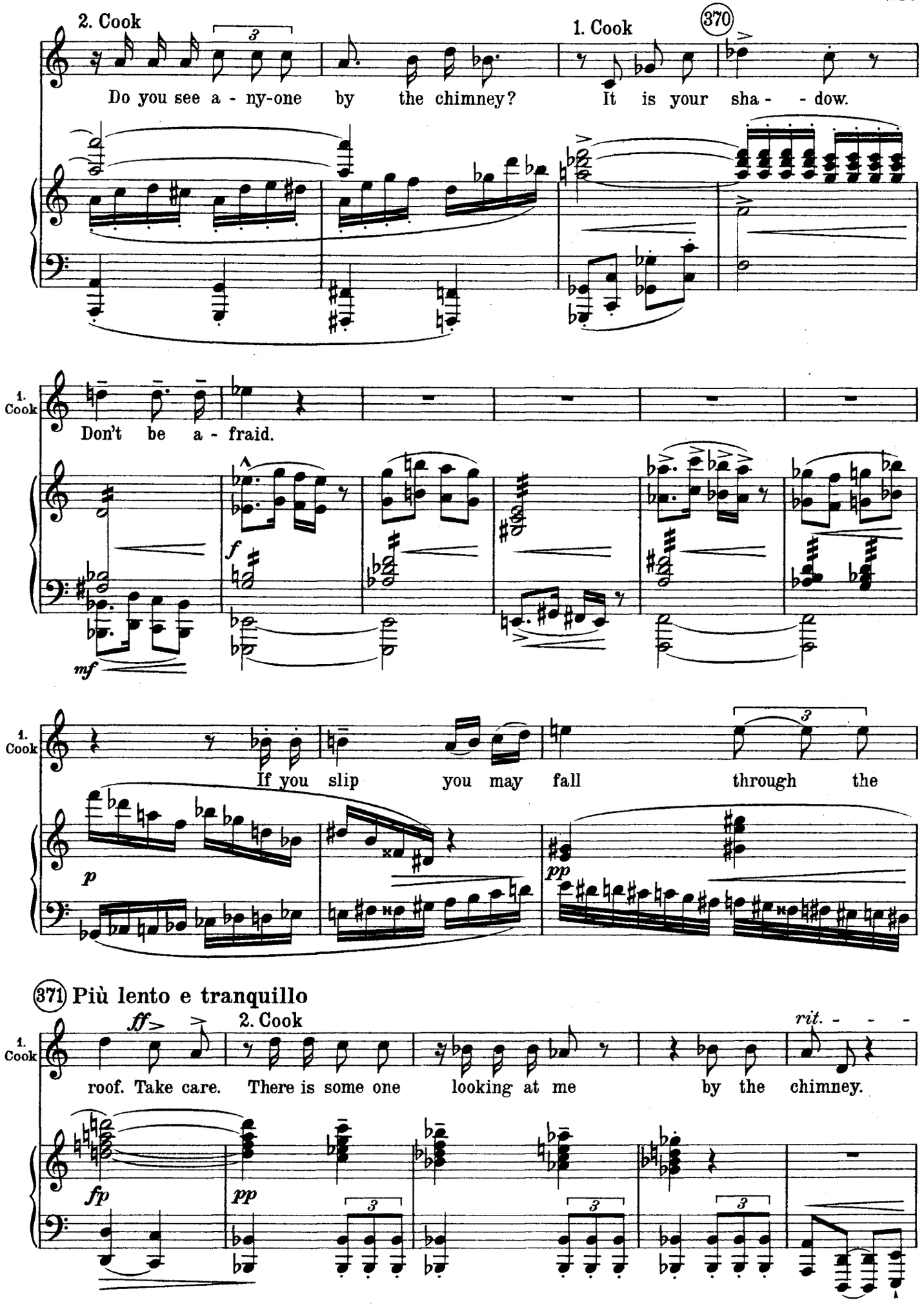
13

13

pp

pp


1. Cook
Lento molto
Now, my Colo - nel, soon there shall be a night - mare.
pp
pp
(Second Cook appears on roof)
368
Tempo
ff
p
p
Allegro moderato
2. Cook
1. Cook
Are we alright?
Yes, I'm on guard!
pp
p
369
Allegro
ritard. molto
2. Cook (Spoken)
1. Cook
What is that noise?
Oh, it is no-thing. Courage Cookie.
p
p
Vivace
pp
pp


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.
f
mf
1. Cook
If you slip you may fall through the
p
pp
371 Più lento e tranquillo
ff
2. Cook
rit. - - -
1. Cook
roof. Take care. There is some one looking at me by the chimney.
fp
pp

Lento e tranquillo

1. Cook

Don't be sil - ly. I see no-thing. It must be your sha-dow.

2. Cook

I hope it is

ppp

2. Cook

not my shadow. It is making faces at me.

372 1. Cook

Think a-bout the

1. Cook

bells, you will forget the sha - dows. Now take a leap.

pp

1. Cook

Are you al-right?

pp

pp

2. Cook

Yes, I'm off the co - ping.

1. Cook

Be careful, stea-dy.

373 *poco rit.*

Leave the ropes so

pp

pp

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.

pp pp

2. Cook 374 Tempo

1. Cook

Let them hang u-pon the stone stairs. Right! I am coming to meet you.

ppp ppp ppp

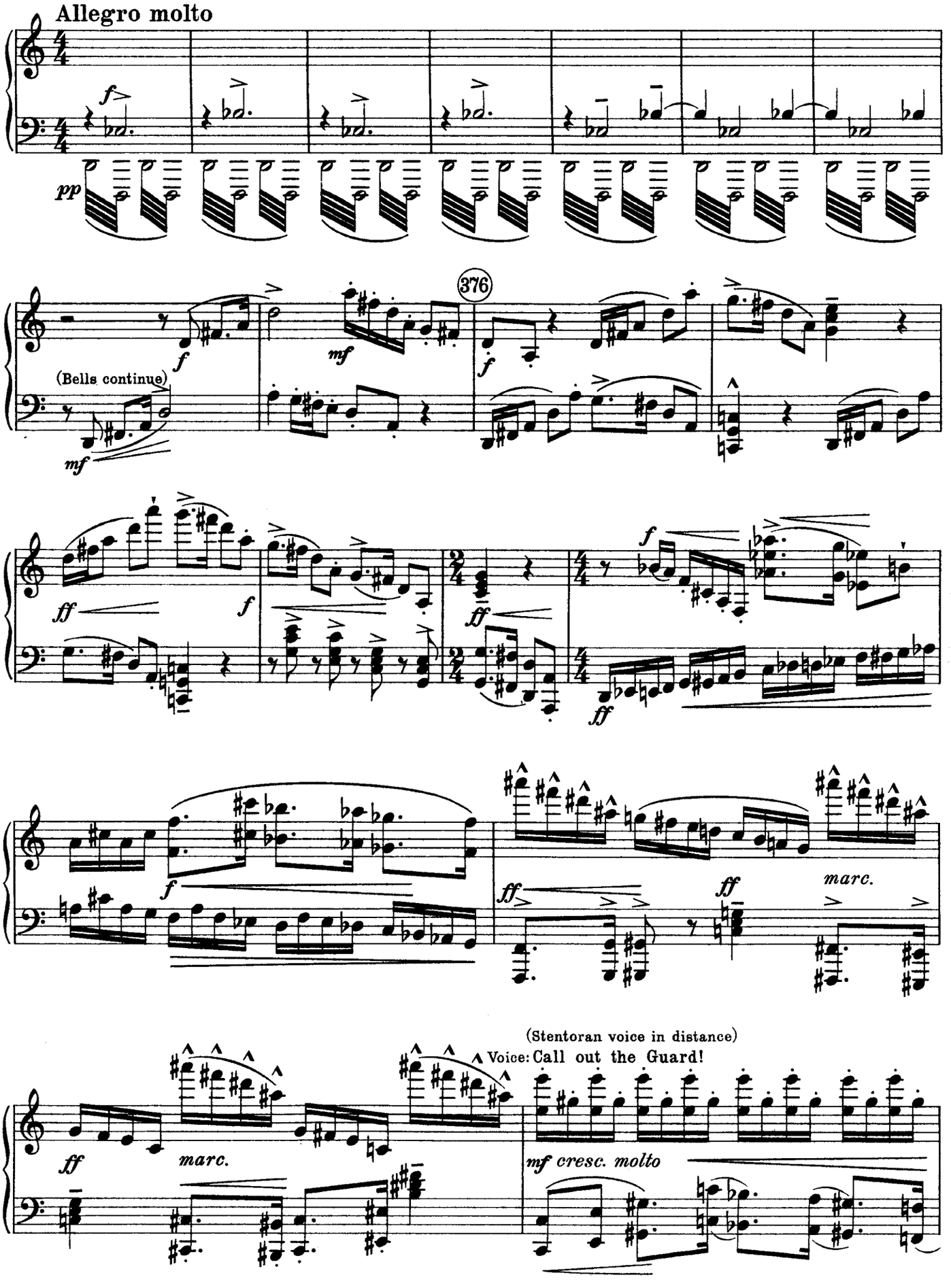
(Second Cook disappears) (Stage empty)

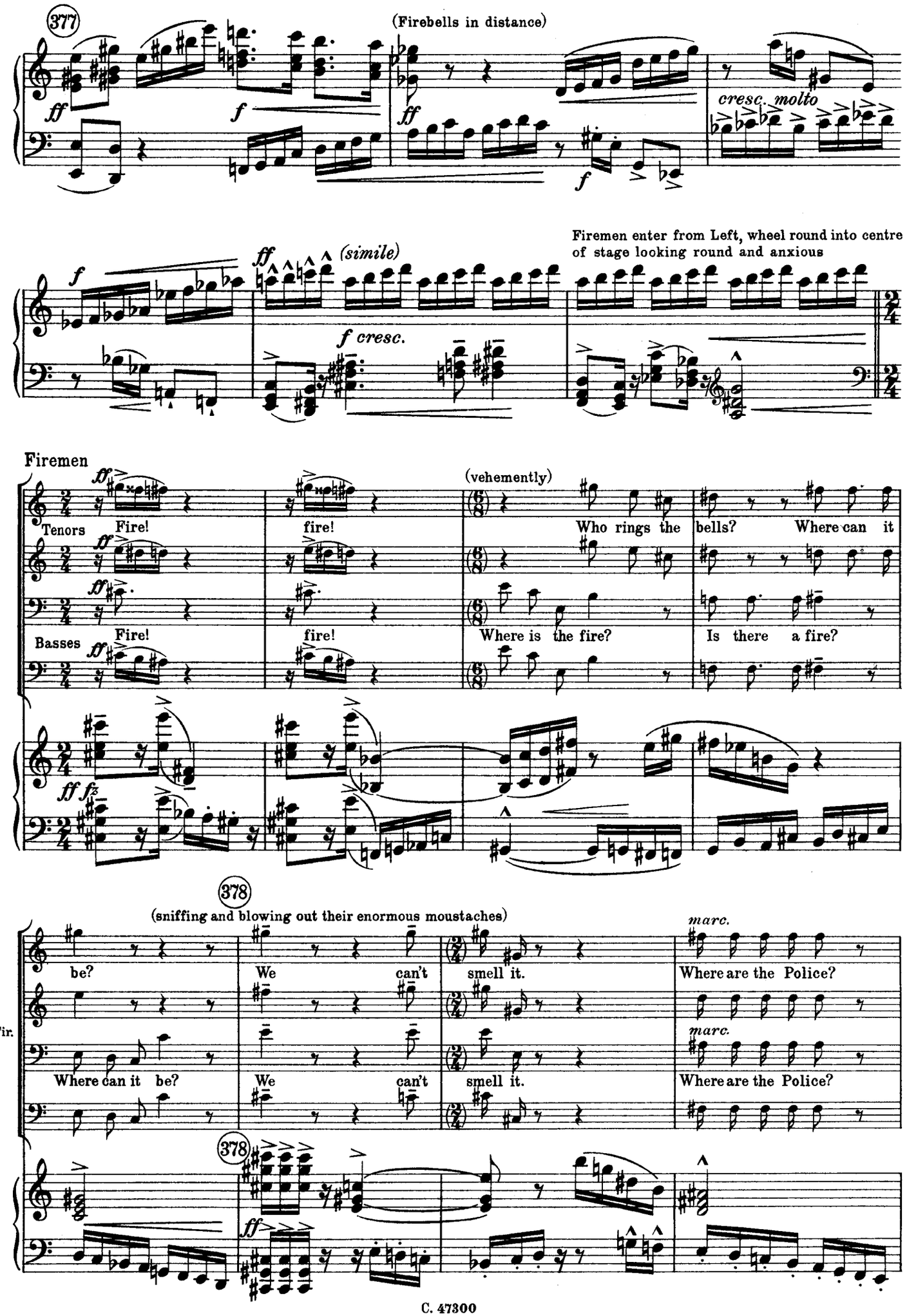
pp

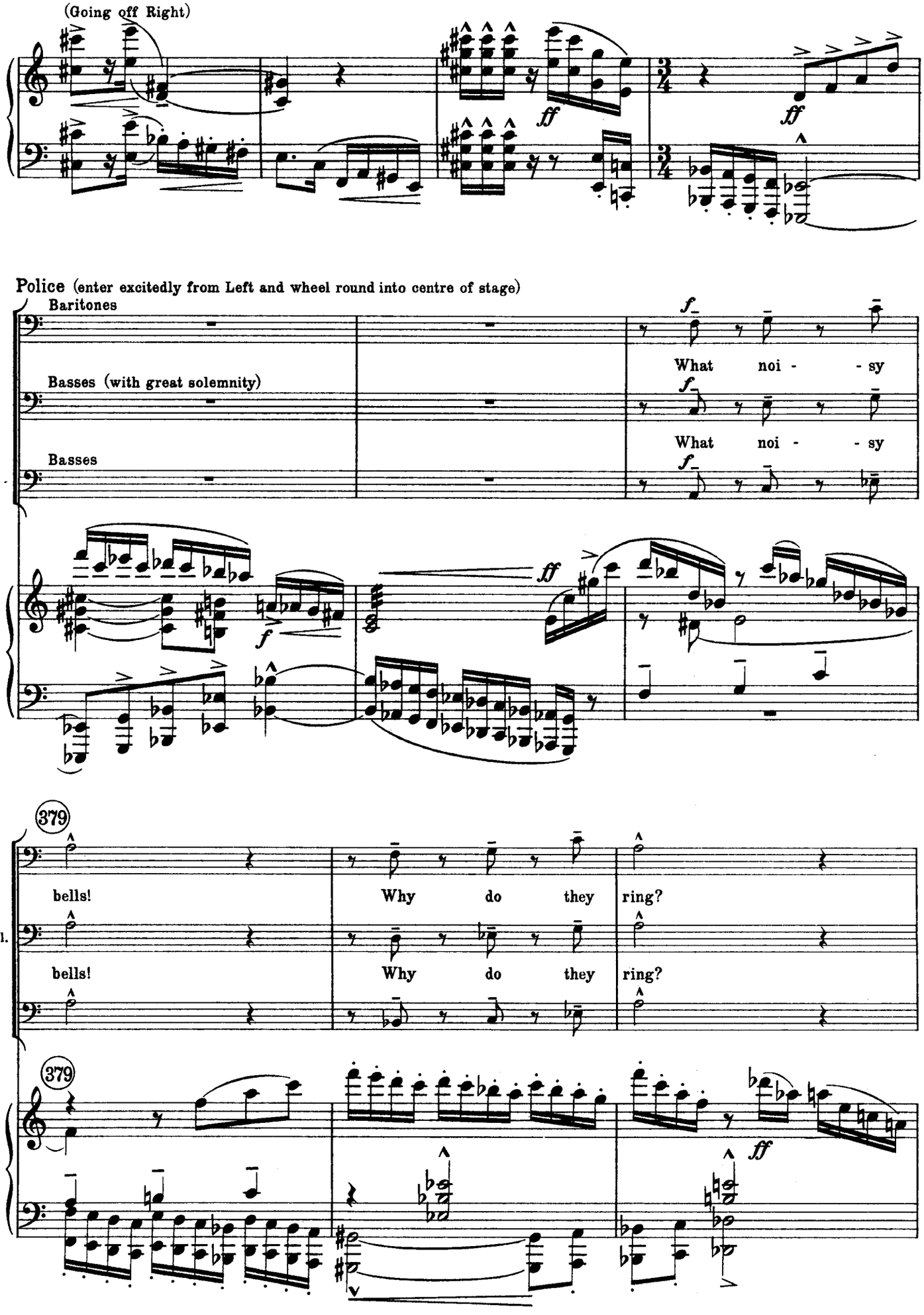
Lento 375

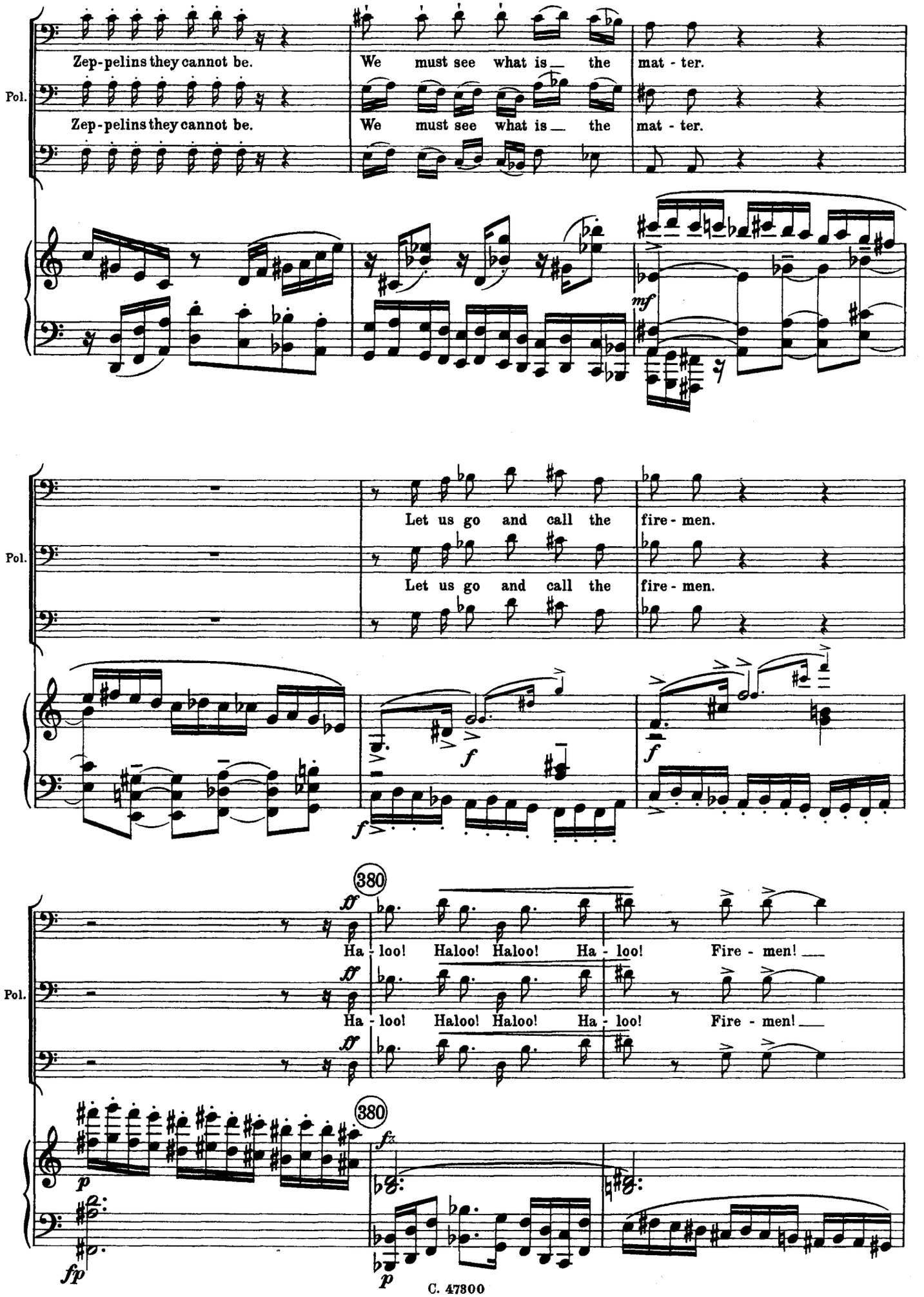
pp ff

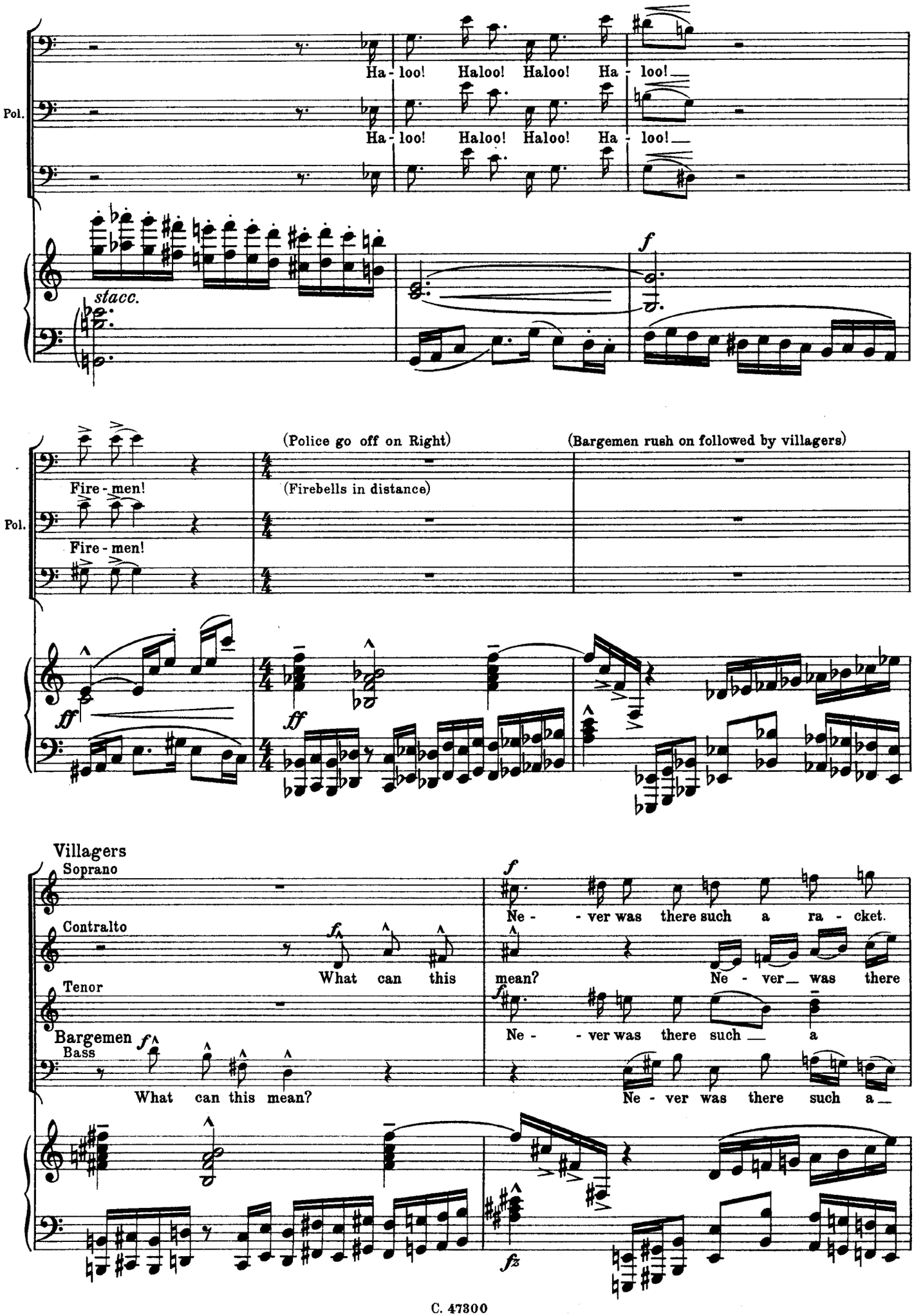
Scene as before. Time – Midnight. The design of this Finale is an approach from dead silence to mad tumult. Similarly the lighting must approach from darkness to Mont Duresco in flames.

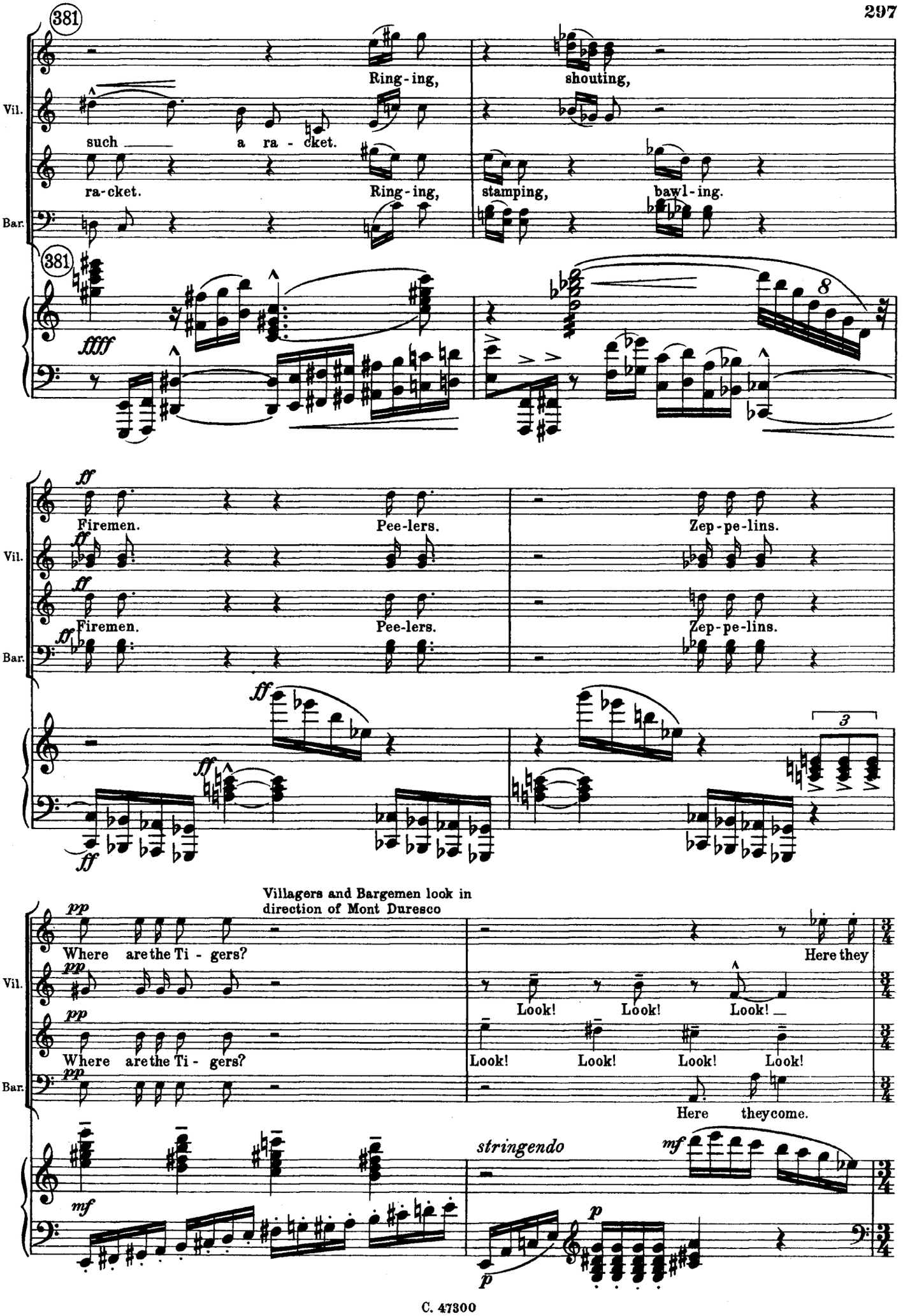


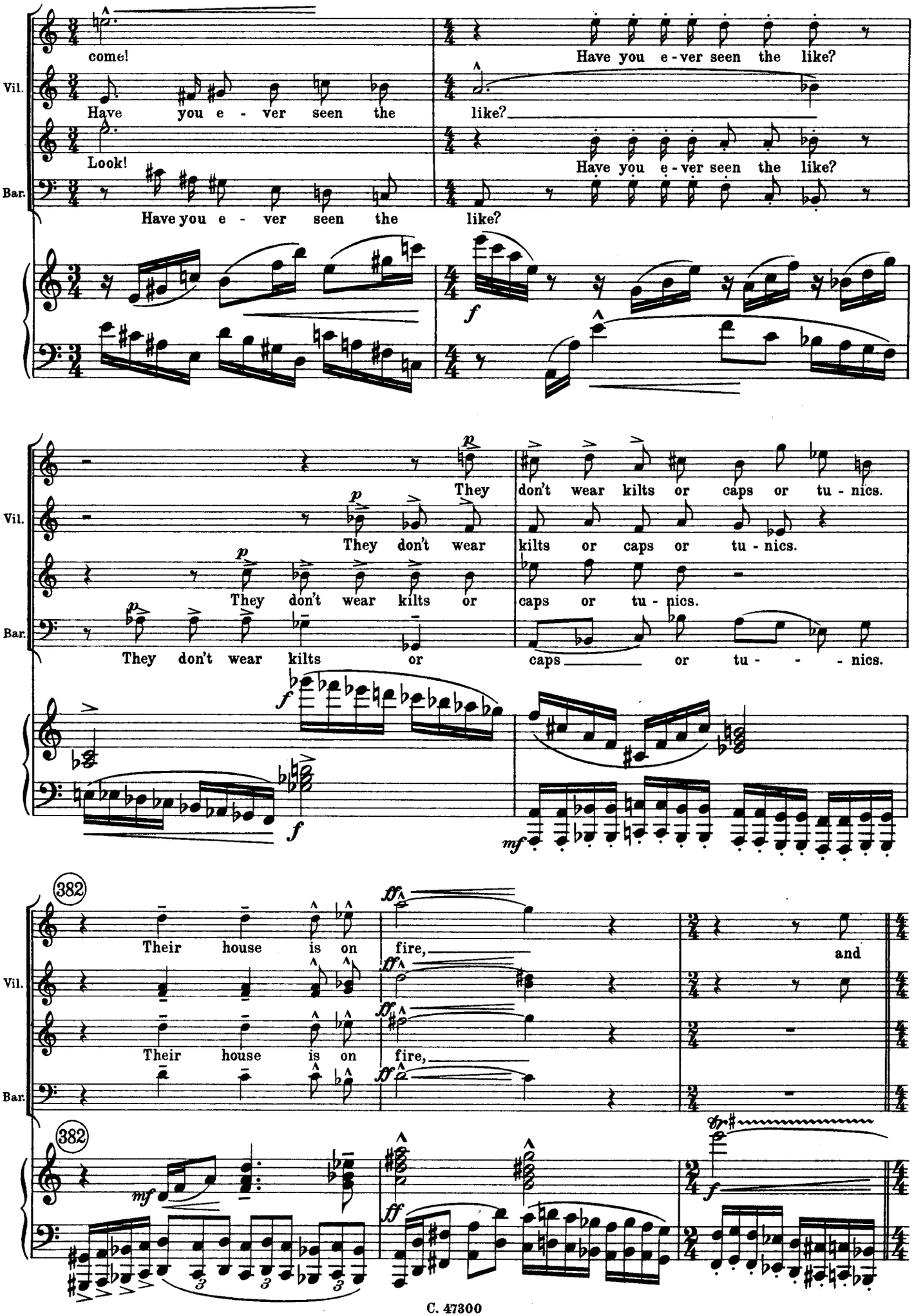

377
(Firebells in distance)
cresc. molto
(simile)
f cresc.
Firemen enter from Left, wheel round into centre of stage looking round and anxious
Firemen
(vehemently)
Tenors Fire! fire! Who rings the bells? Where can it
Basses Fire! fire! Where is the fire? Is there a fire?
378
(sniffing and blowing out their enormous moustaches)
marc.
be? We can't smell it. Where are the Police?
Fir.
Where can it be? We can't smell it. Where are the Police?
378

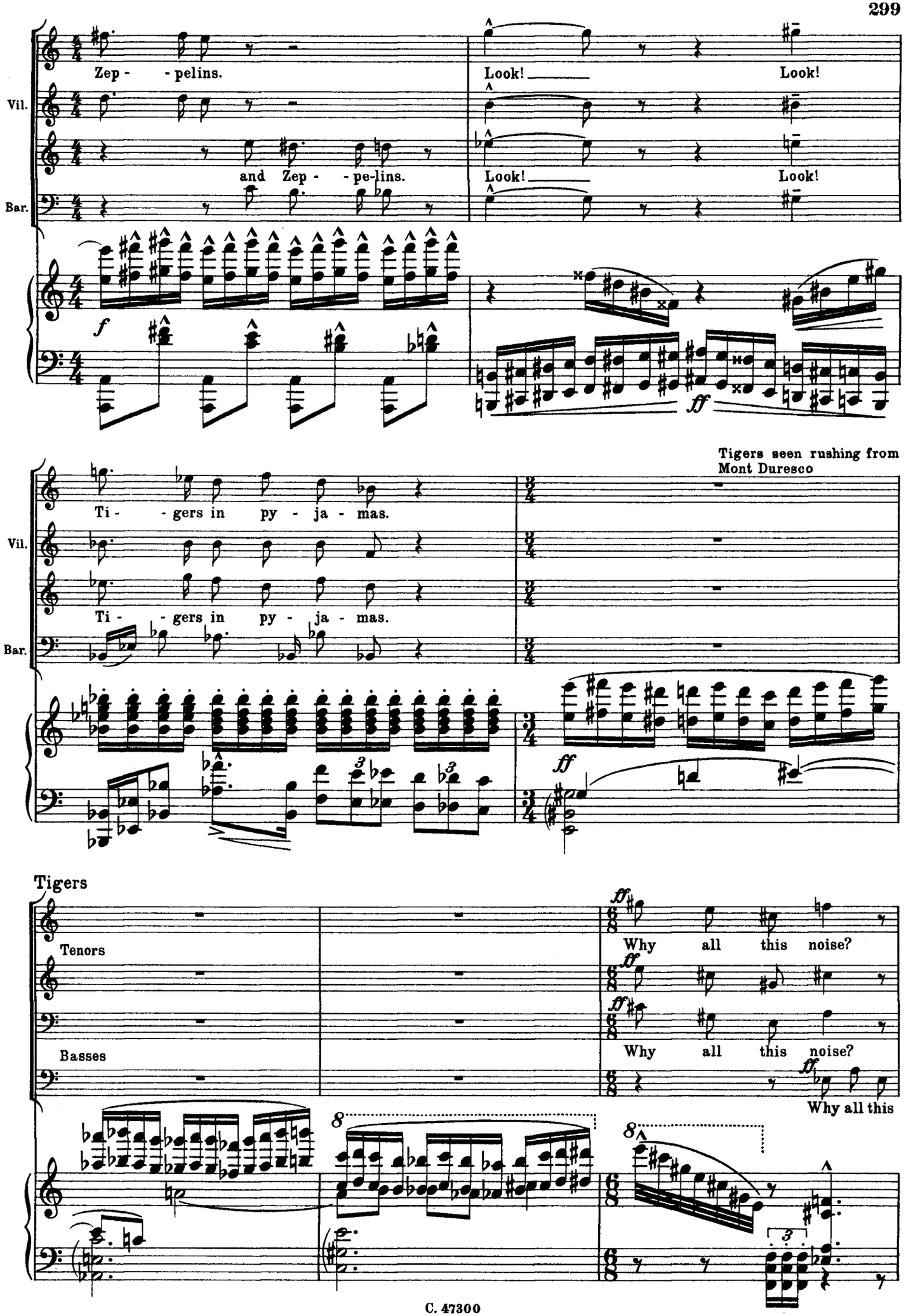

(Going off Right)
ff
ff
Police (enter excitedly from Left and wheel round into centre of stage)
Baritones
What noi - - sy
Basses (with great solemnity)
What noi - - sy
Basses
f
ff
379
bells! Why do they ring?
Pol.
bells! Why do they ring?
379
ff


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.
mf
Pol.
Let us go and call the fire - men.
Let us go and call the fire - men.
f
f
f
380
ff
Ha - loo! Haloo! Haloo! Ha - loo! Fire - men!
Pol.
Ha - loo! Haloo! Haloo! Ha - loo! Fire - men!
380
fz
p
fp
p


Pol.
Ha - loo! Haloo! Haloo! Ha - loo!
Ha - loo! Haloo! Haloo! Ha - loo!
stacc.
f
(Police go off on Right)
(Bargemen rush on followed by villagers)
Fire - men!
(Firebells in distance)
Fire - men!
ff
ff
Villagers
Soprano
Contralto
Tenor
Bargemen
Bass
f
What can this
Ne - - ver was there such a ra - cket.
mean?
Ne - ver was there
Ne - - ver was there such a
What can this mean?
Ne - ver was there such a
fz


381
Vil.
Bar.
Ring-ing,
shouting,
such a ra - cket.
ra-cket.
Ring-ing,
stamping,
bawl-ing.
ffff
ff
Firemen.
Pee-lers.
Zep-pe-lins.
Villagers and Bargemen look in direction of Mont Duresco
pp
Where are the Ti - gers?
Here they
Look!
Here they come.
stringendo
mf
p


come!
Have you e - ver seen the like?
Vil.
Have you e - ver seen the like?
Look!
Have you e - ver seen the like?
Bar.
Have you e - ver seen the like?
f
p
They don't wear kilts or caps or tu - nics.
Vil.
They don't wear kilts or caps or tu - nics.
They don't wear kilts or caps or tu - nics.
Bar.
They don't wear kilts or caps or tu - - - nics.
f
f
mf
382
Their house is on fire,
and
Vil.
Their house is on fire,
Bar.
382
mf
ff
fr
f


Zep - - pelins.
Look! Look!
Vil.
and Zep - - pe-lins.
Look! Look!
Bar.
f
ff
Tigers seen rushing from Mont Duresco
Ti - - gers in py - ja - mas.
Vil.
Ti - - gers in py - ja - mas.
Bar.
ff
Tigers
Tenors
ff
Why all this noise?
Basses
Why all this noise?
Why all this
8
8

383

Such loud bell ringing. Shout - - - ing, stamping bawl - - - ing, howl-ing.

Tig.

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

ff marc.

Who fetched us out of bed? Where is the smoke?

Tig.

ff

Who fetched us out of bed? Where is the smoke?

ff

Where is the

ff

Where the fire? Why such ring-ing, shout - - - ing, bawl-ing?

Tig.

Where the fire? Why such ring-ing, shout - - - ing, bawl-ing?

smoke? Where is the fire? Why such ring - ing, shouting, bawling?

384

Firemen

(Enter Firemen pointing to Mont Duresco.)

Tenors

Baritones

Basses

Basses

Fire!

Do let us go to bed.

Tig.

Do let us go to bed.

384

ff

ff sfz

ff

Fir.

Fire!

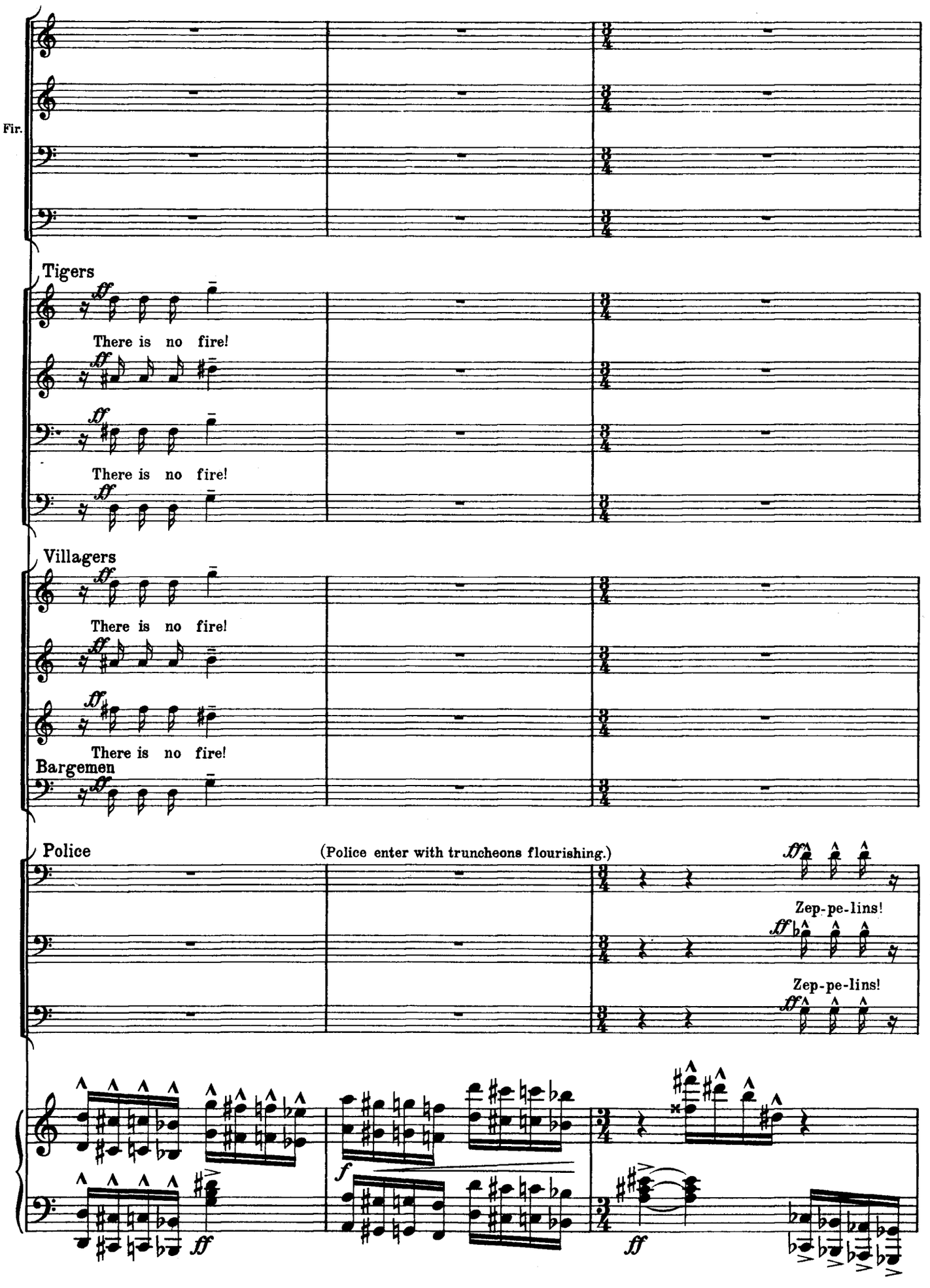
Fire!

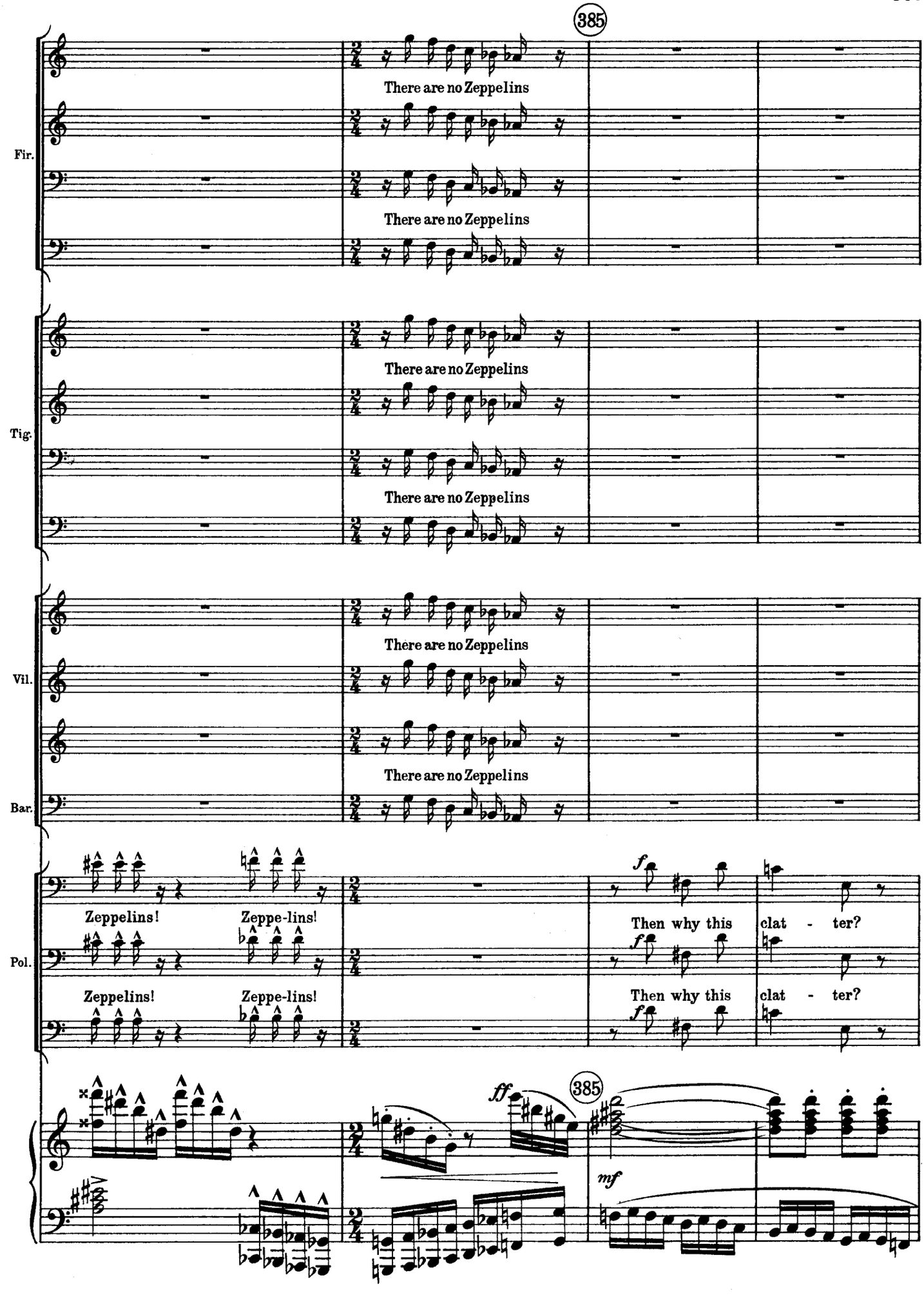
Fire!

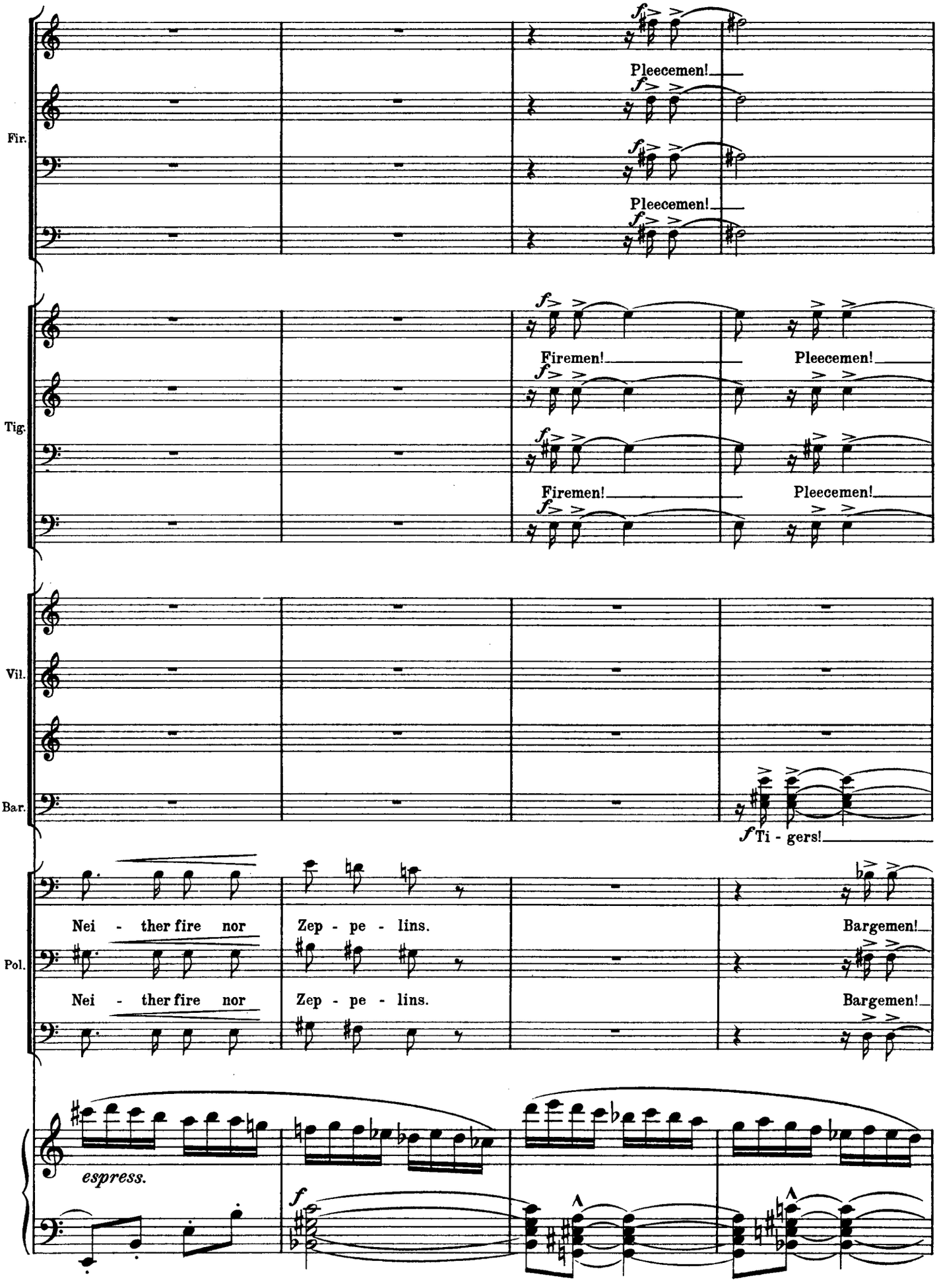
Fire!

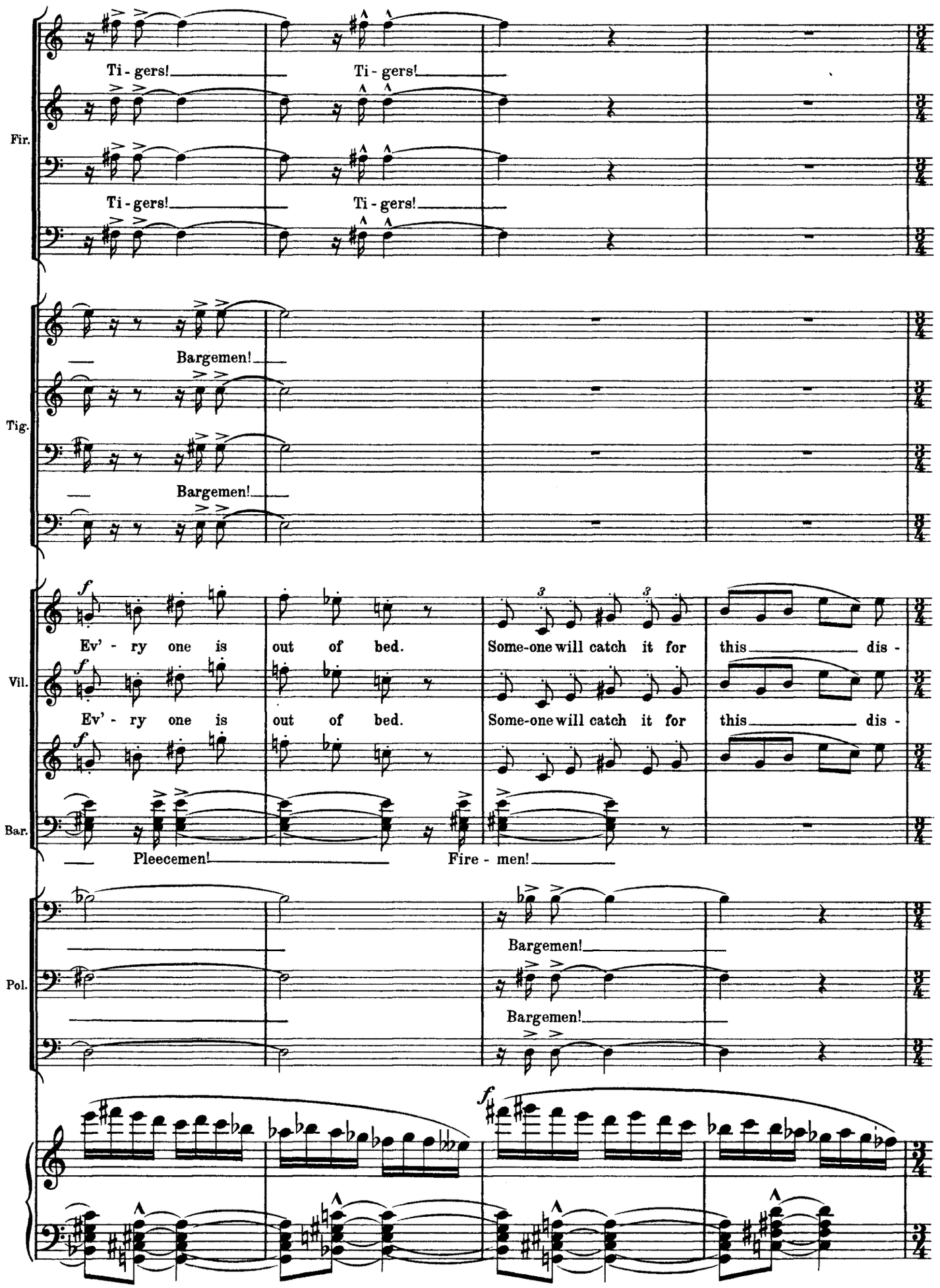
Fire!

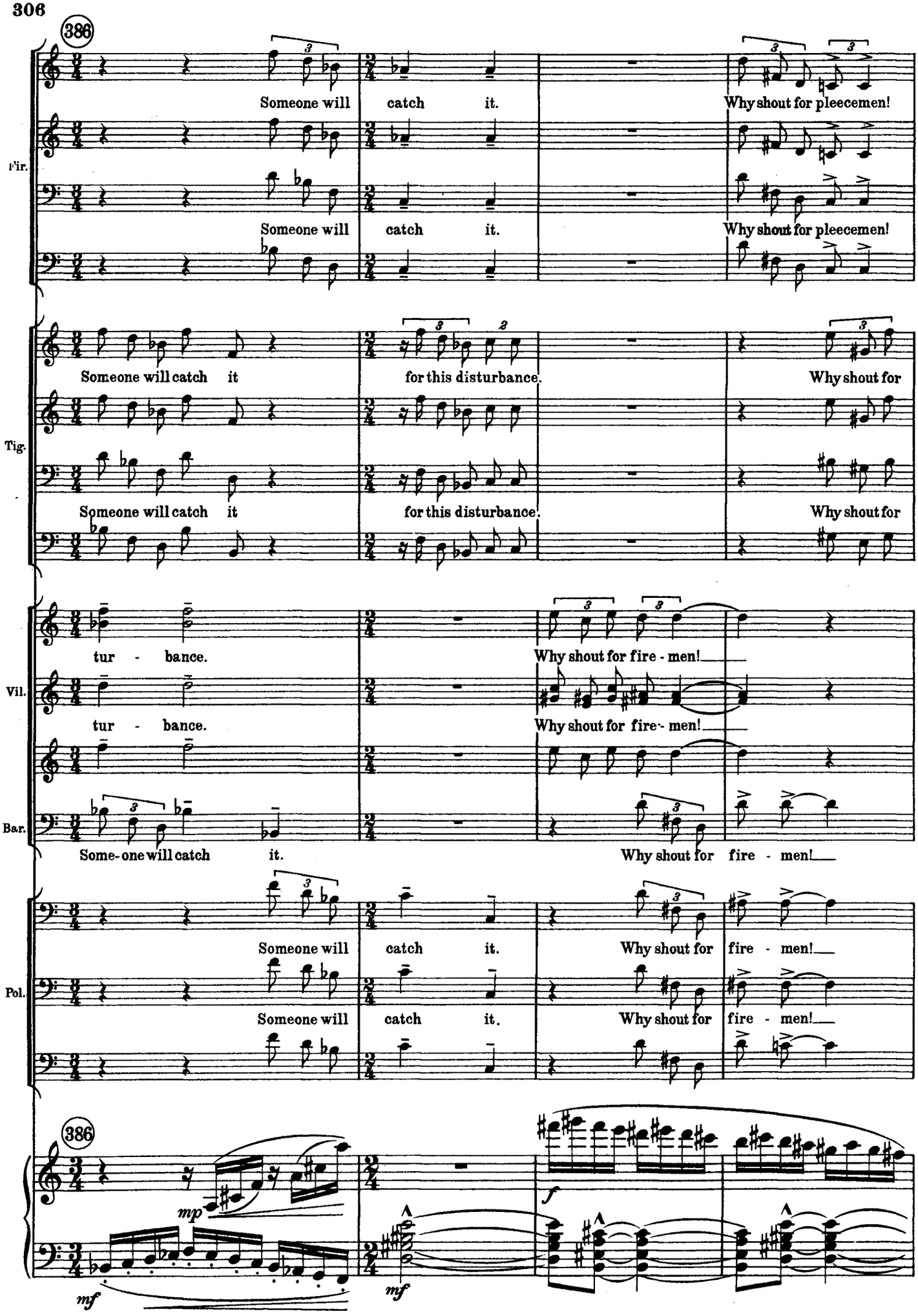
Fire!

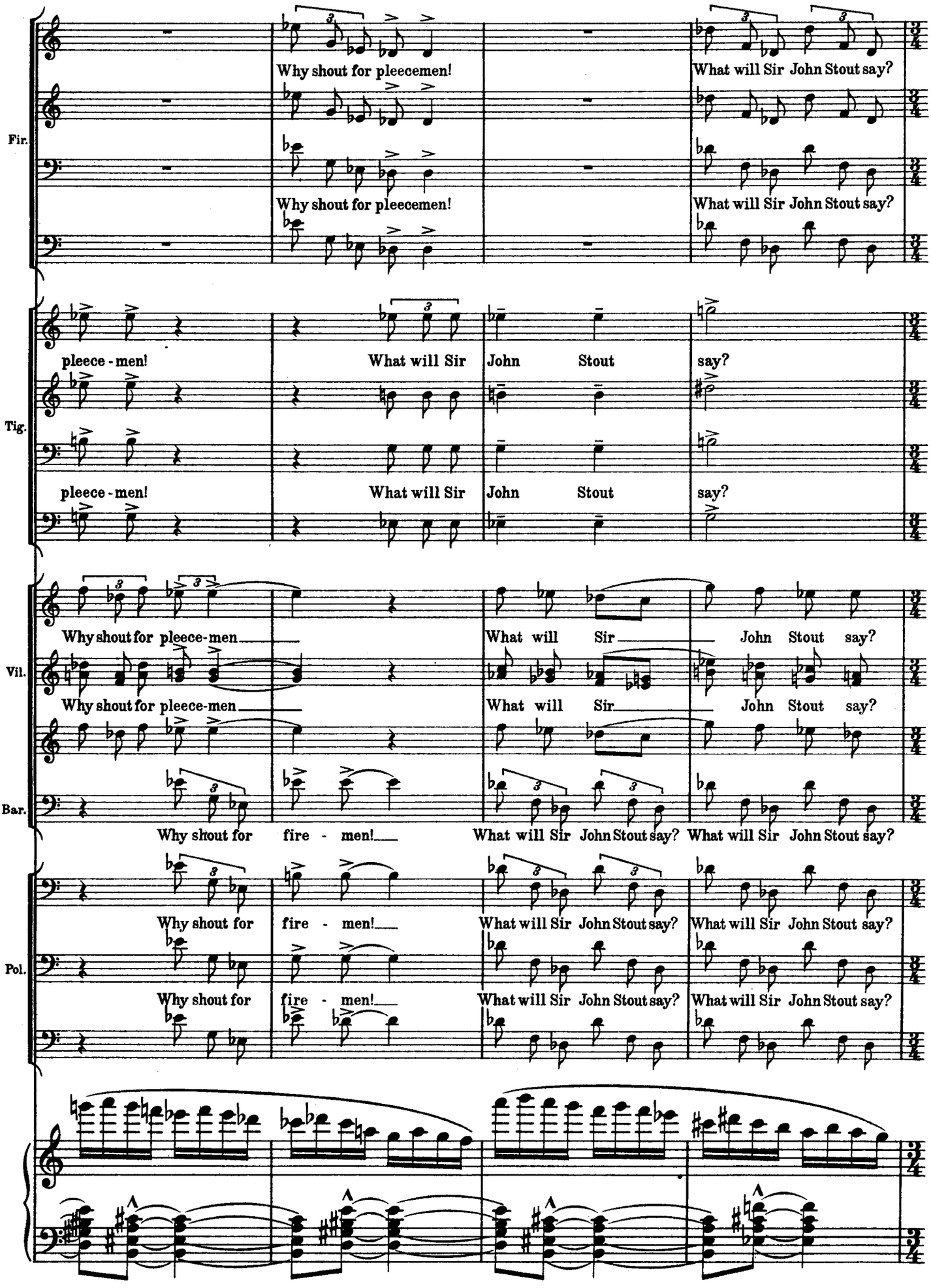

Fir.
Tigers
There is no fire!
There is no fire!
Villagers
There is no fire!
There is no fire!
Bargemen
Police
(Police enter with truncheons flourishing.)
Zep-pe-lins!
Zep-pe-lins!

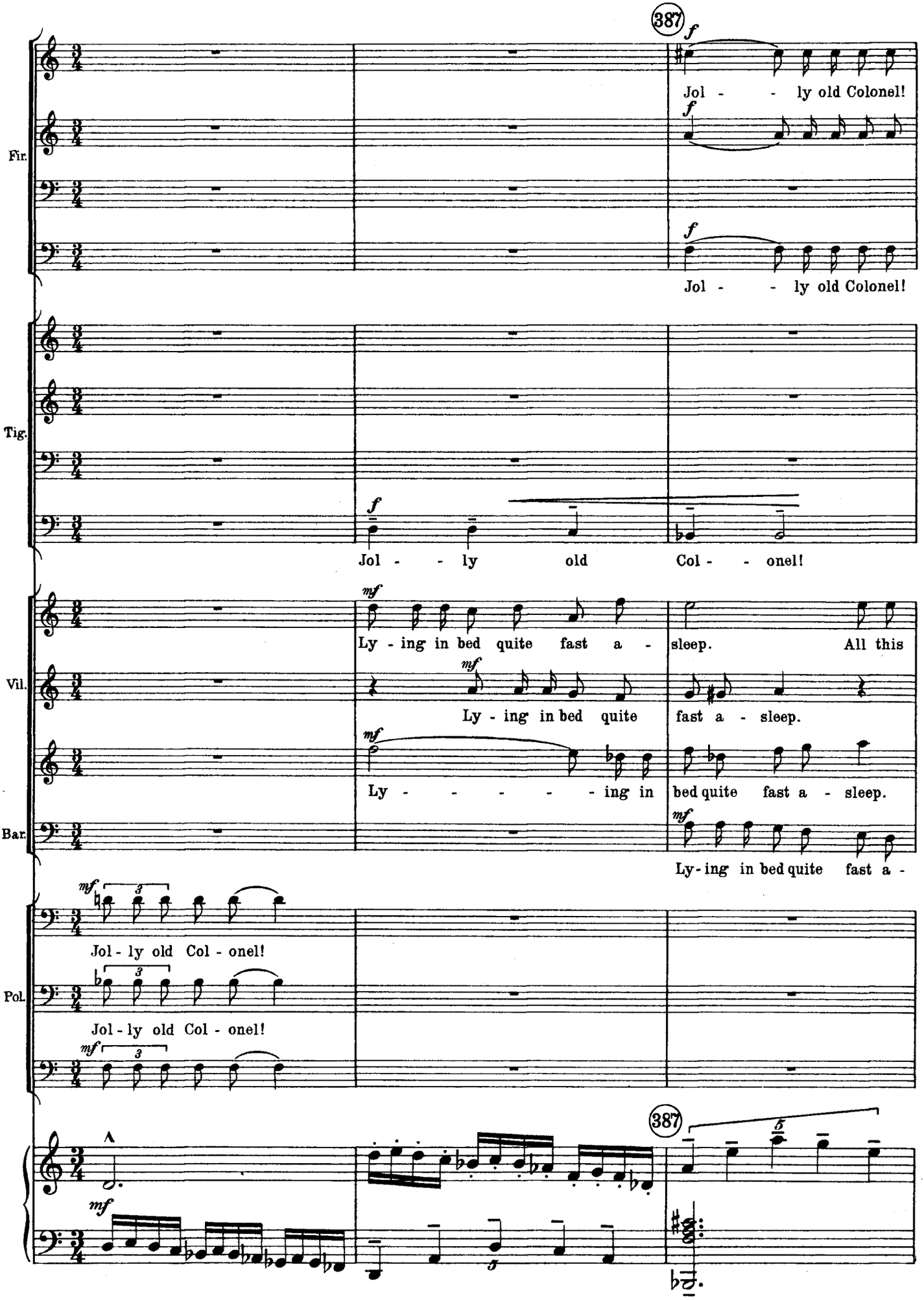

385
There are no Zeppelins
Fir.
There are no Zeppelins
There are no Zeppelins
Tig.
There are no Zeppelins
There are no Zeppelins
Vil.
There are no Zeppelins
There are no Zeppelins
Bar.
Zeppelins!
Zeppe-lins!
f
Then why this
clat - ter?
Pol.
Zeppelins!
Zeppe-lins!
f
Then why this
clat - ter?
385
ff
mf

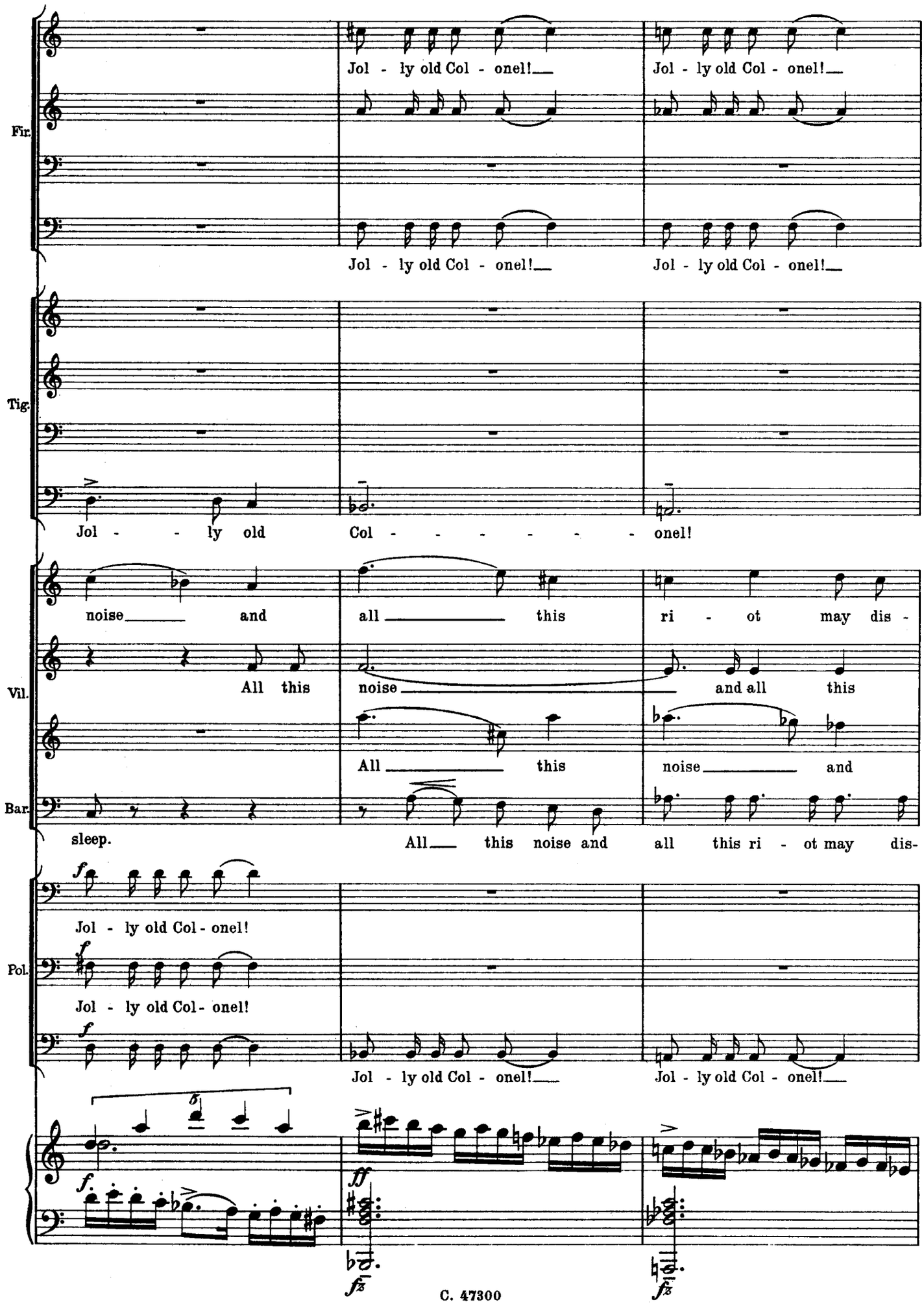

Fir.
Pleecemen!
Pleecemen!
Tig.
Firemen!
Pleecemen!
Firemen!
Pleecemen!
Vil.
Bar.
f Ti - gers!
Pol.
Nei - ther fire nor
Zep - pe - lins.
Bargemen!
Nei - ther fire nor
Zep - pe - lins.
Bargemen!
espress.
f

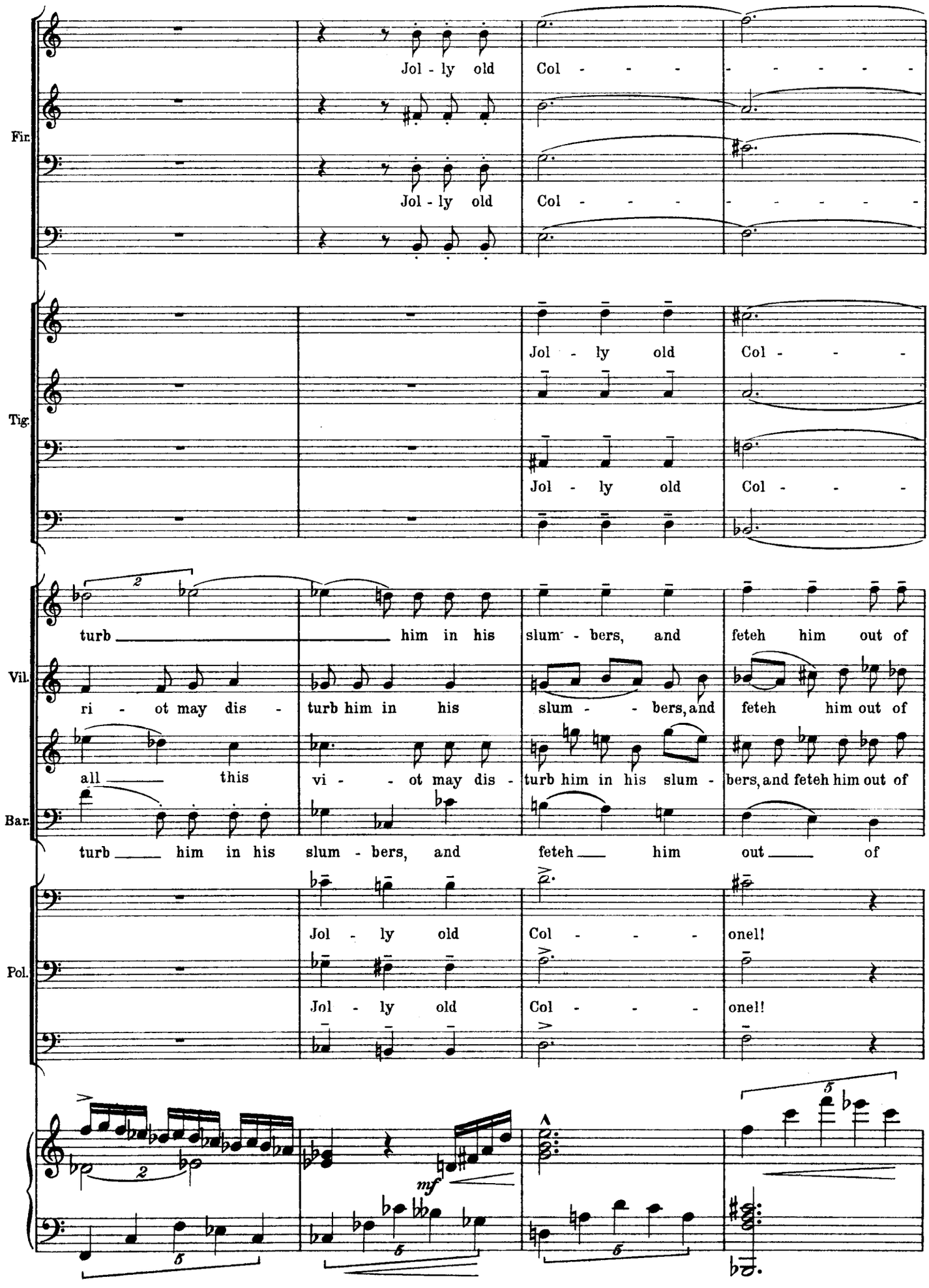

Fir.
Ti - gers!
Ti - gers!
Ti - gers!
Ti - gers!
Tig.
Bargemen!
Bargemen!
Vil.
f
Ev' - ry one is out of bed.
Some-one will catch it for this dis -
Ev' - ry one is out of bed.
Some-one will catch it for this dis -
Bar.
Pleecemen!
Fire - men!
Pol.
Bargemen!
Bargemen!
f

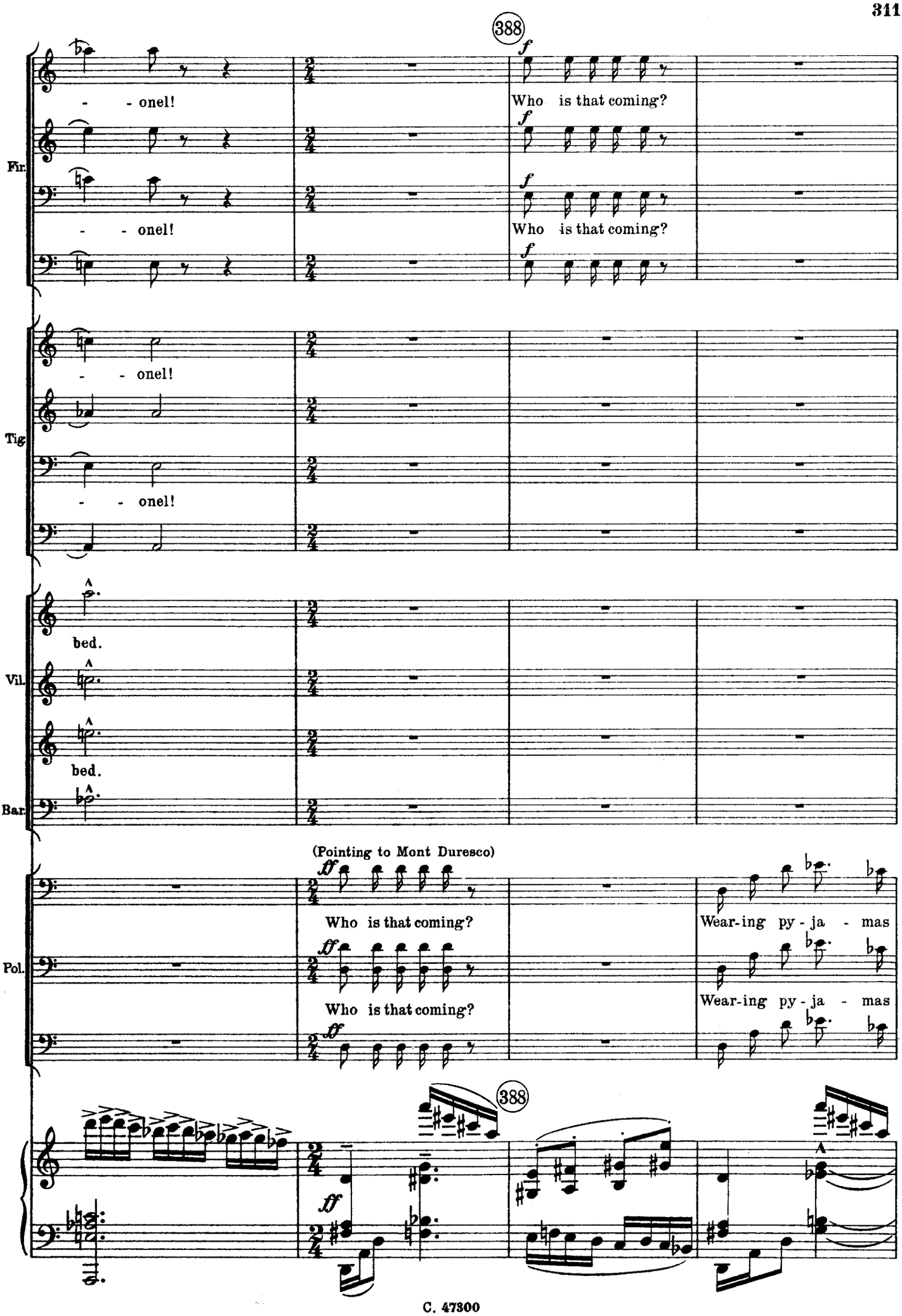

386
Fir.
Someone will catch it.
Why shout for pleecemen!
Someone will catch it.
Why shout for pleecemen!
Tig.
Someone will catch it
for this disturbance.
Why shout for
Someone will catch it
for this disturbance.
Why shout for
Vil.
tur - bance.
Why shout for fire - men!
tur - bance.
Why shout for fire - 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
mf
f

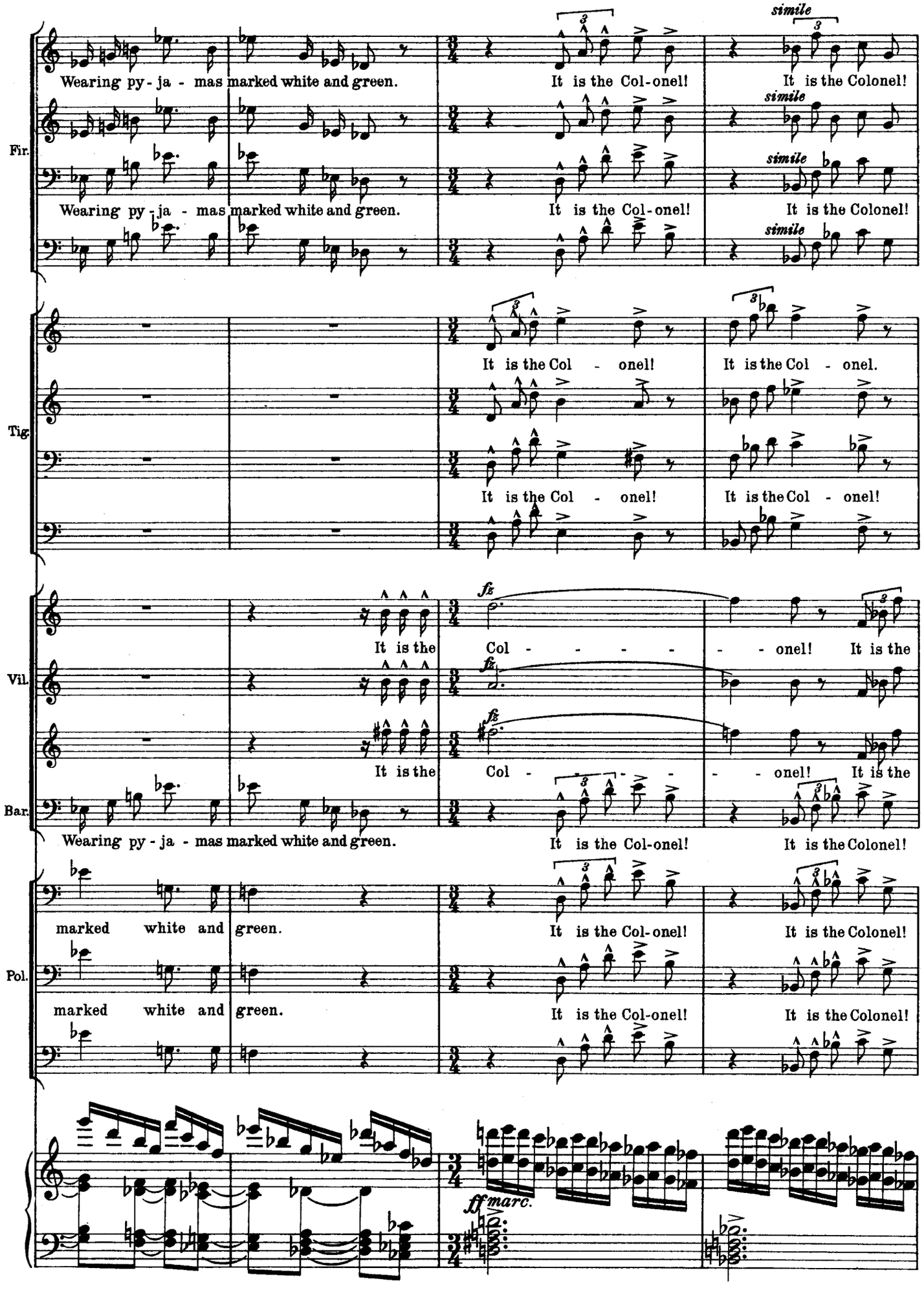

Fir.
Why shout for pleecemen!
What will Sir John Stout say?
Why shout for pleecemen!
What will Sir John Stout say?
Tig.
pleece - men!
What will Sir
John Stout
say?
pleece - men!
What will Sir
John Stout
say?
Vil.
Why shout for pleece-men
What will Sir
John Stout say?
Why shout for pleece-men
What will 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?
Why shout for fire - men!
What will Sir John Stout say?
What will Sir John Stout say?

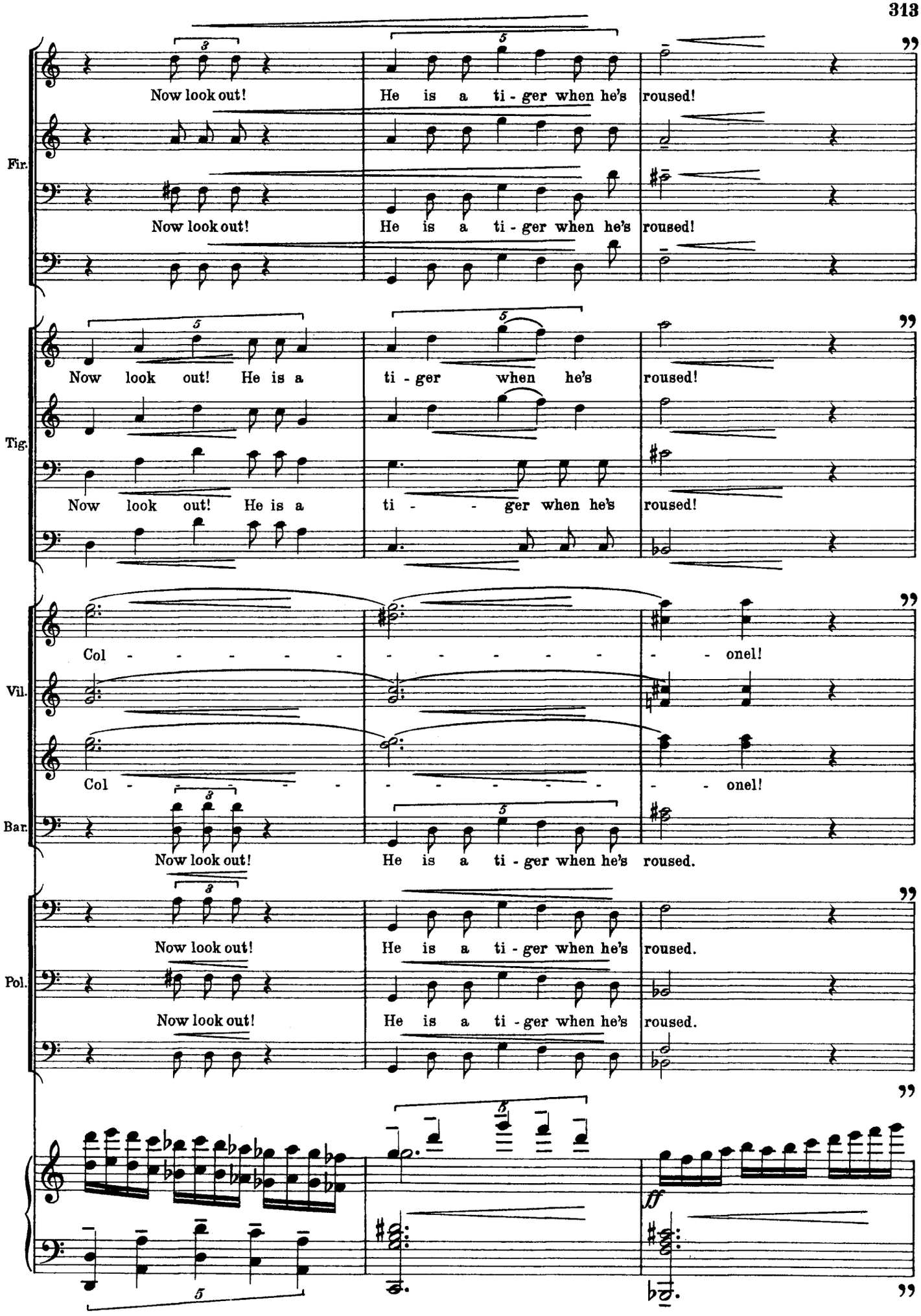

387
Fir.
Jol - - ly old Colonel!
Jol - - ly old Colonel!
Tig.
Jol - - ly old Col - - onel!
Vil.
Ly - ing in bed quite fast a - sleep. All this
Ly - ing in bed quite fast a - sleep.
Bar.
Ly - - - - - ing in bed quite fast a - sleep.
Ly - ing in bed quite fast a -
Pol.
Jol - ly old Col - onel!
Jol - ly 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!
Vil.
Bar.
noise and all this ri - ot may dis -
All this noise and all this
All this noise and
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!


Fir.
Jol - ly old
Col - - - - - - - - -
Jol - ly old
Col - - - - - - - - -
Tig.
Jol - ly old
Col - - - -
Jol - ly old
Col - - - -
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
Pol.
Jol - ly old
Col - - - -
onel!
Jol - ly old
Col - - - -
onel!
mf


388
- - onel!
Who is that coming?
Fir.
Tig.
bed.
Vil.
Bar.
(Pointing to Mont Duresco)
Who is that coming?
Wear-ing py - ja - mas
Pol.


Fir.
Wearing py - ja - mas marked white and green.
It is the Col - onel!
It is the Colonel!
simile
Tig.
It is the Col - onel!
It is the Col - onel.
Vil.
It is the
Col - - - - - - onel!
fz
Bar.
Pol.
marked white and green.
ff marc.


Fir.
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.
Now look out! He is a
ti - ger when he's roused!
Now look out! He is a
ti - - ger when he's roused!
Vil.
Col - - - - - - - - - - onel!
Col - - - - - - - - - - onel!
Bar.
Now look out!
He is a ti - ger when he's roused.
Pol.
Now look out!
He is a ti - ger when he's roused.
Now look out!
He is a ti - ger when he's roused.
ff

389

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?

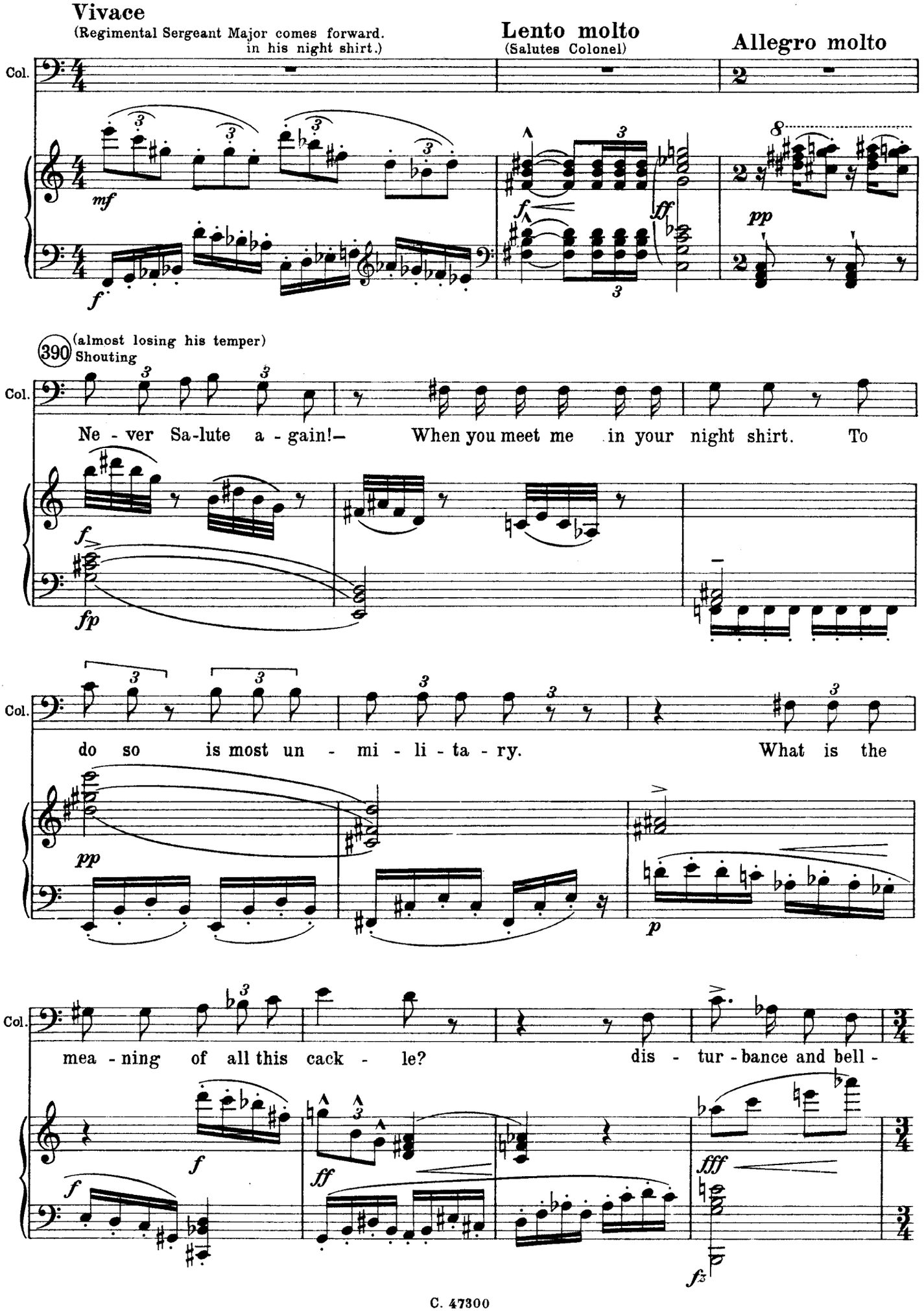
Fir. Sergeant Ma - jor!

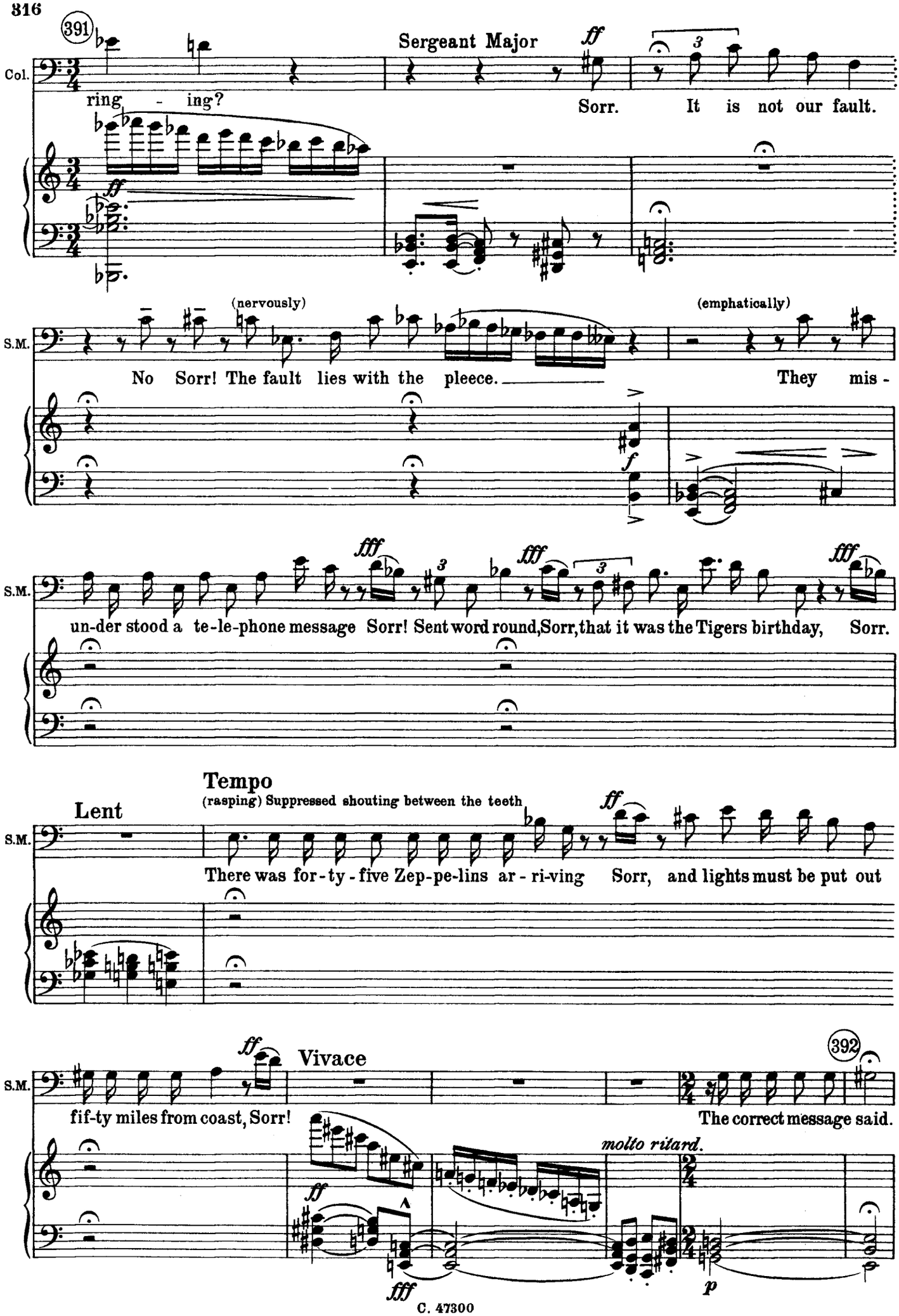
Tig. Sergeant Ma - jor!

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
Ne - ver Sa-lute a - gain!— When you meet me in your night shirt. To
do so is most un - mi - li - ta - ry. What is the
mea - ning of all this cack - le? dis - tur - bance and bell -


391
Col.
ring - ing?
Sergeant Major
ff
Sorr. It is not our fault.
(nervously)
S.M.
No Sorr! The fault lies with the pleece.
(emphatically)
They mis -
f
fff
un-der stood a te-le-phone message Sorr! Sent word round,Sorr,that it was the Tigers birthday, Sorr.
Tempo
Lent
(rasping) Suppressed shouting between the teeth
There was for-ty-five Zep-pe-lins ar-ri-ving Sorr, and lights must be put out
Vivace
392
fif-ty miles from coast, Sorr!
The correct message said.
molto ritard.
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

(naturale)

S.M.

coast. As for the bells, the ringing is a my-ste-ry. The cooks who live in the bell tower,

S.M.

ff ff

are all fast as-leep. Sorr! I would suggest. Sorr, that an en-qui-ry be held to dis-

Tempo lento

S.M.

3

co-ver whether the bells were rung by me-cha-ni-cal means or ma-lice.

pp

Colonel

3

This is the worst of all the night-mares. Good pe-ople go to

pp

8

fp

f

Allegro moderato

Col.

bed. I am sure you must be ti - red.

Firmen

Tigers

Villagers

Bargemen

Police

No, no, no, no, no, no, no, no, no,

No!

Allegro moderato

393

Fir.

No! It must be the

No, no, no, no, no, no, no, no! It must be the Ti - - - - gers

Tig.

No! It must be the

No, no, no, no, no, no, no, no! It must be the Ti - - - - gers

Vil.

No! It must be the Ti - gers birth - - - -

No, no, no, no, no, no, no, no! It must be the Ti - gers birth - day.

Bar.

No! It must be the Ti - - - - gers

No, no, no, no, no, no, no, no! It must be the Ti - gers

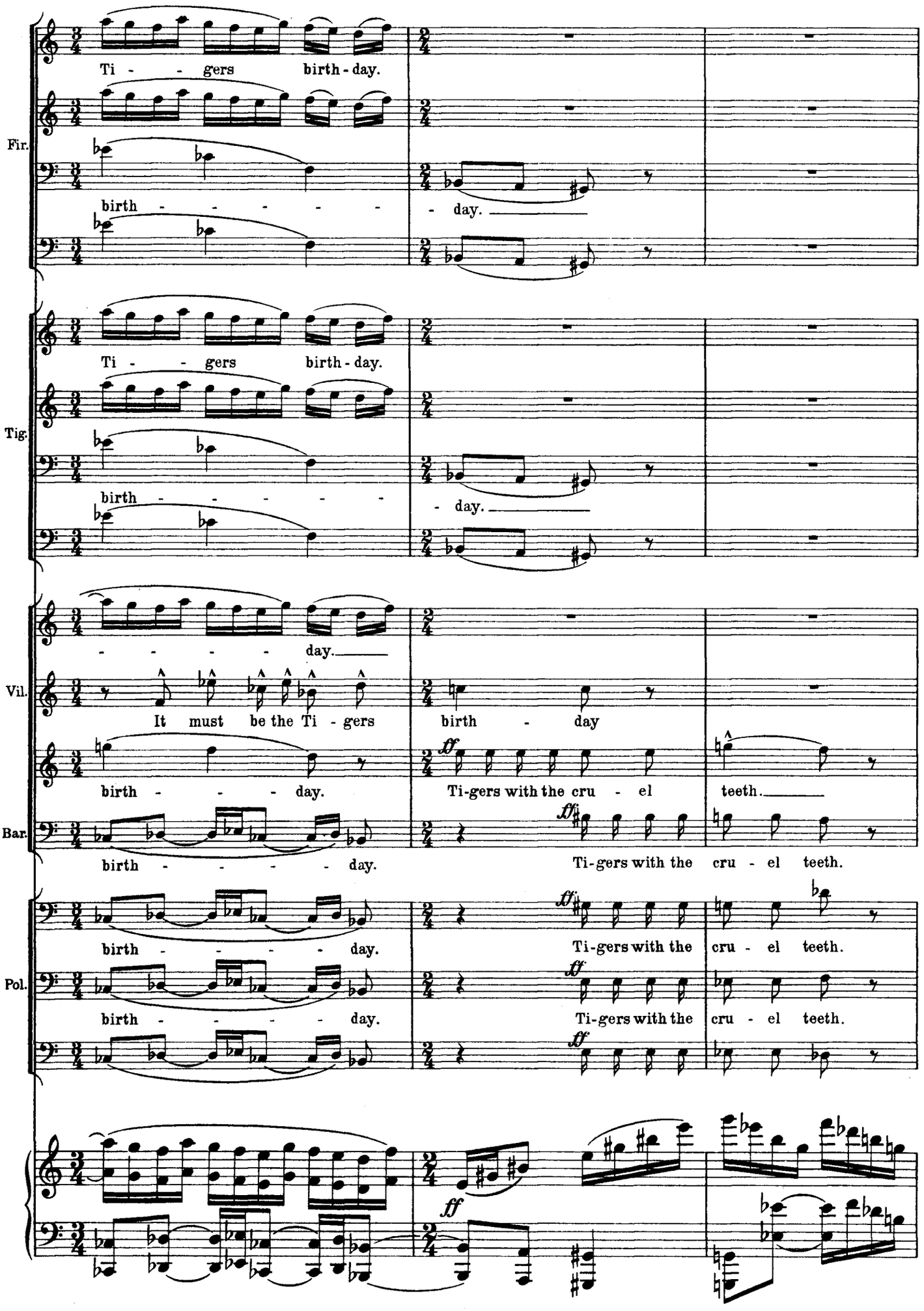
Pol.

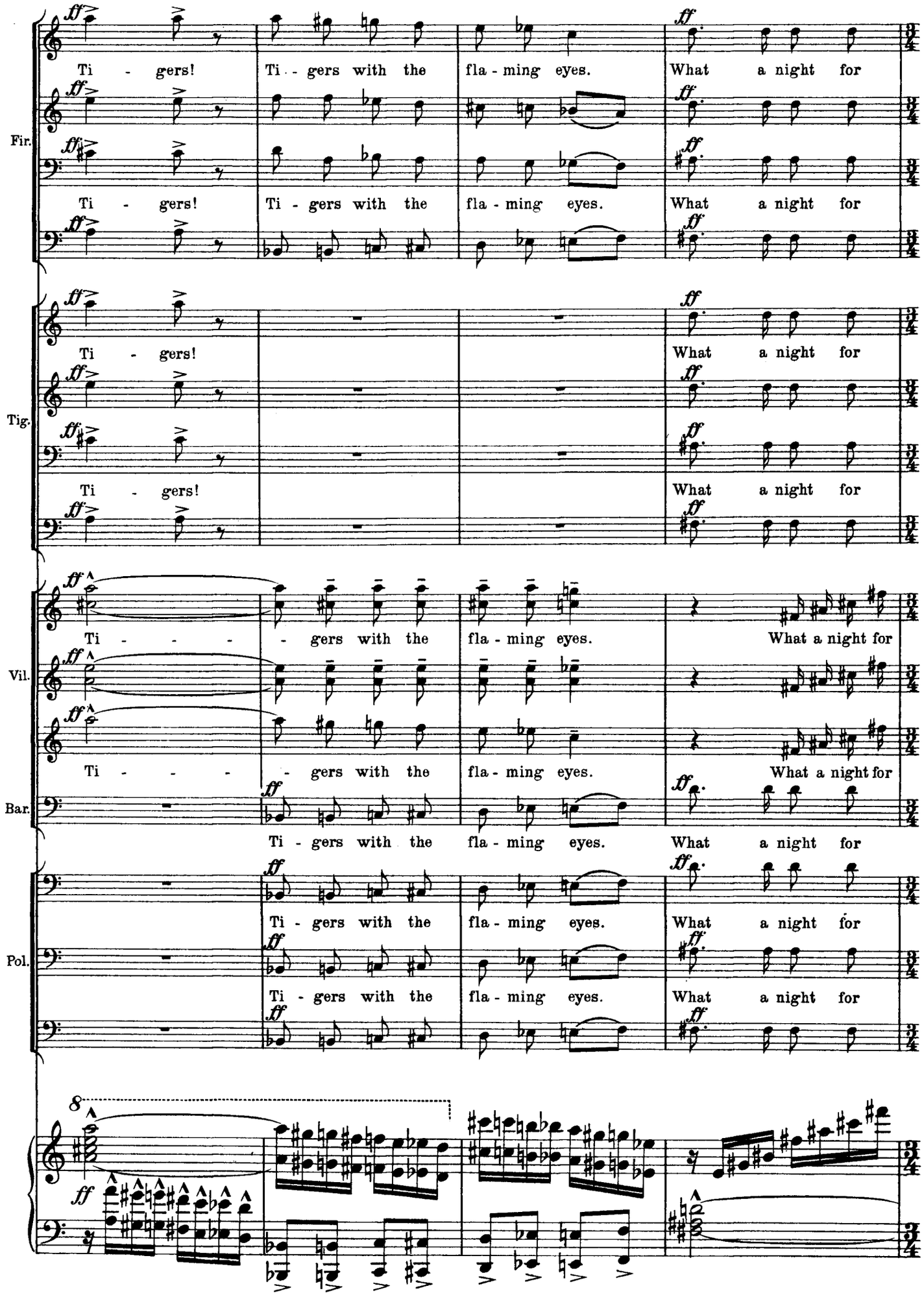
No, no, no, no, no, no, no, no! It must be the Ti - gers

No, no, no, no, no, no, no, no! It must be the Ti - gers

393

più f


Fir.
Ti - - gers birth - day.
birth - - - - - - day.
Tig.
Ti - - gers birth - day.
birth - - - - - - day.
Vil.
- - - - - - day.
It must be the Ti - gers birth - day
Bar.
birth - - - - day.
ff
Ti-gers with the cru - el teeth.
birth - - - - day.
ff
Ti-gers with the cru - el teeth.
Pol.
birth - - - - day.
ff
Ti-gers with the cru - el teeth.
birth - - - - day.
ff
Ti-gers with the cru - el teeth.
ff


Fir.
Ti - gers! Ti - gers with the fla - ming eyes. What a night for
Ti - gers! Ti - gers with the fla - ming eyes. What a night for
Tig.
Ti - gers! What a night for
Ti - gers! What a night for
Vil.
Ti - - - - gers with the fla - ming eyes. What a night for
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
Ti - gers with the fla - ming eyes. What a night for

394

such a birth - day Bells! Firemen, Bargemen, Police,

Fir.

such a birth - day Bells! Firemen, Bargemen, Po - lice,

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,

Bar.

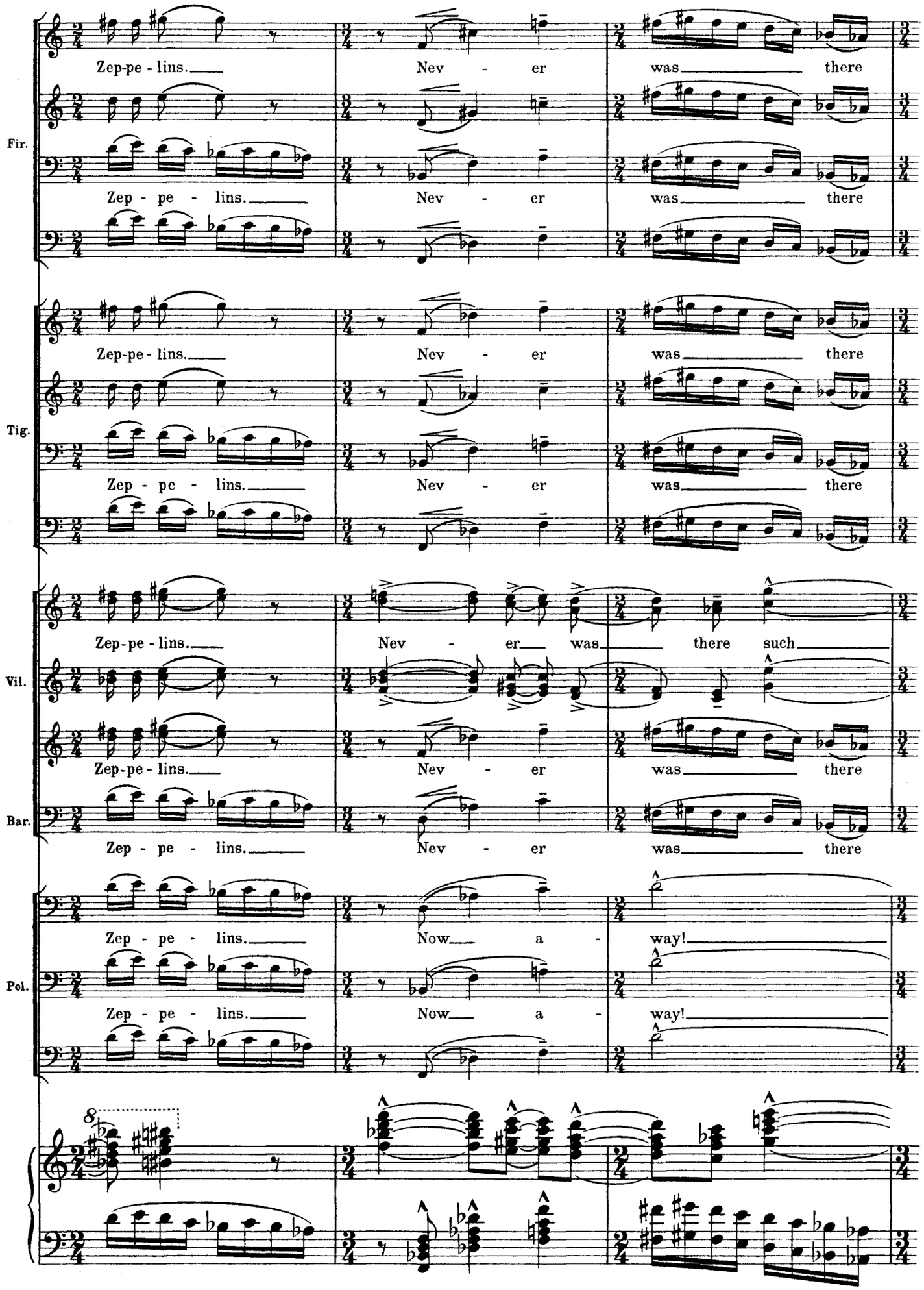
such a birth - day Bells! Firemen, Bargemen, Po - lice,

such a birth - day Bells! Firemen, Bargemen, Po - lice,

Pol.

such a birth - day Bells! Firemen, Bargemen, Po - lice,

394


Fir.
Zep-pe - lins.
Nev - er
was there
Zep - pe - lins.
Nev - er
was there
Tig.
Zep-pe - lins.
Nev - er
was there
Zep - pe - lins.
Nev - er
was there
Vil.
Zep-pe - lins.
Nev - er was there such
Zep-pe - lins.
Nev - er
was there
Bar.
Zep - pe - lins.
Nev - er
was there
Pol.
Zep - pe - lins.
Now a -
way!
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

Fir.

such a night!

such a night!

Tig.

such a night!

such a night!

Vil.

a night!

such a night!

Bar.

Pol.

Adagio molto 395

Silent Bar

fp sempre diminuendo

Pamela (Mrs. Freebody suddenly steps forward) 396

Dear Sir John.

Sir John (awakening)

Dear Pame-la.

Fir.

in the distance behind scenes fp Ah!

in the distance behind scenes fp Ah!

Tig.

in the distance behind scenes fp Ah!

in the distance behind scenes fp Ah!

Vil.

in the distance behind scenes fp Ah!

Bar.

in the distance behind scenes fp Ah!

Pol.

396

ppp

ppp < poco >

Quick Curtain

Erdington 1917