

No. 12. Although your Royal summons to appear

Finale, Act I

Allegro moderato

(Enter everyone except the Flowers of Progress.)

The piano introduction is in 3/4 time, marked *Allegro moderato* and *f*. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

This system includes vocal staves for Women and Men, and piano accompaniment. The vocal parts enter with a forte *f* dynamic and a half note. The piano accompaniment continues with a rhythmic pattern, marked *f*.

This system contains the vocal lines and piano accompaniment for the lyrics. The lyrics are: "tho' your Roy-al sum-mons to ap-pear From cour-te-sy was sing-u-lar-ly free, O -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a forte *f* dynamic.

be-dient to that sum-mons we are here. What would your Ma-jes - ty?

be-dient to that sum-mons we are here. What would your Ma-jes - ty?

sf *ff*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats and a common time signature. The lyrics are "be-dient to that sum-mons we are here. What would your Ma-jes - ty?". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings *sf* and *ff* are present in the right hand.

Recit. **King:**

My wor-thy peo-ple, my be-lov-ed daugh-ter Most thought-ful-ly has brought with her from

A *fp*

Detailed description: This system begins with a recitative section for the King, indicated by the label *Recit.* and **King:**. The lyrics are "My wor-thy peo-ple, my be-lov-ed daugh-ter Most thought-ful-ly has brought with her from". The piano accompaniment consists of sustained chords in both hands, marked *fp*. A section marker **A** is placed at the beginning of the piano part.

Eng-land The types of all the caus-es that have made that great and glo-rious coun-try what it

f

Detailed description: This system continues the King's recitative. The lyrics are "Eng-land The types of all the caus-es that have made that great and glo-rious coun-try what it". The piano accompaniment features sparse chords in both hands, with a dynamic marking of *f* in the right hand.

Sca., Phan., & Tarara: (*aside*)

is. Why, what *does* this mean?

Women:
Oh joy un - bound - ed!

Men:
Oh joy un - bound - ed!

a tempo maestoso

p

Recit. Zara:
What does it mean? What does it mean? What does it mean? At - tend to me, U - to - pian

p

pop - u - lace Ye South Pa - ci - fic Is - land vi - vi - par - i - ans; All, in the ab - stract,

types of court - ly grace, Yet, when com - pared with Bri - tain's glo - rious race, But

lit-tle bet - ter than half-clothed bar - bar - i - ans!

Women:
p Yes, con - trast-ed when with Eng-lish-men, we're

Men:
p Yes, con - trast-ed when with Eng-lish-men, we're

p

Sca., Phan., & Tarara:

What does she mean? What does she mean?

lit-tle bet-ter than half-clothed bar - bar - i - ans!

lit-tle bet-ter than half-clothed bar - bar - i - ans!

(Enter all the Flowers of Progress led by FITZBATTLEAXE.)

Allegro marziale

ff

C

3

Detailed description: This block contains the piano introduction for the piece. It consists of two systems of a grand staff (treble and bass clefs). The first system begins with a common time signature (C) and a forte (ff) dynamic marking. The music features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The second system continues this pattern, ending with a triplet of eighth notes in the treble clef, marked with a '3' above the notes.

Zara: (presenting CAPT. FITZBATTLEAXE)

f

When Bri-tain sounds the trump of

3

p

Detailed description: This block shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, starting with a forte (f) dynamic. The piano accompaniment is in the grand staff, featuring triplet markings (3) in both the treble and bass clefs. The piano part includes a piano (p) dynamic marking. The lyrics are: "When Bri-tain sounds the trump of".

war (and Eu - rope trem - bles), The ar - my of the con-que-

Detailed description: This block shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. The lyrics are: "war (and Eu - rope trem - bles), The ar - my of the con-que-".

ror in ser - ried ranks as - sem - bles. 'Tis then this war-rior's

Detailed description: This block shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff, ending with a long horizontal line under the notes in the bass clef. The lyrics are: "ror in ser - ried ranks as - sem - bles. 'Tis then this war-rior's".

eyes and sa - bre gleam for our pro - tec - tion. He re - pre - sents a mil - i -

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "eyes and sa - bre gleam for our pro - tec - tion. He re - pre - sents a mil - i -". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ta - ry scheme in all its proud per - fec - tion!

Women:
f Yes, yes, yes he re - pre - sents a mil - i -

Men:
f Yes, yes, yes he re - pre - sents a mil - i -

The second system continues the vocal and piano parts. It includes separate vocal lines for "Women" and "Men", both starting with a forte (*f*) dynamic. The piano accompaniment includes a chord marked "D" in a box above the staff. The piano part features a consistent eighth-note bass line and chords in the right hand.

ta - ry scheme in all its proud per - fec - tion! Uh -

ta - ry scheme in all its proud per - fec - tion! Uh -

The third system shows the vocal lines and piano accompaniment for the final part of the page. The vocal lines end with "Uh -". The piano accompaniment continues with the same eighth-note bass line and chords in the right hand.

lah - li - ca! Uh - lah - li - ca! Uh - lah li - ca!

lah - li - ca! Uh - lah - li - ca! Uh - lah - li - ca!

sf *sf* *sf*

Zara: (*presenting* SIR BAILEY BARRE, Q.C., M.P.)

A com-pli-cat-ed gen-tle-man al - low me to pre-sent, Of all the arts and fa-cul-ties the

E *p*

terse em - bod - i - ment; He's a great A - rith - me - ti - cian who can de - mon - strate with ease That

two and two are three, or five, or an - y - thing you please; An em - i - nent Lo - gi - cian who can

make it clear to you That black is white when looked at from the pro-per point of view; A

mar-vel-ous Phi-lo - lo - gist who'll un-der-take to show That "yes" is but an-oth-er and a *rall.*

Sir Bailey Barre:
neat-er form of "no". Yes, yes, yes, "Yes" is but an-oth-er and a neat-er form of "no". All

F
f a tempo

pre-con-ceived i - deas on an - y sub-ject I can scout, And de-mon-strate be-yond all pos-si -

bil - i - ty of doubt, That wheth - er you're an hon - est man or wheth - er you're a thief De -

pend - s on whose so - li - ci - tor has giv - en me my brief.

Women:
f Yes, yes, yes, That wheth - er you're an hon - est man or

Men:
f Yes, yes, yes, That wheth - er you're an hon - est man or

G

wheth - er you're a thief De - pend - s on whose so - li - ci - tor has giv - en him his brief. Uh -

wheth - er you're a thief De - pend - s on whose so - li - ci - tor has giv - en him his brief. Uh -

lah - li - ca! Uh - lah - li - ca! Uh - lah li - ca!

lah - li - ca! Uh - lah - li - ca! Uh - lah - li - ca!

sf *sf* *sf*

(No. 12a.)

Zara: (presenting LORD DRAMALEIGH and MR. BLUSHINGTON)

Allegro grazioso

1. What these may be, U - to - pians all, Per - Coun - ty Coun - cil - lor ac - claim, Great

haps you'll hard - ly guess They're types of Eng - land's phy - si - cal And Brit - ain's la - test toy On a - ny - thing you like to name His

H

mor - al clean - li - ness. This is a Lord High Cham - ber - lain Of tal - ents he'll em - ploy. All streets and squares he'll pur - i - fy With -