

THE ZOO

by Bolton Rowe (B.C. Stephenson) and Arthur S. Sullivan (1875)

Dramatis Personae

Æsculapius Carboy	A chemist in love with Laetitia.
Eliza Smith	A perfectly virtuous and highly principled young lady, in charge of the Refreshment Stall
Thomas Brown	The Duke of Islington, a nobleman disguised, in search of virtue, which he finds in Eliza.
Laetitia	Loved by Carboy.
Mr. Grinder	Laetitia's father, a retired grocer.
Chorus	Ladies and Gentlemen of the Great British Public.

“The Zoo” opened June 5, 1875 and closed July 10th, 1875. It was revived in October, 1875 and again in April, 1879, after which the score disappeared for 90 years. It was rediscovered by D. Terence Rees in 1965 and performed again in 1971. It has been a popular curtain raiser to the shorter Gilbert and Sullivan operettas since that time.

1. The British public here	Carboy and Chorus	1
2. I lover her fondly	Carboy and Chorus	10
3. Recitative –“And now lets go back”	Carboy, Thomas, Eliza, Chorus	14
3a. Ah, maiden fair	Eliza and Thomas	17
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8. Ladies and Gentlemen	Thomas and Chorus	51
9. We gather from what you said	Thomas ad Chorus	55
10. Where is my daughter	Grinder, Eliza and Chorus	61
11. I'm a simple little child	Eliza	66
12. My father!	Laetitia, Carboy, Grinder, Eliza, Chorus	69
13. Finale	Ensemble	84

* Lyrics by Philip Sternenberg

1. The British public here

Chorus and Carboy

Bolton Rowe (B. C. Stephenson)

Arthur S Sullivan

1 *Allegretto grazioso*

Piano *ff*

6

12

19

25

31

A

p

Detailed description: This is a piano accompaniment score for the piece 'The British public here' from the opera 'The Pirates of Penzance'. The score is written for piano and is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto grazioso'. The score begins with a first ending bracket over measures 1-5. The dynamics start with a fortissimo (*ff*) marking. The score is divided into systems of two staves (treble and bass clef). Measure numbers 6, 12, 19, 25, and 31 are indicated at the start of their respective systems. A first ending bracket labeled 'A' spans measures 31-34. The piece concludes with a piano (*p*) dynamic marking in measure 34.

37

Piano accompaniment for measures 37-42. The music is in G major (one sharp) and 4/4 time. The right hand features a rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with quarter notes and rests.

43

(Curtain)

Piano accompaniment for measures 43-48. Measure 43 is marked with a *cresc.* (crescendo) and a *f* (forte) dynamic. The right hand has a melodic line with eighth notes and chords, while the left hand continues with a rhythmic bass line.

49

Piano accompaniment for measures 49-54. Measure 49 is marked with a *ff* (fortissimo) dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand has a rhythmic bass line with some sustained notes.

(The chorus us discovered walking about- looking into the bear pit- sitting at the Refreshment Stall, etc.

55

Vocal parts for Women and Men. Both parts are marked with a *f* (forte) dynamic. The Women's part is in the treble clef and the Men's part is in the bass clef. The lyrics are: "The Bri - tish pub - lic".

Piano accompaniment for measures 55-60. The right hand has a melodic line with eighth notes and chords, while the left hand has a rhythmic bass line with quarter notes and rests.

61

Women
Men

here — you see, The much a - bused and feared — B. P. in

67

Women
Men

all our na - tive ma — jes - ty, we're here — to —

73

Women
Men

day.

We have o - pin - ions of — our own and

79

Men

if they're wrong and so — it's shown, we ne - ver let the

85

Women

Men

thing — a - lone, But peg a - way.

We've

91

Women

come to see the beasts — to - day and if to en - ter

97

Women

Men

we — must pay, it costs no more to go — a - way, So

103

Women

Men

let — us — stay.

D

p

109

115

121 *Unis.* E

Men

And when the Li - on's cage — we seek, No

127

Men

fear shall blanch our Bri — tish cheek, And if the no - ble

133

Men

beast — could speak what would he say?

139 F

Women

He'd say in well known Eng — lish staves. He'd

145

Women
say Brit - an - nia rules — the wave and Bri - tons

Men

151

Women
nev - er, nev - er will be slaves, Hur - ray! Hur - ray!

Men

157

163

(The crowd separates, and Aesculapius Carboy is discovered on a chair, with a rope round his neck attached to the verandah of the Refreshment Stall.)

169

Women

Men

For - bear!

174

Carboy

Women

Men

Will some-bo - dy just kick the chair And

rash one, we say for - bear!

178

Carboy

Women

Men

let me dan - gle in the air. I'm tired of life.

By all means hang your-self up

183

Women high, if that's the way you choose to die. But let us know the rea - son

Men

187

Carboy No. Lis - ten.

Women why. Is it your wife?

Men

attacca

2. I loved her fondly

Carboy and chorus

1 *Allegretto*

Carboy

Piano

8 I loved her fond - ly

6

Carboy

8 and her fa - ther had been _____ a gro - cer. But when I sought her hand he has - ti - ly

11

Carboy

8 an _____ swer'd "No sir." "Your of - fer I re - fuse. If ev - er my Girl _____ should

16

Carboy

8 mar - ry. She'll mar - ry whom I choose and not an a - po _____ the - ca - ry."

Chorus

f *Unis.*

He

21

Carboy

Chorus

stem - ly did re - fuse this poor young a - po the - ca - ry.

25

Carboy

meet - ings day or night, no let - ters with such res - trict - ions. At
dose of pep - per - mint, I thought it might please her ra - ther. I

29

Carboy

last I thought I might com - mun - i - cate in pre - scrip - tions. By
sent it her when I sent the blis - ter for her fa - ther. But

33

Carboy

her whom I a - dore in tok - en of love were ta - ken. "The
when I called next day bad for - tune had turned the ta - bles. I

37 J

Carboy

mixture as before" I trust 'twas nice ly shak - en.
 much re - gret to say my boy had changed the la - bels.

41

Carboy

Ah! one day I saw ar - rive a let - ter which from her e -
 Ah! and now my friends you see the rea - son for my e -

45

Carboy

sis - ter. Im - plored me to con - trive to send her pa - pa a ter
 mo - tion. The draft of life for me has turned to a bit a ter

49

Carboy

blis - ter. What joy per - vades my heart see ven - geance is now ar -
 po - tion, I can - not but sup - pose of what hap - pen'd you have a

Chorus

53

Carboy

8

riv - ing. I'll sca - ri - fy the part with de - vil - ish art con -
 no - tion. Her fa - ther used the dose and Lae - ti - tia took the

57

Carboy

8

triv - ing. *f Unis.*
 lo - tion.

Chorus

He scar - i - fied used the part with dev - il - ish art con -
 Her scar - i - fied used the dose and Lae - ti - tia took the

61

Chorus

1. 2.

triv - ing. *f* lo - tion. *ff* *tr*

3. Recitative - "And now let's go back to where we were"

Carboy, Thomas, Eliza, Chorus

1 *Recit.*
Carboy And now let's go back to where we were, and if you please, re-move the

5
Carboy chair.
Chorus *f unis.* Rash man! a-gain we say for-

10
Eliza (Enter Eliza Smith.) Young
Carboy With-draw the chair. With-draw the chair.
Chorus bear.

The musical score is written in 4/4 time. It features four vocal parts: Carboy, Chorus, Eliza, and Thomas. The piano accompaniment is in the lower staves. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *Recit.* and *unis.*. The lyrics are: "And now let's go back to where we were, and if you please, re-move the chair. Rash man! a-gain we say for- With-draw the chair. With-draw the chair. Young bear."

15

Eliza

man I say get out of that, what on earth may you be at? Des - troy your -self?

19

Eliza

You shan't. That's flat!

Chorus

Rash man, for - bear!

23

Carboy

Ah cru - el fate! Ah cru - el

Chorus

Rash man for - bear!

28

ad lib

(Enter Thomas Brown)

Eliza

Ap - ples! O - ran - ges! Lem - on - ade! Gin - ger beer! So - da wa - ter!

Thomas

That voice!

Carboy

fate!

32

Thomas

That love - ly voice I know so well. It's ac - cents ten - der make my bo - som

35

Thomas

swell with deep e - mo - tion! Ah! a ri - val here!

39

(tenderly)

Eliza

Thom - as dear! Thom - as dear!

3a - Ah maiden fair

Duet- Eliza and Thomas

1 *Allegretto*

Thomas

Ah mai den fair, pray have a care. You

Piano

p

7

Thomas

should not try your slave. Be ware be ware! My

13

Eliza

Oh!

Thomas

feel ings spare, give back the heart I gave.

19

Eliza

Thom - as - Brown, with - draw the frown, that man tles on your

25

Eliza

brow; A - round the town both up and down, there's

cresc.

31

Eliza

none com - pared to you. Oh

Thomas

Ah! mai - den fair.

f *diminuendo* *p*

37

Eliza

Thom as Brown. With - draw the frown, Ah!

Thomas

Pray have a care. Ah!

f

43

□

Eliza

Oh come my love to the shady grove, and

Thomas

Oh come my love to the shady grove, and

p

49

Eliza

there we'll roam a lone. My

Thomas

there we'll roam a lone. And as we rove,

55

□

Eliza

love I'll prove beneath the setting sun, My

Thomas

Beneath the setting sun, and as we

cresc. *f*

61

Eliza
love I'll prove be — neath — the set - ting

Thomas
rove my love, I'll — prove — be - neath, be - neath — the set - ting

diminuendo

67

Eliza
sun, Oh come — my love, Oh

Thomas
sun, Oh come — my love Oh

p

73

(They go up toward the Refreshment Stall)

Eliza
come, my love.

Thomas
come my love.

pp *rall.*

4. A woman's tender heart

Laetitia

Lyrics by Philip Sternberg (1981)

1 *Andante*

Piano

5

Laetitia

A wo - man's ten - der heart be -
A wo - man's heart has room For

9

Laetitia

longs fa - to ther man and from for start;
fa - to ther man and from for groom. 'Twould break fa - had she to as -
But fa - ther might as -

13

Laetitia

part From fa - ther dear in child - hood's lei - sure. And, so right-ly,
sume her heart be -longs to hus - band on - ly. And, so wrong-ly,

17
Laetitia

I know, Love will sure - ly grow. Then young man and
I dread, Leave her love for dead. Now heart and

cresc.

21
Laetitia

shares heart's price - less trea - sure. Ah! Young man and fath - er
fath - er both are lone - ly. Ah! 'Twixt heart and fa - ther

cresc.

25
Laetitia

must com - pete for heart, I trust. I trust.
dear, She can't please both, I fear, I

diminuendo

29
Laetitia

fear! She can't please both, heart and fa - ther dear!

4b. Recitative - "Where is he?"

Laetitia, Eliza, Carboy, Thomas

1 *Vivo*

Laetitia

Where is he? Aes-cu-la - pi-us,

Thomas

Who?

Piano

ff

5 *a tempo*

Laetitia

Say, have you seen my lost one pass this way?

Eliza

What's that?

Thomas

I can-not say.

p

a tempo

9

Laetitia

My own be-lov-ed! Then you are not

(sees Laetitia)

Carboy

Ah! cru-el fate, Lae-tit-ia, or her ghost?

13

Laetitia
lost? It is. My fool-ish sis - ter that mes - sage sent in

Carboy
8 Say is it you?

fp

17

Laetitia
joke. The blis - ter is up - on my fath - er's

Carboy
8 Then where's the blis - ter?

21

Laetitia
back.

Carboy
8 It is! Now heaven - ly powers — be thanked for that!

5. Once more the face I loved

Quartet: Latitia, Eliza, Carboy, Thomas

Moderato

Carboy

Once more the face I loved so well, re - turns, re -

Piano

Carboy

turns - to shed a ray of sun - shine o'er my sol - i -

Laetitia

Oh let me

Carboy

tude, and change the night - the - night to day.

Laetitia

gaze up - on thy face, and lean up - on - thy - breast

24

Laetitia

and find up - on thy no - ble heart, - an ev - er -

piu f *diminuendo p*

30

Laetitia

last - ing rest. And find up - on thy no - ble

And find up - on thy no - ble

36

Laetitia

heart an ev - er last - ing rest, an ev - er - last

heart an ev - er last - ing rest, an ev - er - last

cresc. *sf*

42 R

Laetitia
 ing rest.

Carboy
 ing rest.

Thomas
 How much?

48

Eliza
 You've had four tarts and a

Thomas
 Oh, how much?

53

Eliza
 cou - ple of pears, you've had three buns that were meant for the bears, Two bags of nuts in -

57

Eliza

stead of the apes, ten bis - cuits of var - ious siz-es and shapes. Three pack-ets of sup - er - fine

61

Eliza

lol - li - pops, One ounce of the ve - ry best pine - ap - ple drops, the lar - gest cake you

Thomas

un poco rall. *a tempo*

65

Eliza

ev - er did see and a half pound pack - et of Horn-i - man's tea.

Thomas

I've

70

Thomas

eat - en as much as a man could eat, I've gone through a ve - ry re - mark - ab - le feat; from the

74

Thomas

two pen - ny tart to the kid - ney pie, I've swal - lowed as much as I

77

Thomas

could, have I, How bet - ter could man his af - fec - tion prove than by

80

Thomas

stuf - fing him - self for the sake of his love. With a bot - tle of pop I have

83

Eliza

Thomas

quenched my thirst, and now if you please I am rea - dy to burst!

Four

86

Laetitia *f* Yes once a - gain.

Eliza tarts, three buns and a cou-ple of pears. Some lol - li - pops and

Carboy *f* Yes once a - gain.

Thomas I'm rea-dy to burst!

91

Laetitia Ah! once a - gain let me

Eliza pine - ap - ple drops. You've had four tarts and a

Carboy Ah! once a - gain let me

Thomas I've had four tarts and a

Laetitia gaze up - on thy face, and lean, and

Eliza cou - ple of pears, you've had three buns that were meant for the bears, Two bags of nuts in -

Carboy gaze up - on thy face, and lean, and

Thomas cou - ple of pears, I've had three buns that were meant for the bears, Two bags of nuts in -

Laetitia lean — up - on they breast and find up -

Eliza stead of the apes, ten bis - cuits of var - ious siz - es and shapes. Three pack - ets of sup - er - fine

Carboy lean — up - on they breast and find up -

Thomas stead of the apes, ten bis - cuits of var - ious siz - es and shapes. Three pack - ets of sup - er - fine

103

Laetitia
on the nob - le heart, an ev

Eliza
lol - li - pops, One ounce of the ve - ry best pine - ap - ple drops, the lar - gest cake you

Carboy
on the nob - le heart, an ev

Thomas
lol - li - pops, One ounce of the ve - ry best pine - ap - ple drops, the lar - gest cake you

107

Laetitia
er last - ing rest, Ah!

Eliza
ev - er did see and a half pound pack - et of Horn - i - man's tea. Four

Carboy
er last - ing rest, Ah!

Thomas
ev - er did see and a half pound pack - et of Horn - i - man's tea. Four

111

Laetitia
once a - gain, Ah! once

Eliza
tars and a cou-ple of pears, Two bags

Carboy
once a - gain, Ah! once

Thomas
tarts and a cou-ple of pears, Two bags

117

Laetitia
— a - gain!

Eliza
— of nuts.

Carboy
— a - gain!

Thomas
— of nuts.

6. Help ah help

Thomas, Carboy, Laetitia, Eliza, Chorus

1 *Allegro vivace*

Thomas

Help! Ah Help!

Piano *ff*

5

Laetitia

Help! Help!

Carboy

Help! Help!

Thomas

p I think I'm going to

(They do not help him.)

Chorus

unis. Help! Help! Help! Help! Help!

unis.

p

11

Thomas *faint.*

Chorus *f*
 He's going to be ill. I tell you he is.
 Oh, no he ain't. I'm

16 *(Thomas Brown faints)*

Chorus
 He is, he is, he is, he is.
 sure he isn't. he isn't. he isn't, he isn't.

21

Eliza
 Tho-mas, my own, look up, and speak to me.

Chorus *unis.*
 Tho-mas, her own, look
unis.
 Tho-mas her own, look

diminuendo p ff

27 (aside)

Chorus

up, and speak to her. It's her young

up, and speak to her. It's her young

sf sf ff p

32

Carboy

One mo - ment pray I speak as a phy - sic - ian. It

Chorus

man.

man.

ff p

36

Carboy

is es - sen - tial for a man in his con - di - tion, that he should not be crowd - ed pray, — stand

p

40

Carboy

back.

Chorus

f
It is es - sen - tial for a man in his con - di - tion that he
f
It is es - sen - tial for a man in his con - di - tion that he

43

Chorus

should not be crowd - ed, not changed in his po - si - tion, so stand
should not be crowd - ed not changed in his po - si - tion, so stand

(They crowd round him.)

45

Chorus

back, stand back, stand back, Stand back, Stand
back, stand back, Stand back, Stand back. stand back,

48 *unis.* V

Chorus

back, stand back, stand back, stand back, stand back.

Prop him up up - on a

unis.

stand back, stand back, stand back, stand back.

p

51

Chorus

chair.

Give him lots of room and

Leave him flat up - on his back.

55

Chorus

air.

it's a most se - vere at - tack.

58

Chorus

Turn him round the oth - er way.

Turn him round up - on his face. Let him have a lit - tle

61

Chorus

Do not crowd up - on him, pray. Turn him round the oth - er

space. Turn him round up - on his face,

64

Chorus

way. do not crowd up - on him pray.

Let him have a lit - tle space. Give him brand-y, that's the plan,

68

Chorus

Brand-y, why you'd kill the man! Yes it would.

That's the thing to do him good, No, it would-n't

71

Chorus

Yes it would. Yes it would, it would.

No, it would-n't, No it would-n't, no it would-n't.

74

tr *tr*

tr *tr*

80

Eliza

Thank

Thomas

It was the last bun.

87

Andante moderato

Eliza

heaven, he breathes a - gain.

Chorus

He breathes a - gain, Oh joy with - out al - loy. Oh

He breathes a - gain, Oh joy! With - out al - loy.

91

Carboy

Say who_ will_ this pre - script - tion take?

Chorus

joy! With - out al - loy. Yes

Oh joy! With - out al - loy.

95

Eliza *(But they do not take it.)* I will, I fly.

Chorus *unis.* who will this pre - scrip - tion take? She will, she flies.

99

Eliza I will, I fly. I fly _____

Chorus *p* She flies, she flies. flies, she flies. She flies, she

p She flies, she

103

(Exit Eliza)

Eliza *pp*
I fly

Chorus *pp*
flies, she flies She flies, she

pp
flies, She flies, she flies, she flies, She flies, she

diminuendo pp pp

107

Eliza

Chorus
flies *unis*
flies. What a ve - ry nice young wo - man!

pp ff