

# No. 25. Ah, Lady Sophy, then you love me!

## King and Lady Sophy

(indignant and surprised.)

King: *Recit.*

Lady Sophy: *Producing Palace Peeper*

Ah, La-dy So-phy, then you love me! For so you sing— No, no, by the stars that shine a-

The first system of the musical score consists of a vocal line for the King and a piano accompaniment. The King's part is in recitative style, with a melodic line and a bass line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

bove me, De - grad - ed King! For while these ru - mours, thro' the ci - ty bruit - ed, Re -

**F** Più vivo

The second system continues the musical score. It features Lady Sophy's entry with a melodic line and a bass line. The piano accompaniment includes a dynamic marking of **F** (forte) and the instruction *Più vivo*. The key signature remains two flats, and the time signature is common time.

main un-con-tra-dict-ed, un-re - fut - ed, The ob-ject thou of my a-ver-sion root - ed Re -

**King: Recit.**

pul - sive thing! Be just- the time is now at hand when truth may pub-lish'd be. These

**G** **Allegro non poco agitato**

*p*

**Lady Sophy:** par-a-graphs were writ-ten and con - tri-but-ed by me!

**King:** By you? No, no! Yes, yes. I swear, by me!

*ff*

I, caught in Sca-phia's ruth - less toil, Con-tri-but-ed the lot!

*p* *cresc.* *mf* *a tempo* *f*

**Lady Sophy:** **King:**

And *that* is why you did not boil the au-thor on the spot! And *that* is why I did not boil the au-thor on the

**Lady Sophy:** **Both:**

spot! I *could-n't* think why you did not boil The au- thor on the spot! Boil him on the

## No. 25a. Oh rapture unrestrained

### King and Lady Sophy

**Lady Sophy:**

spot! 1. Oh  
(King, verse 2)

**Allegro vivace**

rap-ture un-re - strain'd Of a can-did re-trac - ta-tion! For my sov-er-eign has  
 skies are blue a - bove, And the earth is red and ros - al, Now the la - dy of my

deign'd A con - vin-cing ex-pla - na-tion And the clouds that gath-er'd o'er All have  
 love Has ac - cept-ed my pro - pos-al! For that **K** as - in - or - um pons I have

van - ish'd in the dis - tance, And of Kings of fai - ry lore One, at least, is in ex -  
 cross'd with - out as - sist - ance, And of prud-ish par - a - gons One, at least, is in ex -

ist-ence! Of Kings of fai - ry lore One, at least, is in ex - ist - ence! 1. **King:**  
 ist-ence! Of prud-ish par - a - gons One, at least, is in ex 2. Oh the

Lady Sophy:

The clouds, the clouds, the clouds that gath - er'd o'er

King:

ist-ence! The clouds, the clouds that gath - er'd o'er Have

*L*

Have van - ish'd, have van - ish'd, van - ish'd in the dis - tance, All have van - ish'd, all have

van - ish'd, have van - ish'd, have van - ish'd in the dis - tance, All have van - ish'd, all have

*dim.*

van - ish'd, all have van - ish'd, van - ish'd, van - ish'd in the dis - tance!

van - ish'd, all have van - ish'd, van - ish'd, van - ish'd in the dis - tance!

*pp*

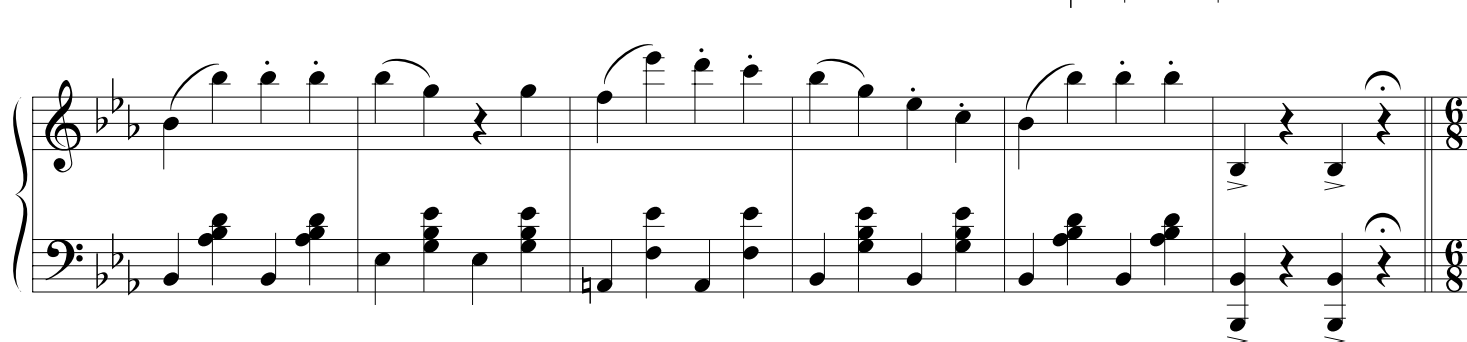

**M**



NEKAYA and MR. GOLDBURY with KALYBA. Then enter ZARA and CAPT. FITZBATTLEAXE. The two girls direct ZARA's



attention to the KING and LADY SOPHY, who are still dancing affectionately together.)



(At this point the KING kisses LADY SOPHY, which causes the Princesses to make an exclamation. The KING and LADY SOPHY are at first much confused at being detected, but eventually throw off all reserve, and the four couples break into a wild Tarentella.)

# No. 25b. Tarantella

(Instrumental)

**Q** Vivace

*f*

*dim.*

*p*

*cresc.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a melodic line in the treble and a harmonic accompaniment in the bass. Dynamic markings include *mf* and *f*.

The second system continues the piece. It features a prominent melodic line in the treble staff, marked with a box containing the letter 'R'. The bass staff provides a steady accompaniment. A dynamic marking of *ff* is present.

The third system shows further development of the melodic and harmonic themes. The treble staff has a melodic line with some grace notes, while the bass staff continues with a rhythmic accompaniment. A dynamic marking of *f* is used.

The fourth system features a melodic line in the treble staff that moves towards a higher register. The bass staff has a more active accompaniment. A dynamic marking of *mf cresc. molto* is present.

The fifth system is characterized by a very strong melodic line in the treble staff, marked with *ff*. The bass staff has a more rhythmic accompaniment.

The sixth system concludes the piece. It features a melodic line in the treble staff that ends with a fermata. The bass staff has a simple accompaniment. A dynamic marking of *rit.* is present.