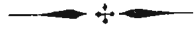



Act II.



INTRODUCTION.


Allegro alla marcia.

Piano.



f

The first system of the introduction is written for piano. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff provides a steady accompaniment with quarter notes. The dynamic marking *f* is placed in the treble staff.

With great animation.

ff

The second system continues the introduction with a more energetic feel. The treble staff features a series of chords and eighth notes, while the bass staff continues with a steady accompaniment. The dynamic marking *ff* is placed in the treble staff.



The third system shows the continuation of the piano introduction, with the treble staff featuring a series of chords and eighth notes, and the bass staff providing a steady accompaniment.



The fourth system concludes the introduction, featuring a treble staff with a series of chords and eighth notes, and a bass staff with a steady accompaniment. A long slur is present over the final notes of the treble staff.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a dynamic marking of *f* (forte) and various rhythmic patterns.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

Third system of musical notation, featuring a dynamic marking of *f* and a large slur encompassing several measures in both staves.

Fourth system of musical notation, featuring a dynamic marking of *f* and a large slur. The system concludes with a *Ped* (pedal) marking and an asterisk.

Fifth system of musical notation, starting with a *rit.* (ritardando) marking. It includes multiple *Ped* markings and asterisks, and ends with a dynamic marking of *f*.

Segue No 11.

OPENING CHORUS.

Andantino. (*not too slow.*)

Piano.

mf

The first system of piano accompaniment consists of two staves. The treble staff begins with a whole rest, followed by a series of eighth notes and quarter notes. The bass staff starts with a series of chords, including a prominent octave bass line. Dynamics include *mf* and *f*. A fermata is placed over a note in the treble staff.

CHO.

p

For *p*

For

The second system features vocal staves and piano accompaniment. The vocal staves have whole rests for the first two measures, followed by a few notes. The piano accompaniment continues with chords and a bass line. Dynamics include *p*.

CHO.

(*ironically*)

ma - ny an hour With - in her bow'r With E - tha - is - - - phil -
 ma - ny an hour With - in her bow'r With E - - - tha - is phil -

The third system contains the vocal melody with lyrics and the piano accompaniment. The piano part features a series of chords and a bass line. Dynamics include *p*.

CHO. - an - der - ing, — Our ex - cellent Queen No doubt has been In ro - seate, ro - seate

- an - der - ing, Our ex - cellent Queen No doubt has been In ro - seate

CHO. dreams, — No doubt has been — In

dreams, In ro - seate dreams, No doubt has been, In

CHO. ro - seate dreams me - an - der - ing: —

ro - seate dreams me - an - der - ing: — As a

A Allegro.

CHO.

mat - ter of fact A ris - ky act, So ob - vi - ous - ly de -

A Allegro.

f *p*

CHO.

So ve - ry un - fit We must ad - mit _____

_____ tect - a - ble = _____

CHO.

_____ Is a - ny - thing but re - spect - a - ble! _____ Is

_____ Is a - ny - thing but re -

CHO. a - ny - thing but re - spect - a - ble! So
 - spect - a - ble! Is a - ny - thing but, So

Agitato.
ff accel.
 CHO. ve - ry un - fit We must ad - mit Is
 ve - ry un - fit We must ad - mit Is

Agitato.

CHO. a - ny - thing but re - spect - a - ble!
 a - ny - thing but re - spect - a - ble!

rall. molto **B** *p* **Andantino.**

CHO. For ma-ny an hour With - in her bow'r With E - tha - is phil -

For ma-ny an hour With - in her bow'r With E - tha - is phil -

B *p* **Andantino.**

rall. molto

CHO. - an - der - ing, Our ex - cel - lent Queen No doubt has been

- an - der - ing, Our ex - cel - lent Queen No doubt has been

No

CHO. doubt has been In ro - seate dreams me - an - der - ing;

In ro - seate dreams me - an - der - ing;

In ro - seate dreams me - an - der - ing;

accel.

C Allegro risoluto.

CHO. *f* A Queen who dares con-ven-tion -

f A Queen who dares con-ven-tion -

C Allegro risoluto. *f* A Queen who dares con-ven-tion -

mf

CHO. - al - i - ty de - spise, To put it ve - ry mild - ly, is ex - ceed - ing - ly un - wise.

- al - i - ty de - spise, To put it ve - ry mild - ly, is ex - ceed - ing - ly un - wise.

sempre staccato.

CHO. Here is an act to which we can - not close our eyes,

Here is an act to which we can - not close our eyes, And

f p

CHO.

And must ex_cite our in.dig - na.tion and sur.prise. Our in - dig - na - tion,

must ex - cite our in.dig - na.tion and sur.prise. Our in - dig - na - tion,

ff **D**

CHO.

in - dig - na - tion, And must ex_cite our in - dig - na - tion

in - dig - na - tion, And must ex_cite our in - dig - na - tion,

CHO.

and sur - prise.

in - dig - na - tion and sur - prise.

rit. *ff*

Andantino.

CHO. *p* For ma-ny an hour With- in her bow'r With
 For **E** ma-ny an hour With- in her bow'r With
 Andantino.

rall - - molto. *p*

CHO. E. tha. is _____ phil - an. der. ing, _____ Our ex - cel. lent Queen No doubt has been _____
 been No
 E - - tha. is phil - an - - der. ing, Our ex - cel. lent Queen No doubt has been _____

F Allegro agitato.

CHO. _____ In rose. ate dreams me - an - - der. ing: 'Tis an. y. thing but re -
 doubt has been me - an - der - - ing *f*
 In rose. ate dreams me - an - - der. ing: 'Tis an. y. thing but re -

F Allegro agitato.

CHO. - spect.a - ble! — 'Tis an - y - thing but re - spect.a - ble! — So ve - ry un - fit We

- spect.a - ble! — 'Tis an - y - thing but re - spect.a - ble! — So ve - ry un - fit We

CHO. must ad - mit — Is an - y - thing but — re - spect.a - ble!

must ad - mit — Is an - y - thing but — re - spect.a - ble!

CHO.