

No. 4a. A King of autocratic power we

King Paramount and Chorus

King:

1. A

Piu lento e pesante
ff

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest for four measures, followed by a half note G4. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple harmonic accompaniment. The dynamic marking *ff* is placed below the piano part.

King of au - to - crat - ic pow - er we, A des - pot whose ty - ran - nic will is law, Whose
pen - dous when we rouse our - selves to strike, Re - sist - less when our ty - rant thun - der peals. We

mf

The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* is placed below the piano part.

rule is par - a - mount o'er land and sea, A Pre - sence of un - ut - ter - a - ble awe! But
of - ten won - der what ob - struc - tion's like, And how a con - tra - dic - ted mon - arch feels! But

The third system continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* is placed below the piano part.

though the awe that I in - spire Must shri-vel with im - pe-rial fire All foes whom it may chance to
as it is our Roy-al whim Our Roy-al sails to set and trim To suit what - ev - er wind may

touch, To judge by what I see and hear, It does not seem to in - ter - fere With pop-u-lar en - joy-ment
blow, What buf-fets con-tra - dic-tion deals, And how a thwart-ed mon-arch feels, We prob-ab-ly shall nev-er

D

much.
know.
Women: *f*

No, no it does not in - ter - fere With our en - joy - ment much.
No, no what thwart-ed mon-arch feels You'll nev - er, nev - er know.

Men: *f*

1. King:

2. Stu-

Recit. King:

My sub-jects all, It is your wish em-pha-tic That all U - to - pia shall hence - forth be

E

mod - ell'd Up - on that glor - ious coun - try called Great Brit - ain — To

a tempo Andante

p

Chorus:

which some add — but oth - ers do not — Ire - land. It is!

Recit. **King:**

That being so, as you in - sist up - on it, We have ar - ranged that our two young - er

F

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.

daugh - ters, Who have been "fin - ished" by an Eng - lish La - dy A grave and good and gra - cious Eng - lish

The second system continues the vocal line and piano accompaniment. A triplet of eighth notes is marked with a '3' above the notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

La - dy, Shall dai - ly be ex - hib - it - ed in pub - lic, That all may learn what, from the Eng - lish

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a more active right hand with eighth-note patterns and a steady bass line.

stand - point, Is looked up - on as mai - den - ly per - fec - tion!

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Come hith - er daugh - ters!

(Enter NEKAYA and KALYBA. They are twins, about fifteen years old, they are very modest and demure in their appearance,

Andante *tr*

dress, and manner. They stand with their hands folded and their eyes cast down.)

Women: *p*

How fair! how mod-est! how dis - creet! How bash - ful-ly de - mure! See how they

Men: *p*

How fair! how mod-est! how dis - creet! How bash - ful-ly de - mure! See how they

G

blush, as they've been taught, At this pub - li - ci - ty un - sought! How

blush, as they've been taught, At this pub - li - ci - ty un - sought! How

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics are: "blush, as they've been taught, At this pub - li - ci - ty un - sought! How". The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

cresc. Eng - lish and how pure! How Eng - lish and how pure! *dim.*

cresc. Eng - lish and how pure! How Eng - lish and how pure! *dim.*

H Allegretto moderato

p

The second system continues the vocal and piano parts. It includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). The lyrics are: "Eng - lish and how pure! How Eng - lish and how pure!". The piano accompaniment is mostly silent in the first part of the system, then begins with a new rhythmic pattern in the second part. A tempo change is indicated by a box containing the letter 'H' followed by the text "Allegretto moderato". The piano part starts with a piano (*p*) dynamic.

No. 4b. Although of native maids the cream

Nekaya and Kalyba

(1) Nekaya and Kalyba:

(2) Nekaya:

Al - tho' of na - tive maids the cream, We're brought up on the Eng - lish scheme The
And as we stand like clock - work toys, A lec - tur - er whom pa - pa em - ploys Pro -

(1) Nekaya:

(2) Kalyba:

best of all For great and small Who mod - es - ty a - dore. For Eng - lish girls are good as gold, Ex -
ceeds to praise Our mod - est ways And guile - less char - ac - ter. Our well - known blush our down - cast eyes Our

(2) Nekaya:

Kalyba:

treme - ly mod - est (so we're told), De - mure - ly coy Di - vine - ly cold And we are that and more. To
fa - mous look of mild sur - prise (Which com - pe - ti - tion still de - fies) Our ce - le - brat - ed "Sir!!!" Then

please pa - pa who ar - gues thus "All girls should mould them - selves on us Be - cause we are, By
 all the crowd take down our looks In pock - et mem - o - ran - dum books. To di - ag-nose Our

J

(2) Nekaya:

fur-longs far, The best of all the bunch" We show our-selves to loud ap - plause From
 mod - est pose The Ko - daks do their best: If ev - i - dence you would pos - sess Of

Nekaya: (2) Kalyba:

ten to four with - out a pause Which is an awk - ward time be-cause It cuts in - to our
 what is maid-en bash - ful - ness, You on - ly need a but - ton press And we do all the

Both:

lunch. Oh - - - maids of high and low de-gree, Whose so-cial code is rath - er free, Please look at us,
 rest.

K

p

and you will see What good young la - dies ought to be!

mf

(Enter LADY SOPHY -- an English lady of mature years and extreme gravity of demeanor and dress. She carries a lecturer's wand in her hand. She is led on by the KING, who expresses great regard and admiration for her.)

mf

Lady Sophy:

This morn - ing we pro - pose to il - lus - trate A course of maid - en

p

court-ship, from the start To the tri - umph - ant mat - ri - mon - ial fin - ish.