

VOCAL SCORE

# A MADCAP PRINCESS.

Comic Opera

LIBRETTO BY

HARRY B. SMITH

MUSIC BY

LUDWIG  
ENGLANDER

WITH

Presented by LULU GLASER  
AND COMPANY

DIRECTION OF  
CHAS. B. DILLINGHAM



Published by  
JOS. W. STERN & Co.  
34 East 21st St.  
Chicago · NEW YORK · London.



325637

# A Madcap Princess

COMEDY OPERA  
IN THREE ACTS

---

---



FOUNDED UPON CHARLES MAJOR'S NEW NOVEL  
"WHEN KNIGHTHOOD WAS IN FLOWER"



*The Libretto by*  
HARRY B. SMITH

*The Music by*  
LUDWIG ENGLANDER



VOCAL SCORE \$2.00 NET  
½ NET

---

---

JOS. W. STERN & CO.  
34 EAST TWENTY-FIRST STREET, NEW YORK

All rights reserved under the International Copyright Act.  
Public performance of all or any part of the work is strictly forbidden.  
Copyright MCMIV., by Jos. W. Stern & Co.  
British Copyright Secured.



# A MADCAP PRINCESS



## CAST OF CHARACTERS



MARY TUDOR, Princess of England.....LULU GLASER  
HENRY VIII., King of England.....WILLIAM PRUETTE  
CHARLES BRANDON.....BERTRAM WALLIS  
SIR EDWIN CASKODEN, Master of Dance.....DONALD McLAREN  
SIR ADAM JUDSON.....HOWARD CHAMBERS  
WILL SOMERS, the King's Jester.....FRANK REICHER  
DUKE OF BUCKINGHAM.....ARTHUR BARRY  
CARDINAL WOLSEY.....RALPH LEWIS  
DUKE DE LONGUEVILLE, Envoy of France.....GUY B. HOFFMAN  
CAPTAIN BRADHURST.....H. CHAMBERS  
FARMER BLAKE.....HERBERT FREER  
A FRIAR.....MAURICE SIMS  
LANDLORD OF "THE BOW AND STRING TAVERN".....REGINALD BARLOW  
GOODY BLAKE.....ELSIE THOMAS  
QUEEN KATHERINE.....MAUD REAM STOVER  
LADY JANE BOLINGBROKE..... }  
MISTRESS JANE SEYMOUR.. } Maids of Honor { .....MARY CONWELL  
MISTRESS ANNE BOLEYN..... } to Mary Tudor { .....OLIVE COX  
A PAGE.....LILLIAN LIPYEAT

Ladies and Gentlemen of the Court, Country Folk, Flower Girls, Attendants, etc.

---

### SYNOPSIS OF SCENES

ACT I. — Windsor Park on May-Day Morning.

ACT II. — Princess Mary's Apartment in Bridewell House, London.

ACT III. — "Bow and String" Tavern at Bristol.

PLACE — England

TIME — The Sixteenth Century

---

*Scenery by*

EMENS & UNITT

*Musical Director*

Signor A. DE NOVELLIS

---

The production staged under the direction of E. P. TEMPLE.

# A MADCAP PRINCESS



## CONTENTS



### ACT I.

PRELUDE .....			5
OPENING ENSEMBLE.....	MAY DAY IS HEY DAY.....	Chorus .....	7
SONG .....	I'M BLUFF KING HAL.....	King Henry.....	23
CHORUS .....	MAY DAY PROCESSIONAL.....	Chorus .....	26
ENTRANCE SONG.....	A MADCAP PRINCESS.....	Princess Mary.....	31
SONG .....	THAT BEAUTIFUL ISLE OF THE SEA .....	Princess Mary, Brandon and Chorus	36
FINALE .....	}	SIR! YOU WEAR A SWORD.....	Entire Company..... 40
		IF I MARRY THE KING OF FRANCE.....	Princess Mary and Chorus..... 47
		LET A GOOD SHIP BE MADE READY.....	King Henry and Chorus..... 53

### ACT II.

ENTR'ACTE .....			69
OPENING ENSEMBLE.....	MAIDS OF HONOR TO THE PRINCESS.....	Entire Company.....	71
SONG .....	WOMAN RULES THE KING.....	King Henry.....	81
SONG .....	IF YOU WERE MINE ALONE.....	Charles Brandon.....	85
FINALE .....	THRICE NOBLE IS HE.....	Entire Company..	88

### ACT III.

ENTR'ACTE .....			110
OPENING ENSEMBLE.....	COME, FILL UP A BRIMMING FLAGON	Entire Company.....	113
SONG AND CHORUS.....	THE KINGS OF THE SEA.....	Quartette and Chorus.....	121
SONG AND CHORUS.....	CAVALIER SONG.....	Princess Mary and Chorus.....	126
FINALE .....		Entire Company.....	132

# A Madcap-Princess.

Comic Opera in 3 Acts.

## Prelude and Opening Ensemble.

Libretto by  
HARRY B. SMITH.

Music by  
LUDWIG ENGLANDER.

*Allegro.*

Piano.

*Allegro moderato.*

*Allegro.*



May day is hey day, O! May day is hey day, Come gath-er up - on the  
 May day is hey day, O! May day is hey day, Come gath-er up - on the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

green! Come lads with the maids, 'Neath Wind-sor's old shades, We'll  
 green! Come lads with the maids, 'Neath Wind-sor's old shades, We'll

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are printed below the vocal staves. The piano accompaniment features a more active bass line with eighth notes and chords. The key signature and time signature remain consistent with the first system.

dance till the stars are seen; — May day's a gay day, O!  
 dance till the stars are seen; — May day's a gay day, O!

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are printed below the vocal staves. The piano accompaniment includes a fermata over a chord in the second measure of the vocal line. The key signature and time signature remain consistent with the previous systems.

May day's a gay day, the mer-ri-est day of spring! So  
 May day's a gay day, the mer-ri-est day of spring! So

The first system consists of three measures. The vocal lines are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a steady bass line and chords in the right hand.

come ye together, O'er blossom-ing heather, Your jol-li-est fac-es bring!—  
 come ye together, O'er blossom-ing heather, Your jol-li-est fac-es bring!—

The second system also consists of three measures. The vocal lines continue the melody from the first system. The piano accompaniment includes some chromatic movement in the bass line and sustained chords in the right hand.

## Farmer Blake.

Bus-tle here and bus-tle there! La-zy lads make bet-ter haste; For

The third system consists of four measures. The vocal line is in a 2/4 time signature. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

all our guests we must pre-pare, there's lit-tle time to waste.

The first system of the score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Young and old, we shall re-gale, With a cask of nut brown ale!

The second system continues the piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes some triplet figures in the right hand and maintains the eighth-note bass line.

Young and old, we shall not fail To be here to taste that ale;

Young and old, we shall not fail To be here to taste that ale;

The third system introduces a second vocal line. The key signature changes to three flats (B-flat, E-flat, and A-flat). The piano accompaniment continues with the eighth-note bass line and provides harmonic support for the two vocal parts.

## Allegro vivo.

Farmer Blake.

Now to see, if this same ale, Shall turn out nei-ther flat nor stale, To

*p*

guard a - gainst such sad mis - hap, This good - ly cask I'll

straight-way tap, With lus - ty blow and vig - o - rous rap.

Rap tap, Rap tap Rap tap, Rap tap Rap tap, Rap tap Rap tap rap, This

Rap tap, Rap tap Rap tap, Rap tap Rap tap, Rap tap Rap tap rap, This

*mf*

good - ly cask he'll straight-way tap, With lus - ty blow and vig-'rous  
 good - ly cask he'll straight-way tap, With lus - ty blow and vig-'rous

The first system consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 2/4 time and features a key signature of two flats (B-flat and E-flat).

Farmer Blake.

I faith 'tis good! E-gad 'tis grand! No bet-ter  
 rap!  
 rap!

The second system is for Farmer Blake. It includes a vocal line in bass clef and piano accompaniment in bass clef. The vocal line has lyrics: "I faith 'tis good! E-gad 'tis grand! No bet-ter". There are two "rap!" markings in the vocal line. The piano accompaniment consists of simple chords. The time signature is 2/4.

Quasi Recit.

*mf*

The third system is labeled "Quasi Recit." and features piano accompaniment in both treble and bass clefs. The music is in 2/4 time and includes a dynamic marking of *mf* (mezzo-forte). The piano part consists of sustained chords.

Dame Blake.

Just wait a  
 ale in all the land! I'll try a - gain!

The fourth system is for Dame Blake. It includes a vocal line in treble clef and piano accompaniment in both treble and bass clefs. The vocal line has lyrics: "Just wait a ale in all the land! I'll try a - gain!". The piano accompaniment features a more active bass line. The time signature is 2/4.

bit, Be-fore you sam-ple all of it.

Farmer Blake.

What!

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "bit, Be-fore you sam-ple all of it." The middle staff is a vocal line in the same key with lyrics: "Farmer Blake." and "What!". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature has one flat (F major) and the time signature is 2/4.

Ma-dame, am I not to try my brew? I'll know the rea-son why!

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "Ma-dame, am I not to try my brew? I'll know the rea-son why!". The middle staff is a vocal line in the same key. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature has one flat (F major) and the time signature is 2/4. A piano dynamic marking (*p*) is present at the beginning of the piano part.

*(Quarrel ad lib.)*

The third system of the musical score consists of two staves for piano accompaniment. It features a series of triplets in both the right and left hands. The right hand plays chords, and the left hand plays a rhythmic pattern. The key signature has one flat (F major) and the time signature is 2/4. The section is marked *(Quarrel ad lib.)*.

*ff*

*fz*

The fourth system of the musical score consists of two staves for piano accompaniment. It features a series of triplets in both the right and left hands. The right hand plays chords, and the left hand plays a rhythmic pattern. The key signature has one flat (F major) and the time signature is 2/4. The section is marked *ff* (fortissimo) and *fz* (forzando).

*(Country fiddle heard)*

8

Two staves of piano introduction in 8/8 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords.

Two vocal staves and a piano accompaniment staff. The vocal lines enter with the lyrics "May day is hey day, O!". The piano accompaniment consists of chords in the bass staff.

May day is hey day, O!

May day is hey day, O!

Two staves of piano accompaniment for the second vocal line, continuing the rhythmic and harmonic support.

Two vocal staves and a piano accompaniment staff. The vocal lines enter with the lyrics "May day is hey day, Come gather up - on the green, Come". The piano accompaniment consists of chords in the bass staff.

May day is hey day, Come gath - er up - on the green, Come

May day is hey day, Come gath - er up - on the green, Come

Two staves of piano accompaniment for the chorus, continuing the rhythmic and harmonic support.

lads with the maids, Neath Windsor's old shades, We'll dance till the stars are seen;

lads with the maids, Neath Windsor's old shades, We'll dance till the stars are seen;

May day's a gay day, O! May day's a gay day, the mer-ri-est day of

May day's a gay day, O! May day's a gay day, the mer-ri-est day of

spring; So Come ye to-gether, O'er blossom-ing heath-er, Your

spring; So Come ye to-gether, O'er blossom-ing heath-er, Your



jol - li - est fa - ces bring. —  
 jol - li - est fa - ces bring. —

Let all ranks be lev-el to - day, in hon - or  
 Let all ranks be on to - day, in hon - or  
 Let all ranks be on to - day, in hon - or

of the Queen of May, The gal - lants of Court, With your  
 of the Queen of May, The gal - lants of Court, With your

rus-tic - al sort, May mingle in sport to - day. Come all ye ladies of

rus-tic - al sort, May mingle in sport to - day. Come all ye ladies of

The first system of the musical score consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The music is in G major and 3/4 time. The lyrics are: "rus-tic - al sort, May mingle in sport to - day. Come all ye ladies of".

high de-gree, Come Cour - tiers grand to see; Both wedded and single, in

high de-gree, Come Cour - tiers grand to see; Both wedded and single, in

The second system of the musical score consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The music is in G major and 3/4 time. The lyrics are: "high de-gree, Come Cour - tiers grand to see; Both wedded and single, in".

gai - e - ty min - gle, The Princess our Queen shall be!

gai - e - ty min - gle, The Princess our Queen shall be!

The third system of the musical score consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The music is in G major and 3/4 time. The lyrics are: "gai - e - ty min - gle, The Princess our Queen shall be!". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

## Maids of Honor.

Come now, Will So - mers fidd - ling wight, We'll make you play for

us till night.

## Courtiers.

Come Will, good lad, we wait for you, Come jes - ter, play a

## Will Somers.

jig or two. Play! lad, play!

Play! lad, play!

Play! lad, play!

## Moderato.

Ver - y well, since I am press'd, To in - spire ye all I'll do my

## Allegro.

best.

*f*

## Will Somers.

When I draw a live - ly bow, Over the creaking  
Lay your pride for once a - side, Ye... my Lords and

*p*

strings lads! Ev - 'ry foot in time doth go, While the mus - ic  
pa - ges! Come let fol - ly be your guide, That's ad - vice of

rings lads! Rog - er there shall dance with Joan, Ro - nald he shall  
sag - es! La - dy May shall dance with Tom, La - dy Maud shall

trip with True, While I poor dev - il am left a - lone, To  
smile on me, And Milk - maid Sue be mer - ry too, With

scrape the fidd - le for you! Then its swing your part - ners,  
lords of high de - gree!

left and right, Hands round and dos a dos; Round the May - pole

trip - ping light, Lords and La - dies go; You may Kiss the girl you

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "trip - ping light, Lords and La - dies go; You may Kiss the girl you".

love the best, She will not say you nay, You can take a chance, in a

The second system continues the vocal line and piano accompaniment. The lyrics are: "love the best, She will not say you nay, You can take a chance, in a".

mer - ry dance, Up - on the first of May!

Then its swing your part - ner's

Then its swing your part - ner's

The third system continues the vocal line and piano accompaniment. The lyrics are: "mer - ry dance, Up - on the first of May!". The piano accompaniment has a rest in the first two measures, followed by the vocal line. The lyrics "Then its swing your part - ner's" are written below the piano staff in the third and fourth measures.

The fourth system shows the piano accompaniment continuing. The lyrics "Then its swing your part - ner's" are repeated below the piano staff. A dynamic marking of *f* (forte) is present in the bass clef staff.

left and right, Hands round and dos a dos! Round the May - pole

left and right, Hands round and dos a dos! Round the May - pole

dos left and right

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "left and right, Hands round and dos a dos! Round the May - pole".

trip - ping light, Lords and la - dies go, You may

trip - ping light, Lords and la - dies go, You may

go, trip - ping light, You may

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "trip - ping light, Lords and la - dies go, You may".

kiss the girl you love the best, She will not say you nay, You can

kiss the girl you love the best, She will not say you nay, You can

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "kiss the girl you love the best, She will not say you nay, You can".

Allegro vivo.

take a chance, in a mer - ry dance, Up - on the first of May.

take a chance, in a mer - ry dance, Up - on the first of May.

Allegro vivo.

Detailed description: This system contains the first two staves of music. The top two staves are vocal lines in G major (one sharp) and 2/4 time. The lyrics are "take a chance, in a mer - ry dance, Up - on the first of May." The piano accompaniment is in the bottom two staves, featuring a rhythmic pattern of eighth and sixteenth notes. The tempo marking "Allegro vivo." is placed at the end of the system.

Detailed description: This system shows the piano accompaniment for the second system of music. It continues the rhythmic pattern from the first system, with a first ending bracket over the final few measures.

*Fine*

Detailed description: This system shows the piano accompaniment for the third system of music. It begins with a first ending bracket labeled "Fine" over the first few measures. The piano part continues with the established rhythmic accompaniment.

Detailed description: This system shows the piano accompaniment for the fourth system of music. It continues the rhythmic accompaniment, with a first ending bracket over the final measures.

Detailed description: This system shows the piano accompaniment for the fifth system of music. It concludes the piece with a final cadence, including a first ending bracket over the last few measures.



## I'm Bluff King Hal.

*Maestoso.*

Piano. *f*

The piano introduction is in 2/4 time, marked *Maestoso* and *f*. It features a melody in the right hand with a triplet of eighth notes in the third measure, and a bass line in the left hand with a steady eighth-note accompaniment.

Be- hold in me a po-ten-tate Of lineage old and splendid. From  
own no sway of priest or monk. I hold them cheap! ver-y. Oft

*Allegro pomposo.*

*p*

The first vocal line is in 2/4 time, marked *Allegro pomposo* and *p*. The melody is in the right hand, and the piano accompaniment is in the left hand, consisting of a steady eighth-note accompaniment.

Kings, a line, With right di - vine, I am of course des-cend-ed. I'm  
me they curse, I just get worse And burn a mo - nas-te - ry. The

The second vocal line continues the melody in 2/4 time, marked *p*. The piano accompaniment continues with the same eighth-note accompaniment.

England's eighth King Hen-ry called; King Hal or sometimes Har-ry; And  
monks are good old friends of mine, As long as they do my way; But

**Chorus.**

when I'm bored By cares and horde, An - oth - er wife I mar - ry; And  
if they doubt, I turn them out, To beg a - long the high - way; But

**Solo.**

when he's bored, By cares and horde, An - oth - er wife he mar - ries. Oh!  
if they doubt, He turns them out To beg a long the high way. For

(Chorus 2nd time.)

I am Bluff King Hal! A might-y mo - narch I. I'm gruff and I'm grim And it's  
I am Bluff King Hal! A Brit - on through and through. My will is law, To

*p* = 2nd time *f*

woe to him, Who would my will de - fy. I'm read-y for a bat-tle, A  
o - ver awe, My subjects good and true. But just set out a fla-gon And you'll

bot-tle or a gal, Oh! a pa-ra-gon of po-ten-tates, Is Bluff King  
find a heart-y pal, In this court-ly somewhat port-ly monarch Bluff King

1 Hal! Oh! Hal!  
Hal! For Hal!

1 Fine.

# May Day Processional.

Allegro moderato.

Piano.

The musical score is divided into three systems. The first system is a piano introduction in 2/4 time, marked 'Allegro moderato'. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The piano part includes triplet figures in both hands, with accents and slurs. The second system continues the piano accompaniment with similar rhythmic patterns. The third system introduces a vocal line with lyrics: 'Let ev - er - y voice wel - come our Prin - cess to - day, Con - de -'. The vocal line is written in a soprano or alto clef and includes triplet figures. Below the vocal line is a piano accompaniment for the vocal part, also featuring triplet figures. The key signature remains two flats throughout.

scend - ing, — to be Queen for us and our May day fete at - tend - ing,

scend - ing, — to be Queen for us and our May day fete at - tend - ing,

May all of her reign be a glad ho - li - day, nev - er

May all of her reign be a glad ho - li - day, nev - er

end - ing, — glad - ly hom - age to our Princess Ma - ry we pay.

end - ing, — glad - ly hom - age to our Princess Ma - ry we pay.

Detailed description: The page contains five systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal lines include lyrics. The piano accompaniment features various rhythmic patterns, including triplets and slurs. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: 'scend - ing, — to be Queen for us and our May day fete at - tend - ing,'; 'May all of her reign be a glad ho - li - day, nev - er'; and 'end - ing, — glad - ly hom - age to our Princess Ma - ry we pay.'

Let spring-time blos-oms make her path-way fair, While the birds with song, fill the  
 Let make the path way fair, While the birds with song, fill the

balm-y air. She has a tem-per so the gossips say, - 'Tis bet-ter  
 balm-y air. Her tem - per gossips say, - 'Tis bet-ter

with the Prin - cess May to give her, to give her, her own sweet  
 with the Prin - cess May to give her, to give her, her own sweet

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The lyrics are printed below the vocal lines. The score ends with a double bar line and a repeat sign.

way.

way.

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some triplets and accents. The system concludes with a double bar line and a key signature change to one flat (B-flat).

Let ev - er - y voice wel - come our Prin - cess to - day, Con - de -

Let ev - er - y voice wel - come our Prin - cess to - day, Con - de -

The second system continues the vocal and piano parts. The vocal staves have lyrics: "Let ev - er - y voice wel - come our Prin - cess to - day, Con - de -". The piano accompaniment continues with the same rhythmic pattern, including triplets and accents. The system concludes with a double bar line and a key signature change to one flat (B-flat).

scend - ing, — to be Queen for us and our May day fete at - tend - ing,

scend - ing, — to be Queen for us and our May day fete at - tend - ing,

The third system continues the vocal and piano parts. The vocal staves have lyrics: "scend - ing, — to be Queen for us and our May day fete at - tend - ing,". The piano accompaniment continues with the same rhythmic pattern, including triplets and accents. The system concludes with a double bar line and a key signature change to one flat (B-flat).

May all of her reign be a glad ho-li-day, Give greet-ing to the Queen of

May all of her reign be a glad ho-li-day, Give greet-ing to the Queen of

The score consists of two systems. The first system has three staves: two vocal staves and one piano accompaniment staff. The second system has two staves: a vocal staff and a piano accompaniment staff. The music is in a 6/8 time signature with a key signature of two flats. The lyrics are printed below the vocal staves. The piano accompaniment features triplet patterns in the right hand and block chords in the left hand.

Allegro.

May.

May.

The score consists of two systems. The first system has three staves: two vocal staves and one piano accompaniment staff. The second system has two staves: a vocal staff and a piano accompaniment staff. The music is in a 6/8 time signature with a key signature of two flats. The lyrics are printed below the vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

Allegro.

*f*

The score consists of two systems. The first system has two staves: a piano staff and a piano accompaniment staff. The second system has two staves: a piano staff and a piano accompaniment staff. The music is in a 6/8 time signature with a key signature of two flats. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. A forte (*f*) dynamic marking and an accent (^) marking are present in the second system.



## A Madcap Princess.

## Entrance Song.

Allegro vivo.

Voice. Some

Piano. *f* *p*

Allegro moderato.

pro-ple think a Prin-cess should be tall and straight and stout, Ex-  
 pro-ple think a Prin-cess nev-er ought to fall in love, With  
 tre-mely proud and haugh-ty And not the least bit naugh-ty, They  
 dis-po-si-tion rig-id Her heart should be so frig-id, But  
 think a Prin-cess ought to be af-flict-ed with the gout And  
 with a lot of nice young men I'm al-ways hand and glove, A

she should pose, so state-ly And— curt'-sy so se-date-ly; But  
lot of fun one mis-ses, Who— frowns on love and kis-ses; Now

Ma-ry quite con-tra-ry is the name they give to me; Be-  
why should girls in hum-b-le life have all the fun on earth, While

cause I'm al-ways chaff-ing, At dig-ni-ty e'er laugh-ing, I'm  
Prin-cess-es are mop-ing, For some old hus-band hop-ing, I

high-ly in-de-pend-ent and from e-ti-quette I'm free And  
love a gay flir-ta-tion and I flirt for all I'm worth And

dig - ni - ty yes dig - ni - ty does not a-gree with me!  
 break ing hearts yes break-ing hearts, I think a theme for mirth!

Allegro vivo.

*rall.*

They call me the Mad-cap Prin-cess, I real-ly can't see why,— I

do what I like, I say what I please. And e - ti-quette I de-

fy,— I'm fond of hav-ing my own sweet way, I al - ways get it

too, Still they call me the Mad-cap Princess, I don't see why, Do

you? They call me the Mad-cap Princess, I real-ly can't see why — I  
 They call me the mad-cap Princess, I real-ly can't see why — I  
 They call me the mad-cap Princess, I real-ly can't see why — I

*ff*

do what I like, I say what I please And e-ti-quette I de-fy — I'm  
 do what I like, I say what I please And e-ti-quette I de-fy — I'm  
 do what I like, I say what I please And e-ti-quette I de-fy — I'm

fond of hav-ing my own sweet way I al - ways get it too — Still they  
 fond of hav-ing my own sweet way I al - ways get it too — Still they  
 fond of hav-ing my own sweet way I al - ways get it too — Still they

This system contains three vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

call me the Mad-cap Prin-cess, I dont see why, Do you? Some you!  
 call me the Mad-cap Prin-cess, Do you? you!  
 call me the Mad-cap Prin-cess, Do you? you!

This system contains three vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The system includes first and second endings for both the vocal and piano parts. The piano part has dynamic markings *p* and *f*.

## That Beautiful Isle of the Sea.

Tempo di Valse moderato.

Piano...

The piano introduction is in 3/4 time, marked *f* (forte) and *p* (piano). It features a melody in the right hand and a bass line in the left hand, both in a key signature of two flats (B-flat and E-flat). The piece begins with a series of chords and a melodic line that moves from a higher register to a lower one, ending with a final chord.

Moderato.

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The tempo is marked *Moderato*. The key signature remains two flats, and the time signature is 6/8. The melody is simple and melodic, with a piano accompaniment consisting of chords and a bass line.

1. There is a land that we vis - it in fan - cy, A beau - ti - ful isle of the  
 2. In — that beau - ti - ful, beau - ti - ful is - land, If a tradesman is there to be  
 3. In — that al - most im - pos - si - ble is - land, That beau - ti - ful is - land so

The second line of the song continues the vocal melody and piano accompaniment. The tempo is marked *Moderato*. The key signature remains two flats, and the time signature is 6/8. The melody is simple and melodic, with a piano accompaniment consisting of chords and a bass line.

sea, — Where the life drifts a - long, A per - en - ni - al song, As  
 found, — He nev - er re - tails With fan - tas - ti - cal scales, Sev - en  
 blest, — It is not e - ti - quette For one per - son to get All the

hap-py, as hap-py can be; \_\_\_\_\_ There, the lo-tos flow'r blooms With its  
 ounc-es or so to the pound; \_\_\_\_\_ There, the neighbors who sing the last  
 money, There's some for the rest; \_\_\_\_\_ In that sin-gu-lar land, There's no

lul-ling per fum-es And one wears a per-pet-ual smile, \_\_\_\_\_ For there's  
 po-pu-lar thing, Nev-er war-ble a mile off the key, \_\_\_\_\_ If they  
 plu-to-crat grand, A law li-cen-sed bri-gand can be, \_\_\_\_\_ For the

nev-er a care To in-trude on you there, in that beau-ti-ful ra-di-ant  
 do, without bail They are led off to jail, In that sen-si-ble isle by the  
 laws are so fair, Ev-ry man has his share In that cu-ri-ous isle of the

## Tempo di Valse moderato.

isle. Oh! hap - py is - land! — Would that  
 sea. Oh! hap - py is - land! — Would that  
 sea. Oh! hap - py is - land! — Would that

I were there, — All the girls there are pret - -  
 I were there, — All the girls there are pret - -  
 I were there, — All the mil - lion - aires try

ty, All men are square; — That land for  
 ty, All men are square; — That land for  
 not Tax - es off to swear; — That land for



my land — Glad - ly there I'd be, — There's noth - ing to  
 my land — Glad - ly there I'd be, — There's no one for -  
 my land — Glad - ly there I'd be, — Though the coast is of

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, followed by three lines of lyrics. The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.

do but love and be true, In that isle of the sea. —  
 gets To pay up his old debts, In that isle of the sea. —  
 "rocks," There's no "fel - ler" that mocks At the laws of that isle of the —

The second system continues the musical score with a vocal line and piano accompaniment. The lyrics describe a scene in an island. The piano accompaniment includes a first ending bracket over the final measure of the system, indicating a repeat or continuation of the music.

3. sea.

*ff* *f* *D.S.*

The third system shows the piano accompaniment for the third ending. It begins with a dynamic marking of *ff* (fortissimo) and ends with a dynamic marking of *f* (forte) and the instruction *D.S.* (Da Capo), indicating that the music should be repeated from the beginning of the piece. The piano part features complex chordal textures and rhythmic patterns.

## Finale Act I.

A Madcap Princess.

Allegro.

Judson.

Sir! You wear a

Piano. *f* *mf*

Buckingham.

A chance this doth af -

sword! A duel you can't re - fuse it.

ford, To prove it you can use it.

Brandon.

Oh! yes a sword I

wear, stained by no duels... shady, Till life shall end, I

will de - fend the hon - or of a la - dy. En

Garde! En Garde!

En Garde! En Garde! En Garde! En Garde!

En Garde! En Garde! En Garde! En Garde!

*f* *fz*

Swords are flash - ing, Cut - ting, slash - ing, hear the ring of steel!

*mf*

flash - ing, slash - ing, hear the steel!

Now my lord with thrust and par - ry, Make the foe - man reel.

Now my lord with thrust and par - ry, Make the foe - man reel.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The music is in a minor key and 4/4 time.

Nerves are stead-y, keen and read - y, Let the duel be - gin.

keen and read y, Let's be - gin.

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are split across two lines of vocal staves. The piano accompaniment continues with a steady accompaniment pattern.

Fight him fair-ly, Fight him squarely, May the best man win!

Fight him fair-ly, Fight him squarely, May the best man win!

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are split across two lines of vocal staves. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the final measure, indicating a strong, powerful ending. The score ends with a double bar line.

What will he do? What will he say? Some-

What will he do? What will he say? Some-

*f* *p*

King.  
Oh!

Spoken.

one shall rue this duel to-day. The King, the King, the King, His Majesty!

one shall rue this duel to-day. The King, the King, the King, His Majesty!

*f*

*Allegretto.*

I am bluff King Hal, A mighty monarch I, I'm gruff and I'm grim and its

woe to him who would my will de - fy! I'm read-y for a bat-tle, A

*rit.* *a tempo*

bot-tle or a gal, Oh! a par-a - gon of potenta - tes, Is bluff King

Hal! King. What means, I say, this strange af - fray? My

Your Ma-jes-ty!

Your Ma-jes-ty!

*f* *mf*

an - ger it is fueling! Who dares for-get all eti - quet-te, and

laws a - gainst all dueling? Who e'er it be shall rue the day and

The first system of music consists of a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics 'laws a - gainst all dueling? Who e'er it be shall rue the day and'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

meet re - tal - i - a - tion, Of each and all, I now de - mand, at

The second system continues the vocal line with the lyrics 'meet re - tal - i - a - tion, Of each and all, I now de - mand, at'. The piano accompaniment continues with similar rhythmic patterns and chordal support.

once an ex - pla - na - tion. Re - ply! Re - ply! Who

The third system features the vocal line with the lyrics 'once an ex - pla - na - tion. Re - ply! Re - ply! Who'. The piano accompaniment includes some chromatic movement in the bass line and chords in the right hand.

Buckingham.

Thy roy - al liege, I beg you list, Ere

doth my law de - fy?

The fourth system begins with the name 'Buckingham.' above the vocal line. The lyrics continue: 'Thy roy - al liege, I beg you list, Ere doth my law de - fy?'. The piano accompaniment features a more active right hand with eighth-note patterns.

you im-pose the pris-on fet-ter, The cause of this, if you in-sist, You'll

find Sir, if you read this let-ter. Brandon.  
Trait-or! De-fam-or! The

King.  
Si-lence un-der-stand! The  
princess would you shame her?

*rit.* *fz*

is your Kings com-mand!

It is our Kings Com-mand!  
It is our Kings Com-mand!



## If I marry the King of France.

*Allegretto.* *Princess.*

The man I choose to mar-ry May be  
an-cient King is fra-gile And

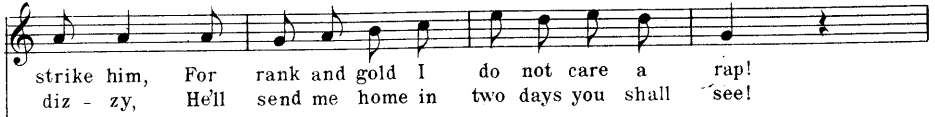
Piano. *mf* *p*

Tom or Dick or Har-ry, Pro-vid-ing he's a young and hand-some  
ver-y far from a-gile, He'll have to hur-ry to catch up with

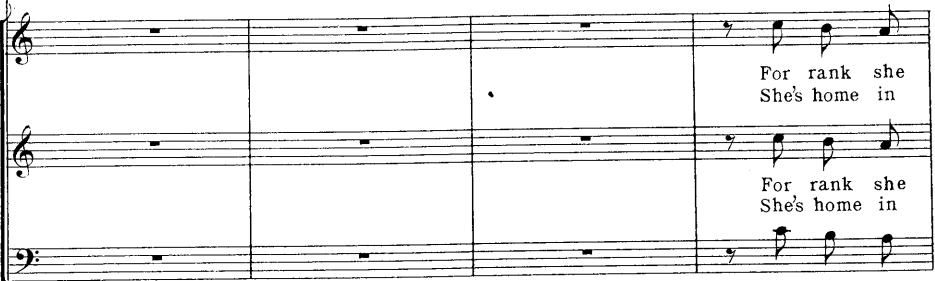
chap.  
me. The main thing I must like him, Per-haps some day I'll  
I'll keep him good and bu-sy, Till his poor brain is

A hand-some chap!  
That can not be!


A hand-some chap!  
That can not be!



strike him, For rank and gold I do not care a rap!  
diz - zy, He'll send me home in two days you shall see!



For rank she  
She's home in

He may think me far a - bove him But I'll gen - tly hint I  
As I shall need di - vert - ing, I'll do a lot of



does not care a rap!  
two days you shall see!



*poco rit.* *a tempo*

love him, Our ho-ney-moon shall be a dream di - vine; The  
flirt-ing, I'll pick out all the worst rou-es at court; I'll

A dream di - vine;  
Rou-es at Court;

A dream di - vine;  
Rou-es at Court;

King of France rheu-ma-tic, I say with vim em - pha-tic, Is  
be so gay and gid-dy, He'll make me soon a wid - dy And

not a hus - band strictly in my line. If I  
wid-ows seem to have most all the sport.

*poco rit.*

mar-ry the King of France. — I'll cer-tain-ly lead him a dance, — He'll

*poco rall.*

have to be skit-tish, He'll have to be gay, He'll have to throw doc-tors and

*poco rall.*

*a tempo*

crutches a-way. Youth ev-er must have its fling,— And I will have mine at the

*a tempo*

King, Some high old times in France there'll be, If I mar-ry his doddering

Ma - jes-tee!

Youth ev-er must have it's fling — And she will have hers at the

Youth ev-er must have it's fling — And she will have hers at the

If I mar-ry his dod-der-ing

King. Some high old times in France there'll be, If she mar-ries his dod-der-ing

King. Some high old times in France there'll be, If she mar-ries his dod-der-ing

This system contains a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics "If I mar-ry his dod-der-ing". Below it, two piano staves provide accompaniment. The lyrics "King. Some high old times in France there'll be, If she mar-ries his dod-der-ing" are repeated under the piano staves.

Mary.

Ma-jestee. This

Ma-jestee.

Ma-jestee.

Mary.

This system contains a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics "Ma-jestee. This". Below it, two piano staves provide accompaniment. The lyrics "Ma-jestee." are repeated under the piano staves. The system concludes with a double bar line and a repeat sign. The piano accompaniment includes first and second endings, marked with "1" and "2" respectively.

Moderato.

King.

Let ships be prepared, To car-ry her to France, Be read - y All!

Be  
Be

Moderato.

*mf* *f*

Allegro.

read-y All!  
read-y All!

Allegro.

*f* *p* **A**

King.

Let a good ship be made

read - y, With a crew and cap - tain steady, We'll cure our sis - ter's

pe - tu - lance, By send - ing her to France. Then we shall live in Clov - er, So

up a - way to Do - ver And straight set sail, With a fav'ring gale to cross the channel

*poco rit*

Princess Mary.



I have to go o-ver the rol - ling sea, With the

Brandon.



When you are far o-ver the rol - ling sea, When the

Jane.



It's ho! Yo ho! for a rol - ling sea, With the

King.



o'er.

It's ho! Yo ho! for a rol - ling sea, With the

Buckingham.



it's ho! Yo ho! for a rol - ling sea, With the

Will Somers.



It's ho! Yo ho! for a rol - ling sea, With the

Judson.




It's ho! Yo ho! for a rol - ling sea, With the







bil - lows toss - ing high! — A ter - ri - ble fate will a - wait for me, To my




billows are toss - ing high! — A dread - ful fate will a - wait for me, In a



bil - lows toss - ing high! — It's ho! Yo ho! when the wind blows free And the



bil - lows toss - ing high! — It's ho! Yo ho! when the wind blows free And the



bil - lows toss - ing high! — It's ho! Yo ho! when the wind blows free And the




bil - lows toss - ing high! — It's ho! Yo ho! when the wind blows free And the




bil - lows toss - ing high! — It's ho! Yo ho! when the wind blows free And the







love I say good bye; — I'll save you I swear from the pri-son cell, So be cheerful In waiting a




pri-son cell I'll lie — But give me a thought when far a-way, for my heart and soul you en-




clouds are black on high — It's lit-tle will care the bold ships crew, they'll be proud indeed of the




clouds are black on high — It's lit-tle will care the bold ships crew, they'll be proud indeed of the



clouds are black on high — It's lit-tle will care the bold ships crew, they'll be proud indeed of the



clouds are black on high — It's lit-tle will care the bold ships crew, they'll be proud indeed of the



clouds are black on high — It's lit-tle will care the bold ships crew, they'll be proud indeed of the



chance,— And fear not for me, for I ne'er shall be, The bride of the King of

trance,— So do not for-get, when you're far a-way, The bride of the King of

chance,— To car-ry the Eng - lish Prin-cess May, To mar-ry the King of

chance,— To car-ry the Eng - lish Prin-cess May, To mar-ry the King of

chance,— To car-ry the Eng - lish Prin-cess May, To mar-ry the King of

chance,— To car-ry the Eng - lish Prin-cess May, To mar-ry the King of

chance,— To car-ry the Eng - lish Prin-cess May, To mar-ry the King of

*poco rit.*

France. I have to go ov-er the rol - ling sea, With the bil-lowstossing

France. When you are far ov-er the rol - ling sea, When the billows are tossing

France. It's ho! Yo ho! for a rol - ling sea, With the bil-lows tossing

France. It's ho! Yo ho! for a rol - ling sea, With the bil-lowstossing

France. It's ho! Yo ho! for a rol - ling sea, With the bil-lowstossing

France. It's ho! Yo ho! for a rol - ling sea, With the bil-lowstossing

France. It's ho! Yo ho! for a rol - ling sea, With the bil-lowstossing

France. It's ho! Yo ho! for a rol - ling sea, With the bil-lowstossing

France. It's ho! Yo ho! Yo ho! with bil-lowstossing

France. It's ho! Yo ho! for a rol - ling sea, With a bil-lowstossing

It's ho! Yo ho! for a rol - ling sea, With the bil-lowstossing

It's ho! Yo ho! Yo ho! with bil-lowstossing

It's ho! Yo ho! for a rol - ling sea, With a bil-lowstossing

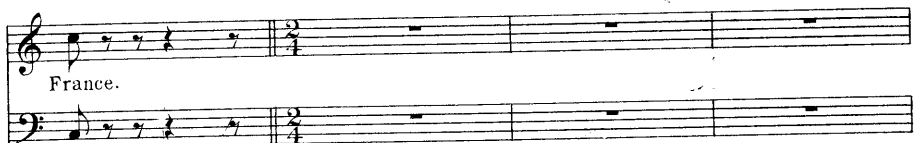




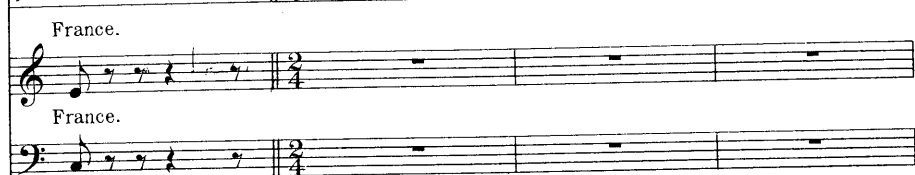
chance And fear not for me for I ne'er shall be, The bride of the King of  
trance, So do not for-get when you're far a - way, The bride of the King of  
chance, To car-ry the Eng - lish Prin-cess May, To mar-ry the King of  
chance, To car-ry the Eng - lish Prin-cess May, To mar-ry the King of  
chance, To car-ry the Eng - lish Prin-cess May, To mar-ry the King of  
chance, To car-ry the Eng - lish Prin-cess May, To mar-ry the King of  
chance, To car-ry the Eng - lish Prin-cess May, To mar-ry the King of  
chance, To car-ry the Eng - lish Prin-cess May, To mar-ry the King of  
*poco rit.*

The musical score consists of a voice line and a piano accompaniment. The voice line is written in a single system with a treble and bass staff. The piano accompaniment is written in a grand staff with treble and bass staves. The tempo marking *poco rit.* is placed above the piano accompaniment in the lower section of the page.

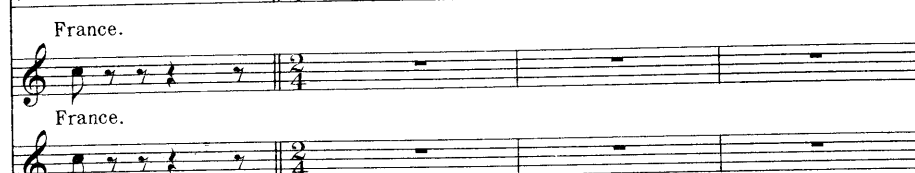
France.



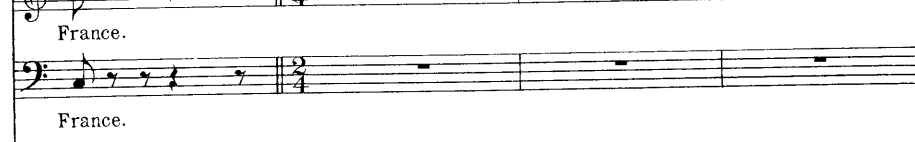
France.



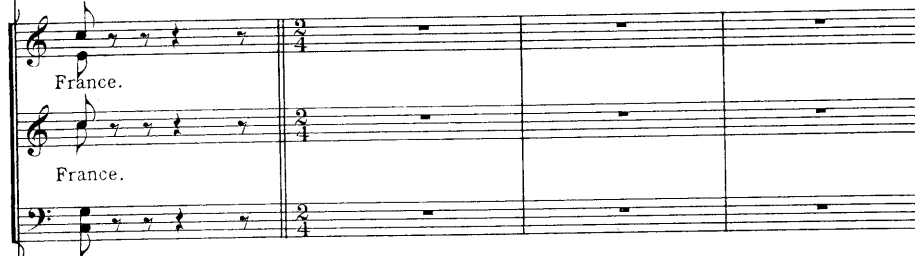
France.




France.



France.



Dance.





## Princess Mary

Fear not I'll save you, — I shall find a way, —

What - so - ev - er be - tide you, Trust me I pray! —

Though time and distance, — May our lives di - vide, —

Brandon

Though time and distance, — May our lives di - vide, —

I'll wait, ev - er for you, To be your bride. —

To you, I will be true, My Queen my bride. —

Princess Mary.

Fear not I'll save you, — I shall find a way, —

Brandon.

'Tis time for part-ing, — To go o - ver sea, —

Jane.

'Tis time for part-ing, — To go o - ver sea, —

King.

'Tis time for part-ing, — To go o - ver sea, —

Buckingham.

'Tis time for part-ing, — To go o - ver sea, —

Will Somers.

'Tis time for part-ing, — To go o - ver sea, —

Judson.

'Tis time for part-ing, — To go o - ver sea, —

Chorus.

'Tis time for part-ing, — To go o - ver sea, —

'Tis time for part-ing, — To go o - ver sea, —

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features seven vocal parts and a piano accompaniment. The vocal parts are arranged in pairs: Princess Mary (Soprano) and Brandon (Bass), Jane (Soprano) and King (Bass), Buckingham (Soprano) and Will Somers (Bass), and Judson (Bass). The Chorus consists of two vocal lines. The piano accompaniment is written in the bass clef and provides harmonic support for the vocal lines.

What - so - ev - er be - tide you Trust me I pray! —

Hearts the tru - est and dear - est Oft are not free; —

Hearts the tru - est and dear - est Oft are not free; —

Hearts the tru - est and dear - est Oft are not free; —

Hearts the tru - est and dear - est Oft are not free: —

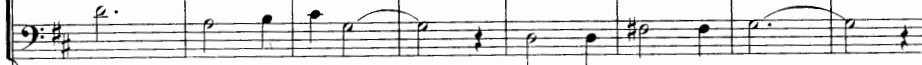
Hearts the tru - est and dear - est Oft are not free: —

Hearts the tru - est and dear - est Oft are not free: —

Hearts the tru - est and dear - est, oft are not free: —

Hearts the tru - est and dear - est, oft are not free: —

Hearts the tru - est and dear - est, oft are not free: —







be your bride! To be your bride!  
Queen my bride! My Queen my bride!  
e'er be-tide! What e'er be-tide!  
e'er be-tide! What e'er be-tide!  
e'er be-tide! What e'er be-tide!  
e'er be-tide! What e'er be-tide!  
e'er be-tide! What e'er be-tide!  
e'er be-tide! What e'er be-tide!

1 1

*ff*

8<sup>va</sup>

Detailed description: This is a page of a musical score, numbered 68. It features a vocal line and a piano accompaniment. The vocal line consists of eight staves of music, each with a treble and bass clef. The lyrics are: "be your bride! To be your bride! Queen my bride! My Queen my bride! e'er be-tide! What e'er be-tide! e'er be-tide! What e'er be-tide! e'er be-tide! What e'er be-tide! e'er be-tide! What e'er be-tide!". The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes various musical notations such as chords, arpeggios, and dynamics. The score concludes with a double bar line, a first ending bracket labeled "1", and a final flourish marked with "ff" and "8<sup>va</sup>".

Act II.

Entrée Act and Opening Ensemble.

A Madcap Princess.

Allegro.

Piano.

The first system of music is for piano accompaniment. It is in 2/4 time and begins with a forte (*f*) dynamic. The tempo is marked 'Allegro.' The key signature has two flats. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment. A first ending bracket is present in the right hand, marked with a double bar line and a repeat sign.

The second system continues the piano accompaniment. It maintains the 2/4 time signature and key signature. The right hand continues with eighth-note patterns, and the left hand provides a consistent accompaniment. A first ending bracket is also present in the right hand.

The third system continues the piano accompaniment. The right hand features a mix of eighth and sixteenth notes, while the left hand remains in a steady eighth-note accompaniment. A first ending bracket is present in the right hand.

The fourth system continues the piano accompaniment. The right hand has a more active melodic line with sixteenth notes. The left hand continues with eighth notes. A first ending bracket is present in the right hand.

Tempo di Valse.

The fifth system of music is marked 'Tempo di Valse.' and is in 3/4 time. It begins with a forte (*f*) dynamic. The right hand features a waltz-like melody with sustained chords, while the left hand plays a steady eighth-note accompaniment. The key signature remains two flats.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It consists of several measures of chords and single notes, with some notes marked with accents.

Second system of musical notation, continuing the piece with similar chordal textures and melodic fragments in the grand staff.

Third system of musical notation, marked *Allegro vivo.* in the upper right. The tempo is indicated by a '2' over the time signature. The music becomes more rhythmic and active.

Fourth system of musical notation, showing a continuation of the rhythmic patterns from the previous system.

Fifth system of musical notation, ending with the word *Curtain* written above the final measure. The music concludes with a final chord.

Sixth system of musical notation, marked *Moderato.* in the upper right. The tempo is indicated by a '6' over the time signature. The music is slower and features a more melodic line in the right hand.



## Maids of Honor.

Maids of hon - or, to the Prin - cess, We are dam - sels, most in - dus - trious;

The first system of the musical score for 'Maids of Honor'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: 'Maids of hon - or, to the Prin - cess, We are dam - sels, most in - dus - trious;'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Here all day, we sew a - way, For our sweet Mistress so il - lus - trious; Oh!

The second system of the musical score. The lyrics are: 'Here all day, we sew a - way, For our sweet Mistress so il - lus - trious; Oh!'. The piano accompaniment continues with the same rhythmic pattern as the first system.

Sew all day and nev - er tar - ry, On her robes of el - e - gance; For the

The third system of the musical score. The lyrics are: 'Sew all day and nev - er tar - ry, On her robes of el - e - gance; For the'. The piano accompaniment continues with the same rhythmic pattern as the first system.

Prin - cess is - to mar - ry, with the an - ci - ent King of France. Oh!

Jane Seymour.

The fourth system of the musical score. The lyrics are: 'Prin - cess is - to mar - ry, with the an - ci - ent King of France. Oh!'. The piano accompaniment continues with the same rhythmic pattern as the first system. The name 'Jane Seymour.' is written above the final measure of the vocal line.

## Moderato.

Maids of hon-our, most do-mes-tic, Help the Prin-cess with her

trousseau; It is right And quite po-lite, In damsels of the Court to

## Anne Boleyn.

do so. While the Prin-cess, proud and haugh-ty, Hates the match, so it is

said And dis-plays a temper naughty, Just be-cause she's to be wed.

*Allegro vivo*

1st time All small Princip.  
2nd time Principals & Girls.

But it is stitch, stitch, stitch, And the thread and nee-dle ply, Yes it's

stitch, stitch, stitch, For the hourstoo swift-ly fly; O! we must make the Princess

love-ly, She is Eng-land's joy and pride, So stitch a - way, till the wed-ding-day, Of the

1.	All Princip. and Girls.	2.
----	----------------------------	----

rare and ra-diant bride. But it is ra-diant bride.

## Entrance of Courtiers and Pages led by Will Somers.

*Maestoso.*

The first system of the musical score is in 3/4 time, marked *Maestoso*. It features a treble and bass staff. The treble staff contains a complex melodic line with many beamed eighth and sixteenth notes, including several triplet markings. The bass staff provides a steady accompaniment with chords and moving lines.

The second system continues the musical piece. It includes a first ending bracket labeled '8' over the first few measures. The treble staff continues with intricate melodic patterns and triplet markings. The bass staff maintains the accompaniment. The system concludes with a double bar line and a key signature change to one flat.

Courtiers and Pages.

The first system of the vocal entry features a vocal line in the treble staff and a piano accompaniment in the bass staff. The lyrics are: "Ca - va - liers of Hen - ry's Court, No - ble lords and pag - es,". The music is in 3/4 time and one flat.

The second system of the vocal entry continues the vocal line and piano accompaniment. The lyrics are: "We go in for love and sport, Do not pose as sag - es." The piano accompaniment consists of chords and moving lines in the bass staff.

The third system of the vocal entry continues the vocal line and piano accompaniment. The lyrics are: "We go in for love and sport, Do not pose as sag - es." The piano accompaniment consists of chords and moving lines in the bass staff.

The fourth system of the vocal entry continues the vocal line and piano accompaniment. The lyrics are: "We go in for love and sport, Do not pose as sag - es." The piano accompaniment consists of chords and moving lines in the bass staff.

Yet we are but half the time, With the books you see, —

Tell - ing of the dis - tant clime, Far a - cross the sea.

Will Somers.  
Prin - cess

Ma - ry has a no - tion, That she fain would know a - bout, of the

lands be - yond the o - cean, Books she can - not do with - out; Bring the

charts and bring the maps! Read-y for in - spec-tion. It will

please her well per - haps, to find a big, a big col - lec-tion.

*Courtiers and Pages.*

Then it is books, books, books, 'Tis a dull and end-less strife,

Books, books, books, not for me a scholar's life. I'd rath-er woo a pret-ty

girl, In some sweet sha - dy nook, Than spend a sin - gle hour of

life, On an - y print - ed book. Then it is

But it is stitch, stitch, — the nee - dle ply, —  
books, books, books, 'Tis a dull and end - less strife;

— Yes it is stitch, stitch, — the hours fly,  
 books, books, books, Not for me a schol-ar's life. I'd rath-er

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the vocal line with lyrics, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "— Yes it is stitch, stitch, — the hours fly, books, books, books, Not for me a schol-ar's life. I'd rath-er".

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a steady eighth-note bass line and chords in the treble clef.

She is Eng - land's joy and pride,  
 woo a pret-ty girl, In some sweet\_ sha - dy nook, Than spend a

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the vocal line with lyrics, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "She is Eng - land's joy and pride, woo a pret-ty girl, In some sweet\_ sha - dy nook, Than spend a".

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It continues the accompaniment from the first system, with a steady eighth-note bass line and chords in the treble clef.



Stitch a -

Eng - land's joy and pride, she is our love - ly bride.

sin - gle hour on an - y books,

An - y

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Eng - land's joy and pride, she is our love - ly bride." The second staff is another vocal line in treble clef with lyrics: "sin - gle hour on an - y books,". The third staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a simple harmonic accompaniment with chords and moving lines in both hands.

way, stitch a - way for the love - ly bride! Stitch a -

Stitch, stitch, for the bride.

books, an - y books, an - y print - ed books, An - y

books, books, print - ed books,

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "way, stitch a - way for the love - ly bride! Stitch a -". The second staff is another vocal line in treble clef with lyrics: "Stitch, stitch, for the bride." The third staff is a piano accompaniment in bass clef with lyrics: "books, an - y books, an - y print - ed books, An - y". The piano accompaniment continues with chords and moving lines in both hands. The key signature and time signature remain the same as in the first system.

way stitch a - way for the bride!

Stitch, stitch, stitch, Yes stitch a - way, yes stitch a - way,  
 books, an - y books, an - y books,  
 books, books, books, For an - y books, for an - y books,

The first system of the vocal score consists of three staves. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics are written below the notes. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat).

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a steady accompaniment with chords and moving lines in both hands. The right hand has a more active melody, while the left hand provides harmonic support with chords and a simple bass line.

a - way, We stitch a - way, we stitch a - way —  
 books, books, No sin - gle hour for an - y books.

The second system of the vocal score continues with three staves. The lyrics are written below the notes. The music maintains the same 3/4 time signature and key signature.

The piano accompaniment for the second system is shown in two staves. It features a steady accompaniment with chords and moving lines in both hands. The right hand has a more active melody, while the left hand provides harmonic support with chords and a simple bass line. The system ends with a fermata over the final chord.

# Woman rules the King.

Tempo di Valse moderato.

Voice.

Piano.

Moderato.

King may rule his ar - my, A King may rule his na - vy, He  
King may con - quer ty - rants, De - feat an up - start neigh - bor, His

may command a force on land, Or on the o - cean wav - y; Al -  
sub - jects all both great and small, He'll crush with lit - tle la - bor; To

though so great a po - tentate, To friend and foe I am. To woman kind I am inclined To  
bat - tles grand, by sea or land, He may de - vote his life, But you may swear He will not dare To

## Tempo di Valse moderato.

be a per-fect lamb. Oh! wo-man, love-ly  
talk back to his wife.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The lyrics are: "be a per-fect lamb. Oh! wo-man, love-ly talk back to his wife." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The tempo is marked "Tempo di Valse moderato."

wo-man, You're the Queen a-bove us Kings, You

The second system continues the musical score. The vocal line has a treble clef and the key signature remains one flat. The lyrics are: "wo-man, You're the Queen a-bove us Kings, You". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

o-ver-awe our will and law, Our dig-ni-ty takes wings;

The third system of the musical score. The vocal line has a treble clef and the key signature remains one flat. The lyrics are: "o-ver-awe our will and law, Our dig-ni-ty takes wings;". The piano accompaniment includes a triplet of eighth notes in the right hand.

— A King may sway the church and state, His fame all men may

The fourth and final system of the musical score. The vocal line has a treble clef and the key signature remains one flat. The lyrics are: "— A King may sway the church and state, His fame all men may". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

sing, A King may rule a na - tion great, But wo - man

rules the King. Oh! wo - man, love - ly wo - man,

You're the Queen a - bove us Kings, You o - ver - awe our

will and law, Our dig - ni - ty takes wings; A King may

sway the church and state, His fame all men may sing,

A King may rule a nation great, But wo - man rules the

1  
King. A

2  
King.

## If You Were Mine Alone.

Moderato.

Voice.

Piano.

*mf*

1. Fair  
2. I

face that haunts my dream, — Eyes I love so  
al - ways watch your smiles, — To oth - er suit - ors

*p*

well, — Would that your se - cret thoughts To me, you would  
bold, — Who lure you with their wiles, — Or their chains of

tell;— Oh! vain-ly I strive to read,— What you will not  
gold;— There's sometimes a glance for me,— Oh! fleet-ing but so

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and has a tempo of quarter notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

own,—— Oh! are— your smiles for all in- deed or  
dear,—— Oh! am— I on - ly like the rest, or

The second system continues the vocal line and piano accompaniment. The vocal line has a tempo of quarter notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

but for one— a - lone?—— If you were mine a - lone,—— Oh!  
just a thought more near?——

The third system continues the vocal line and piano accompaniment. The vocal line has a tempo of quarter notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

years might come and go,—— If you were mine a - lone,——

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a tempo of quarter notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.



All life's joy I'd know; Still in the af - ter years, The

star of Love di - vine, Would lead me on from

1.  
dark to dawn, If you were mine a - lone.

2.  
dark to dawn, If you were mine a - lone.

## Finale Act II.

A Madcap Princess.

Trpts. on the Stage.

Piano.

*f* *ff*

Thrice no-ble is he, the great Tu - dor king So ty - ran - nic, - With a  
 Thrice no-ble is he, the great Tu - dor king So ty - ran - nic, - With a

tem - per, that can cause a pan - ic. All men may trem - ble, at  
 tem - per, that can cause a pan - ic. All men may trem - ble, at

his slightest sign; He's sa ta - nic; — If folks to o - bey him de - cline.

his slightest sign; He's sa ta - nic; — If folks to o - bey him de - cline.

Just now his sis - ter dares de - fy the king, An un - heard of thing, Which will

She dares de - fy the king, An un - heard of thing, Which will

trou - ble bring; She is as haughty and as proud as he — And

trou - ble bring; She is as proud as he — And

now we soon shall see, What ev-er her pun-ishment shall

now we soon shall see, What ev-er her pun-ishment shall

be. Thrice no-ble is he, the great Tu-dor king So ty-

be. Thrice no-ble is he, the great Tu-dor king So ty-

ran-nic,— With a tem-per that can cause a pan-ic.

ran-nic,— With a tem-per that can cause a pan-ic.

All men may trem-ble, at his slightest sign, If his folks to o-bey de -

All men may trem-ble, at his slightest sign, If his folks to o-bey de -

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features triplet patterns in the right hand and chords in the left hand.

King.  
Where is the jade, the sau-cy minx, Who

cline.

cline.

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are vocal lines with the word "cline." The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features triplet patterns in the right hand and chords in the left hand.

at our mandate mere-ly winks? I give her now this fin- al chance, To

wed our friend, the King of France. And if she fails with-in the hour, She

goes forth-with to Lon-don Tow'r!

The Tow'r! the Tow'r! oh! hap - less fate, ... She

The Tow'r! the Tow'r! oh! hap - less fate, She

King.  
Come forth, you young dis - turb - er, Of  
goes to Lon - don tow - er!  
goes to Lon - don tow - er!

*mf*

this our com - mon - wealth, This is your chance, To Louis of France, I  
bid you pledge a health!

A health to the King! All  
A health to the King! All

Detailed description of the musical score: The page contains a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The time signature is 2/4. The score is divided into several systems. The first system includes the vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The seventh system continues the vocal line and piano accompaniment. The eighth system continues the vocal line and piano accompaniment. The ninth system continues the vocal line and piano accompaniment. The tenth system continues the vocal line and piano accompaniment. The eleventh system continues the vocal line and piano accompaniment. The twelfth system continues the vocal line and piano accompaniment. The thirteenth system continues the vocal line and piano accompaniment. The fourteenth system continues the vocal line and piano accompaniment. The fifteenth system continues the vocal line and piano accompaniment. The sixteenth system continues the vocal line and piano accompaniment. The seventeenth system continues the vocal line and piano accompaniment. The eighteenth system continues the vocal line and piano accompaniment. The nineteenth system continues the vocal line and piano accompaniment. The twentieth system continues the vocal line and piano accompaniment. The twenty-first system continues the vocal line and piano accompaniment. The twenty-second system continues the vocal line and piano accompaniment. The twenty-third system continues the vocal line and piano accompaniment. The twenty-fourth system continues the vocal line and piano accompaniment. The twenty-fifth system continues the vocal line and piano accompaniment. The twenty-sixth system continues the vocal line and piano accompaniment. The twenty-seventh system continues the vocal line and piano accompaniment. The twenty-eighth system continues the vocal line and piano accompaniment. The twenty-ninth system continues the vocal line and piano accompaniment. The thirtieth system continues the vocal line and piano accompaniment. The thirty-first system continues the vocal line and piano accompaniment. The thirty-second system continues the vocal line and piano accompaniment. The thirty-third system continues the vocal line and piano accompaniment. The thirty-fourth system continues the vocal line and piano accompaniment. The thirty-fifth system continues the vocal line and piano accompaniment. The thirty-sixth system continues the vocal line and piano accompaniment. The thirty-seventh system continues the vocal line and piano accompaniment. The thirty-eighth system continues the vocal line and piano accompaniment. The thirty-ninth system continues the vocal line and piano accompaniment. The fortieth system continues the vocal line and piano accompaniment. The forty-first system continues the vocal line and piano accompaniment. The forty-second system continues the vocal line and piano accompaniment. The forty-third system continues the vocal line and piano accompaniment. The forty-fourth system continues the vocal line and piano accompaniment. The forty-fifth system continues the vocal line and piano accompaniment. The forty-sixth system continues the vocal line and piano accompaniment. The forty-seventh system continues the vocal line and piano accompaniment. The forty-eighth system continues the vocal line and piano accompaniment. The forty-ninth system continues the vocal line and piano accompaniment. The fiftieth system continues the vocal line and piano accompaniment. The fifty-first system continues the vocal line and piano accompaniment. The fifty-second system continues the vocal line and piano accompaniment. The fifty-third system continues the vocal line and piano accompaniment. The fifty-fourth system continues the vocal line and piano accompaniment. The fifty-fifth system continues the vocal line and piano accompaniment. The fifty-sixth system continues the vocal line and piano accompaniment. The fifty-seventh system continues the vocal line and piano accompaniment. The fifty-eighth system continues the vocal line and piano accompaniment. The fifty-ninth system continues the vocal line and piano accompaniment. The sixtieth system continues the vocal line and piano accompaniment. The sixty-first system continues the vocal line and piano accompaniment. The sixty-second system continues the vocal line and piano accompaniment. The sixty-third system continues the vocal line and piano accompaniment. The sixty-fourth system continues the vocal line and piano accompaniment. The sixty-fifth system continues the vocal line and piano accompaniment. The sixty-sixth system continues the vocal line and piano accompaniment. The sixty-seventh system continues the vocal line and piano accompaniment. The sixty-eighth system continues the vocal line and piano accompaniment. The sixty-ninth system continues the vocal line and piano accompaniment. The seventieth system continues the vocal line and piano accompaniment. The seventy-first system continues the vocal line and piano accompaniment. The seventy-second system continues the vocal line and piano accompaniment. The seventy-third system continues the vocal line and piano accompaniment. The seventy-fourth system continues the vocal line and piano accompaniment. The seventy-fifth system continues the vocal line and piano accompaniment. The seventy-sixth system continues the vocal line and piano accompaniment. The seventy-seventh system continues the vocal line and piano accompaniment. The seventy-eighth system continues the vocal line and piano accompaniment. The seventy-ninth system continues the vocal line and piano accompaniment. The eightieth system continues the vocal line and piano accompaniment. The eighty-first system continues the vocal line and piano accompaniment. The eighty-second system continues the vocal line and piano accompaniment. The eighty-third system continues the vocal line and piano accompaniment. The eighty-fourth system continues the vocal line and piano accompaniment. The eighty-fifth system continues the vocal line and piano accompaniment. The eighty-sixth system continues the vocal line and piano accompaniment. The eighty-seventh system continues the vocal line and piano accompaniment. The eighty-eighth system continues the vocal line and piano accompaniment. The eighty-ninth system continues the vocal line and piano accompaniment. The ninetieth system continues the vocal line and piano accompaniment. The hundredth system continues the vocal line and piano accompaniment.

King.

We know you hear us, sis-ter mine, I raise this cup of

Hail King of France!

Hail King of France!

The first system of the musical score features a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The vocal line begins with a fermata and then enters with the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

old French wine, And when the cho-rus we begin, 'Tis your chance my girl to join

The second system continues the vocal line and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in both treble and bass clefs. The lyrics continue across the system.

in.

Pray you take heed, O-be-di-ent be, Oh! pray join in.

Pray you take heed, O-be-di-ent be, Oh! pray join in.

The third system features a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The lyrics are repeated. The piano accompaniment includes triplets in the right hand and a bass line in the left hand. The system concludes with a double bar line and repeat dots.



Allegro.

King.

From the

vine-yards fair of Bur-gun-dy, This flask of vin-tage came; The

gold-en cup, I hold it up, It glows with ru-by flame. And

I o-pine, This good French wine, Is the fit and prop-er thing. For

Lou-is bride, In joy and pride. To drink to Franc-es

King. Oh!

Fill up! — Fill up! — A brimming gold-en cup!

Fill up! Fill up! A brimming gold-en cup!

here's to the Princess of Eng - land, Who has beau-ty and youth for two — And

here's to the Monarch of France, Whose years may be more than a few; — But the

crowns we'll unite, In this same marriage rite, The pow'r of great Bri-tain ad-

vance;— So drink I com-mand you! Or trai-tor I brand you! A

health to King Louis of France!

O! here's to the Princess of Eng - land, Who has  
Hail our Prin-cess dear.

beau-ty and youth for two — And here's to the Monarch of France, — Whose  
 She's so beau-ti-ful, Hail to Louis the great

years may be more than a few; ah!  
 King of France — But the crown's well u-nite, In this

So  
 The pow'r of great Bri-tain ad-vance. —  
 same marriage rite, The pow'r of great Bri-tain ad-vance. —

## Buckingham.

drink I command you! Or traitor I brand you! A health to King Louis of France! The

A health to King Louis of France!

A health to King Louis of France!

*f* *p*

Prin-cess dear, does not ap-pear, 'Tis ev-i-dent she's

mocking; She rid-i-cules, Her monarch's rules. 'Tis ver-y rude and

shocking. King. Why then, since she de-

'Tis ver-y rude and ver-y shocking,

'Tis ver-y rude and ver-y shocking,

rude sorude

The first system of the musical score consists of four staves. The top staff is a vocal line in G minor, with lyrics 'shocking. King. Why then, since she de-'. The second and third staves are vocal lines with lyrics ''Tis ver-y rude and ver-y shocking,'. The bottom staff is a piano accompaniment in G minor, with lyrics 'rude sorude'. The system concludes with a key signature change to G major.

nies us And wrongful-ly de - fies us, I'll have her out, Be -

The second system of the musical score consists of two staves. The top staff is a vocal line in G major with lyrics 'nies us And wrongful-ly de - fies us, I'll have her out, Be -'. The bottom staff is a piano accompaniment in G major, featuring a triplet of eighth notes in the right hand. The system concludes with a key signature change to D major.

yond all\_ doubt, My word as King I give!

*p*

The third system of the musical score consists of two staves. The top staff is a vocal line in D major with lyrics 'yond all\_ doubt, My word as King I give!'. The bottom staff is a piano accompaniment in D major, with a dynamic marking of *p* (piano). The system concludes with a key signature change to D minor.

(King Henry speaking through music: "With draw yonder curtains." The curtains are pulled aside Princess Mary is disclosed in Page's dress. Princess Mary.

My  
A page!  
A page!

*p*

This system contains the first vocal entry. The vocal line begins with a rest, followed by the lyrics "My A page! A page!". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

gal-lants and la-dies fair, I've sought the Princess ev - ry where, I

*p*

This system continues the vocal line with the lyrics "gal-lants and la-dies fair, I've sought the Princess ev - ry where, I". The piano accompaniment continues with a similar rhythmic pattern.

on - ly find these words which tell, That she has sought a convent cell.

A  
A

This system concludes the vocal line with the lyrics "on - ly find these words which tell, That she has sought a convent cell." The piano accompaniment continues with a similar rhythmic pattern.

King. She'll make a very live-ly  
What has she done?

Convent cell? —

Convent cell? —

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a rest, then enters with the lyrics 'King. She'll make a very live-ly' and 'What has she done?'. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal and piano parts, with the vocal line repeating 'Convent cell? —'.

Detailed description: This system shows the piano accompaniment for the second system of the score. It features a treble and bass clef with various musical notations including triplets, accents, and slurs.

nun, — Here's one who can cor-ro-bo - rate, — The ti - dings of — the

Detailed description: This system contains the third system of the musical score. The vocal line in treble clef has the lyrics 'nun, — Here's one who can cor-ro-bo - rate, — The ti - dings of — the'. The piano accompaniment in bass clef provides harmonic support with chords and moving lines.

Princess's fate: You saw her to — the con-vent go?

Brandon. Ay, veri-ly these eyes did

Detailed description: This system contains the fourth system of the musical score. The vocal line in treble clef has the lyrics 'Princess's fate: You saw her to — the con-vent go?'. The piano accompaniment in bass clef continues with chords and moving lines. The system concludes with a key signature change to two flats.



## Moderato.

With saint-ly mien, And eyes se-rene, Our Prin-cess has de-

so.

Moderato.

*p*

part-ed, A while to dwell, In — convent cell, A - mong the pi - ous

part-ed, de-parted

heart - ed. Where all is peace, Where troubles cease And nothing can a -

a -

miss come, Where worldly ear, With joy can hear, The blessed Pax no—

miss come, a-miss come

This system contains the first two systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The bottom system has a grand piano accompaniment with a right-hand treble clef and a left-hand bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line includes a triplet of eighth notes at the end of the first system.

bis - cum Pax no - bis-cum, Pax no - bis-cum, May your hearts be

no-bis-cum

This system contains the second and third systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The bottom system has a grand piano accompaniment with a right-hand treble clef and a left-hand bass clef. The key signature is two flats, and the time signature is 4/4.

blest. Oh! Pax no - bis-cum, Here for-get, The wick-ed world's un-

may your hearts be blest.

This system contains the fourth and fifth systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The bottom system has a grand piano accompaniment with a right-hand treble clef and a left-hand bass clef. The key signature is two flats, and the time signature is 4/4.

rest. Oh! this wick-ed world,  
 May your hearts be blest,  
 Pax no - bis - - - cum,  
 Pax no - bis - - - cum,  
 May your hearts be blest,

oh! this wick-ed world, May their hearts be blest oh!  
 May their hearts be blest,  
 Pax no - bis - - cum. May your hearts be blest,  
 Pax no - bis - - cum. May your hearts be blest,  
 may your hearts be blest.

Pax no - bis-cum, Here for - get, The wick-ed world's un - rest.

Pax no - bis-cum, Here for - get, The wick-ed world's un - rest.

Pax no - bis-cum, Here for - get, The wick-ed world's un - rest.

*rall.*

(Storm effects, Lightning scene at the windows.)

King.

Now by knightly crown and scap-tre, After the mix, and in-ter

*mf*

cepher, In what-ev-er con-vent she is found, I'll raze the walls e'en

to the ground, but I will find her!

Yes he will find her!

Yes he will find her!

*Vivace*

(spoken through Music) Buckingham: "See Sire, 'tis Charles Brandon!"  
 Judson: And this the Princess  
 Princess: "We are lost!"

Swords are flash-ing, Cut-ting, slashing, Hear the ring of steel;  
Flash - ing, slash - ing, hear the steel;

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a grand staff. The lyrics are: "Swords are flash-ing, Cut-ting, slashing, Hear the ring of steel;" and "Flash - ing, slash - ing, hear the steel;".

Now my lord, with thrust and par-ry, make the foe-man reel.  
Now my lord, with thrust and par-ry, make the foe-man reel.

This system contains the second vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a grand staff. The lyrics are: "Now my lord, with thrust and par-ry, make the foe-man reel." and "Now my lord, with thrust and par-ry, make the foe-man reel.".

This system shows the piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands.

(Storm and Rain.) (Lightning)

This system shows the piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The music includes performance directions: "(Storm and Rain.)" and "(Lightning)".

Cue Princess

This system shows the piano accompaniment for the fifth system, featuring a grand staff with treble and bass clefs. The music includes a cue: "Cue Princess".

(spoken)

Princess Mary: "Brother, my love to Louis of France!"

(They are ready to jump)

*Pesante.*

*Allegro molto.*

End of Act 2.

Act III.

Entree Act and Opening Ensemble.

A Madcap Princess.

Allegro.

Piano.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system is marked 'Allegro' and 'Piano'. The second system is marked 'f'. The third system is marked 'p'. The fourth system is marked 'Allegro moderato' and 'p'. The fifth system is marked 'p'. The score features various musical notations including treble and bass clefs, time signatures, dynamics, and articulation marks.



First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, continuing the piece with complex harmonic structures.

Third system of musical notation, including a key signature change to one sharp and a time signature change to 6/8.

Fourth system of musical notation, showing a steady rhythmic pattern in the bass line.

Fifth system of musical notation, marked *poco rall.* in two places.

Sixth system of musical notation, marked *a tempo*.

Seventh system of musical notation, concluding the page with a final cadence.

Tempo di Valse moderato.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a steady accompaniment in the bass with chords and a melody in the treble.

The second system continues the piece. It includes a triplet of eighth notes in the treble staff. The accompaniment in the bass remains consistent with the first system.

The third system shows further development of the melody and accompaniment. The bass line continues with a steady rhythmic pattern.

The fourth system features a melodic flourish in the treble staff, including a grace note. The bass accompaniment continues to provide a solid foundation.

The fifth system begins with a tempo change to *Allegro*. The treble staff has a triplet of eighth notes and a *rit.* marking. The bass staff continues with the accompaniment.

The sixth system features a *poco a poco cresc.* marking. The bass staff has a steady eighth-note accompaniment pattern.

The seventh system concludes the piece with a *Curtain.* marking. The bass staff features a series of chords and a final melodic line in the treble.

*Allegro moderato.*

Come fill up— a brimming flag— on, Toss— a Bum—per down lads!—

Come fill up— a brimming flag— on, Toss— a Bum—per down lads!—

*Allegro moderato.*

Old Dame Care is like a dragon, That we — fain would drown lads; In the

Old Dame Care is like a dragon, That we fain would drown lads; In the

bay— till dawn of day. — Our good old ship lies an— chored, Drink—

bay— till dawn of day. — Our good old ship lies an— chored, Drink—

All to our en-terprise, In a part-ing tankard!

All to our en-terprise, In a part-ing tankard!

*ff*

o - ver sea\_aye, o - ver sea\_aye, soon shall we be far-ing, —

o - ver sea\_aye, o - ver sea\_aye, soon shall we be far-ing, —

Trust-ing, trust-ing an - y wind that blows, Ev'- ry dan - ger dar - ing. —

Trust-ing, trust-ing an - y wind blows, Ev'- ry dan - ger dar - ing. —

O - ver sea\_aye, o - ver sea\_aye, not a heart de - spair-ing, —

O - ver sea\_aye, o - ver sea\_aye, not a heart de - spair-ing, —

Where the good ship tak - eth me, know - ing not nor car-ing. —

Where the good ship tak - eth me, know - ing not nor car-ing. yo! ho! —

yo! ho! —

o - ver the sea ay, ay, o - ver the sea yo! ho! —

the sea yo! ho! the sea yo!

the sea —

(1. Cavalier.)

ah!

ho! yo! ho! yo ho! yo ho! yo ho!

8<sup>va</sup>

This musical score is for the first Cavalier. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the exclamation 'ah!' and a series of 'ho! yo!' exclamations. The piano accompaniment provides a rhythmic and harmonic foundation, featuring chords and melodic lines in both hands. The score is written in a key with three flats and a 2/4 time signature.

leave a jilt-ing jade behind, Who to spurn me was in-clined.

This musical score continues the vocal line and piano accompaniment for the first Cavalier. The vocal line contains the lyrics 'leave a jilt-ing jade behind, Who to spurn me was in-clined.' The piano accompaniment continues with chords and melodic lines. The score is written in a key with three flats and a 2/4 time signature.

(2. Cavalier.)

Naught to lose and all to gain, I set sail for this New Spain. O!

This musical score is for the second Cavalier. It consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics 'Naught to lose and all to gain, I set sail for this New Spain. O!' The piano accompaniment provides a rhythmic and harmonic foundation, featuring chords and melodic lines in both hands. The score is written in a key with three flats and a 2/4 time signature.

I have cre-dit - ors, a score, Who are ea-ger for my gore, It will

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'I have cre-dit - ors, a score, Who are ea-ger for my gore, It will'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

cause them lots of grief and pain, My de - parture for New Spain.

Ha!

Ha!

The second system continues the vocal line with the lyrics 'cause them lots of grief and pain, My de - parture for New Spain.' It includes a vocal line and piano accompaniment. The vocal line has a fermata over the final note. Below the piano accompaniment, there are two instances of the exclamation 'Ha!' aligned with the vocal line's fermata.

You put it nice-ly, Your case my

ha! ha! ha! ha!

ha! ha! ha! ha!

The third system features a vocal line and piano accompaniment. The vocal line has the lyrics 'You put it nice-ly, Your case my' followed by a series of 'ha!' exclamations. The piano accompaniment provides harmonic support with chords and a bass line.

## (3. Cavalier.)

lad, Is ours pre - - cise - ly, I have a wife, a

plague to life, With a temper, that's a Cane; O! glad - ly will I

wel - come strife of an - y kind in this New Spain.

Ha!

Ha!

ha! ha! ha! ha! You scape the fet - ter You can't do worse, you may do

ha! ha! ha! ha! You scape the fet - ter You can't do worse, you may do



better, Ha! ha! ha! ha! ha! ha! ha! ha!

better, Ha! ha! ha! ha! ha! ha! ha! ha!

Come fill up a brimming flagon, Toss a bum-per down lads!

Come fill up a brimming flagon, Toss a bum-per down lads!

Old Dame Care is like a dragon, That we fain would drown lads. In the

Old Dame Care is like a dragon, That we fain would drown lads. In the

bay, till dawn of day, Our good old ship lies anchored; Drink

bay, till dawn of day, Our good old ship lies anchored; Drink

all to our en-ter-prise, In a part-ing tankard!

all to our en-ter-prise, In a part-ing tankard!

Hornpipe.

*Fine.*

## The Kings of the Sea.

Allegro.

Voice.

Piano.

rol - lick - ing old - sea - dog am I, Of the gal - lant and dare dev - il  
lands - men 'bid - ing by hearths so bright, Who nev - er a dan - ger

kind; ——— The laws of all na - tions I de - fy And I  
know; ——— Who die in your beds, who shun a fight And

do as I feel in - clined; Oh my crew they are hard - y and  
live la - zy lives and slow; Ye — know not the joy of a

des - per - ate men, All bat - ter'd and bronzed are we, — The -  
rov - ing life, A psalm sing - ing tribe are ye, — Ye -

King may command all you lords of the land, But we are — the Kings of the  
strike ne'er a blow a - gainst Spain — our foe, But we sink all her ships on the

sea. —  
sea. —

Chorus. Ay we are the Kings of the Sea, ho! ho!  
We scut - tle her craft on the Sea, ho! ho!

Then it's ho! yo! ho! For a mov - ing life On the

bil-low-y boundless sea; — It may be a life that is rife with strife, But

oh, it's the life for me, — We sail to the East and we

sail to the West, our quar-ry is gold and fame; — Rough and

read-y we are, But we're spread-ing a - far, The glo-ry of Eng-land's

name!

Then it's ho! yo! ho! For a mov - ing life On the

bil - low - y bound - less sea; ——— It may be a life that is

rife with strife But oh it's the life for me, ——— We —

Detailed description: The page contains a musical score for a song. It is written in G major (one sharp) and 2/4 time. The score is divided into three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'name!', 'Then it's ho! yo! ho! For a mov - ing life On the', 'bil - low - y bound - less sea; ——— It may be a life that is', and 'rife with strife But oh it's the life for me, ——— We —'. The piano accompaniment features a steady bass line and chords in the right hand, with some passages using a 'pedal' effect indicated by a wavy line under the notes.

sail to the East and we sail to the West, Our quar-ry is gold and

Rough and read-y we are, But we're spread-ing a - far, The

fame ——— Rough and read-y we are, But we're spread-ing a - far, The

1. glo - ry of Eng - land's name. 2. Ye name.

glo - ry of Eng - land's name. name.

*fz* *mf*

## Cavaliers' Song.

Allegro. Princess.

Voice. *f*

Piano.

name that's known at Court, In both ru-mor and re - port, As a  
 de - mo-i-selle or Dame, Who for beau-ty has a name, I lay

man who has a touchy dis - po - si - tion; po - si - tion! I ad -  
 siege and she is cer-tain to sur - ren - der; sur - ren - der! I have

mit, I'm rather sa - vage And my en - e - mies I ra - vage, Re -  
 yet to see the cold-ness, That will nev - er yield to Bold-ness, The



## Chorus.

venge I seek with great - est ex - pe - di - tion; pe - di - tion! O'er  
proudest has for me a smile that's ten - der; that's ten - der! So

all the British na - tion, I have made a re - pu - ta - tion As a  
morn - ing, noon and night, I'm ab - le To sit gen - tee - ly at the ta - ble, To

## Chorus.

ca - va - lier who's fond of a du - el - lo; du - el - lo! With the  
call for wine when comrades all are mel - low; are mel - low! At

sight - est cause for ac - tion, I de - mand full sa - tis - fac - tion, In  
cards, I love a bat - tle, I a - dore the dic - e's rat - tie, In

## Chorus.

fact I am a dangerous sort of fel - low, Such fel - low! such  
fact I am a dev - il of a fel - low, A dev - il! A

fel - low! a dangerous sort of man. Oh! with my cloak and  
dev - il! a dev - il of a man.

sword and plum - ed hat, They all may see I'm an

a - ris - to - crat; I am al - ways flirt - ing,

All girls de - sert - ing, know - ing nei - ther care nor

fear, I'm full of swag - ger, fire and reck - less dash,

I'm ev - er fond of all ad - ven - ture rash, A des - per -

a - do, Full of bra - va - do, I am a ty - pi - cal

ca - - va - lier, Oh! with his cloak and sword and

plumed hat, They all may see he's an a - ris - to - crat,

he is al - ways flirt - ing, All girls de - sert - ing,

know-ing neither care nor fear, He's full of

swag - ger, fire and reck - less dash; He's ev - er

fond of all ad - ven - ture rash, A des - per -

a - do Full of bra - va - do, he is a

ty - pi - cal Ca - va - lier.

## Finale Act III.

A Madcap Princess.

Princess Mary.

Voice.  Oh with my cloak and sword and plu-med hat, —  
 — They all may see I'm an ar - is - to - crat, — I am  
 al - ways flirt - ing, All girls de - ser - ting, knowing nei - ther  
 care nor fear; — I'm full of swag - ger, fire and

Piano. 

reck-less dash, I'm ev-er fond of all ad-venture rash;

A des-per-a-do! Full of bra-va-do! I am a

ty-pi-cal ca-va-lier!

Oh with his cloak and sword and

Oh with his cloak and sword and

plu-med hat, We all may see he's an ar - is - to - crat, He is  
 plu-med hat, We all may see he's an ar - is - to - crat, He is

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "plu-med hat, We all may see he's an ar - is - to - crat, He is". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature and time signature. The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a harmonic accompaniment with chords and single notes.

al - ways flirt - ing, all girls de-ser - ting, know-ing nei-ther care nor  
 al - ways flirt - ing, all girls de-ser - ting, know-ing nei-ther care nor

The second system continues the musical score. The vocal line lyrics are: "al - ways flirt - ing, all girls de-ser - ting, know-ing nei-ther care nor". The piano accompaniment continues with the same melodic and harmonic patterns as the first system, maintaining the key signature and time signature.

fear; He's full of swag-ger, fire and reck-less dash, He's ev-er  
 fear; He's full of swag-ger, fire and reck-less dash, He's ev-er

The third system concludes the musical score. The vocal line lyrics are: "fear; He's full of swag-ger, fire and reck-less dash, He's ev-er". The piano accompaniment continues with the same melodic and harmonic patterns, ending with a final chord in the key signature.



fond of all ad-venture rash; — A des-per - a - do! Full of bra-  
 fond of all ad-venture rash; — A des-per - a - do! Full of bra-

va - do! he is a ty - pi - cal ca - va - lier.  
 va - do! he is a ty - pi - cal ca - va - lier.

A NEW MUSICAL COMEDY

# The Jewel of Asia

Written by { FREDERIC RANKEN  
and HARRY B. SMITH

Composed by LUDWIG ENGLANDER

**COMPLETE VOCAL SCORE, Illustrated Cover, \$2.00 Net**

## SEPARATE VOCAL NUMBERS.

A WOMAN'S "NO," MEANS "YES."	
Sung by Miss Blanche Ring and Messrs. Cameron and Short	60
PLEASE DON'T MOVE . . . . .	Sung by Mr. James T. Powers and Ensemble 60
LOVE IS A GAME . . . . .	Sung by Mr. Ritchie Ling and Show Girls 60
OH! THOU ART FAIR, MY LOVE (Duet)	
Sung by Miss Blanche Ring and Mr. Ritchie Ling	60
WE SAY: "WE'LL DO A THING AND THEN WE DON'T"	
Sung by Mr. James T. Powers	60
I AM THE PASHA . . . . .	Sung by Mr. George O'Donnell and Ensemble 60
WANTED: A FLY (SPIDER AND FLY)	
Sung by Miss Rachel Booth and Mr. James T. Powers	60
BEGGARS' CHORUS . . . . .	Sung by Double Sextette 60
TWELVE PRETTY WIVES FROM TURKEY—	Sung by Mr. Wm. Cameron and Ensemble 60
PIERRE . . . . .	Sung by Miss Rachel Booth 60
BETTER LATE THAN NEVER . . . . .	Sung by Miss Reina Davies 60
OH! WHAT'S THE USE (Trio) . . . . .	Messrs. Powers, Cameron & O'Donnell 60

## INTERPOLATED NUMBERS.

MY HONEY BUNCH . . . . .	Sung by Miss Rachel Booth and Ensemble 60
I LOVE YOU, DOLLIE, . . . . .	Sung by Miss Blanche Ring 60
EVERYBODY WANTS TO SEE THE BABY	
Sung by Mr. James T. Powers and Chorus	60
I FOUND A WAY, . . . . .	Sung by Mr. James T. Powers 60

## PIANOFORTE ARRANGEMENTS.

SELECTION, Containing the Principal Melodies . . . . .	1.00
WALTZ, Containing the Principal Waltz Themes . . . . .	75
LANCIERS, Arranged from the Principal Melodies . . . . .	60
MARCH AND TWO-STEP, Containing the Principal Melodies . . . . .	60

## VIOLIN AND PIANOFORTE.

SELECTION . . . . .	60
---------------------	----

## BAND AND ORCHESTRA ARRANGEMENTS.

SELECTION For Full Orchestra, \$2.00. Small Orchestra, \$1.25. Band, \$2.00.	
Waltz, Lanciers, March and Two-Step . . . . .	Full Orchestra \$1.00 Small Orchestra 60

---

---

**JOS. W. STERN & CO.**

**34 EAST TWENTY-FIRST STREET**

**NEW YORK**