

# THE SPIS

or

The Gods Grown Old

A Grotesque Opera in Two Acts

Libretto by

**W.S. Gilbert**

Music by

**Quade Winter**

and

**Arthur Sullivan**

# DRAMATIS PERSONAE

\*

## ~ GODS ~

JUPITER		King of the Gods	.....	Bass
APOLLO	<i>Aged Deities</i>	God of the Sun	.....	Tenor
MARS		God of War	.....	Baritone
DIANA		Goddess of the Moon	.....	Alto
MERCURY		God of Thieves	.....	Soprano

## ~ THESPIANS ~

THESPI8		Manager of a Theatrical Troupe	.....	Basso-Buffero-Cantante
SILLIMON		His Stage Manager	.....	Low Bass
TIMIDON		His Prompter	.....	Tenor
8PARKEION		His Principal Comedian	.....	Tenor
NICEMIS		His Principal Comedienne	.....	Soprano
DADINE		His Principal Soubrette	.....	Mezzo-Soprano
TIP8EION		His Principal Low Comedian	.....	Chorus
PREOSTEROS		His Principal Heavy Villain	.....	Chorus
PREITEIA			.....	Chorus
CYMON			.....	Chorus
EOS			.....	Chorus Soprano
FOUR SOLI IN No. 4			.....	Chorus

## ACT I

A Ruined Temple on the Summit of Olympus

## ACT II

The Same, with the Ruins Restored

It is expressly forbidden to make cuts, additions, or alterations of any kind in either the text or music of *Thespis* for performing or any other purposes, except where these options are already marked.

QUADE WINTER

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## THESPIS – The "First and Lost" Gilbert and Sullivan

John Hollingshead won his footnote to history by luring W.S. Gilbert and Arthur Sullivan to the Gaiety, London's newest burlesque theater. Gilbert, whose verse comedy, *Pygmalion and Galatea* had triumphed just three weeks earlier, and Sullivan, the rising hope of English music and friend to royalty, were to try their hands at making Offenbachian light opera into something English. The result was *Thespis, or the Gods Grown Old*, a holiday extravaganza that opened on "Boxing Day" (the day after Christmas) in London's West End, in 1871. Victorian burlesque was family entertainment – barely. It was a place of colorful costumes, girls, lavish scenery, girls, snappy, pun-heavy jokes, and girls. Subtlety need not apply. Hardly the atmosphere for a Gilbert and Sullivan plot splitting the hairs of classical mythology.

"It was put together in less than three weeks and was produced at the Gaiety Theater after a week's rehearsal," Gilbert grumbled years later. The morning-after *Daily Telegraph* put it more bluntly: "That the grotesque opera was sufficiently rehearsed cannot be allowed." The final curtain, announced for eleven, was still up at midnight!

Legends cluster about *Thespis*. A failure? Certainly its 64 performances pale beside *H.M.S. Pinafore's* triumphant 571, but 64 for a "holiday piece" was good in those days. Indeed, it outran any other holiday show that year. Nevertheless, after it closed, both collaborators more or less forgot about their Olympian opera. Nobody was interested in publishing a vocal score, and the music was forever lost. Only two pieces now survive: the ballad "Little Maid of Arcadee," published separately as a drawing room ballad, and the chorus "Climbing over Rocky Mountain," recycled for the New York world premiere of *The Pirates of Penzance* in 1879.

The tale is told of Sullivan arriving in Manhattan and discovering to his horror that all his *Pirates* sketches for Act I had been left behind in London, and of Gilbert suggesting transforming the entrance of Thespians into the entrance of the Major General's daughters. A charming story and probably not true, unless Sullivan was in the habit of crossing the Atlantic with every scrap of music he owned. The original *Pirates* score is now in the J.P. Morgan Library in New York, and has the original *Thespis* pages sewn in, *Thespis* words crossed out, *Pirates* words inserted. Obviously the theft was premeditated and the yarn a red herring for long-memoried critics. The conclusion is clear: the authors did not expect *Thespis* to survive.

When I decided to try my hand at "completing" this opera, I knew that others had already tried filling out the libretto with tunes from lesser-known Sullivan pieces. I decided the hard way was going to be the easy way: leaving the two surviving numbers as they stood, I composed all the rest of the music afresh, starting from scratch.

With a little imagination, I invite all the fans of these light operas to imagine themselves back on that night in 1871 when the "innocent merriment" began.

QUADE WINTER

## GLOSSARY

<b>Respirator:</b>	A cloth wrapped around the mouth to keep out the night dampness.
<b>Life Pills:</b>	Victorian equivalent of Geritol.
<b>Invisible Peruke:</b>	A hairpiece meant to be combed into what is left of existing hair, thus rendered "invisible."
<b>Chignon:</b>	A hair extension for women.
<b>Auricomus Fluid:</b>	(Pron. AH-ri-coh-mus) Peroxide.
<b>Pearl Powder:</b>	Face powder.
<b>Hare's Foot:</b>	Used as a powder puff.
<b>Dustman:</b>	What the British call a garbage man.
<b>Cook's Excursion:</b>	One organized by the Thomas Cook Travel Agency.
<b>Claret Cup:</b>	A punch made with red wine — use anglicized pronunciation: CLARE-ett.
<b>Tooting:</b>	Yes, there really is such a place. Now a suburb of London, as is <b>Barking</b> .
<b>Perth &amp; Sterling:</b>	Towns in Scotland.
<b>Peeler:</b>	Policeman (After Sir Robert Peel, founder of the London police force, where they were called "bobbies" for the same reason.)
<b>Work'us:</b>	Work house.
<b>Pipe Lights:</b>	Matches — for lighting pipes with.
<b>Regent Circus:</b>	Now called Piccadilly Circus — a circular intersection in central London
<b>Life Office:</b>	Life insurance office.

## PRONUNCIATION

**SPARKEION** (spar-KEE-on)  
**NICEMIS** (nye-SEE-miss)  
**PREPOSTEROS** (pree-po-STARE-os)  
**TIPSEION** (TIP-see-on)  
**MYTILENE** (my-tuh-LEE-nee)

## ORCHESTRA

2 Flutes (2nd doubles Piccolo), 1 Oboe, 2 Clarinets, 1 Bassoon, 2 Horns, 2 Trumpets, 2 Trombones  
Strings, Percussion (1 player)

The SATB chorus part of CLIMBING OVER ROCKY MOUNTAIN is Sullivan's. It has been copied from the manuscript pages cut from the original orchestra manuscript of *Thespis* and bound into the full score of *The Pirates of Penzance*, which can be seen in the collection of the J.P. Morgan Library in New York City (Accession number MA 2500-2501, Record ID 115806.)

To

**James "Doc" Stuart**

*Who Saw Something In It*

# THE SPIS

Libretto by  
W.S. Gilbert

~ Overture ~

Music by  
Quade Winter  
Arthur Sullivan

Largo  $\bullet = 40$

*pp dolce* *poco accel.* *cresc.*

This system contains measures 1 through 6 of the overture. It is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo' with a quarter note equal to 40 beats. The dynamics start at 'pp dolce' and progress through 'poco accel.' to 'cresc.'.

7

Allegro moderato  $\bullet = 80$

*rall.* *fp*

This system contains measures 7 through 10. Measure 7 is marked 'rall.' and measure 8 is marked 'fp'. The tempo changes to 'Allegro moderato' with a quarter note equal to 80 beats. The key signature changes to one flat (B-flat) in measure 8.

11

This system contains measures 11 through 14. The music continues with a consistent rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

15

This system contains measures 15 through 18. The musical texture remains consistent with the previous systems, featuring eighth-note patterns in the right hand.

19

Measures 19-22. Treble clef, bass clef. Key signature: two flats. Measure 19 starts with a piano (*p*) dynamic. The right hand features a complex, multi-voice texture with many beamed notes and slurs. The left hand has a simple bass line with slurs and accents.

23

Measures 23-25. Treble clef, bass clef. Key signature: two flats. Measure 23 starts with a piano (*p*) dynamic. The right hand continues with complex textures. Measure 25 has a piano (*p*) dynamic marking.

26

Measures 26-28. Treble clef, bass clef. Key signature: two flats. Measure 26 starts with a piano (*p*) dynamic. Measure 28 has a forte (*f*) dynamic marking.

29

Measures 29-32. Treble clef, bass clef. Key signature: two flats. Measure 29 starts with a piano (*p*) dynamic. Measure 32 has a piano (*p*) dynamic marking.

33

Measures 33-35. Treble clef, bass clef. Key signature: two flats. Measure 33 starts with a forte (*f*) dynamic. Measure 34 has a piano (*p*) dynamic marking. Measure 35 has a fortissimo (*fp*) dynamic marking.

36

*f* *sfz* *pp*

40

*mf* *p* *p*

44

*p*

48

52

*f*

56

Musical score for measures 56-59. The treble clef contains eighth-note runs with triplet markings. The bass clef features a steady eighth-note accompaniment.

60

Musical score for measures 60-64. The treble clef contains eighth-note runs with triplet markings and a flat. The bass clef features a steady eighth-note accompaniment.

65

Musical score for measures 65-69. The treble clef contains eighth-note runs with triplet markings and a flat. The bass clef features a steady eighth-note accompaniment. A *p* dynamic marking is present.

70

Musical score for measures 70-74. The treble clef contains eighth-note runs with triplet markings and flats. The bass clef features a steady eighth-note accompaniment.

75

Musical score for measures 75-79. The treble clef contains eighth-note runs with triplet markings and flats, and a *sua* marking. The bass clef features a steady eighth-note accompaniment.

79 (8<sup>va</sup>)

Musical score for measures 79-82. The system is marked with a dashed line and the number 79 followed by (8<sup>va</sup>). The music is in a key with two flats (B-flat major or D-flat minor). The right hand features a melodic line with eighth notes and some triplet markings. The left hand plays a steady eighth-note accompaniment with slurs. A fermata is placed over the final measure of this system.

83 (8<sup>va</sup>)

*mf* *cresc.*

Musical score for measures 83-86. The system is marked with a dashed line and the number 83 followed by (8<sup>va</sup>). The key signature changes to one flat (F major or D minor). The right hand continues with a melodic line, including a triplet in measure 84. The left hand maintains the eighth-note accompaniment. A fermata is placed over the final measure of this system.

87 (8<sup>va</sup>)

*f* *molto cresc.* *ff* *con forza*

Musical score for measures 87-90. The system is marked with a dashed line and the number 87 followed by (8<sup>va</sup>). The key signature changes to two sharps (D major or F# minor). The right hand features a more complex melodic line with sixteenth notes and slurs. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final measure of this system.

91

*sfz* *sfz*

Musical score for measures 91-95. The system is marked with a dashed line and the number 91. The key signature changes to one sharp (G major or F# minor). The right hand has a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final measure of this system.

96

*sfz* *sfz* *sfz p* *legato* *f* *mf*

Musical score for measures 96-100. The system is marked with a dashed line and the number 96. The key signature changes to two sharps (D major or F# minor). The right hand features a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final measure of this system.

102

Andante ♩ = 92

Musical score for measures 102-108. The piece is in 3/4 time and marked Andante with a tempo of ♩ = 92. The key signature has one flat. The score consists of two staves. Dynamics include *mp*, *p*, and *p*. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

109

[clarinet cadenza]

Musical score for measures 109-115, labeled as a clarinet cadenza. The key signature has one flat. The score consists of two staves. Dynamics include *mf* and *rall. e dim.*. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

116

Allegretto moderato ♩ = 100

Musical score for measures 116-121. The piece is in 3/4 time and marked Allegretto moderato with a tempo of ♩ = 100. The key signature has one flat. The score consists of two staves. Dynamics include *p* and *leggero*. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

122

Musical score for measures 122-126. The piece is in 3/4 time. The key signature has one flat. The score consists of two staves. Dynamics include *tr*. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

127

Musical score for measures 127-132. The piece is in 3/4 time. The key signature has one flat. The score consists of two staves. Dynamics include *mp*, *rall.*, and *mf*. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

132

musical score for measures 132-137. The score is in G major and 3/4 time. It features a complex texture with many beamed sixteenth notes in the right hand and a steady bass line in the left hand. Performance markings include *rall. f*, *dim.*, and *più rall.*

138

musical score for measures 138-142. The score is in G major and 3/4 time. It features a complex texture with many beamed sixteenth notes in the right hand and a steady bass line in the left hand. Performance markings include *pp a tempo*, *rall.*, *f a tempo - espr.*, *mp*, and *f allargando*.

143

musical score for measures 143-148. The score is in G major and 3/4 time. It features a complex texture with many beamed sixteenth notes in the right hand and a steady bass line in the left hand. Performance markings include *lunga*, *tr*, *Allegro vivace* with a tempo marking of  $\text{♩} = 176$ , *più rall.*, *lento*, *a piacere*, and *f*.

149

musical score for measures 149-155. The score is in G major and 3/4 time. It features a complex texture with many beamed sixteenth notes in the right hand and a steady bass line in the left hand. Performance markings include *pp ben ritmico*.

156

musical score for measures 156-161. The score is in G major and 3/4 time. It features a complex texture with many beamed sixteenth notes in the right hand and a steady bass line in the left hand. Performance markings include *f*.

163

Musical score for measures 163-168. The piece is in a minor key, indicated by a single flat in the key signature. The music is written for piano in a two-staff system. The right hand features a complex, arpeggiated texture with many beamed sixteenth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes. A dynamic marking of *pp* (pianissimo) is present in the later measures of this system.

169

Musical score for measures 169-175. The right hand has a more active melodic line with eighth and sixteenth notes, while the left hand continues with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the first measure of this system.

176

Musical score for measures 176-182. The texture remains dense with many beamed notes in both hands, maintaining the arpeggiated feel in the right hand.

183

Musical score for measures 183-188. The right hand continues with its intricate, beamed texture, while the left hand provides a consistent accompaniment.

189

Musical score for measures 189-194. The right hand features a melodic line with a long, sweeping slur over several measures, marked with a dynamic of *p* (piano). The left hand continues with its accompaniment, also marked with *p*.

196

Musical score for measures 196-202. The top staff is a single melodic line with a long slur. The bottom staff is a bass line with chords. Dynamics include *p*, *molto*, and *ff*. A "8va" marking is at the end.

203 (8va)

Musical score for measures 203-208. The top staff has a complex melodic line with many accidentals. The bottom staff has a bass line with chords. A *p* dynamic is present.

209

Musical score for measures 209-215. The top staff has a melodic line with some rests. The bottom staff has a bass line with chords.

216

Musical score for measures 216-222. The top staff has a melodic line with many accidentals. The bottom staff has a bass line with chords. A *sfz* dynamic is present.

223

Musical score for measures 223-229. The top staff has a melodic line with many accidentals. The bottom staff has a bass line with chords. Dynamics include *p* and *sfz*.

229

Musical score for measures 229-235. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). A crescendo hairpin is visible between measures 230 and 232.

236

Musical score for measures 236-241. The right hand continues with a melodic line, featuring a long phrase with a slur over measures 238-241. The left hand accompaniment includes chords and moving lines. Dynamic markings include *mf* and *f* (forte). A crescendo hairpin is present between measures 236 and 238.

242

Musical score for measures 242-248. The right hand has a melodic line with some chromaticism. The left hand accompaniment consists of chords and moving lines. A dynamic marking of *f* is present in measure 244.

249

Musical score for measures 249-255. The right hand features a melodic line with a slur over measures 250-255. The left hand accompaniment includes chords and moving lines.

256

Musical score for measures 256-262. The right hand has a melodic line with a slur over measures 256-259. The left hand accompaniment consists of chords and moving lines. A dynamic marking of *p* is present in measure 257.

262

Musical score for measures 262-269. The piece is in G major (one sharp) and 4/4 time. The right hand features a series of chords, some with slurs, and a dynamic marking of *mf* starting at measure 265. The left hand plays a steady eighth-note accompaniment. The dynamic *fp* *leggero* is indicated at the beginning of the system.

270

Musical score for measures 270-276. The right hand continues with chords, and the dynamic *mf* is maintained. The left hand accompaniment remains consistent.

277

Musical score for measures 277-283. The right hand has a crescendo hairpin leading into a *mf* dynamic. The left hand accompaniment continues.

284

Musical score for measures 284-290. The right hand continues with chords, and the left hand accompaniment remains consistent.

291

Musical score for measures 291-298. The right hand features a melodic line with slurs and accents, with dynamic markings of *f* and *p*. The left hand accompaniment continues, with some chromatic movement in the bass line.

297

Musical score for measures 297-301. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. Dynamic markings *f* and *p* are present.

302

Musical score for measures 302-307. The piece is in G major (one sharp) and 2/4 time. The right hand continues with melodic eighth-note patterns. The left hand accompaniment includes chords and eighth-note figures. Dynamic markings *f* and *p* are present.

308

Musical score for measures 308-312. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment includes chords and eighth-note figures. Dynamic markings *f* and *p* are present.

313

Musical score for measures 313-317. The piece is in G major (one sharp) and 2/4 time. The right hand continues with melodic eighth-note patterns. The left hand accompaniment includes chords and eighth-note figures. Dynamic markings *f* and *p* are present.

318

Musical score for measures 318-322. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment includes chords and eighth-note figures. Dynamic markings *f* and *p* are present.

323

Musical score for measures 323-328. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords. A dynamic marking of *pp* daintily is present. A dashed line labeled *8va* indicates an octave transposition for the right hand in the final measures.

329 (8va)

Musical score for measures 329-334. The right hand continues with a melodic line, and the left hand plays chords. Dynamic markings include *ff* and *f*. A dashed line labeled *8va* indicates an octave transposition for the right hand.

335

Musical score for measures 335-341. The right hand features a melodic line with eighth notes, and the left hand plays chords. A dashed line labeled *8va* indicates an octave transposition for the right hand.

342

Musical score for measures 342-348. The right hand features a melodic line with eighth notes, and the left hand plays chords.

349

Musical score for measures 349-354. The right hand features a melodic line with eighth notes, and the left hand plays chords. A double bar line is present at the end of the system.

356

Musical score for measures 356-362. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. A dynamic marking of *f* (forte) is present in the first measure.

363

Musical score for measures 363-369. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The key signature changes to G minor (two flats) starting in measure 366.

370

Musical score for measures 370-376. The right hand has a melodic line with various dynamics. The left hand consists of a steady accompaniment of chords. Dynamic markings include *pp*, *mp*, *p*, *mf*, *mp*, *f*, and *mf*.

377

Musical score for measures 377-383. The right hand features a melodic line with accents (*v*) and dynamic markings of *f*, *p*, and *sfz*. The left hand provides a steady accompaniment of chords.

384

Musical score for measures 384-390. The right hand begins with a *sfz* (sforzando) dynamic, followed by a *ff* (fortissimo) dynamic, and then a *f* dynamic. The left hand has a steady accompaniment of chords. A large slur covers the right hand's melodic line across measures 384-389.

390

*mf* *p*

395

*f* *molto marcato*

401

408

415

*ff* *secco*

*Applause Segue*

# THE SPIS

## ~ ACT I ~

### No. 1

### "Throughout the Night"

### Chorus of Stars (S. S. A.), Eos (Solo Soprano)

*SCENE. The ruins of The Temple of the Gods on the summit of Mount Olympus. Picturesque shattered columns, overgrown with ivy, etc., R. and L., with entrances to temple (ruined) R. Fallen columns on the stage. At the back of stage is the approach from the summit of the mountain. This should be 'practicable' to enable large numbers of people to ascend and descend. In the distance are the summits of adjacent mountains. At first all this is concealed by a thick fog, which clears presently. Enter (through fog) CHORUS OF STARS coming off duty, fatigued with their night's work.*

Lento espressivo ♩ = 76

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Lento espressivo with a quarter note equal to 76 beats per minute. The music begins with a piano (*p*) dynamic. The upper staff features a series of chords and single notes, while the lower staff provides a simple harmonic accompaniment.

Musical score for measures 7-11. Measure 7 is marked with a *p* dynamic. The upper staff includes a tremolo (*trem.*) effect over a chord. The lower staff continues with a melodic line. The dynamic shifts to *pp* (pianissimo) in measure 8.

Musical score for measures 12-15. Measure 12 is marked with a *ff* (fortissimo) dynamic. The upper staff features a series of chords, some with a *sva-* (sustained) marking. The lower staff has a melodic line. The dynamic shifts to *p.* (piano) in measure 13. The piece concludes with a *rall.* (rallentando) marking in measure 15.

SOP. I (+Eos) *p*

SOP. II *p*

ALT. *p*

*p a tempo*

Through-out the night the con-stel - la - tions have gi - ven

Through-out the night the con-stel - la - tions have gi - ven

Through-out the night the con-stel - la - tions have gi - ven

S. I

S. II

A.

*sfz* *p*

*sfz* *p*

*sfz* *p*

light from var-ious sta - tions. When mid-night gloom falls on all na - tions, we will re -

light from var-ious sta - tions. When mid-night gloom falls on all na-tions, we

light from var-ious sta - tions. When mid-night gloom falls on all na-tions, we

*sfz* *p*

25

S. I *sfz* *p* *f*  
 sume our oc-cu pa - tions, when mid-night gloom falls on all

S. II *sfz* *p* *f*  
 will re-sume our oc-cu-pa - tions, when gloom falls on all

A. *sfz* *p* *f*  
 will re-sume our oc-cu-pa - tions, when mid - night gloom falls up - on all

29

S. I *dim.*  
 na - tions, we will re - sume our oc - cu - pa - - - - tions.

S. II *dim.*  
 na - tions, we will re - sume our oc - cu - pa - - - - tions.

A. *dim.*  
 na - tions, we will re - sume our oc - cu - pa - - - - tions.

*espr.*  
*p*

33

*mf*

EOS

E. Our light, it's true, is not worth men - tion; what can we do to gain at - ten - tion,

E. when, night and noon, with vul - gar glar - ing, a great big Moon is al - ways flar - ing?

E. Ah. Ah.

S. I. Our light, it's true, is not worth men - tion; what can we do to gain at - ten - tion,

S. II. Our light, it's true, is not worth men - tion; what can we do to gain at - ten - tion,

A. Our light, it's true, it's true, is not worth men - tion; what in hea - ven can we do to gain at - ten - tion,

*mp*

[Rejoins SOPRANOS]

49

E. Ah. Ah.

S. I when, night and noon, with vul-gar glar - ing, a great big Moon is al-ways flar - ing?

S. II when, night and noon, with vul-gar glar - ing, a great big Moon is al-ways flar - ing?

A. when, night and noon, with vul-gar glar - ing, a Moon is there? Through-out the

*rit.*

53

S. I the con-stel - la - tions have gi - ven light from var - ious sta - tions. When mid - night

S. II the con-stel - la - tions have gi - ven light from var - ious sta - tions. When

A. night the con-stel - la - tions have gi - ven light from var - ious sta - tions. When

*mf a tempo - legato*

57

S. I  
gloom falls on all na - tions, we will re - sume our oc - cu -

S. II  
mid - night gloom falls on all na - tions, we will re - sume our

A.  
mid - night gloom falls on all na - tions, we will re - sume our

(8<sup>va</sup>)

60

S. I  
pa - tions, when mid - night gloom falls on all na - tions, we will re -

S. II  
oc - cu - pa - tions, when gloom falls on all na - tions, we will re -

A.  
oc - cu - pa - tions, when mid - night gloom falls up - on all na - tions, we will re -

(8<sup>va</sup>)

64

S. I  
sume our oc - cu - pa - - - tions. Through-out the

S. II  
sume our oc - cu - pa - - - tions, our oc - cu - pa - tions. Through-out the

A.  
sume our oc - cu - pa - - - tions, our oc - cu - pa - tions. Through-out the

*p*

*poco rit.* *a tempo*

68

S. I  
night the con - stel - la - tions have gi - ven light from var - ious sta - tions. When mid - night

S. II  
night the con - stel - la - tions have gi - ven light from var - ious sta - tions. When mid - night

A.  
night the con - stel - la - tions have gi - ven light from var - ious sta - tions. When mid - night

72

S. I  
gloom falls on all na - - - tions, we will re - sume our var - ious

S. II  
gloom falls on all na - - - tions, we will re - sume our var - ious

A.  
gloom falls on all na - - - tions, we will re - sume our var - ious

*sotto voce*

*allargando*

*f* *p* *più largo* *pp*

76

S. I  
sta - - - - tions.

S. II  
sta - - - - tions.

A.  
sta - - - - tions.

*morendo*

*p tempo I<sup>o</sup>* *rit.* *pp*

(During Chorus enter DIANA, an elderly Goddess. She is carefully wrapped up in Cloaks, Shawls, etc. A hood is over her head, a respirator in her mouth, and goloshes on her feet. During the chorus she takes these things off, and discovers herself dressed in the usual costume of the Lunar Diana, the Goddess of the Moon. At the end of the song, exit CHORUS OF STARS)

**DIANA** (*Shuddering*). Ugh! How cold the nights are! I don't know how it is, but I seem to feel the night air a great deal more than I used to. But it is time for the sun to be rising. (*Calls.*) Apollo.

**APOLLO.** (*Within*). Hollo!

**DIANA.** I've come off duty — it's time for you to be getting up.

(*Enter APOLLO. He is elderly 'buck' with an air of assumed juvenility, and is dressed in dressing gown and smoking cap.*)

**APOLLO.** (*yawning*). I shan't go out today. I was out yesterday — and the day before and I want a little rest. I don't know how it is, but I seem to feel my work a great deal more than I used to.

**DIANA.** I'm sure these short days can't hurt you. Why, you don't rise till six and you're bed again by five: you should have a turn at my work and see how you like it — out all night!

**APOLLO.** My dear sister, I don't envy you though I remember when I did — but that was when I was a younger sun. I don't think I'm quite well. Perhaps a little change of air will do me good. I've a great mind to show myself in London this winter, they'll be very glad to see me. No, I shan't go out today. I shall send them this fine, thick, wholesome fog and they won't miss me. It's the best substitute for a blazing sun and like most substitutes, nothing at all like the real thing. (*To fog.*) Be off with you!

# No. 2

## Dispersion of Fog and Mercury's Entrance

### (Orchestra)

*(Fog clears away and discovers the scene described.)*

Andantino  $\bullet = 76$   
piccolo

*p*

3 3

*(Hurried Music. MERCURY shoots up from behind precipice at back of stage. He carries several parcels afterwards described.)*

Presto  $\bullet = 144$

4 <sup>8va</sup> tr tr tr tr

*f*

8 (<sup>8va</sup>)

*p brillante*

12 (<sup>8va</sup>)

**MERCURY.** (*Sits down very much fatigued*) Home at last! A nice time I've had of it.

**DIANA.** You young scamp, you've been down all night again. This is the third time you've been out this week.

**MERCURY.** Well, *you're* a nice one to blow up for that.

**DIANA.** I can't help being up all night

**MERCURY.** And *I* can't help being down all night. The nature of Mercury requires that he should go down when the sun sets, and rise again when the sun rises.

**DIANA.** And what have you been doing?

**MERCURY.** Stealing, on commission. There's a set of false teeth and a box of Life Pills — that's for Jupiter — An invisible peruke and a bottle of hair dye — that's for Apollo — A respirator and a pair of goloshes — that's for Cupid — A full-bottomed chignon, some auricomous fluid, a box of pearl-powder, a pot of rouge, and a hare's foot — that's for Venus.

**DIANA.** Stealing! You ought to be ashamed of yourself!

**MERCURY.** Oh, as the god of thieves I must do *something* to justify my position.

**DIANA.** (*contemptuously*). Your position!

**MERCURY.** Oh I know it's nothing to boast of, even on earth. Up here, it's simply contemptible. Now that you gods are too old for your work, you've made me the miserable drudge of Olympus — groom, valet, postman, butler, commissionaire, maid of all work, parish beadle, and original dustman.

**APOLLO.** Your Christmas boxes ought to be something considerable.

**MERCURY.** They ought to be but they're not. I'm treated abominably. I make everybody and I'm nobody — I go everywhere and I'm nowhere — I do everything and I'm nothing. I've made thunder for Jupiter, odes for Apollo, battles for Mars, and love for Venus. I've married couples for Hymen, and six weeks afterwards, I've divorced them for Cupid — and in return I get all the kicks while they pocket the ha'pence. And in compensation for robbing me of the ha'pence in question, what have they done for me?

**APOLLO.** Why they've — ha! ha! they've made you the god of thieves!

**MERCURY.** Very self-denying of them — there isn't one of them who hasn't a better claim to the distinction than I have.

# No. 3 ~ "Oh, I'm the Celestial Drudge" Mercury, Diana & Apollo

MERCURY

Oh, I'm the ce - les - ti - al  
slave of the Gods, neck and  
read - ing and writ - ing I

Allegretto con brio (non troppo presto) ♩ = 100

6

drudge, from morn - ing to night I must stop at it, on  
heels, and I'm bound to o - bey, though I rate at 'em; I  
teach, and spell - ing - books ma - ny I've ed - it - ed! and for

9

er - rands all day I must trudge, and I stick to my work till I drop at it! In  
not on - ly or - der their meals, but I cook 'em, and serve, 'em, and wait at 'em. Then I  
bring - ing those arts with - in reach, why, that don - key Mi - ner - va gets cre - dit - ed. Then I

13

sum - mer I get up at one (as a good - na - tured don - key I'm  
make all their nec - tar - I do - (which a ter - ri - ble li - quor to  
scrape at the stars with a knife, and I pow - der the moon (on the

16

*sardonically*

ranked for it), then I go and I light up the Sun, and Phoe - bus A - pol - lo gets  
rack us is) and when - ev - er I mix them a brew, why all the thanks - giv - ings are  
days for it) and I hear all the world and his wife a - ward - ing Di - a - na the

*sfz*

20

thanked for it! Bac - chus's! Well, well, well, well, it's the way of the world, and  
praise for it!

*p* *f* *p*

25

will be through all of fu - tur - i - ty; though noo - dles are bar - oned and earled, there is no - thing for

29

**DIANA**  
cle - ver ob - scu - ri - ty! Well, well, it's the way of the world, and will be through all of fu -

**APOLLO**  
Well, well, it's the way of the world, and will be through all of fu -

*mf*

34

**MERC. & DIANA**  
tur - i - ty; though noo - dles are bar - oned and earled, there's no - thing for cle - ver ob -

tur - i - ty; though noo - dles are bar - oned and earled, there's no - thing for cle - ver ob -

*mf* *f*

38

1. 2.

scu - ri - ty!

scu - ri - ty!

*f* *mf*

43

MERCURY

I'm the  
Then

*f*

47

3.

scur-i-ty! la la la la la la la la la la la la la la la la though noo-dles are bar-oned and

scur-i-ty! la la la la la la la la la la la la la la la la though noo-dles are bar-oned and

*f* *mf*

53

MERCURY

(a tempo)

earled, there's no-thing... for cle-ver ob - scu-ri-ty!

earled,

*f*

*f*

Applause segue

## No. 4 Jupiter's Entrance (Orchestra)

DIANA & MERC.

(Looking off)

Why, who's this?

Jupiter, by Jove!

Molto grandioso ♩ = 66

*ff*

(dialog)

*(Enter JUPITER, an extremely old man, very decrepit, with very thin straggling white beard, he wears a long braided dressing gown, handsomely trimmed, and a silk night-cap on his head. MERCURY exits respectfully when he enters.)*

**JUPITER** Good day, Diana — ah Apollo — Well, well, well, what's the matter? What's the matter?

**DIANA.** Why, that young scamp Mercury says that we do nothing and leave all the duties of Olympus to him! Will you believe it, he actually says that our influence earth is dropping down to *nil*.

**JUPITER.** Well, well — don't be hard on the lad — to tell you the truth, I'm not sure that he's very far wrong. Don't let it go any further, but, between ourselves, the sacrifices and votive offerings have fallen off terribly of late. Why, I can remember the time when people offered us human sacrifices — no mistake about it — human sacrifices! Think of that!

**DIANA.** Ah! those good old days!

**JUPITER** Then it fell off to oxen, pigs, and sheep.

**APOLLO** Well, there are worse things than oxen, pigs, and sheep.

**JUPITER** So I've found to my cost. My dear sir — between ourselves, it's dropped off from one thing to another until it has positively dwindled down to preserved Australian beef! What do you think of that?

**APOLLO** I don't like it at all.

**JUPITER** You won't mention it — it might go further.

**DIANA** It couldn't fare worse.

**JUPITER** In short, matters have come to such a crisis that there's no mistake about it something must be done to restore our influence, the only question is, *what?*

*(MERCURY screams from offstage. Enter MERCURY dragging MARS)*



Why,

**APOLLO (To MERCURY)**

up the hill is quite a crew! Speak quick - ly, or you'll get a warm - ing!

*f* *p*

mor - tals up the mount are swarm - ing, our tem - ple on O - lym - pus storm - ing, in

hun - dreds—aye in thou - sands, too!

*f* *fp*

27

MERCURY, DIANA

Good-ness gra - cious, how au-da - cious; earth is spa-cious, why come here? Our im-ped - ing

APOLLO, MARS, JUPITER

Good-ness gra - cious, how au-da - cious; earth is spa-cious, why come here? Our im-ped - ing

*f*

32

1. their pro-ceed - ing were good breed-ing, that is clear! that is ve - ry clear!

2. their pro-ceed - ing were good breed-ing, that is clear! that is ve - ry clear!

*f*

37

DIANA

Ju - - - pi - ter,

*p* *f* *p*

41

hear my plea; up - on the mount if they light, there'll be an end of me, I

46

won't be seen by day - light!

*f* APOLLO

Tar - - - tar - us is the place these

50

scoun - drels you should send to— should they be - hold my face, my

54

JUPITER (Looking over the precipice)

in - flu - ence there's an end to! What

*f* *p*

60

DIANA (Looking over the precipice)

A gov - ern - ment sur - vey

fools to give them - selves so much ex - er - tion!

65

APOLLO (Looking over the precipice)

I'll make as - ser - tion!

Per - haps the Al - pine Club at their di - ver - sion.

71

MERCURY (Looking over the precipice)

They seem to be more like a "Cook's Ex - cur - sion."

MARS, JUPITER Good-ness gra-cious!

76

MERCURY, DIANA

How au - da - cious! Good-ness gra-cious! How au - da-cious! How au - da-cious! Earth is spa-cious, Earth is spa -

APOLLO

How au - da - cious! Good-ness gra-cious! How au - da-cious! How au - da-cious! Earth is spa-cious,

81

why on earth come here?

cious, why come here?

why on earth come here?

*f* grandioso

86 *f* APOLLO (solemnly)

If, might-y Jove, you val-ue your ex - is - tence, send them a thun-der-bolt with

*p* *mf*

Measures 86-91. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. Dynamics include *p* and *mf*. There are triplet markings in both staves.

92 JUPITER

your re - gards! My thun-der-bolts, tho' val - id at a dis - tance, are

*mp* *sfz* *sfz*

Measures 92-97. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *mp* and *sfz*. There are 15-measure and 6-measure markings in the piano part.

98 MERCURY

Let the moon's rays, Di -  
not ef - fec - tive at a hun-dred yards.

*P subito* *p*

Measures 98-103. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *P subito* and *p*. There are 6-measure markings in the piano part.

103

a - - - na, strike 'em flight - - - y,

106

make them all lu - na - tics in var - ious

109

DIANA

styles! My lu - nar rays un - hap - pi - ly, are might - y, on - ly at ma - ny

MERCURY, DIANA

hun - dred thou - sand miles. Good-ness gra - cious,

APOLLO, MARS, JUPITER

Good-ness gra - cious,

*f* *pp*

why come here? Good-ness gra - cious,

why come here? Good-ness gra - cious,

why, why come here? Good-ness gra - cious, how au - da - cious; earth is spa - cious, why come

why, why come here? Good-ness gra - cious, how au - da - cious; earth is spa - cious, why come

*p* *f*

130

here? Our im - ped - ing their pro - ceed - ing were good breed - ing, yes,

here? Our im - ped - ing their pro - ceed - ing were good breed - ing, yes,

134

*f* Good-ness gra - cious, how au - da - cious; earth is spa - cious, why come here? Our im - ped - ing

*f* Good-ness gra - cious, how au - da - cious; earth is spa - cious, why come here? Our im - ped - ing

139

their pro - ceed - ing were good breed - ing, that is ve - ry clear! Good-ness gra - cious, how au -

their pro - ceed - ing were good breed - ing, that is ve - ry clear! Good-ness gra - cious, how au -

143

da - cious; earth is spa - cious, why come here? earth is spa - cious why come

da - cious; earth is spa - cious, why come here? earth is spa - cious why come

146

here? Our im - ped - ing their pro - ceed - ing were good breed - ing, that is clear! were good

here? Our im - ped - ing their pro - ceed - ing were good breed - ing, that is clear! were good

149

breed - ing that is... good - ness gra - cious, how au - da - cious;  
good - ness gra - cious, how au - da - cious,

breed - ing that is... good - ness gra - cious, how au - da - cious,

154

Good-ness gra-cious, how au-da-cious; earth is spa-cious, why, why, why come here?

8 good-ness gra-cious, how au-da-cious, earth is spa-cious, why, why, why come here?

*ff*

(Exeunt JUPITER, APOLLO, MARS, DIANA, and MERCURY into ruined temple)

159

*f*

*f*

164

*mf*

169

*rall.*

ATTACA Nr. 4

No. 6\*

"Climbing Over Rocky Mountain"  
Chorus with Solos

(Enter NICEMIS, SPARKEION and other members of THESPIS'S company climbing over rocks at back. All carry small baskets.)

Allegro grazioso ♩ = 112

8

15 VI- do f p cre

21 (8va) -DE scen do mf

\*The SATB chorus part of CLIMBING OVER ROCKY MOUNTAIN is Sullivan's. It has been copied from the manuscript pages cut from the orchestra score of Thespis and bound into the full score of The Pirates of Penzance, which can be seen in the collection of the J.P. Morgan Library in New York City (Accession number MA 2500-2501, Record ID 115806.)

pass - ing where the

27

THESPIANS - S.A.

S.A.

Climb - ing o - ver rock - y moun - tain, skip - ping riv - u - let and foun - tain pass - ing where the

THESPIANS - T.B.

T.B.

Piano accompaniment for measures 27-31, featuring chords in both treble and bass staves.

32

wil - lows qui - - - ver,

S.A.

wil - lows qui - ver, pass - ing where the wil - lows qui - ver, pass - ing where the wil - lows qui - ver, by the ev - er -

T.B.

Piano accompaniment for measures 32-37, featuring chords in both treble and bass staves.

38

S.A.

roll - ing riv - er, swol - len with the sum - mer rain, the sum - mer rain,

T.B.

Piano accompaniment for measures 38-41, featuring chords in both treble and bass staves.

43

S.A. thread-ing long and leaf - y ma-zes, dot-ted with un - num-bered - dai - sies, spot-ted, dot - ted

T.B.

48

S.A. with un - num-bered dai - - - sies, scal - ing rough and rug - ged pas - ses,

T.B.

53

S.A. climb the har - dy lads and lass - es, till the moun-tain top, the moun-tain top they gain,

T.B.

till the moun - tain top they gain.

*legato*

59

S.A. scal - ing rough and rug - ged pas - ses, climb the har - dy lads and lass - es, till the

T.B.

64

S.A. moun - tain top they gain.

T.B.

71

1st VOICE\*

Fill the

\* Suggested distribution of the solos:

- 1st: Baritone
- 2nd: Soprano
- 3rd: Bass
- 4th: Alto

78

cup and tread the mea - sure, make the most of fleet - ing lei - sure,

85

hail it as a true al - ly, though it per - ish bye and

92

2nd VOICE\*  
Ev' - ry mo - ment

*f* THESPIANS  
S.A. Hail it as a true al - ly, though it per-ish bye and bye!

T.B.

*f* *p leggero*

99

brings a trea - sure of its own es - pe - cial plea - sure; though the

106

mo - ments quick - ly die, greet them gai - ly as they fly,

*ad lib.*

113

greet them gai - - - ly as they fly!

**f** THESPIANS

S.A. Though the mo - ments quick - ly die, greet them

T.B. **f**

*colla voce* **f**

119

A.  
T.B.

gai - ly as they fly!

*p*

125

3rd VOICE\*

Far a - way from grief and care, high up in the moun - tain air,

*p*

133

let us live and reign a - lone in a world that's all our own.

141

4th VOICE\*

Here en - thron - ed in the sky, far a - way from mor - tal

The score for measures 141-147 features a 4th voice part and piano accompaniment. The key signature has two flats (B-flat and E-flat). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The 4th voice part has lyrics: "Here en - thron - ed in the sky, far a - way from mor - tal".

148

*rall.*

eye, we'll be gods and make de - crees, those may ho - nor them who

The score for measures 148-154 continues the 4th voice part and piano accompaniment. The tempo marking *rall.* (rallentando) is present above the voice line and below the piano accompaniment. The lyrics are: "eye, we'll be gods and make de - crees, those may ho - nor them who".

155

please.

THESPIANS

S.A.

T.B.

We'll be gods and make de - crees, those may ho - nor them who please.

The score for measures 155-161 includes parts for Soprano Alto (S.A.), Tenor Bass (T.B.), and piano accompaniment. The tempo marking *a tempo* and dynamic marking *f* (forte) are present. The lyrics are: "We'll be gods and make de - crees, those may ho - nor them who please." The piano accompaniment features a bass line with a *ff* (fortissimo) dynamic marking in the later measures.

161

*fp* *cresc.*

167

S.A. *ff*

Fill the cup and tread the mea - sure, make the most of

T.B. *ff*

*ff*

173

S.A.

fleet - ing lei - sure, hail it as a true al - ly,

T.B.

*ff*

179

S.A. *though it per - ish bye and bye! Hail it as a*

T.B.

185

S.A. *true al - ly, though it per - ish bye and*

T.B.

190

S.A. *bye! Fill the cup and tread the mea - sure, make the most of fleet - ing lei - sure,*

T.B.

195

S.A.

T.B.

hail it as a true al - ly, a true

al - - - -

201

S.A.

T.B.

lyl

206

**SPARK.** Here we are at last on the very summit and we've left Thespis ever so far behind!  
Why, what's this?

**PRITTEIA.** A ruined Palace! A Palace on the top of a mountain.

**SILLIMON.** I wonder who lives here?

**DAPHNE.** Some mighty king I dare say, with wealth beyond all counting, who came to live up here

**TIMIDON.** To avoid his creditors!

**SPARK.** It's a lovely situation for a country house, though it's very much out of repair.

**NICEMIS.** Very inconvenient situation.

**SPARK.** Inconvenient?

**NICEMIS.** Yes — how are you to get butter, milk and eggs up here? No pigs — no poultry — no postman. Why, I should go mad.

**SPARK.** What a dear little practical mind it is! What a wife you will make!

**NICEMIS.** Don't be too sure — we are only partly married — the marriage ceremony lasts all day.

**SPARK.** I've no doubt at all about it. We shall be as happy as a king and queen, though we are only a strolling actor and actress.

**NICEMIS.** It's very kind of Thespis to celebrate our marriage day by giving the company a picnic on this lovely mountain.

**SPARK.** Considerate Thespis! (*Kissing her.*)

**NICEMIS.** There now, get away, do! Remember the marriage ceremony is not yet completed. How dare you kiss me before we are quite married.

**SPARK.** Attribute it to the intoxicating influence of the mountain air.

**NICEMIS.** Then we had better go down again. It is not right to expose ourselves to influences over which we have no control.

# No. 6-a

## "Here far Away from All the World"

### Sparkeion, Nicemis

SPARKEION

SPARKEION

Andante  $\text{♩} = 68$

Here far a-way from all the world, dis -

4

S. sen-sion and de-ris-ion, with Na-ture's won-ders all un-furled to our de-light-ed vi-sion, with

7

(Motions THESPIANS out of their line of sight.)

S. no one here (at least in sight) to in-ter-fer-e with our de-light, and two fond lov - ers

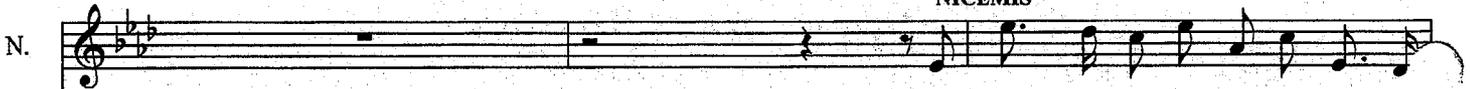
10

S. se - ver, oh do not free, thine hand from mine, I swear to thee my love is ev - er

rit. *pp* *p* *lento*

14

NICEMIS

N. 

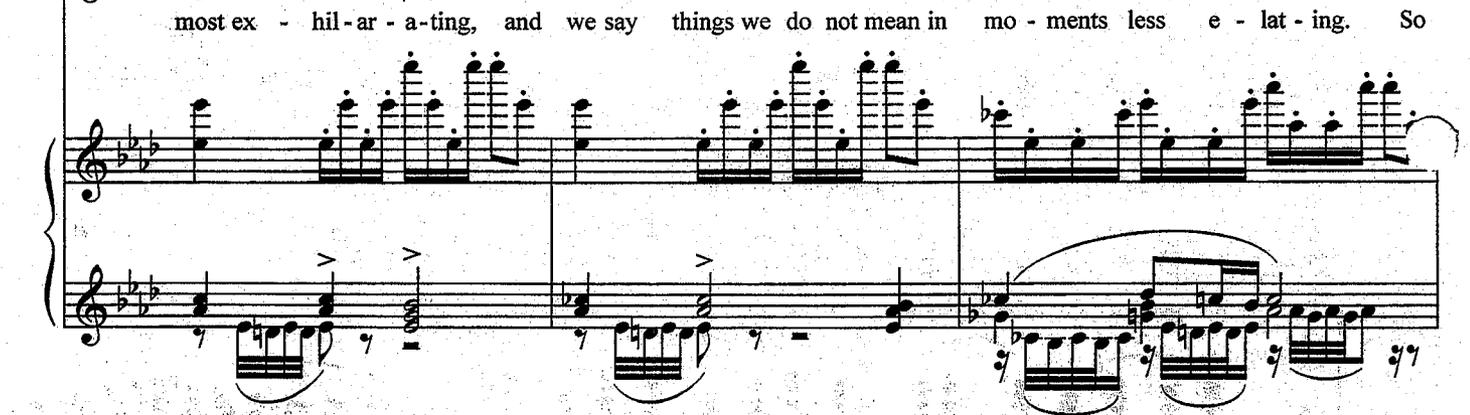
S. 

*tempo 1°*

*p tempo 1°* 

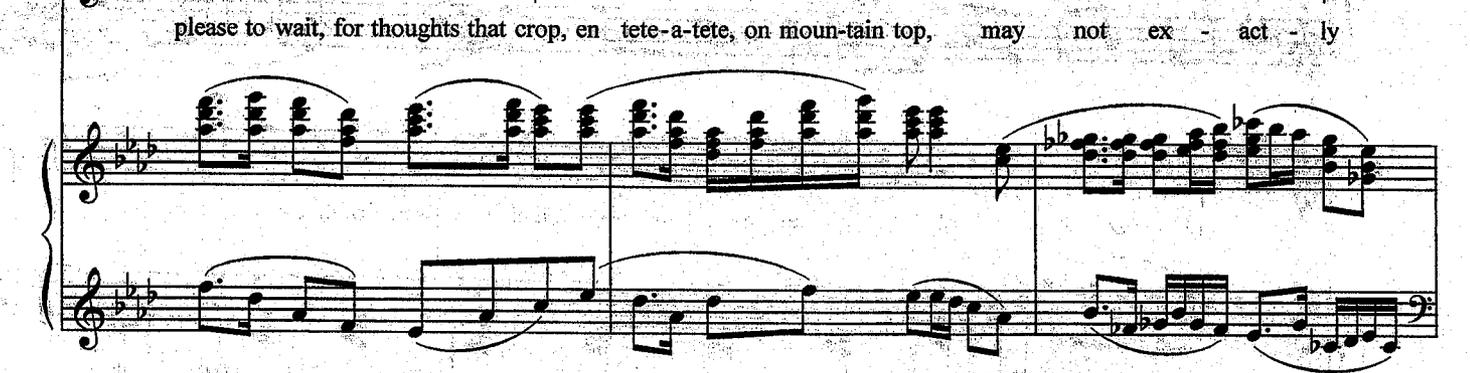
17

N. 



20

N. 



N.

tal - ly with those that you may en - ter - tain, re - turn - ing to the so - ber plain.

Piano accompaniment for measures 23-25. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth notes and chords.

N.

of yon re - lax - ing val - - - - - ley.

*a tempo* *rall.* *a tempo (poco meno)*

S.

*mm\**

Piano accompaniment for measures 26-28. Measure 26 has a whole rest in the right hand. Measure 27 features a *p* *rall.* section with a melodic line in the right hand. Measure 28 returns to *a tempo (poco meno)* with a more active right hand melody.

N.

*mm\**

*mm*

*pp*

*pp*

*pp*

*pp*

*pp*

S.

*mm*

*pp*

*pp*

*pp*

Piano accompaniment for measures 29-31. Measure 29 has a whole rest in the right hand. Measure 30 features a *pp* *rall.* section with a melodic line in the right hand. Measure 31 continues the *pp* *rall.* section with a melodic line in the right hand.

\* "Ah" if you must

**SPARK.** Very well if you won't have anything to say to me, I know who will.

**NICEMIS.** Who will?

**SPARK.** Daphne will.

**NICEMIS.** Daphne would flirt with anybody.

**SPARK.** Anybody would flirt with Daphne. She is quite as pretty as you and has twice as much back-hair.

**NICEMIS.** She has twice as much money, which may account for it.

**SPARK.** At all events *she* has appreciation. *She* likes good looks.

**NICEMIS.** We all like what we haven't got.

**SPARK.** *She* keeps her eyes open.

**NICEMIS.** Yes — one of them.

**SPARK.** Which one?

**NICEMIS.** The one she doesn't wink with.

**SPARK.** Well, I was engaged to her for six months, and if she still makes eyes at me, you must attribute it to force of habit. Besides, remember we are only half-married at present.

**NICEMIS.** I suppose you mean that you are going to treat me as shamefully as you treated her. Very well, break it off if you like. I shall not offer any objection. Thespis used to be very attentive to me, and I'd just as soon be a manager's wife as a fifth-rate actor's!

*(Enter THESPIS climbing over rocks.)*

**THESPIS.** Bless you, my people, bless you. Let the revels commence. After all, for thorough, unconstrained, unconventional enjoyment give me a picnic.

**PREPOSTEROS.** *(Very gloomily).* Give him a picnic, somebody!

**THESPIS.** Be quiet, Preposteros. Don't interrupt.

**PREPOS.** Ha! ha! shut up again! But no matter.

*(TIMIDON endeavours, in pantomime, to reconcile him. Throughout the scene PREPOSTEROS shows symptoms of breaking out into a furious passion and TIMIDON does all he can to pacify and restrain him.)*

**THESPIS.** The best of a picnic is that everybody contributes what he pleases, and nobody knows what anybody else has brought till the last moment. Now, unpack everybody, and let's see what there is for everybody.

**NICEMIS.** I have brought you — a bottle of soda water for the claret cup.

**DAPHNE.** I have brought you — a lettuce for the lobster salad.

**SPARK.** A piece of ice for the claret cup.

**PRETTEIA.** A bottle of vinegar for the lobster salad.

**CYMON.** A bunch of burrage for the claret cup!

**TIPSEION.** A hard-boiled egg for the lobster salad!

**TIMIDON.** One lump of sugar for the claret cup!

**PREPOS.** He has brought one lump of sugar for the claret cup! Ha! ha! ha! *(Laughing melodramatically.)*

**TIMIDON.** Well, Preposteros, and what have you brought?

**PREPOS.** I have brought *two* lumps of the very best salt for the lobster salad.

**THESPIS.** Oh... is that all?

**PREPOS.** All! Ha! Ha! He asks if it is all!

*(TIMIDON consoles him.)*

**THESPIS.** But I say this is capital, as far as it goes — nothing could be better, but it don't go far enough. The claret, for instance! I don't insist on claret — or a lobster — I don't insist on lobster, but a lobster salad without a lobster, why it isn't lobster salad. Here, Tipseion!

**TIPSEION** *(a very drunken bloated fellow, dressed however with scrupulous accuracy and wearing a large medal round his neck).* My master? *(Falls on his knees to THESPIS and kisses his robe.)*

**THESPIS.** Get up — don't be a fool. Where's the claret? We arranged last week that you were to see to that?

**TIPSEION.** True, dear master. But then I was a drunkard!

**THESPIS.** You were.

**TIPSEION.** You engaged me to play convivial parts on the strength of my personal appearance.

**THESPIS.** I did.

**TIPSEION.** You then found that my habits interfered with my duties as low comedian.

**THESPIS.** True.

**TIPSEION.** You said yesterday that unless I took the pledge you would dismiss me from your company.

**THESPIS.** Quite so.

**TIPSEION.** Good. I have taken it. It is all I have taken since yesterday. My preserver! *(Embraces him.)*

**THESPIS.** Yes, but where's the wine?

**TIPSEION.** I left it behind, that I might not be tempted to violate my pledge.

**PREPOS.** Minion! *(Attempts to get at him — is restrained by TIMIDON.)*

**THESPIS.** Now, Preposteros, what is the matter with you?

**PREPOS.** It is enough that I am downtrodden in my profession. I will not submit to imposition out of it. It is enough that as your heavy villain I get the worst of it every night in a combat of six. I will not submit to insult in the day time. I have come out, ha! ha! to enjoy myself!

**THESPIS.** But look here, you know — virtue only triumphs at night from seven to ten — vice gets the best of it during the other twenty-one hours. Won't that satisfy you? *(TIMIDON endeavours to pacify him.)*

**PREPOS.** *(irritated, to TIMIDON).* Ye are odious to my sight! get out of it!

**TIMIDON** *(in great terror).* What have I done?

**THESPIS.** Now what is it, Preposteros, what is it?

**PREPOS.** I-a hate him and would have his life!

**THESPIS** *(to TIMIDON).* That's it — he hates you and would have your life — now go and be merry.

**TIMIDON.** Yes, but why does he hate me?

**THESPIS.** Oh... exactly. (*To PREPOSTEROS.*) Why do you hate him?

**PREPOS.** Because he is a minion!

**THESPIS.** He hates you because you are a minion. It explains itself. Now go and enjoy yourselves. Ha! ha! It is well for those who *can* laugh — let them do so — there is no extra charge. The light-hearted cup and the convivial jest for them — but for me — what is there for me?

**SILLIMON.** There is some claret cup and lobster salad (*handing some*).

**THESPIS** (*taking it*) Thank you. (*Resuming.*) What is there for me but anxiety — ceaseless gnawing anxiety that tears at my very vitals and rends my peace of mind asunder? There is nothing whatever for me but anxiety of the nature I have just described. The charge of these thoughtless revelers is my unhappy lot. It is not a small charge and it is rightly termed a lot, because they are many. Oh why did the gods make me a manager?

**SILLIMON** (*as guessing a riddle*). Why did the gods make him a manager?

**SPARK.** Why did the gods make him a manager?

**DAPHNE.** Why did the gods make *him* a manager?

**PRETTEIA.** Why did the gods make him a *manager*?

**THESPIS.** No... no... what are you talking about? What do you mean?

**DAPHNE.** I've got it... don't tell us

**ALL.** No... no... because... because...

**THESPIS** (*annoyed*). It isn't a conundrum... its a misanthropical question. Why cannot I join you? (*Retires up center*)

**DAPHNE** (*who is sitting with SPARKEION to the annoyance of NICEMIS, who is crying alone*). I'm sure I don't know. We do not need you — we are getting on very comfortably aren't we, Sparkeion?

**SPARK.** We are so happy that we don't miss the lobster or the claret. What are lobster and claret compared with the society of those we love! (*Embracing DAPHNE.*)

**DAPHNE.** Why, Nicemis, love, you are eating nothing. Aren't you happy, dear?

**NICEMIS** (*Spitefully*). You are quite welcome to my share of everything. I intend to console myself with the society of my manager. (*Takes THESPIS'S arm affectionately.*)

**THESPIS.** Here, I say — this won't do, you know I can't allow it — at least before my company besides, you are half-married to Sparkeion. Sparkeion, here's your half-wife impairing my influence before my company. Don't you know the story of the gentleman who undermined his influence by associating with his inferiors?

**ALL.** Yes, yes, we know it.

**PREPOS.** (*furiously*). I do not know it! It's ever thus! Doomed to disappointment from my earliest years (*TIMIDON endeavours to console him.*)

**THESPIS.** There — that's enough. Preposteros — you *shall* hear it.

(*The THESPIANS accompany the refrain with train sound effects Bell, whistle, and locomotive, the props for which they produce from their picnic baskets.*)

# No. 7

## "I Once Knew a Man"

### Thespis (Chorus)

Allegro giocoso  $\text{♩} = 104$

Piano introduction in B-flat major, 2/4 time. The music is marked *f* (forte) and *Allegro giocoso*. The tempo is indicated as  $\text{♩} = 104$ . The score consists of a treble and bass clef staff. The melody in the treble clef starts with a dotted quarter note followed by eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

#### TRAIN WHISTLE

*f* Two chorus sopranos, loud, with straight tone

Vocal parts for the Train Whistle and Train Bell. The Train Whistle part is for two chorus sopranos, marked *f* and "Two chorus sopranos, loud, with straight tone". The Train Bell part is marked *f* and "TRAIN BELL". The accompaniment consists of a piano part with a treble clef staff and a percussion part with a bass clef staff. The percussion part has 'x' marks indicating the timing of the bell sounds. The vocal parts have lyrics "WOO WOO WOO WOO WOO" and "ch ch ch ch ch ch ch ch ch ch ch ch ch".

#### CHORUS

*f* Steam locomotive chugging sounds

Piano accompaniment for the Chorus, marked *f* and "CHORUS Steam locomotive chugging sounds". The score consists of a treble and bass clef staff. The melody in the treble clef is marked *(8va)* and consists of eighth notes. The bass clef provides a steady accompaniment of eighth notes.

10

Vocal parts for the Chorus and piano accompaniment. The vocal parts have lyrics "WOO WOO WOO WOO" and "ch ch ch ch ch ch ch ch ch ch ch ch ch". The piano accompaniment consists of a treble and bass clef staff. The melody in the treble clef is marked *(8va)* and consists of eighth notes. The bass clef provides a steady accompaniment of eighth notes.

## THESPIIS

I once knew a man who dis - charged a func - tion on the  
Each Christ - mas day he gave each sto - ker a

ch ch ch

*(8va)* *legato*  
*p*

North South East West Did - dle - sex junc - tion,  
sil - ver shov - el and a gol - den po - ker,

*8va*

*8va*

he was con - spic - u -  
he'd but - ton - hole flow - ers for the

*(8va)*

*(8va)*

24

ous ex - ceed - ing, for his af - fa - ble ways and his ea - sy breed - ing.  
 tick - et sort - ers, and rich Bath - buns for the out - side port - ers.

27

Al - He'd

32

though a Chair - man of Di - rec - tors, he was hand in glove with the  
 mount the clerks on his first - class hunt - ers, and he built lit - tle vil - las for the

35



tick - et in - spec - tors, he tipped the guards with bran - new fiv - ers, and he  
road - side shunt - ers, if an - y were fond of pi - geon shoot - ing, he would

38



sang lit - tle songs to the en - gine dri - vers.  
ask them down to his place at Toot - ing.

41



'Twas told to me with great com - punc - tion,

44

by one who had dis - charged with unc - tion, a Chair - man of Di -

This system contains measures 44, 45, and 46. It features 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 lyrics are: "by one who had dis - charged with unc - tion, a Chair - man of Di -".

47

rec - tors' func-tion, on the North South East West Did-dle-sex junc - tion.

This system contains measures 47, 48, and 49. It features 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 lyrics are: "rec - tors' func-tion, on the North South East West Did-dle-sex junc - tion.". A dynamic marking of *f* (forte) is present at the end of measure 49.

50

Fol did - dle, lol did - dle, fol

This system contains measures 50, 51, and 52. It features 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 lyrics are: "Fol did - dle, lol did - dle, fol". A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 51.

53

lol lol lay, Fol did - dle, lol did - dle, fol lol lol lay!

1.

56

lol lol lay! In course of time there

2.

60

spread a ru-mour that he did all this from a sense of hu-mour, so in-stead of

64

sig-nal-ing and stak-ing, they gave them-selves up to a course of jok-ing. When-

The musical score for measures 64-66 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff with a key signature of two flats. The music is in a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

67

ev-er they knew that he was rid-ing, they shunt-ed his train on a lone-ly sid-ing, or

*mf*

The musical score for measures 67-69 continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the piano part.

71

stopped all night in the mid-dle of a tun-nel, on the plea that the boil-er was a -

*mp*

The musical score for measures 71-73 continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is indicated at the beginning of the piano part.

74

com - ing through the fun - nel. If he wished to go to Perth or Stirl-ing, his

*p*

This system contains three measures of music. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part in the second measure.

77

train through sev - e - ral coun - ties whirl-ing, would set him down in a

*mp*

This system contains three measures of music. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. A dynamic marking of *mp* (mezzo-piano) is placed above the piano part in the third measure.

80

fit of lark-ing, at four A. M. in the wilds of Bark-ing. This pleased his whim and

*mf*

This system contains three measures of music. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in the third measure.

84

Vocal line for measures 84-87. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4. It then moves to a half note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4. The final measure has a quarter note G4 with an accent (>) and a quarter rest.

seemed to strike it but the gen-er-al Pub-lic did not like it. The re-ceipts fell,

Piano accompaniment for measures 84-87. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. A dynamic marking of *mp* is present in measure 87.

88

Vocal line for measures 88-90. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4. It then moves to a half note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4. The final measure has a quarter note G4 with an accent (>) and a quarter rest.

af - ter some re - peat-ings, and he got it hot at the Ann-u - al Meet - ings.

Piano accompaniment for measures 88-90. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef.

91

Vocal line for measure 91. The melody consists of a whole note G4.

He

Piano accompaniment for measure 91. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Dynamic markings of *f* and *p* are present.

95

fol - lowed out his whim with vig - our and the shares went down to a

This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment in grand staff notation, with the right hand in treble clef and the left hand in bass clef. The piano part features flowing sixteenth-note patterns and some longer melodic lines.

98

nom - i - nal fig - ure.

*8va*

This system contains three staves of music. The top staff is a vocal line in treble clef. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment in grand staff notation. The piano part continues with similar rhythmic patterns. A dynamic marking of *8va* is placed above the piano part in the second measure, with a dashed line extending across the system.

102

So these are the sad re - sults pro - ceed - ing from his aff - a - ble ways and his

*(8va)*

This system contains three staves of music. The top staff is a vocal line in treble clef. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment in grand staff notation. The piano part continues with similar rhythmic patterns. A dynamic marking of *(8va)* is placed above the piano part in the first measure, with a dashed line extending across the system.

106

ea - sy breed - ing.

*8va*

This system contains measures 106 through 109. The vocal line starts with a whole note 'ea' and a half note 'sy' on a dotted line, followed by a half note 'breed' and a whole note 'ing.' on a dotted line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *8va* is placed above the piano staff.

110

The line, with its rails and guards and peel-ers, was

*(8va)*

*f* *p*

This system contains measures 110 through 113. The vocal line begins with a whole rest, followed by a half note 'The', a quarter note 'line,', a quarter note 'with', a quarter note 'its', a quarter note 'rails', a quarter note 'and', a quarter note 'guards', a quarter note 'and', a quarter note 'peel-ers,', and a whole note 'was'. The piano accompaniment includes a dynamic marking of *f* (forte) in measure 110 and *p* (piano) in measure 111. A *(8va)* marking is present above the piano staff.

114

sold for a song to ma - rine - store deal-ers, the share - hold-ers are

This system contains measures 114 through 117. The vocal line starts with a whole note 'sold', a quarter note 'for', a quarter note 'a', a quarter note 'song', a quarter note 'to', a quarter note 'ma -', a quarter note 'rine -', a quarter note 'store', a quarter note 'deal-ers,', a quarter note 'the', a quarter note 'share -', a quarter note 'hold-ers', and a whole note 'are'. The piano accompaniment consists of chords in the right hand and chords or single notes in the left hand.

117

all in the work'-us, and he sells pipe lights in the Re - gent Cir - cus.

This system contains three staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It features a melody with eighth and quarter notes. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line of chords.

120

'Twas told to me with

This system contains three staves of music. The vocal line (top staff) has a rest for the first two measures, followed by a melody starting in the third measure. The piano accompaniment (bottom two staves) continues with chords and moving lines throughout the system.

123

great com - punc - tion, by one who had dis - charged with unc - tion, a

This system contains three staves of music. The vocal line (top staff) has a melody with eighth and quarter notes. The piano accompaniment (bottom two staves) features a consistent harmonic support with chords and moving lines.

126

Chair - man of Di - rec - tors' func-tion, on the North South East West

This musical system covers measures 126 to 128. It features a vocal line in a treble clef with a key signature of two flats and a piano accompaniment in a grand staff. The piano part consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Chair - man of Di - rec - tors' func-tion, on the North South East West".

129

Did-dle-sex junc - tion. Fol did-dle, lol did-dle, fol

*f* *mf*

This musical system covers measures 129 to 132. It features a vocal line in a treble clef and a piano accompaniment in a grand staff. The piano part includes dynamic markings *f* and *mf*. The lyrics are: "Did-dle-sex junc - tion. Fol did-dle, lol did-dle, fol".

133

lol lol lay, Fol did - dle, lol did - dle, fol lol lol lay!

*f*

This musical system covers measures 133 to 136. It features a vocal line in a treble clef and a piano accompaniment in a grand staff. The piano part includes a dynamic marking *f*. The lyrics are: "lol lol lay, Fol did - dle, lol did - dle, fol lol lol lay!".

**TRAIN WHISTLE**  
*Two chorus sopranos, loud, with straight tone*

**TRAIN BELL**  
*f* ch ch ch ch ch ch ch ch ch ch ch ch ch ch ch ch

WOO WOO WOO WOO WOO

**CHORUS** *Steam locomotive chugging sounds*

WOO WOO WOO WOO

ch ch ch ch ch ch ch ch ch ch

(8<sup>va</sup>)

ALL  
*f* [Steam escaping]

shh...

ALL  
*f* [Steam escaping]

shh...

ch ch ch

(8<sup>va</sup>)

*ff*

**THESPIS.** It's very hard. As a man I am naturally of an easy disposition. As a manager, I am compelled to hold myself aloof, that my influence may not be deteriorated. As a man, I am inclined to fraternize with the pauper — as a manager I am compelled to walk about like this: Don't know yah! Don't know yah! Don't know yah! (*Strides haughtily about the stage.*)

# No. 8

## "Presumptuous Mortal"

### Diana, Apollo, Mars, Jupiter, Thespis

*(Thunder and lightning. JUPITER, MARS, and APOLLO, in full Olympian costume, appear on the three broken columns. THESPIANS scream)*

Allegro furioso  $\bullet = 152$

The piano introduction is in 2/4 time, marked *Allegro furioso* with a tempo of 152 beats per minute. It begins with a *f* (forte) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The piece transitions to a *ff* (fortissimo) dynamic in the second measure.

5

D. DIANA *f*

A. APOLLO *f* Pre - sum - tuous mor - tal!

M. MARS *f* Pre - sum - tuous mor - tal!

J. JUPITER *f* Pre - sum - tuous mor - tal!

*ff* *fateful* [dialog]

The vocal parts for Diana, Apollo, Mars, and Jupiter enter with the lyrics "Pre - sum - tuous mor - tal!". The piano accompaniment is marked *ff* *fateful* and includes a section labeled [dialog].

**THESPIS**  
*(Same business)*  
 Don't know yah!  
 Don't know yah!

9

D. Pre - sum - tuous mor - tal!

A. Pre - sum - tuous mor - tal!

M. Pre - sum - tuous mor - tal!

J. Pre - sum - tuous mor - tal!

*ff* *fateful* [dialog]

**THESPIS**  
*(More insistently)*  
 I do not know you,  
 I do not know you.

13

A. Pre - sum - tuous

M. Pre - sum - tuous

J. Pre - sum - tuous

T. **THESPIS**  
 Re - move these per - sons!

*ff* *fateful*

(TIMIDON and PREPOSTEROS seize APOLLO and MARS.)

**JUPITER.** Stop, you evidently don't know me. Allow me to offer you my card. (*Throws flash paper.*)

**THESPIS.** Ah, yes, it's very pretty, but we don't want any at present. When we do our Christmas piece I'll let you know. (*Changing his manner.*) Look here, you know, this is a private party and we haven't the pleasure of your acquaintance. There are a good many other mountains about, if you must have a mountain all to yourself. Don't make me let myself down before my company. (*Resuming.*) Don't know yah! Don't know yah!

**JUPITER.** I am Jupiter, the King of the Gods. This is Diana, This is Apollo, Mars. (*All kneel to them except THESPIS.*)

**THESPIS.** Oh, then as I'm a respectable man, and rather particular about the company I keep, I think I'll go.

**JUPITER.** No... no... stop a bit. We want to consult you on a matter of great importance Privately, if you don't mind.

(*THESPIS dismisses the COMPANY who hurry off in terror*)

**JUPITER.** There! Now we are alone. Who are you?

**THESPIS.** I am Thespis of the Thessalian Theaters.

**JUPITER.** The very man we want. Now, as a judge of what the public likes, are you impressed with my appearance as the father of the gods?

**THESPIS.** Well, to be candid with you, I am not. In fact I'm disappointed.

**JUPITER.** Disappointed?

**THESPIS.** Yes, you see you're so much out of repair. No, you don't come up to my idea of the part. Bless you, I've played you often enough.

**JUPITER.** You have!

**THESPIS.** To be sure I have.

**JUPITER.** And how have you dressed the part?

**THESPIS.** Fine commanding party in the prime of life. Thunderbolt — full beard — dignified manner — A good deal of this sort of thing: (*Imitating JUPITER.*) "Don't know yah! Don't know yah! Don't know yah!"

**JUPITER** (*much affected*). I — I'm very much obliged to you. It's very good of you. I— I — I used to be like that. I can't tell you how much I feel it. And do you find I'm an impressive character to play?

**THESPIS.** Well, no, I can't say you are. In fact we don't use you much out of burlesque.

**JUPITER.** Burlesque! (*Offended, walks up.*)

**THESPIS.** Yes, it's a painful subject; drop it, drop it. The fact is, you are not the gods you were — you're behind your age.

**JUPITER.** Well, but what are we to do? We feel that we ought to do something, but we don't know what.

**THESPIS.** Why don't you all go down to Earth, incog, mingle with the world, hear and see what people think of you, and judge for yourselves, as to the best means to take to restore your influence.

**JUPITER.** Ah, but what's to become of Olympus in the meantime?

**THESPIS.** Lor' bless you, don't distress yourself about that. I've a very clever company, used to taking long parts on the very shortest notice. Invest us with your powers and we'll fill your places till you return.

**JUPITER** (*aside*). The offer is tempting. (*to THESPIS*) But suppose you fail?

**THESPIS.** Fail! Oh, we never fail in our profession. We've nothing but great successes!

**JUPITER.** Then it's a bargain?

**THESPIS.** It's a bargain. (*They shake hands on it.*)

**JUPITER.** And that you may not be entirely without assistance, we will leave you Mercury, and whenever you find yourself in a difficulty you can consult him.

(*Enter MERCURY through trap.*)

No. 9 (a)  
FINALE I  
"So That's Arranged"  
Jupiter, Mercury, Diana, Apollo, Mars

JUPITER

So that's ar-ranged— you take my place, my boy, while

Andante moderato (maestoso) ♩ = 76

*f solenne* *p* *tr*

5

we make tri - al of a new ex - is - tence. At length I shall be a - ble to en -

8

joy the plea-sures I have en - vied from a dis - tance. Com -

MERCURY

*fp*

11

pelled up-on O-lym-pus here to stop, while oth-er gods go down to play the

*guz*

14

he-ro, don't be sur-prised if on this moun-tain top, you find your

*(guz)*

17

Mer-cu-ry down at ze-ro!

*p* DIANA (*legato*)

I, as the mo-dest moon with

*p* APOLLO (*legato*)

To earth a-way! to join in

19

cre - scent bow, have al-ways shown a light to night-ly scan-dal, I  
 mor - tal acts, and gath-er fresh ma-ter-i-als to write on, in-  
*p* JUPITER (*legato*)  
 So that's ar-ranged—you take my place, my boy, while we make

22

must say I should like to go be-low, and find out if the game is worth the  
 ves-ti-gate more close-ly sev'-ral facts, that I for cen-tu-ries have thrown some  
*mf* tri - al of a new ex - is - tence.

25

MERCURY  
 Up-on O-lym-pus here to stop, O - lym -  
 can-dle! I must say I should like to go, to go be-  
 light on! To earth to join in mor-tal acts, to join  
*mp* So that's ar - ranged, you take my place, while we make tri -

pus... Com - pelled up - on O - lym - pus here to  
 low...  
 them... To earth a - way! to join in mor - tal  
 al... So that's ar - ranged— you take my place, my

*mp* *mp* *mp*

*p*

stop, while oth - er gods go down to play the  
 I, as the mo - dest moon with cre - scent bow, have  
 acts, and gath - er fresh ma - ter - i - als to write on,  
 boy, while we make tri - al of a new ex -

he - ro, don't be sur- prised if on this moun - tain  
 al- ways shown a light to night- ly scan- dal, I must  
 in - ves - ti - gate more close- ly sev' - ral facts,  
 is - tence. At length I shall be a - ble to en -

top, you find your Mer- cu - ry down at ze - ro!  
 say I should like to go be- low, and find out if the game is worth the can- dle!  
 that I for cen- tu- ries have thrown some light on!  
 joy the plea- sures I have en - vied from a dis- tance.

*mf* *f* *mp* *mf*

To ex-plore the ways of mor-tal kind, search-ing mor-tal heart and mor-tal

*mf* *f* *mp* *mf*

To ex-plore the ways of mor-tal kind, search-ing mor-tal heart and mor-tal

*mf* *f* *mp* *mf*

To ex-plore the ways of mor-tal kind, search-ing mor-tal heart and mor-tal

**MARS & JUP.** *f* *mp* *mf*

Seek-ing mor-tal kind, search-ing mor-tal heart and mor-tal

[FROM HERE TO END, ACCOMPANIMENT IS AD LIB. PLAY ONLY IF NEEDED]

*mf* *f* *mp* *mf*

*p* *f* *mp* *mf*

mind; give the Fates their due a-gainst all odds and de-lay the twi-light of the

*p* *f* *mp* *mf*

mind; give the Fates their due a-gainst all odds and de-lay the twi-light of the

*p* *f* *mp* *mf*

mind; give the Fates their due a-gainst all odds and de-lay the twi-light of the

*p* *f* *mp* *mf*

mind; give the Fates their due a-gainst all odds and de-lay the twi-light of the

*p* *f* *mp* *mf*

mind; give the Fates their due a-gainst all odds and de-lay the twi-light of the



(No. 9 ~ FINALE I)  
(b) ~ "While Mighty Jove"  
Ensemble

(MERCURY summons  
the THESPIANS)

MERCURY:

Here come your people.

THESPIS:

Not people -- gods!

(The THESPIANS enter)

51 **Maestoso** ♩ = 76 **Allegro** ♩ = 144

*f* (Tpt. off-stage) [dialog] *p*

56

60

*f* *rall.* *ff* *molto allargando*

64

THESPIS

Tempo di valzer  $\text{♩} = 58$

*p poco staccato* *grazioso*

While might - y Jove goes

70

down be - low with all the oth - er de - i - ties, I

*mf* *p*

76

fill his place and wear his "clo," the ve - ry part for

*mf* *p*

82

me it is. To moth - er earth to make a track, they

*8va*

*mf* *p*

88

all are spurred and boot - ed, too, and you will fill, till

*8va*

*mf* *p* *secco*

94

they come back, the parts you best are suit - ed to,

*3*

100

*(legato)*

and you will fill, till they come back, the parts you best are

106

**APOLLO** *(enthusiastically)*

suit-ed to. Here's a pret-ty tale for fu-ture Il - iads and

*(legato)*

111

O - dys - seys: mor - tals are a - bout to per - son - ate the gods and god - des - ses.

116

Now to set the world in or-der, we will work in u-ni-ty;

120

Ju - pi-ter's per - plex - i - ty is Thes-pis - 's op - por - tu - ni - ty.

124 ALL - Sop. Alto.

Here's a pret-ty tale for fu-ture Il - iads and O - dys - seys: mor - tals are a -

ALL - Ten. Bass.

*sva-*

*f*

129

bout to per-son - ate the gods and god-des-ses. Now to set the

The vocal line consists of four measures. The first three measures are in a key with one flat (B-flat major) and end with a fermata. The fourth measure is in a key with two flats (B-flat major / F minor) and contains the text "Now to set the".

(8<sup>va</sup>)

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The first three measures are in B-flat major, and the fourth measure is in B-flat major / F minor.

133

world in or-der, we will work in u-ni - ty; Ju - pi - ter's per -  
u - ni - ty, Ju - pi - ter's per -

The vocal line consists of four measures. The first two measures are in B-flat major. The third measure is in B-flat major / F minor. The fourth measure is in a key with three flats (B-flat major / F minor / C minor) and contains the text "Ju - pi - ter's per -".

(8<sup>va</sup>)

The piano accompaniment continues with a steady eighth-note bass line and chords. The first two measures are in B-flat major. The third measure is in B-flat major / F minor. The fourth measure is in B-flat major / F minor / C minor.

THES. & JUP. (legato)

Musical score for 'THES. & JUP. (legato)'. It features three staves: a vocal line at the top, a vocal line in the middle, and a piano accompaniment at the bottom. The key signature has two flats (B-flat and E-flat). The lyrics are: 'To moth - er plex - i - ty is Thes - pis - 's op - por - tu - ni - ty.' The piano part includes a *sva* marking and a *p* dynamic marking.

APOL. & MARS

Musical score for 'APOL. & MARS'. It features three staves: a vocal line at the top, a vocal line in the middle, and a piano accompaniment at the bottom. The key signature has two flats (B-flat and E-flat). The lyrics are: 'Here's a pret - ty tale for fu - ture Il - iads and earth to make a track, they all are'. The piano part includes a *sva* marking.

MERC. & DIANA

[join CHORUS]

O - dys - sies, the mor - tals are a - bout to per - son - ate the gods and

spurred and boot - - - ed, too, and

Ah, and

*pp* *f*

(8<sup>va</sup>)

we they will fill, till they come back, the parts we they

*f*

153

best are suit - ed to, and we they will fill, till

they

Detailed description: This system contains measures 153 through 157. It features a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature with a key signature of one flat. The lyrics are: "best are suit - ed to, and we they will fill, till". A triplet of eighth notes is marked above the word "ed" in measure 154. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

158

they we come back, the parts, the ve - ry parts we best are suit-ed to, they

Detailed description: This system contains measures 158 through 162. It features a vocal line and a piano accompaniment. The lyrics are: "they we come back, the parts, the ve - ry parts we best are suit-ed to, they". The key signature changes to two flats in measure 159. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.

163

yes, the ve - ry parts we best are suit-ed to. they

167

**ALL - Ten. Bass. (legato)**  
the parts that we...

**ALL - Sop. Alto. (legato)**  
are suit -

173

ed...  
to!

*pp*  
*pp*

(THESPIS takes APOLLO'S emblem of godly office and, after a moment of consideration, bestows it — in the fermata — on SPARKEION. He repeats this process with the other Thespians.)

178

*accel. poco a poco*  
*più accel.*  
*f*

[segue]

(c) ~ Quartet  
Sparkeion, Nicemis, Timidon, Daphne,  
Ensemble

Allegro vivace ♩. = 132

185

*f*  
*p*

SPARKEION - Verse 1

NICEMIS - Verse 2

189

*f con brio!*

Phoe-bus am I, with gol - den ray, the God of Day, the God of Day. When  
I am the Moon, the lamp of night. I show a light, I show a light. With

193

sha - dow - y night has held her sway, I make the god - dess fly. 'Tis  
ra - di - ant sheen I put to flight the sha - dows of the sky. By

197

mine the task to wake the world, in slum - ber curled, in slum - ber curled; by  
my fair rays, as you're a - ware, true lov - ers swear, true lov - ers swear, while

201

me her charms are all un-furled, the God of Day am  
 gray - beards sleep a - way their care, the lamp of night am

204

I!  
 I!  
**ALL - Sop. Alto.**

The God of Day, the God of Day, that part shall our Spar -  
 The lamp of night, the lamp of night, Ni - ce - mis plays, to

**ALL - Ten. Bass.**

208

ke - ion play. The rar - est fun and the rar - est fare, that e - ver fell to  
her de-light,

This system contains the vocal line and piano accompaniment for measures 208 through 211. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of chords and moving lines.

This system shows the piano accompaniment for measures 208 through 211, consisting of two staves (treble and bass clef). The accompaniment is primarily chordal, with some moving lines in the bass line.

212

mor - tal share! Ha! ha!  
ha!

This system contains the vocal line and piano accompaniment for measures 212 through 215. The vocal line includes a first ending (marked '1.') and a second ending (marked '2.'). The piano accompaniment consists of two staves. The key signature has one flat, and the time signature is 4/4.

L'istesso tempo

*ff* *p* *p*

This system shows the piano accompaniment for measures 212 through 215, consisting of two staves (treble and bass clef). It includes dynamic markings: *ff* (fortissimo) in measure 212, *p* (piano) in measure 213, and *p* in measure 214. The tempo marking 'L'istesso tempo' is placed above the staff in measure 214. The piano part features a mix of chords and moving lines.

217

TIMIDON

Might-y old Mars, the God of War, I'm des-tined for, I'm des-tined for, a

221

ter-ri-bly fa-mous con-quer-or, with sword up-on his thigh. When

225

ar-mies meet with ea-ger shout, and war-like rout, and war-like rout, you'll

229

find me there with - out a doubt. The God of War am I!

*f* ALL *p*  
Ha! ha! The

*f* *p*

Detailed description: This system contains measures 229 through 232. It features a vocal line at the top, a piano accompaniment below it, and a grand piano accompaniment at the bottom. The vocal line begins with the lyrics 'find me there with - out a doubt. The God of War am I!'. In measure 232, the vocal line has a dynamic marking of *f* and the instruction 'ALL' above it, followed by 'Ha! ha!' and 'The' with a dynamic marking of *p*. The piano accompaniment also has a dynamic marking of *f* in measure 232, and the grand piano accompaniment has a dynamic marking of *p* in measure 232.

233

God of War, the God of War, great Ti - mi - don is des - tined for! The

Detailed description: This system contains measures 233 through 236. It features a vocal line at the top, a piano accompaniment below it, and a grand piano accompaniment at the bottom. The vocal line begins with the lyrics 'God of War, the God of War, great Ti - mi - don is des - tined for! The'. The piano accompaniment and grand piano accompaniment provide harmonic support throughout the system.

237

rar - est fun and rar - est fare, that ev - er, ev - er fell to mor - tal

241

**TIMIDON**  
*f* [a tempo]

The God of War, The God of

share. ha! ha! ha! ha! ha! ha! ha!

War, the migh-ty, migh-ty God of War!

ha! ha! ha! ha! ha! ha! ha!

The God of War, The God of War, the migh-ty, migh-ty God of War!

ha!

Migh-ty Mars,

The God of

[[join CHORUS]]

250

God of War, migh-ty Mars, God of War, Ti-mi-don's,

War, the God of War, great Ti - - - mi -

254

rea-dy for! Rar-est fun, the rar-est fare that

don is des - - - tined for! The rar - - - est

*ff*

*marcato*

ev - er fell to mor - - - - tal

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics 'ev - er fell to mor - - - - tal'. The piano accompaniment is in a 3/4 time signature and features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. There are fermatas over the final notes of the vocal line.

fun that fell to

The piano accompaniment for the first system continues with the same eighth-note rhythmic pattern in the right hand and a bass line in the left hand, providing harmonic support for the vocal line.

NICEMIS

*f* ha ha ha ha ha ha ha ha ha

The 'NICEMIS' section is a short melodic phrase starting with a forte (*f*) dynamic. It consists of a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter rest.

MERCURY

*f* ha ha ha ha ha ha ha ha

The 'MERCURY' section is a short melodic phrase starting with a forte (*f*) dynamic. It consists of a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter rest.

share! The rar - est fun, the rar - est

The second system of music features a vocal line and a piano accompaniment. The vocal line has lyrics 'share! The rar - est fun, the rar - est'. The piano accompaniment is in a 3/4 time signature and features a steady eighth-note pattern in the right hand and a bass line in the left hand.

The piano accompaniment for the second system continues with the same eighth-note rhythmic pattern in the right hand and a bass line in the left hand, providing harmonic support for the vocal line.

ha ha ha ha ha ha ha ha ha ha ha ha ha Ha ha!

ha ha ha ha ha ha ha ha ha ha ha ha ha Ha ha!

fare that ev - er fell to mor - tal share! Ha! ha!

Detailed description: This block contains the vocal line for measures 269-273. It consists of three systems of staves. The first two systems are for two vocal parts, each with a treble clef and a key signature of one flat. The lyrics are 'ha ha ha ha ha ha ha ha ha ha ha ha ha Ha ha!' and 'ha ha ha ha ha ha ha ha ha ha ha ha ha Ha ha!'. The third system is for a single vocal part with a treble clef, with lyrics 'fare that ev - er fell to mor - tal share! Ha! ha!'. The bass line is shown below the third system, with a bass clef and a key signature of one flat.

*fp*

Detailed description: This block contains the piano accompaniment for measures 269-273. It consists of two systems of staves. The first system shows the piano part with a treble clef and a key signature of one flat. The second system shows the piano part with a bass clef and a key signature of one flat. The music features a steady accompaniment of chords and eighth notes, with a dynamic marking of *fp* (fortissimo piano) in the second system. A sixteenth-note figure is marked with a '6' in both systems.

*f* *p*

Detailed description: This block contains the piano accompaniment for measures 274-277. It consists of two systems of staves. The first system shows the piano part with a treble clef and a key signature of one flat. The second system shows the piano part with a bass clef and a key signature of one flat. The music features a melodic line in the right hand with a dynamic marking of *f* (forte) in the second measure and *p* (piano) in the fourth measure.

*f* *rit.*

Detailed description: This block contains the piano accompaniment for measures 278-281. It consists of two systems of staves. The first system shows the piano part with a treble clef and a key signature of one flat. The second system shows the piano part with a bass clef and a key signature of one flat. The music features a melodic line in the right hand with a dynamic marking of *f* (forte) in the second measure and *rit.* (ritardando) in the fourth measure. Triplet markings are present in the fourth measure of the second system.

282

*più rit.*

*pp*

*tr*

286

**DAPHNE (inspired)**

**Largo maestoso** ♩ = 44

When, as the fruit of

*mp espressivo e sost.*

*p dolce*

291

war-like deeds, the sol - dier bleeds, the sol - dier bleeds, Cal - li - o - pe crowns he -

295

ro - ic deeds, with im - mor - tal - i - ty. From mere o - bliv - ion I re - claim the

*accel. e cresc.*

300

sol - dier's name, the sol - dier's name, and write it on the

*f*

*rall.*

*f allargando*

303

roll of fame, the Muse of Fame, am I

*mp*

*molto espr.*

NICEMIS

*mp*

I, the moon, the

The Muse of Fame am I. From mere o-

I the God of War, with sword up - on my thigh.

Phoe-bus am I with gol-den ray, I make the god-dess fly.

*p* THESPIS

While might-y

**CHORUS**  
and other soli The

N. lamp of night, I show a light, the

D. bliv - ion I re - claim the sol - - - dier's name and

Ti. Migh - ty old Mars, the God of War I'm

S. Phoe - bus am I with gol - den ray, the

Th. Jove goes down be - low with all the oth - er de - i - - -

rar - est fun, the

*accel. poco a poco*

*molto rall. e cresc.*

N. lamp of night am I,

D. write it on the roll of fame, the ve - ry

Ti. des - tined for, the God of War am I, the

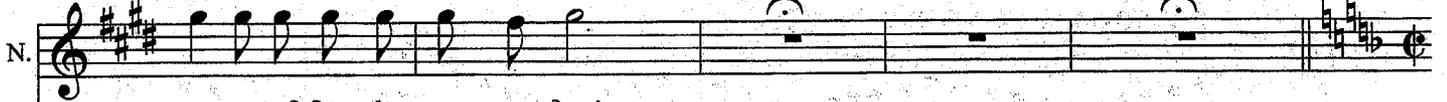
S. God of Day, the God of Day am I, the

Th. ties, I fill his place and wear his "clo," the ve - ry

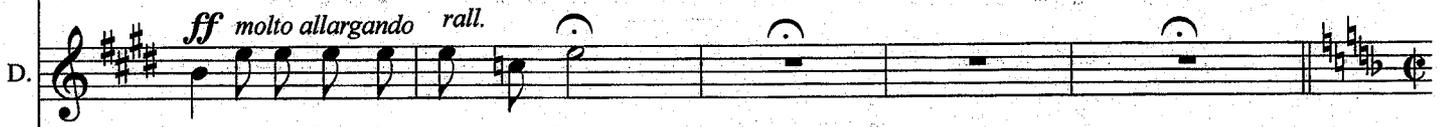
rar - - - est fare, fare, the the fare, the

*molto rall. e cresc.*

*ff* molto allargando *rall.*

N. 

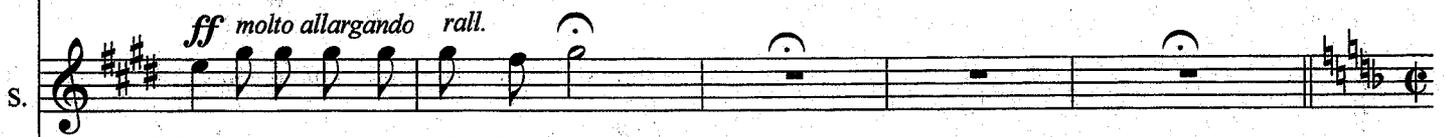
rar-est of fun, the rar - est fare!

D. 

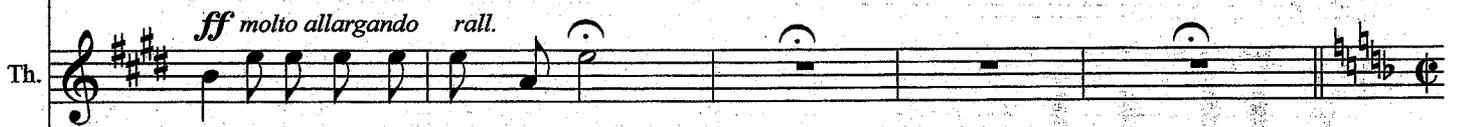
rar-est of fun, the rar - est fare!

Ti. 

rar-est of fun, the rar - est fare!

S. 

rar-est of fun, the rar - est fare!

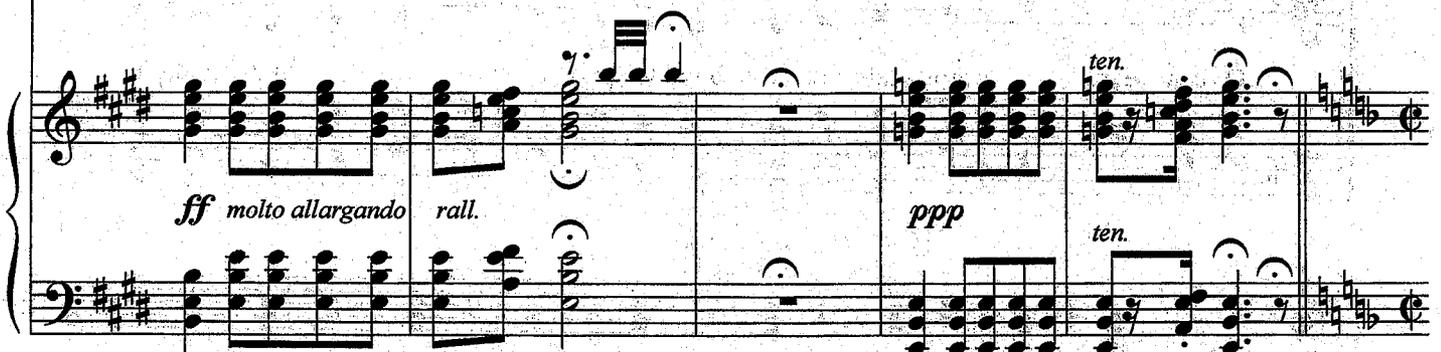
Th. 

rar-est of fun, the rar - est fare!



rar-est of fun, the rar - est fare!





*ff* molto allargando *rall.* *ppp* *ten.*

# (d) ~ Stretta Ensemble

Allegro molto vivace  $\text{♩} = 176$

319

*pp* *ff*

8va

324

*f* ALL THE THESPIANS

Here's a pret-ty tale for fu-ture Il - iads and

(8va)

*f*

330

O-dys-seys: mor - tals are a - bout to per-son - ate the gods and god-des-ses.

335

*sfz*

Now to set the world in or-der, we will work in u-ni-ty; Ju - pi-ter's per-

for now we will work in u - ni - ty; *sfz* his per-

MERC. & DIANA  
*staccato*

340

We will go down be -

APOL., MARS, JUP. *staccato*

We will go down be -

plex - i - ty is Thes - - - pis - 's op - por - tu - ni - ty.

plex - i - ty is *p* *p*

*p* *p* *leggero*

345

low, rev-els rare we will share, *f* ha ha ha ha ha ha, *p* rev-els rare we will  
low, rev-els rare we will share, ha ha ha ha ha ha, rev-els rare we will

The musical score for measures 345-350 consists of three systems. The first system is a vocal line with lyrics and dynamic markings *f* and *p*. The second system is a vocal line with lyrics. The third system is a piano accompaniment with a treble and bass clef, featuring chords and a bass line.

351

share. On a gay ho-li - day, all un - known and a - lone *f* ha ha ha ha ha  
share. On a gay ho-li - day, all un - known and a - lone ha ha ha ha ha

The musical score for measures 351-356 consists of three systems. The first system is a vocal line with lyrics and a dynamic marking *f*. The second system is a vocal line with lyrics. The third system is a piano accompaniment with a treble and bass clef, featuring chords and a bass line.

*p*

ha, all un - known and a - lone! We will go down be - low, rev - els

ha, all un - known and a - lone! We will go down be - low, rev - els

*p* THE OTHERS

Here's a pret - ty tale for

*p* cre - - - - -

rare we will share, ha ha ha ha ha ha, rev - els rare we will

rare we will share, ha ha ha ha ha ha, rev - els rare we will

fu - ture Il - i - ads and O - dys - seys: the

scen - - - - - do - - - - - poco - - - - -

share. On a gay ho - li - day, all un - known and a -  
 share. On a gay ho - li - day, all un - known and a -  
 mor - tals are a - bout to per - son -

*a poco*

lone ha ha ha ha ha ha, here's a pret - ty, pret - ty  
 lone ha ha ha ha ha ha ha ha ha!  
 ate the gods and god - des - ses. Here's a pret - ty

*f*

[join CHORUS]

375

[+ SOLI]

tale... a pret - ty tale... mor - tals

[+ SOLI]

a pret - ty tale... of fu - ture Il - li - ads and O - dys - sies,

380

are... to per - son ate the gods and god... the  
the rar - est

a - bout to per... the rar - est fun and

384

rar - est fun, the fun and rar - est rar - est fare that ev - er, ev - er, ev - er fell to mor - - -

rar - est fare that ev - er, ev - er, ev - er fell to

388

tal share! Let us sing, let us

Let us sing, let us

*ff*

392

shout, let us ring, let us rout, let us drink, let us

This system contains the vocal line for measures 392-395. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "shout, let us ring, let us rout, let us drink, let us". The notes are: G4 (shout), A4 (let), Bb4 (us), C5 (ring), Bb4 (let), A4 (us), G4 (rout), F4 (let), E4 (us), D4 (drink), C4 (let), Bb3 (us).

This system contains the piano accompaniment for measures 392-395. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The chords are: G4-Bb4 (shout), A4-Bb4 (let), C5-Bb4 (ring), Bb4-A4 (let), A4-G4 (us), G4-F4 (rout), F4-E4 (let), E4-D4 (us), D4-C4 (drink), C4-Bb3 (let), Bb3-A3 (us).

396

dance, let us prink, let us prance, let us sing, let us shout, let us ring, let us

This system contains the vocal line for measures 396-400. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "dance, let us prink, let us prance, let us sing, let us shout, let us ring, let us". The notes are: G4 (dance), A4 (let), Bb4 (us), C5 (prink), Bb4 (let), A4 (us), G4 (prance), F4 (let), E4 (us), D4 (sing), C4 (let), Bb3 (us), A3 (shout), G3 (let), F3 (us), E3 (ring), D3 (us).

This system contains the piano accompaniment for measures 396-400. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The chords are: G4-Bb4 (dance), A4-Bb4 (let), C5-Bb4 (prink), Bb4-A4 (let), A4-G4 (us), G4-F4 (prance), F4-E4 (let), E4-D4 (us), D4-C4 (sing), C4-Bb3 (let), Bb3-A3 (us), A3-G3 (shout), G3-F3 (let), F3-E3 (us), E3-D3 (ring), D3-C3 (us).

NICEMIS & MERC.  
DAPHNE

402

rou, let us shout and sing and

DIANA

rou, let us shout and sing and

SPARK., TIMIDON

rou, let us shout and sing and rou and

THESPIS, MARS

rou, let us shout and sing and rou and

JUPITER

rou, let us shout and sing and

*mp* *cresc.*  
rou, let us sing and let us shout and let us ring and let us rou and let us

*mp* *cresc.*

*mp* *cresc.*

[join CHORUS]

rout and ring! The

[join CHORUS]

rout and ring! The

[join CHORUS]

ring, let us rout and ring! The

[join CHORUS]

ring, let us rout and ring! The

[join CHORUS]

rout and ring the

drink and let us dance and let us prink and let us prance! The

411 [+ SOLI]

rar - est fun and rar - est fare, that ev - er, ev - er fell to mor - tal share,

[+ SOLI]

*f*

*f*

This system contains the vocal and piano accompaniment for measures 411 through 415. The vocal line is in a soprano register, and the piano accompaniment is in a bass register. The music is in a minor key, indicated by the one flat in the key signature. The lyrics are: "rar - est fun and rar - est fare, that ev - er, ev - er fell to mor - tal share,". The first measure of the piano part has a dynamic marking of *f*. The second measure of the vocal part has a dynamic marking of *f*. The system ends with a double bar line.

*f*

This system contains the piano accompaniment for measures 411 through 415. The music is in a minor key, indicated by the one flat in the key signature. The piano part is in a bass register. The system ends with a double bar line.

416

mor - - - tal share, the rar - est

This system contains the vocal and piano accompaniment for measures 416 through 420. The vocal line is in a soprano register, and the piano accompaniment is in a bass register. The music is in a minor key, indicated by the one flat in the key signature. The lyrics are: "mor - - - tal share, the rar - est". The system ends with a double bar line.

This system contains the piano accompaniment for measures 416 through 420. The music is in a minor key, indicated by the one flat in the key signature. The piano part is in a bass register. The system ends with a double bar line.

421

fun and rar - est fare, that ev - er, fell to mor - tal

427

*ff* share! *ff*

*ff* *f*

*marcato*

435

441

Musical score for measures 441-446. The score is written for piano in a key with one flat (B-flat major or D minor). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a double bar line and a fermata over the final chord.

447

Musical score for measures 447-453. This section features a prominent tremolo effect in the right hand, indicated by a 'V' marking above the notes. The left hand continues with a rhythmic accompaniment. The section ends with a double bar line and a fermata.

454

Musical score for measures 454-459. The right hand features a series of chords with a tremolo effect, marked with 'V'. The left hand maintains a consistent eighth-note accompaniment. The section concludes with a double bar line and a fermata.

460

Musical score for measures 460-465. The right hand has a tremolo effect in the first few measures, followed by a melodic line. The left hand continues with its accompaniment. A dynamic marking of *ff* (fortissimo) is present in the later measures. The section ends with a double bar line and a fermata.

END OF ACT I

# ~ ACT II ~

No. 10

## "Of all Symposia" Sillimon & Chorus

(SCENE The same scene as in Act I with the exception that the ruins are now repaired and restored to their former splendor. The substitute gods and goddesses — that is to say, *THESPIANS*, including *SILLIMON*, *NICEMIS*, *PRETTEIA* and *SPARKEION* — are discovered grouped in picturesque attitudes about the stage, eating, drinking and singing the following verses:)

Maestoso con moto ♩ = 92

First system of musical notation, measures 1-3. The music is in 2/4 time, key of B-flat major. The upper staff (treble clef) features a melody with eighth and sixteenth notes, while the lower staff (bass clef) provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the first measure.

Second system of musical notation, measures 4-6. The music continues with similar rhythmic patterns. Measure 4 is marked with a '4' above the staff. The texture remains consistent with the first system.

Third system of musical notation, measures 7-9. The music concludes with a *p legato* (piano, legato) marking in the first measure. The upper staff features a melodic line with a slur over measures 7 and 8, and a *v* (accents) marking in measure 9. The lower staff continues with its accompaniment.

10

*f* *p* *f*

*tr* *tr*

13

*mf*

*tr* *tr*

16

19

*f* *mf rit.*

21

*f a tempo*

24

26

29

33

S.A. THESPIANS - S.A. *mf* (crisply)  
 Of all sym-po-si-a, the best by half, up-on O-

T.B. THESPIANS - T.B. *mf* (crisply)

36

S.A. lym - pus, here, a - wait us, we eat Am - bro - si - a, and nec - tar quaff— it

T.B.

38

S.A. charms but don't in - e - bri - ate us. We know the fall - a - cies of hu - man food, so please to

T.B.

40

S.A. pass O-lym-pian ro-sy, we built up pal-a-ces, where ru-ins stood, and find them

T.B.

tr

42

S.A. much more snug and co-sy.

T.B.

mf

tr

SILLIMON

(Surrounded by young GODESSES, flirting with them)

Sil.

To work and think up here, my dear, would be, the height of con-sci-en-tious

*l'istesso tempo*

*p*

*8va-*

Sil.

fol-ly, so eat and drink, my dear, I like to see young peo-ple gay, young peo-ple

*(8va)*

Sil.

jol-ly! O - lym-pian food my love, I'll lay long odds, will please your lips, those ro-sy

Sil. 
  
por-tals. What is the good, my love, of be-ing
   
*p* *legato - poco meno*

Sil. 
  
gods, if we must work, if we must work like com-mon mor-tals?
   
*mf* *cresc.*

Sil. 
  
What is the good, my
   
*rit.* *f* *colla voce*

58

Sil. *p*

love, what is the good, my love, of be - ing gods, if we must

Tempo I°

*p*

59

Sil. *mf*

work like com-mon, com-mon, com-mon, mor-tals?

S.A. *p* *mf*

Ah, of all sym-po-si-a, the best by half, up-on O-

T.B. *p* *mf*

*mf*

Sil. *p* work and think up here, my dear, would be, the height of con - sci - en - tious *mf*

S.A. *p* lym - pus... *mf* We

T.B. *p* *mf*

Sil. *mf* fol - ly, so

S.A. eat Am - bro - si - a, and nec - tar quaff— it

T.B. *mf*

Sil. *p* eat and drink, my dear, I like to see young peo - ple gay, young peo - ple *mf*

S.A. charms... *p* *mf* We

T.B. *p* *mf*

Sil. *mf* jol - ly! o -

S.A. know the fall - a - cies of hu - man food, so please to

T.B. *mf*

Sil. *p* lym - pian food my love, I'll lay long odds, will please your lips, those ro - sy *pp*

S.A. *p* pass... *pp* We

T.B. *p* *pp*

Sil. por - tals. What

S.A. built up pal - a - ces, where ru - ins stood, and

T.B.

Sil. *f*  
 is the good, my love, of be-ing gods, if we must work like com-mon mor - - -

*legato*

S.A. find them much more snug and co - - -

*legato*

T.B.

*8*

*8va*

Sil.

tals? Of all sym - po - si - a, the best by half, up -

*f* *secco*

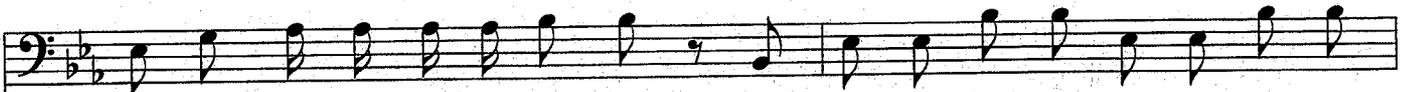
S.A. sy. Of all sym - po - si - a, the best by half, up -

*f* *secco*

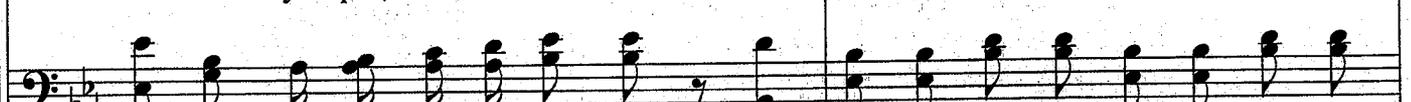
T.B.

*8va*

*f secco*

Sil.  on O - lym - pus, here, a - wait us, of all sym - po - si - a, the best by

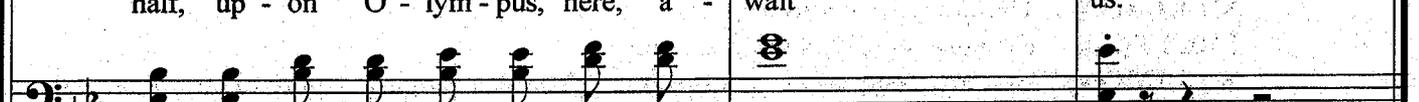
S.A.  on O - lym - pus, here, a - wait us, Of all sym - po - si - a, the best by

T.B. 



Sil.  half, up - on O - lym - pus, here, a - wait us.

S.A.  half, up - on O - lym - pus, here, a - wait us.

T.B. 



(*Exeunt ALL but NICEMIS, who is dressed as DIANA, SPARKEION, who is dressed as APOLLO, and PRETTEIA, who is dressed as VENUS. NICEMIS and PRETTIA take SILLIMON's arm and bring him down.*)

**SILLIMON.** Bless their little hearts, I can refuse them nothing. As the Olympian stage-manager I ought to be strict with them and make them do their duty, but I can't. Bless their little hearts, when I see the pretty little craft come sailing up to me with a wheedling smile on their pretty little figureheads, I can't turn my back on 'em. I'm all bow, though I'm sure I try to be stern.

**PRETTEIA.** You certainly are a dear old thing.

**SILLIMON.** She says I'm a dear old thing! Deputy Venus says I'm a dear old thing!

**NICEMIS.** It's her affectionate habit to describe everybody in those terms. *I am more particular, but still even I am bound to admit that you are certainly a very dear old thing.*

**SILLIMON.** Deputy Venus says I'm a dear old thing, and deputy Diana, who is much more particular, endorses it! Who could be severe with such deputy divinities!

**PRETTEIA.** Do you know, I'm going to ask you a favour.

**SILLIMON.** Venus is going to ask me a favour!

**PRETTEIA.** You see, I am Venus.

**SILLIMON.** No one who saw your face would doubt it.

**NICEMIS.** (*aside*). No one who knew her *character* would!

**PRETTEIA.** Well, Venus, you know, is married to Mars...

**SILLIMON.** To Vulcan, my dear, to Vulcan. The exact connubial relation of the different gods and goddesses is a point on which we must be extremely particular.

**PRETTEIA.** That's exactly my difficulty. Timidon takes the place of Mars, and Timidon is my brother!

**SILLIMON.** Then why object to Vulcan?

**PRETTEIA.** Because Vulcan is my grandfather!

**SILLIMON.** But my dear, what an objection. You are playing a part till the real gods return. That's all! Whether you are supposed to be married to your brother or your grandfather, what does it matter? This passion for realism is the curse of the stage!

**PRETTEIA.** That's all very well, but I can't throw myself into a part that has already lasted a twelvemonth, when I have to play love scenes with my brother. It spoils the part.

**SILLIMON.** Well, well, I'll see what can be done. (*Exit PRETTELA.*) That's always the way with beginners, they've no imaginative power. A true artist ought to be superior to such considerations. Well, Nicemis — I should say Diana — what's wrong with you? Don't you like your part?

**NICEMIS.** Oh, immensely! It's great fun.

**SILLIMON.** Don't you find it lonely out by yourself all night?

**NICEMIS.** Oh, but I'm not alone all night!

**SILLIMON.** But — I don't want to ask any injudicious questions — but who accompanies you?

**NICEMIS.** Who? Why Sparkeion, of course.

**SILLIMON.** Sparkeion? Well, but Sparkeion is Phoebus Apollo. He's the Sun, you know.

**NICEMIS.** Of course he is. I should catch my death of cold in the night air if he didn't accompany me.

**SPARK.** My dear Sillimon, it would never do for a young lady to be out alone all night. It wouldn't be respectable.

**SILLIMON.** There's a good deal of truth in that. But still — the Sun — at night — I don't like the idea. The original Diana always went out alone.

**NICEMIS.** I hope the original Diana is no rule for me. After all, what *does* it matter?

**SILLIMON.** To be sure — what *does* it matter?

**SPARK.** The sun at night, or in the daytime!

**SILLIMON.** So that he shines. That's all that's necessary. (*Exit NICEMIS.*) But poor Daphne, what will she say to this?

**SPARK.** Oh, Daphne can console herself: young ladies soon get over this sort of thing. Did you never hear of the young lady who was engaged to cousin Robin?

**SILLIMON.** Never.

**SPARK.** Then I'll sing it to you.

No. 11  
"Little Maid of Arcadee"  
Sparkeion

Music by Arthur Sullivan

SPARKEION

Moderato e semplice ♩ = 104

Lit-tle maid of Ar-ca - dee

*mf* *p*

7

sat on Cou-sin Ro-bin's knee, though in face and form and limb, no-bo-dy could

12

ri - val him. He was brave and she was fair. Truth, they made a pret-ty pair

*riten.*

17

Hap-py lit-tle mai-den, she! hap-py maid of Ar-ca-dee!

*mf a tempo* *cresc.*

21

Hap-py lit-tle mai-den, she, hap-py maid of Ar-ca-dee, hap-py maid of Ar-ca-

*dim.* *rall.* *p colla voce*

24

dee! Mo-ments fled as

*a tempo cresc.* *mf* *mp*

30

mo-ments will, hap - pi - ly e - nough, un-til, af - ter, say, a month or

*p*

34

two, Ro-bin did as Ro-bins do. Wea-ry of his lov-er's play,

Agitato ♩ = 112

*f*

39

jil - ted her and went a - way. Wretch - ed lit - tle mai - den, she—

42

dole-ful maid of Ar-ca-dee! dole-ful maid of Ar-ca - dee! To her lit-tle home she

*Doloroso* ♩ = 88

*rall. e dim.* *p*

46

crept, There she sat her down and wept. Maid-en wept as maid-ens will—

51

grew so thin and pale and ill, till an - oth - er came to woo!

*mf*

55

*f animato*

then a - gain the ro - ses grew! Hap - py lit - tle maid - en, she,

Tempo I° = 104

*riten.*

*colla voce*

59

hap - py maid of Ar - ca - dee,

hap - py lit - tle maid - en, she, hap - py maid of Ar - ca - dee,

*rall.*

63

*ossia*

*Ossia*

hap - py mai - den, hap - py maid!

hap - py maid of Ar - ca - dee!

*ff più mosso*

*Applause Segue*

# No. 12

## Mercury's Entrance

### (Orchestra)

Presto ♩ = 144 (Enter MERCURY)

*Repeat once, then as needed.*

**SILLIMON.** Well, Mercury, my boy, you've had a year's experience of us up here. How do we do it? I think we're rather an improvement on the original gods — don't you?

**MERCURY.** Well, you see, there's a good deal to be said on both sides of the question. You are certainly younger than the original gods, and, therefore, more active. On the other hand, they are certainly older than you, and have, therefore, more experience. On the whole, I prefer you, because your mistakes amuse me.

No. 13  
"Olympus is Now in a Terrible Muddle"  
Mercury

MERCURY

Allegro giusto  $\text{♩} = 120$

*f* *p*

*tr*

0-

Detailed description: This block contains the first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Allegro giusto' with a quarter note equal to 120 beats per minute. The piano part begins with a forte (*f*) dynamic and later moves to piano (*p*). A trill (*tr*) is indicated above a note in the piano part. The vocal line starts with a whole rest followed by a half note 'O-'.

3

lym - pus is now in a ter - ri - ble mud - dle, the dep - u - ty de - i - ties all are at fault. They  
might - y Mars has - n't the pluck of a par - rot, when left in the dark he will quiv - er and quail; and

*p*

Detailed description: This block contains the second system of the musical score, corresponding to the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part continues with a piano (*p*) dynamic. The lyrics are: 'lym - pus is now in a ter - ri - ble mud - dle, the dep - u - ty de - i - ties all are at fault. They might - y Mars has - n't the pluck of a par - rot, when left in the dark he will quiv - er and quail; and'.

5

splut - ter and splash like a pig in the pud - dle, and dick - ens a one of 'em's earn - ing his salt. For  
Vul - can has arms that would snap like a car - rot, be - fore he could drive in a ten - pen - ny nail! Then

Detailed description: This block contains the third system of the musical score, corresponding to the second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: 'splut - ter and splash like a pig in the pud - dle, and dick - ens a one of 'em's earn - ing his salt. For Vul - can has arms that would snap like a car - rot, be - fore he could drive in a ten - pen - ny nail! Then'.

7

Thes-pis as Jove is a ter-ri-ble blun-der, too nerv-ous and tim-id, too ea-sy and meek, when-  
Ve-nus-'s freck-les are ve-ry re-pel-ling, and Ve-nus should *not* have a squint in her eyes; the

9

*(legato)*

ev-er he's called on to light-en or thun-der, the thought of it keeps him a-wake for a week!  
learn-ed Min-er-va is weak in her spel-ling, and scat-ters her h-'s all o-ver the skies.

11

1. 2.  
Then  
*fp* *f* *fp* *f* *fp* *f* *f*

14

Then Plu-to, in kind-heart-ed ten-der-ness er-ring, can't

17

make up his mind to let a-ny-one die; the Times has a par-a-graph ev-er re-cur-ring, "Re-

19

mark-a-ble in-stance of lon-ge-vi-ty." On some it has come as a ser-i-ous o-nus, to

21

oth-ers it's quite an ad-van-tage, in short, while ev' - ry Life Of-fice de-clares a big bo-nus, the

Musical score for measures 21-22. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "oth-ers it's quite an ad-van-tage, in short, while ev' - ry Life Of-fice de-clares a big bo-nus, the".

23

poor un - der - tak - ers are all in the court! Then

Musical score for measures 23-24. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "poor un - der - tak - ers are all in the court! Then". A dynamic marking of *mf* is present in the piano part for measures 23-24.

25

Cu-pid the ras-cal, for-get-ting his trade is to make men and wo-men im-par-tial-ly smart; will

Musical score for measures 25-26. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Cu-pid the ras-cal, for-get-ting his trade is to make men and wo-men im-par-tial-ly smart; will".

27

on-ly shoot ar-rows at pret-ty young la-dies, and nev-er takes aim at a bach-e-lor's heart. The re-

This system contains measures 27 and 28. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in G major. The piano part consists of a right-hand melody of chords and a left-hand bass line with eighth-note patterns.

29

sults of this freak or what-ev-er you term it, should cov-er the wick-ed young scamp with dis-grace; while

This system contains measures 29 and 30. It continues the musical notation from the previous system, with the vocal line and piano accompaniment.

31

ev'-ry young man is as shy as a her-mit, young la-dies are pop-ping all o-ver the place!

This system contains measures 31 and 32. It concludes the musical notation on this page, with the vocal line and piano accompaniment.

33

This would-n't much mat-ter, for bash-ful and shy men, when

The musical score for measures 33-34 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment is in G major and 4/4 time. The right hand features a melodic line with eighth notes and a final half note. The left hand provides a bass line with eighth notes and a final half note. A dynamic marking of *p* (piano) is placed above the piano part at the start of measure 34.

35

skill-ful-ly han-dled, are cer-tain to fall, but a - las that deter-mined young bach-e-lor Hy-men re-

The musical score for measures 35-36 continues the vocal line and piano accompaniment. The vocal line starts with a series of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving bass lines.

37

fus - es to wed an - y - bo - dy at all! He

The musical score for measures 37-38 concludes the vocal line and piano accompaniment. The vocal line begins with a series of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0. The piano accompaniment provides a final harmonic resolution.

39

swears that Love's flame is the vil-est of ar-sons, and looks up-on mar-riage as quite a mis-take; now

This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and a bass line.

41

what in the world's to be-come of the par-sons, and what of the art-ist who su-gars the cake?

This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and a bass line.

43

In short, you will see from the facts that I'm show-ing, the

*pp*

This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and a bass line. A dynamic marking of *pp* (pianissimo) is present in the lower right of the piano part.

45

state of the case is ex-ceed-ing-ly sad. If Thes-pis-'s peo-ple go on as they're go-ing, O -

Musical score for measures 45-46. The system includes a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "state of the case is ex-ceed-ing-ly sad. If Thes-pis-'s peo-ple go on as they're go-ing, O -". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady eighth-note bass line in the right hand and block chords in the left hand. A slur covers the piano accompaniment across both measures.

47

lym-pus will cer-tain-ly go to the bad! From Ju-pi-ter down-wards there is-n't a dab in it,

Musical score for measures 47-48. The system includes a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "lym-pus will cer-tain-ly go to the bad! From Ju-pi-ter down-wards there is-n't a dab in it,". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady eighth-note bass line in the right hand and block chords in the left hand. A slur covers the piano accompaniment across both measures. The dynamic marking *mf* is present in the second measure of the piano part.

49

all of 'em quib-ble and shuf-fle and shirk; a prem-ier in Down-ing Street form-ing a cab-i - net,

Musical score for measures 49-50. The system includes a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "all of 'em quib-ble and shuf-fle and shirk; a prem-ier in Down-ing Street form-ing a cab-i - net,". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady eighth-note bass line in the right hand and block chords in the left hand. A slur covers the piano accompaniment across both measures. The dynamic marking *f* is present in the second measure of the piano part.

51

*ff*

could-n't find peo-ple less fit for their work!

Ah!

*ff*

53

In

*ff*

*mp*

56

short, you will see from the facts that I'm show-ing, the state of the case is ex-ceed-ing-ly sad. If

*p*

58

Thes-pis-'s peo-ple go on as they're go-ing, O - lym-pus will cer-tain-ly go to the bad! From

Musical score for measures 58-59. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment with eighth notes in the right hand and a bass line in the left hand.

60

Ju-pi-ter down-wards there is-n't a dab in it, all of 'em quib-ble and shuf-fle and shirk; a

Musical score for measures 60-61. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

62

prem-ier in Down-ing Street form-ing a cab-i-net,

*ff conforza*

Musical score for measures 62-63. The piano accompaniment includes a dynamic marking of *ff conforza* starting in measure 63.

64

could-n't find peo-ple less fit for their work!

*f*

This system contains measures 64 and 65. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The vocal line begins with a rest in measure 64 and starts in measure 65 with the lyrics "could-n't find peo-ple less fit for their work!". The piano accompaniment consists of a treble and bass clef. In measure 65, the piano part is marked with a forte (*f*) dynamic. The system concludes with a double bar line.

66

This system contains measures 66 and 67. The vocal line is silent, indicated by a whole rest in measure 66 and a whole note in measure 67. The piano accompaniment continues with a treble and bass clef. The bass line features a steady eighth-note accompaniment. The system concludes with a double bar line.

68

This system contains measures 68 and 69. The vocal line is silent, indicated by a whole rest in measure 68 and a whole note in measure 69. The piano accompaniment continues with a treble and bass clef. The bass line features a steady eighth-note accompaniment. The system concludes with a double bar line.

**THESPIS.** (*Entering*) Sillimon, you can retire.

**SILLIMON.** Sir, I—

**THESPIS.** Don't pretend you can't when I say you can. I've seen you do it, go. (*Exit SILLIMON bowing extravagantly. THESPIS imitates him.*) Well, Mercury, I've been in power one year to-day.

**MERCURY.** One year to-day. How do you like ruling the world?

**THESPIS.** Like it! Why it's as straightforward as possible. Why there hasn't been a hitch of any kind since we came up here. Lor! The airs you gods and goddesses give yourselves are perfectly sickening. Why it's mere child's play!

**MERCURY.** Very simple, isn't it?

**THESPIS.** Simple! Why I could do it on my head!

**MERCURY.** Ah I daresay you will do it on your head very soon.

**THESPIS.** What do you mean by *that*, Mercury?

**MERCURY.** Nothing except — well, you leave so much to accident.

**THESPIS.** Well, Mercury, if I do, it's my principle. I am an easy man, and I like to make things as pleasant as possible. What did I do the day we took office? Why, I called the company together and I said to them: "Here we are, you know, gods and goddesses, no mistake about it, the real thing. Well, we have certain duties to discharge; let's discharge them intelligently. Don't let us be hampered by routine and red tape and precedent; let's set the original gods an example, and put a liberal interpretation on our duties. If it occurs to any one to try an experiment in his own department, let him try it; if he fails there's no harm done; if he succeeds it is a distinct gain to society. Take it easy," I said, "and at the same time, make experiments. Don't hurry your work, do it slowly and do it well." And here we are after a twelvemonth, and not a single complaint or a single petition has reached me.

**MERCURY.** No — not yet.

**THESPIS.** What do you mean by "no, not yet"?

**MERCURY.** Well, you see, you don't understand these things. All the petitions that are addressed by men to Jupiter pass through my hands, and it's my duty to collect them and present them once a year.

**THESPIS.** Oh, only once a year?

**MERCURY.** Only once a year.

**THESPIS.** And the year is up ?

**MERCURY.** To-day.

**THESPIS.** Oh, then I suppose there are some complaints.

**MERCURY.** Yes, there *are* some.

**THESPIS** (*disturbed*). Oh. Perhaps there are a good many?

**MERCURY.** There are, a good many.

**THESPIS.** Oh. Perhaps there are a thundering lot?

**MERCURY.** There are a thundering lot.

**THESPIS** (*very much disturbed*). Oh!

**MERCURY.** You see you've been taking it so very easy — and so have most of your company.

**THESPIS.** Oh, who has been taking it easy?

**MERCURY.** Well, all except those who have been trying experiments.

**THESPIS** Well, but I suppose the experiments are ingenious?

**MERCURY.** Yes, they are ingenious, but on the whole ill-judged. But it's time to go and summon your court.

**THESPIS.** What for?

**MERCURY.** To hear the complaints. In half an hour they will be here. (*Exit.*)

**THESPIS** (*very uneasy*) I don't know how it is, but there is something in that young man's manner that suggests that the Father of the Gods has been taking it too easy. I wonder what my company's been doing. I think I will curtail their discretion; though none of them appear to have much of the article, it seems a pity to deprive 'em of what little they have. (*Enter DAPHNE, weeping*). Now, then, Daphne, what's the matter with you?

**DAPHNE.** Well, you know how disgracefully Sparkeion —

**THESPIS** (*correcting her*). Apollo

**DAPHNE.** Apollo, then — has treated me. He promised to marry me years ago, and now he's married to Nicemis.

**THESPIS.** Now look here, I can't go into that. You're in Olympus now and must behave accordingly. Drop your Daphne — assume your Calliope.

**DAPHNE.** (*Mysteriously*) Quite so. That's it!

**THESPIS.** (*Puzzled*) Oh that is it?

**DAPHNE.** That is it, Thespis. I am Calliope the Muse of Fame. Very good. This morning I was in the Olympian library, and I took down the only book there. Here it is.

**THESPIS** (*taking it*). Lemprière's Classical Dictionary. The Olympian Peerage.

**DAPHNE.** Open it at Apollo.

**THESPIS** (*opens it*). It is done.

**DAPHNE.** Read.

**THESPIS.** "Apollo was several times married, among others to Issa, Bolina, Coronis, Chymene, Cyrene, Chione, Acacallis, and Calliope."

**DAPHNE** And Calliope.

**THESPIS** (*musings*). Ha! I didn't know he was *married* to them.

**DAPHNE** (*severely*). Sir! This is the Family Edition.

**THESPIS.** Quite so. (*Enter NICEMIS and SPARKEION*) Then by the Family Edition, Apollo is your husband.

**NICEMIS.** Apollo *your* husband? He is *my* husband.

**DAPHNE.** I beg your pardon. He is *my* husband.

**NICEMIS.** Apollo is Sparkeion and he's married to *me*.

**DAPHNE.** Sparkeion is Apollo and he's married to *me*.

**NICEMIS.** He's my husband.

**DAPHNE.** He's your brother.

**THESPIS.** Look here, Apollo, don't let's have any row about it; whose husband are you?

**SPARK.** Upon my honour I don't know. I'm in a very delicate position, but I'll fall in with any arrangement Thespis may propose.

**DAPHNE.** I've just found out that he's my husband and yet he goes out every evening with that "thing"!

**THESPIS.** Perhaps he's trying an experiment.

**DAPHNE.** I don't like my husband to make such experiments. The question is, who are we all and what is our relation to each other?

No. 14  
 "You're Diana, I'm Apollo"  
 Sparkeion, Daphne, Nicemis, Thespis

SPARK.

Molto vivace ♩ = 176

SPARKEION

You're Di - an-a, I'm A - pol-lo— and Cal-

*f*

*p leggero*

7

N.

NICEMIS

You're an - ot-her! He has fair-ly mar-ried me.

D.

DAPHNE

He's your bro-ther.

DAPHNE

By the

S.

li - o - pe is she.

13

(smiling)

D. rules of this fair spot, I'm his wife and you are not— By the rules of this fair

S. **SPARKEION**  
By the rules of this fair

18

N. **NICEMIS**  
By this gol - den wed - ding ring, I'm his

D. spot, I'm his wife and you are not.

S. spot, I'm his wife and you are not.

N. *deciso* // *a tempo*  
 wife and you're... a "thing." By this gol - den wed - ding ring, I am his

D. *DAFH. a tempo*  
 By this gol - den wed - ding ring, you're not his

S. *SPAR. a tempo*  
 By this gol - den wed - ding ring, she is my

T. *THES. a tempo*  
 By this gol - den wed - ding ring, she is his

*colla voce* *a tempo* *p* *f*

N. wife and you're a "thing." Please will some - one kind - ly tell us, who are

D. wife and I'm no "thing." Please will some - one kind - ly tell us, who are

S. wife and you're a "thing." Please will some - one kind - ly tell us, who are

T. wife and you're a "thing." Please will some - one kind - ly tell them, who are

*mf*

N. our re - spec - tive kin? All of us are ve - ry jea - lous, nei - ther of us will give

D. our re - spec - tive kin? All of us are ve - ry jea - lous, nei - ther of us will give

S. our re - spec - tive kin? All of us are ve - ry jea - lous, nei - ther of us will give

T. their re - spec - tive kin? All of them are ve - ry jea - lous, nei - ther of them will give

N. in. Please will some - one kind - ly tell us, who are our kin? All of

D. in. Please will some - one kind - ly tell us, who are our re - spec - tive kin? All of

S. in. Please will some - one kind - ly tell us, who are our re - spec - tive kin? All of

T. in. Please will some - one kind - ly tell them, who are their re - spec - tive kin? All of

41

N.

us are ve - ry jea - lous, nei - ther of us will give in.

D.

us are ve - ry jea - lous, nei - ther of us will give in.

S.

us are ve - ry jea - lous, nei - ther of us will give in.

T.

them are ve - ry jea - lous, nei - ther of them will give in.

*f*

*p*

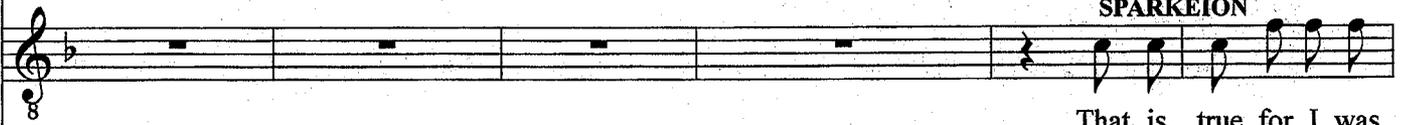
52

NICEMIS

N. 

He's my hus-band, I de - clare, I es - poused him prop - er - lee.

SPARKEION

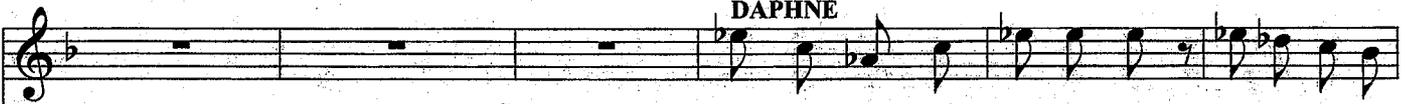
S. 

That is true for I was



58

DAPHNE

D. 

He's your brot-her— I'm his wife, if we go by

S. 

there, and I saw her mar - ry me.



64

NICEMIS

Treble clef staff: You're my

D. Treble clef staff: Lem - pr - ière.

S. Treble clef staff: **SPARKEION**  
So she is, up - on my life, real - ly that seems ve - ry fair.

Piano accompaniment: Treble and Bass clef staves with chords and melodic lines.

69

N. Treble clef staff: hus - band and no oth - er.

D. Treble clef staff: **DAPHNE**  
I'm his wife and you're his

S. Treble clef staff: **SPARKEION**  
That is true e - nough, I swear.

Piano accompaniment: Treble and Bass clef staves with chords and melodic lines, including a *p* dynamic marking.

74

N. *NICEMIS*  
(quasi recit.) (short)

It will sure-ly be un - fair, to de -

D. broth - er.

S. If we go by Lem - pri - ère. *Largo colla voce* ♩ = 50

79

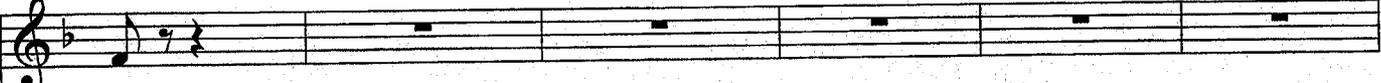
N. *ten.* (crying)

cide by... Lem - pri - ère.

D. *f DAPHNE*  
(expansively)

It will sure - ly be quite fair, to de - cide by Lem - pri -

*mf* *p* *mf* *rall.*

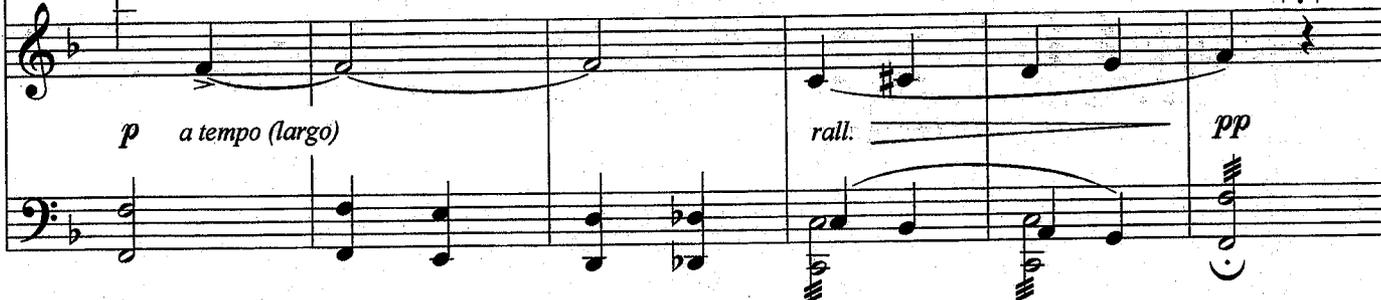
D. 

S. **SPAR.**  
 How you set-tle I don't care, leave it all to Lem - pri - ère.

T. **THES.**  
 How you set-tle I don't care, leave it all to Lem - pri - ère.

**THESPI:**  
 (spoken)  
 The Verdict:

*p* *a tempo (largo)* *rall.* *pp*



As Sparkeion is  
 Apollo up in this  
 Olympian clime,

(to NICEMIS)  
 Why, Nicemis, it  
 will follow, he's  
 her husband, for  
 the time.

90 

When Sparkeion turns  
 to mortal, joins once  
 more the sons of men,

he may take you to  
 his portal — he will  
 be your husband then!

T. **THES.**  
 That, oh

(on word "then")

*stentato*



99

T.

that is my de - ci - sion, 'cord - ing to my men - tal vis - ion. Put an end to

Tempo I° (allegro)

*mf furioso*

104

N.

NICEMIS *f*

His de - ci - - - - -

D.

DAPHNE *f*

His de - ci - - - - -

S.

SPARKEION *f*

His de - ci - - - - -

T.

*f* THESPIS

all col - li - sion, that is my de - ci - sion. My de - ci - - - - -

*f*

N.

Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line with lyrics: "sion! His de - ci - - - - - sion! Tho' he's".

sion! His de - ci - - - - - sion! Tho' he's

D.

Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line with lyrics: "sion! His de - ci - - - - - sion! Tho' he's".

sion! His de - ci - - - - - sion! Tho' he's

S.

Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line with lyrics: "sion! His de - ci - - - - - sion! Tho' he's".

sion! His de - ci - - - - - sion! Tho' he's

T.

Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line with lyrics: "sion! My de - ci - - - - - sion! Though I'm".

sion! My de - ci - - - - - sion! Though I'm

Piano accompaniment for measures 110-115. The right hand features chords and moving lines, while the left hand provides a harmonic foundation with chords and a steady bass line.

N.

Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line with lyrics: "kind e - nough to tell us, who are our re - spec - tive kin? All of us are ve - ry".

kind e - nough to tell us, who are our re - spec - tive kin? All of us are ve - ry

D.

Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line with lyrics: "kind e - nough to tell us, who are our re - spec - tive kin? All of us are ve - ry".

kind e - nough to tell us, who are our re - spec - tive kin? All of us are ve - ry

S.

Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line with lyrics: "kind e - nough to tell us, who are our re - spec - tive kin? All of us are ve - ry".

kind e - nough to tell us, who are our re - spec - tive kin? All of us are ve - ry

T.

Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line with lyrics: "kind e - nough to tell them who are their re - spec - tive kin? All of them are ve - ry".

kind e - nough to tell them who are their re - spec - tive kin? All of them are ve - ry

Piano accompaniment for measures 115-120. The right hand features chords and moving lines, while the left hand provides a harmonic foundation with chords and a steady bass line.

N. jea-lous, nei-ther of us will give in. Please will some-one kind-ly tell us, who are

D. jea-lous, nei-ther of us will give in. Please will some-one kind-ly tell us, who are

S. jea-lous, nei-ther of us will give in. Please will some-one kind-ly tell us, who are

T. jea-lous, nei-ther of them will give in. Though I'm kind e-nough to tell them, who are

N. our kin? All of us are ve-ry jeal-ous, nei-ther of us will give

D. our re-spec-tive kin? All of us are ve-ry jeal-ous, nei-ther of us will give

S. our re-spec-tive kin? All of us are ve-ry jeal-ous, nei-ther of us will give

T. their re-spec-tive kin? All of them are ve-ry jea-lous, nei-ther of them will give

N. in. All of us are ve-ry jeal-ous, nei-ther of us will give in. Please will

D. in. All of us are ve-ry jeal-ous, nei-ther of us will give in. Please will

S. in. All of us are ve-ry jeal-ous, nei-ther of us will give in. Please will

T. in, yes, all of them are so jea-lous, nei-ther of them will give in, oh please will

*f*

N. some-one kind-ly tell us, we are ve-ry, ve-ry jea-lous, nei-ther of us will give

D. some-one kind-ly tell us, we are ve-ry, ve-ry jea-lous, nei-ther of us will give

S. some-one kind-ly tell us, we are ve-ry, ve-ry jea-lous, nei-ther of us will give

T. one kind-ly tell us, all are ve-ry, ve-ry jea-lous, nei-ther of them will give

*mp* *sfz sfz sfz sfz*

141

N. *f* in— tell us!

D. *f* in— tell us!

S. *f* in— tell us!

T. *f* in— tell us!

*sfz* *sfz* *f*

148

*ff*

153

(Applause seg.)

(Exeunt THESPIS, SPARKEION with DAPHNE.  
NICEMIS remains)

# No. 15 "Whispering Breeze" Nicemis

NICEMIS

All a - lone, sad and shak - en, I wan - der for -

Andante con moto ♩ = 96

*p* *mf*

5

sak - en, a des - o - late maid of her lov - er be - rept; what

*mf* *rall.* *p*

9

*recit.* *a piacere* *rall.*

mat-ter? 'tis on-ly a heart that is lone-ly— a - man-y the maid that a lov - er has

Larghetto ♩ = 58

*f* *colla voce* *p* *rall.*

13

(First time only)

left!

*p*

**Allegretto espressivo** ♩ = 104

18

Whis - per - ing breeze  
Heart that in jest

23

bring me my dear!  
laughed him to scorn,

Wind - shak - en trees  
now in my breast

beck - on him  
ly - ing for -

28

here! lorn— Riv - u - let, i - dle to hie— plead! prith - ee go see— Cher - ish thy chain—

33

birds as ye fly, call him to me!  
thou shalt be freed nev - er a - gain!

37

Tell him the tale of the tears I have shed—  
My heart is sad and a - wear - y my head, for I

*mf warmly*

41

tell him I die for the love that is dead!  
 weep and I die for the love that is dead!

45

My heart is sad and a - wear - y my head, for I

*f espr.*

49

weep and I die for the love that is dead!

*a piacere broadly*

*rall.* *colla voce* *a tempo*

53

(She slowly exits, weeping)

Musical score for measures 53-58. The score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of a single melodic line with a long slur over the first four measures. The piano accompaniment is in a grand staff (treble and bass clefs). The first two measures of the piano part are marked with the dynamic *p dolce*. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

59

Musical score for measures 59-63. This system continues the piano accompaniment from the previous system. It features a series of chords in the right hand and a simple bass line in the left hand. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4.

64

Musical score for measures 64-68. This system continues the piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a series of chords in the right hand and a simple bass line in the left hand. The first two measures of this system are marked with the dynamic *rall.* and the final measure is marked with *pp*. The system concludes with a double bar line.

# No. 16 ~ "Oh Rage and Fury" Jupiter, Diana, Mars, Apollo

(Mysterious music. Enter APOLLO, DIANA, and MARS, from below, at the back of stage. All wear cloaks as disguise and all are masked.)

Lento misterioso ♩ = 44

*pp*  
timp.

8<sup>th</sup>

(enter JUPITER)

*molto*  
*ff*

10

Di. DIANA *p ben sostenuto*

Ap. APOLLO *p ben sostenuto*

Ma. MARS *p ben sostenuto*

Jup. JUPITER *p ben sostenuto*

and fu-ry!

and sor-row!

Oh shame... Since

Oh rage... We'll be re-sum-ing our ranks

*sfz* *pp* *misterioso*

Di. we've been dis-trac-ted and bro-ken heart-ed! oh vil-lain scur-vy;

Ap. oh vil-lain scur-vy;

Ma. from O-lym-pus we have de-part-ed, Oh wick-ed Thes-pis! through

Jup. Oh wick-ed Thes-pis! through

*p* *mp*

Di. O - lym - pus! We are com - pelled to si - lence, to grin and bear it! He's

Ap. O - lym - pus! We are com - pelled to si - lence, to grin and bear it! He's

Ma. him O - lym-pus is top - sy - tur-vy! Com - pelled to si - lence, to grin and bear it! He's

Jup. him O - lym-pus is top - sy - tur-vy! Com - pelled to si - lence, to grin and bear it! He's

*ff* *pp* *subito* *ff* *pp* *subito*

*ff* *pp* *subito* *ff* *pp* *subito*

*ff* *pp* *subito* *ff* *pp* *subito*

*ff* *pp* *ff* *pp*

*Sub---* *Sub---*

19

Di. *cresc.* *f* caused our sor - row, and he, and he shall share it. Where's the mon-ster! A

Ap. *cresc.* *f* caused our sor - row, and he, and he shall share it. Where's the mon-ster! A -

Ma. *cresc.* *f* caused our sor - row, and he, and he shall share it. Where's the mon-ster! A -

Jup. *cresc.* *f* caused our sor - row, and he, and he shall share it. Where's the mon-ster! A -

*ff* *pesante*

22

Di. *ff* venge his blun-ders; he has a - wak-ened O-lym-pian thun - ders.

Ap. *ff* venge his blun-ders; he has a - wak-ened O-lym-pian thun - ders.

Ma. *ff* venge his blun-ders; he has a - wak-ened O-lym-pian thun - ders.

Jup. *ff* venge his blun-ders; he has a - wak-ened O-lym-pian thun - ders. (enter MERCURY)

*ff* *tutta forza* *rall.* *Allegro*  $\text{♩} = 138$  *fp* *staccato*

25

Di. *f* Oh oh Mon-ster!

Ap. *f* Oh Mon-ster!

Ma. *f* Oh oh Mon-ster!

Jup. *f* Oh oh Mon-ster!

Andante ♩ = 88  
*f* (*quasi recit.*)

**MERCURY** (*In great terror*). Please, sir, what have I done, Sir?

**JUPITER.** What did we leave you behind for?

**MERCURY.** Please, Sir, that's the question I asked when you went away.

**JUPITER.** Was it not that Thespis might consult you whenever he was in a difficulty?

**MERCURY.** Well, here I've been, ready to be consulted, chock-full of reliable information — running over with celestial maxims — advice gratis ten to four — after twelve ring the night bell in cases of emergency.

**JUPITER.** And hasn't he consulted you?

**MERCURY.** He must have thought you said *insult*. Whenever I open my mouth he jumps down my throat. It isn't pleasant — especially when he always disagrees with you. It's just the sort of thing I can't digest.

**JUPITER** (*in a rage*). Send him here. I'll talk to him!

# No. 17 ~ "Oh Monster!"

## Jupiter, Apollo, Mars, Diana, (Thespis)

Allegro - come prima ♩ = 120  
(MERCURY runs quickly into the temple.)

4 Poco largo ♩ = 76 (He returns with THESPIS, who is much terrified.)

8

DIANA  
Oh mon - ster!

APOLLO  
Oh mon - ster!

MARS  
Oh mon - ster!

JUPITER  
Oh mon - ster!

**JUPITER:**  
Well, sir, the year is up today.

**DIANA:**  
And a nice mess you've made of it.

**MARS:**  
You've deranged the whole scheme of society.

**THESPIS: (aside)**  
There's going to be a row!  
(aloud and very familiarly) My dear boy — I do assure you —

Andante mosso ♩ = 92

*f pomposo* *ff* *p* [DIALOG]

Di. Be re - spect - ful!

Ap. re - spect - ful!

Ma. Be re - spect - ful!

Jup. Be re - spect - ful, re - spect - ful!

**THESPIS:** I don't know what you allude to. With the exception of getting our scene painter to "run up" this temple, because we found the ruins draughty, we haven't touched a thing.

Come prima Lento

*f* *ff* *p* [DIALOG] (non cresc.)

Di. Oh sto - ry - tell - er!

Ap. Sto - ry - tell - er, sto - ry - tell - er!

Ma. Sto - ry - tell - er, sto - ry - tell - er!

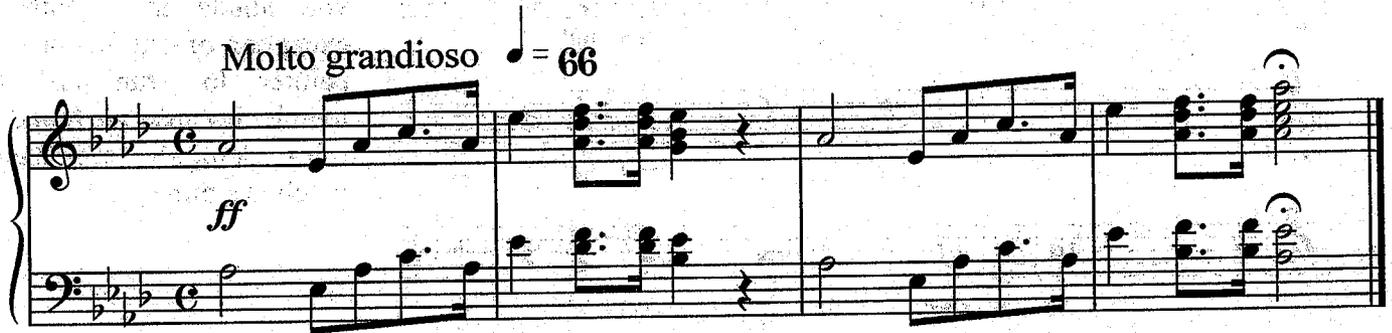
Jup. Oh sto - ry - tell - er, oh sto - ry - tell - er!

Come prima

*f* *ff*

**THESPIS.** My dear fellows, you're distressing yourselves unnecessarily. The court of Olympus is about to assemble to listen to the complaints of the year, if any. But there are none, or next to none. (Loud) Let the Olympians assemble!

No. 18  
Entrance of Thespians  
(Orchestra)



*(The Gods replace their masks. Enter THESPIANS. THESPIS takes chair. JUPITER, APOLLO, DIANA and MARS sit below him.)*

**THESPIS.** Ladies and gentlemen. It seems that it is usual for the gods to assemble once a year to listen to mortal petitions. It don't seem to me to be a good plan, as work is liable to accumulate, but as I'm particularly anxious not to interfere with Olympian precedent, but to allow everything to go on as it has always been accustomed to go, why we'll say no more about it. *(Aside to JUPITER.)* But how shall I account for your presence?

**JUPITER.** Say we are members of the press.

**THESPIS.** *(Aloud)* That all our proceedings may be perfectly open and above-board I have communicated with the most influential members of the Athenian press, and I beg to introduce to your notice four of its most distinguished members.

*(Business of introduction. THESPIS very uneasy.)*

Now, then, if you're all ready we will begin.

**MERCURY** *(brings tremendous bundles of petitions).* Here is the agenda.

**THESPIS.** What's that? The petitions?

**MERCURY.** Some of them. *(Opens one and reads.)* Ah, I thought there'd be a row about it.

**THESPIS.** Why, what's wrong now?

**MERCURY.** Why, it's been a foggy Friday in November for the last six months and the Athenians are tired of it.

**THESPIS.** There's no pleasing some people. This craving for perpetual change is the curse of the country. Friday's a very nice day.

**MERCURY.** So it is, but a Friday six months long — it gets monotonous.

**JUPITER, APOLLO, DIANA and MARS** *(Unison, rising).* It's perfectly ridiculous!

**THESPIS** *(calming them).* It shall be arranged. Cymon!

**CYMON** *(as Time, with the usual attributes).* Sir!

**THESPIS** *(introducing him to three gods).* Allow me — Father Time — rather young at present but even Time must have a beginning. In course of Time, Time will grow older. Now then, Father Time, what's this about a wet Friday in November for the last six months?

**CYMON.** Well, the fact is, I've been trying an experiment. Seven days in the week is an awkward number. It can't be halved. Two's into seven won't go.

**THESPIS** (*tries it on his fingers*). Quite so — quite so.

**CYMON.** So I abolished Saturday.

**JUPITER, APOLLO, DIANA and MARS.** Oh, but — (*rising*).

**THESPIS.** Do be quiet. He's a very intelligent young man and knows what he is about. So you abolished Saturday. And how did you find it answered?

**CYMON.** Admirably.

**THESPIS.** You hear? He found it answered admirably.

**CYMON.** Yes, only Sunday refused to take its place.

**THESPIS.** Sunday refused to take its place?

**CYMON.** Sunday comes after Saturday — Sunday won't go on duty after Friday, Sunday's principles are very strict. That's where my experiment sticks.

**THESPIS.** Well, but why November? Come! why November?

**CYMON.** December can't begin till November has finished. November can't finish because I've abolished Saturday. There again my experiment sticks.

**THESPIS.** Well, but why wet? Come, now, why wet?

**CYMON.** Ah, that's your fault. You turned on the rain six months ago and you forgot to turn it off again.

**JUPITER, MARS, DIANA and APOLLO** (*In unison, rising*). Oh, this is monstrous!

**ALL.** (*Variouly*) Order, order!

**THESPIS.** (*To the GODS*) Do be seated. (*To the OTHERS*.) The liberty of the press, one can't help it. (*To the GODS*.) It is easily settled. Athens has had a wet Friday in November for the last six months. Let them have a blazing Tuesday in July for the next twelve.

**JUPITER, MARS, DIANA and APOLLO.** But —

**ALL.** Order, order!

**THESPIS.** Now, then, the next article.

**MERCURY.** Here's a petition from the Peace Society. They complain that there are no more battles.

**MARS** (*springing up*). What!

**THESPIS.** Quiet there! Good dog — soho. Timidon!

**TIMIDON** (*as Mars*). Here.

**THESPIS.** What's this about there being no battles?

**TIMIDON.** I've abolished battles; it's an experiment.

**MARS** (*springing up*). Oh, come, I say —

**THESPIS.** Quiet, then! (*To TIMIDON*.) Abolished battles?

**TIMIDON.** Yes, you told us on taking office to remember two things, to try experiments and to take it easy. I found I couldn't take it easy while there are any battles to attend to, so I tried the experiment and abolished battles. And then I took it easy. The Peace Society ought to be very much obliged to me.

**THESPIS.** Obligated to you? Why, confound it! since battles have been abolished war is universal.

**TIMIDON.** War universal?

**THESPIS.** To be sure it is! Now that nations can't fight, no two of 'em are on speaking terms. The dread of fighting was the only thing that kept them civil to each other. Let battles be restored and peace reign supreme.

**MERCURY** (*reads*). Here's a petition from the associated wine merchants of Mytilene.

**THESPIS.** Well, what's wrong with the associated wine merchants of Mytilene? Are there no grapes this year?

**MERCURY.** Plenty of grapes, more than usual.

**THESPIS** (*to the gods*). You observe, there's no deception, there are more than usual.

**MERCURY.** There are plenty of grapes, only they are full of ginger beer.

**JUPITER, MARS, DIANA and APOLLO.** Oh, come, I say! (*rising, they are put down by THESPIS*).

**THESPIS.** Eh? what? (*Much alarmed.*) Bacchus?

**TIPSEION** (*as Bacchus*). Here!

**THESPIS.** There seems to be something unusual with the grapes of Mytilene, they only grow ginger beer.

**TIPSEION** And a very good thing too.

**THESPIS.** It's very nice in its way, but it is not what one looks for from grapes.

**TIPSEION.** Beloved master, a week before we came up here, you insisted on my taking the pledge. By so doing you rescued me from my otherwise inevitable misery. I cannot utter my thanks. Embrace me! (*Attempts to embrace him.*)

**THESPIS.** Get out, don't be a fool. Look here, you know you're the God of Wine.

**TIPSEION.** I am.

**THESPIS** (*Very angry*). Well, do you consider it consistent with your duty as the God of Wine to make the grapes yield nothing but ginger beer?

**TIPSEION.** Do you consider it consistent with my duty as a total abstainer, to grow anything stronger than ginger beer?

**THESPIS.** But your duty as the God of Wine —

**TIPSEION.** In every respect in which my duty as the God of Wine can be discharged consistently with my duty as a total abstainer, I will discharge it. But when the functions clash, everything must give way to the pledge. My preserver! (*Attempts to embrace him.*)

**THESPIS.** Don't be a confounded fool! This can be arranged. We can't give over the wine this year, but at least we can improve the ginger beer. Let all the ginger beer be extracted from it immediately.

# No. 19

## FINALE II

### "We Can't Stand This"

#### Ensemble

DIANA *pp* (*aside, sotto voce*)

We can't stand this,

APOLLO *pp* (*aside, sotto voce*)

We can't stand this, we can't

MARS *pp* (*aside, sotto voce*)

We can't stand this,

JUPITER *pp* (*aside, sotto voce*)

We can't stand this, we can't stand this,

*Allegro furioso*  $\text{♩} = 112$

*pp*

7

we can't stand this! We can't stand this, it's

stand this, we can't stand this! We can't stand this, it's

we can't stand this! We can't stand this, it's

we can't stand this! We can't stand this, it's

*f con forza*

12

*mf*  
 much too strong, we can't stand this, it would be wrong, ex-treme-ly wrong if we  
*mf*  
 much too strong, we can't stand this, it would be wrong, ex-treme-ly wrong if we stood this, ex-  
*mf*  
 much too strong, we can't stand this, it would be wrong, ex-treme-ly wrong if we stood this, ex-  
*mf*  
 much too strong, we can't stand this, it would be wrong, ex-treme-ly wrong if we

17

*f*  
 stood this, if we stood this, if we stood this, if we stood this, no we can-not, no we  
*f*  
 treme-ly wrong, yes, if we stood this, if we stood this, if we stood this, no we can-not, no we  
*f*  
 treme-ly wrong, yes, if we stood this, if we stood this, if we stood this, no we can-not, no we  
*f*  
 stood this, if we stood this, if we stood this, if we stood this, no we can-not, no we

*gliss. gliss. gliss.*

can't stand this, if we stood this, if we stood this, we... no... we

can't stand this, if we stood this, if we stood this, we... no... we

can't stand this, if we stood this, if we stood this, we... no... we

can't stand this, if we stood this, if we stood this, we... no... we

*p sfz p sfz p*

NICEMIS

*p secco - sempre a tempo*

DAPHNE

*p secco - sempre a tempo*

SPARKEION

*p secco - sempre a tempo*

can't stand this! Great Jove, this in-ter-fer-ence, is more than we can

can't stand this! Great Jove, this in-ter-fer-ence, is more than we can

can't stand this! Great Jove, this in-ter-fer-ence, is more than we can

can't stand this!

*sfz sfz*

stand; of them make a clear-ance, with your ma-jes-tic hand, with your ma -

stand; of them make a clear-ance, with your ma-jes-tic hand, with your ma -

stand; of them make a clear-ance, with your ma-jes-tic hand, with your ma -

*p*

jes - tic hand.

jes - tic hand.

jes - tic hand.

*ff*

(removing mask)

45

JUPITER

This cool au - da - ci - ty, it beats us hol - low! I'm

Recit. colla voce

*8va* - - -

rall molto.

*fp*

50

DIANA (removing mask)

I'm Di - a - na!!!

MARS (removing mask)

I'm Mars!!

APOLLO (removing mask)

I'm A - pol - lo!!!!

Ju - pi - ter!

Con moto  $\text{♩} = 76$

*f grandioso!*

*allarg.*

*ff*

Allegro lamentoso  $\text{♩} = 80$

(non troppo presto)

55

*ff*

*p*

*f*

*p*

*f*

59

THESPIANS - S.A. (kneeling in terror)

*legato*

S.A. Ju - pi - ter, Mars, Di - a - na and A - pol - - - -

T.B. *legato*

THESPIANS - T.B.

62

S.A. lo, have quit - ted the dwell - ings of

T.B. men;

65

S.A. men; the oth - er gods

T.B.

68

S.A. quick - - ly will fol - - - low, and *cresc.*

T.B. *cresc.*

71

S.A. what will be - come of us then. *cresc.*

T.B. *cresc.*

74

S.A. *f* Oh par - don us, *f* Jove and A - pol - - - lo, oh

T.B. *f*

*ff* *tutta forza*

79

S.A. *p* oh see us in  
par - don us, Di - a - na, Mars; see us in

T.B. *p* oh see  
see us in

84

S.A. *f*  
mi - ser - y  
mis - er - y wal - low, curs - ing our ter - - - ri - ble

T.B. *f*  
us  
mi - ser - y wal - low, curs - ing our ter - - - ri - ble

89

DAPHNE (*pleading*)

Let us re-main, we

S.A.

stars.

T.B.

stars!

*mp*

92

MERCURY (*with contempt*)

Let *them* re-main, they beg of us plead - ing - ly!

beg of you plead - ing - ly!

3

3

95 **TIMIDON** (*begging*)

Life on O - lym - pus suits us ex - ceed - ing - ly!

**MARS** (*sneering*)

Life on O - lym - pus suits

98

**NICEMIS** (*imploring*)

Let us re-main, we pray in hu - mil - i - ty!

them ex - ceed - ing - ly!

101 DIANA (*ironically*)

Let *them* re-main, they pray in hu-mil-i-ty!

SPARKEION (*desperately*)

If we have shown some

The musical score for Diana (101) consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Let *them* re-main, they pray in hu-mil-i-ty!". The middle staff is another vocal line in treble clef with lyrics: "SPARKEION (*desperately*)" and "If we have shown some". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with a triplet of eighth notes.

104

lit - tle a - bil - i - ty—

APOLLO (*disdainfully*)

If *they* have shown some lit - tle a - bil - i - ty—

The musical score for Apollo (104) consists of three staves. The top staff is a vocal line in treble clef with lyrics: "lit - tle a - bil - i - ty—". The middle staff is another vocal line in treble clef with lyrics: "APOLLO (*disdainfully*)" and "If *they* have shown some lit - tle a - bil - i - ty—". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with two triplet markings.

MERCURY

Let them re-main, they

**DAPHNE**  
Let us re-main, we beg of you plead - ing - ly!

**TIMIDON**  
Let us re-main, we beg of you plead - ing - ly!

**MARS**  
Let them re-main, they

*p legato*

NICEMIS

Life on O-lym - pus suits us ex - ceed - ing - ly.

beg of us plead - ing - ly!

**SPARKEION**  
Life on O-lym - pus suits us ex - ceed - ing - ly.

beg of us plead - ing - ly!

113

NICEMIS

Let us re - main, we

DIANA

Life on O - lym - pus suits *them* ex - ceed - ing - ly! Let them re -

TIMIDON

We

APOLLO

Life on O - lym - pus suits *them* ex - ceed - ing - ly! Let

MARS

Let

8va

beg of you plead - ing - ly,

**DAPHNE**  
Life on O - lym - pus suits us ex - ceed - ing - ly!

**(DI.)**  
main, let them re - main, let them re - main, let them re -

**(TIM.)**  
beg

**(APOL.)**  
them re - - - main, they beg of

**(MARS)**  
them re - - - main they beg of

**THESPIANS - S.A.**  
**THESPIANS - T.B.**

[JUPITER and THESPIS tacet]

**(8va)**

Musical staff with lyrics: we

**MERCURY**  
 Let them re-main, they beg of us plead-ing-ly! Ah!

Musical staff with lyrics: Let us re-

Musical staff with lyrics: main, let them re-

**SPARKEION**  
 Let us re-main, we beg of you plead-ing-ly, let us re-main,

Musical staff with lyrics: of you plead-ing-ly,

Musical staff with lyrics: us, us!

Musical staff with lyrics: us plead-ing-ly,

S.A. Musical staff with lyrics: Let us re-main,

T.B. Musical staff with lyrics: Let us,

Piano accompaniment with dynamics: *mp*, *p*, *cresc.*

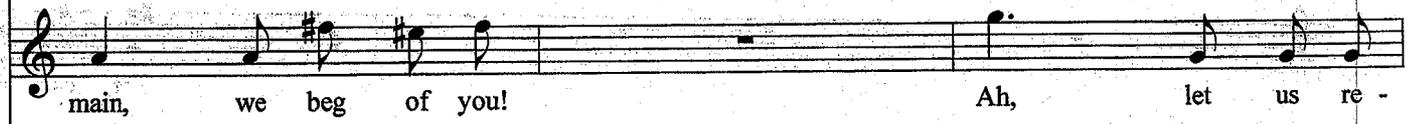
beg of you plead - ing - ly! Ah!



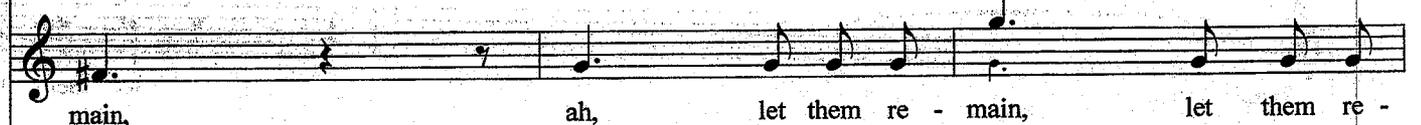
Ah! Let them re - main,



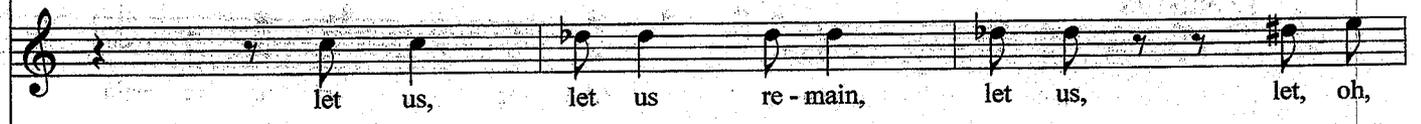
main, we beg of you! Ah, let us re -



main, ah, let them re - main, let them re -



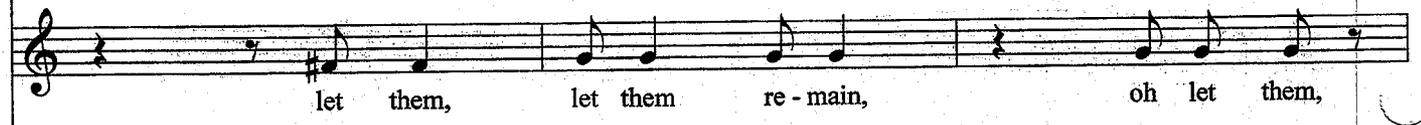
let us, let us re - main, let us, let, oh,



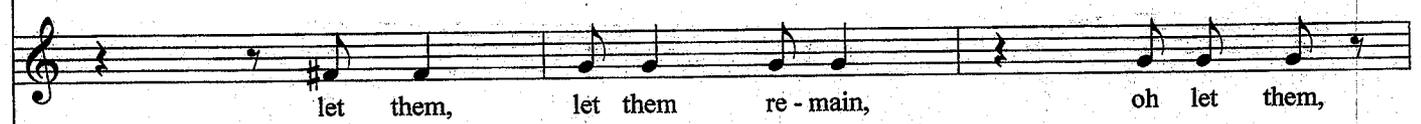
let us, let us, re - main, let us, let, oh,



let them, let them re - main, oh let them,

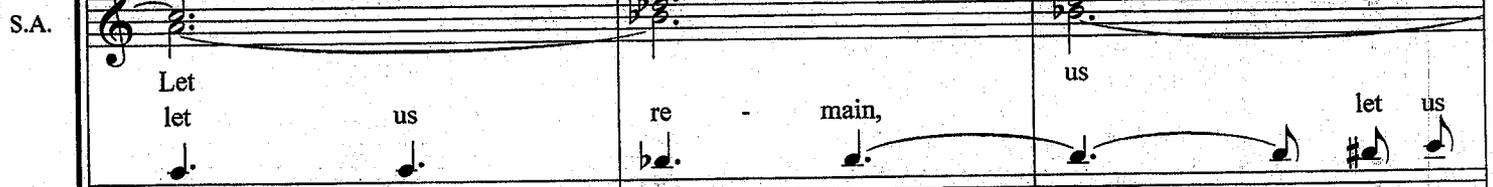


let them, let them re - main, oh let them,

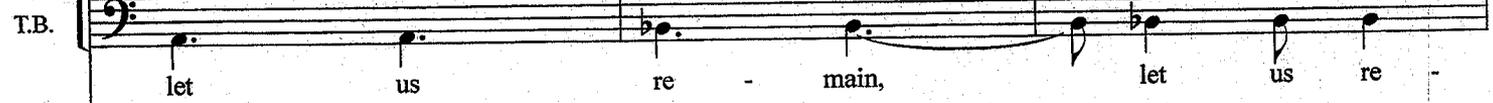
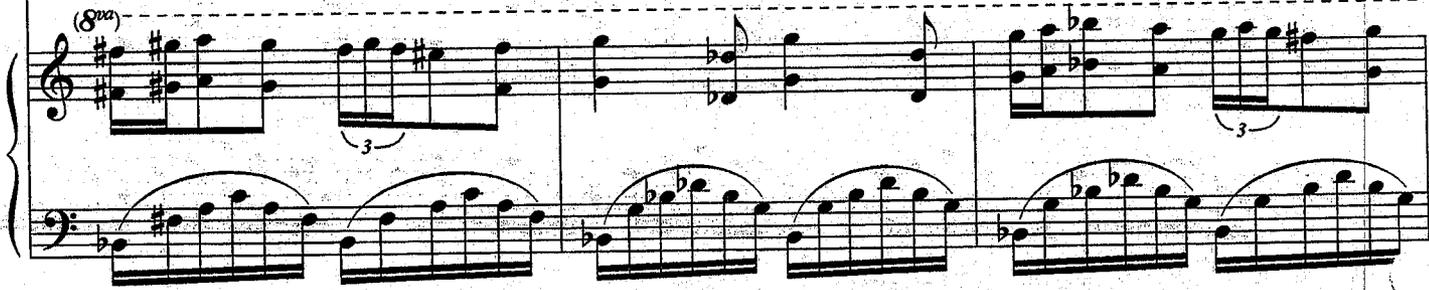


us

S.A. Let us re - main, us let us



T.B. let us re - main, let us re -

Ah!

let

ah,

let

*them*

re - - - main,

let

main,

let

us

re - main,

let,

oh,

let

us

re - main,

let

main,

let

them

re - main,

let,

oh,

let

them

re - main,

let

let

us,

let

us,

oh,

let

us

re - main,

let

let

us,

let

us,

oh

let

us

re - main

let

let

them,

let

them,

oh,

let

them

re - main,

let

let

them,

let

them,

oh

let

them

re - main,

let

re - - - main,

let,

oh,

let

us

re - main

S.A.

re - main

let,

oh,

let

us

re - main,

let

re - main,

let

us,

let,

oh,

let

us

re - main,

let

T.B.

main,

let

us,

let,

oh,

let

us

re - main,

let

(8<sup>va</sup>)

*ff*

us, let us re - main, let us, let us re - main, let  
them, let them re - main, let them, let them re - main, let  
us, let us re - main, let us, let us re - main, let  
them, let them re - main, let them, let them re - main, let  
us, let us re - main, let us, let us re - main, let  
us, let us re - main, let us, let us re - main, let  
them, let them re - main, let them, let them re - main, let  
them, let them re - main, let them, let them re - main, let  
S.A. us, let us re - main, let us, let us re - main, let  
T.B.

us, let us re - main, let us re - main, let us re - main!

them, let them re - main, let them re - main, let them re - main!

us, let us re - main, let us re - main, let us re - main!

them, let them re - main, let them re - main, let them re - main!

us, let us re - main, let us re - main, let us re - main!

us, let us re - main, let us re - main, let us re - main!

them, let them re - main, let them re - main, let them re - main

them, let them re - main, let them re - main, let them re - main!

S.A. us, let us re - main, let us re - main, let us re - main!

T.B.

JUPITER *f*

E -

*sfz sfz sfz sfz sfz p legato*

136

nough, your reign is end - ed; up - on this sa - cred hill

140

let him be ap - pre - hend - ed, and learn our aw - ful will.

145

**JUPITER** *p* *secco e ben ritmico*  
A - way to earth, con-

**Allegro moderato** ♩ = 88

151

temp - ti - ble co - me - di - ans, and hear our curse, be -

*pp secco* *f*

153

fore we set you free; you shall all be e - mi - nent tra - ge - di - ans, whom

*p*

156

no one ev - er, ev - er goes to see!

Moderato  $\text{♩} = 58$  tempo I<sup>o</sup>  $\text{♩} = 88$

*f* *p* *pp* *rall.*

161

THESPIANS - S.A.

S.A. *f* We go to earth, con-temp-ti-ble co-me-di-ans, we hear his curse be

T.B. *f*

THESPIANS - T.B.

*molto cresc.* *ff sempre*

165

S.A. fore he sets us free, we shall all be e-mi-nent tra-ge-di-ans, whom

T.B.

168

S.A. no one ev-er, ev-er goes to

T.B. *pp*

*sfz* *pp*

172

TIMIDON

SPARKEION

Whom no one— Whom no one—

S.A. see!

T.B.

*ppp* *mf poco meno* *mp* *più rall.*

177

THESPIA

Whom no one— ev-er goes to see.

S.A. ev - er goes to see.

T.B.

Adagio ♩ = 66

*p* *rall. - freely* *molto*

(The THESPIANS are divested of their godly insignias by  
THE GODS, who group themselves in attitudes of triumph.)

182 Allegro maestoso  $\text{♩} = 104$

*f*

187

192

*mp legato*

197 **THESPIAS**

Now here you ob-serve the ar-rant fol-ly of do-ing your best to

*f p legato*

201

keep things jol - ly. I've

206

ruled the world like a chap in his sen - ses; and ob - serve the ter - ri - ble

209

con - se - quen - ces.

214

Great Ju - pi - ter, whom noth - ing pleas - es, splut - ters and swears and

kicks up breez-es, and sends us home, in a mood a - ven-gin', in a

dou-ble quick time like a rail-road en-gine.

*mf* ALL THE OTHERS [Locomotive chugging]

S.A. ch ch ch ch ch ch ch

T.B. *mf*

All this he does with - out com - punc - tion, be - cause I have dis -

228

charged with unc-tion a high - ly com - pli - ca - ted func - tion, com - ply - ing with his

232

own in - junc - tion. fol did - dle, lol did - dle, fol

236

[Join CHORUS]

lol lol lay, fol did - dle, lol did - dle, fol lol lol lay. All

S.A. *f* ALL

T.B. *f*

S.A. this he does with - out com - punc - tion, be - cause we have dis - charged with unc - tion a

T.B.

*8va*

S.A. high - ly com - pli - ca - ted func - tion, com -

T.B.

*(8va)*

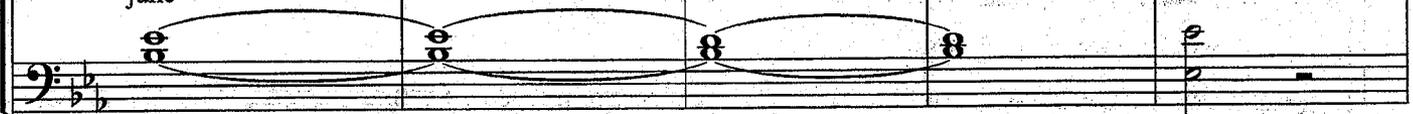
S.A. ply - - - - - ing with his own in -

T.B.

*ff*

(MERC. & NICE.)

251

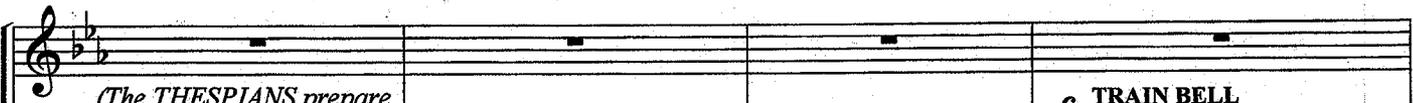
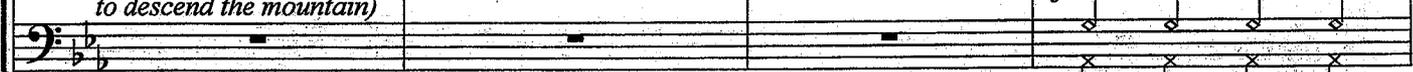
S.A.    
 T.B. 

junc - - - - - tion.



rall. ----- a tempo

256

S.A.    
 T.B. 

(The THESPIANS prepare to descend the mountain)

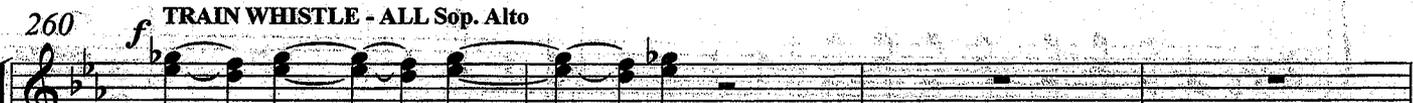
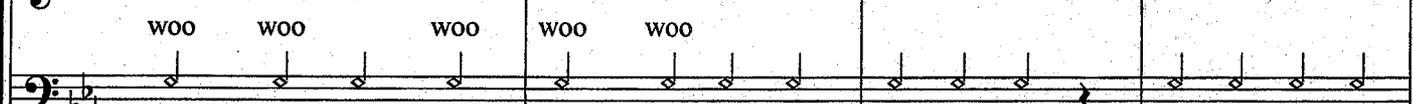
**f** TRAIN BELL



*8va* -----

**f** ch ch ch ch  
STEAM LOCOMOTIVE - ALL T.B.

260

S.A.    
 T.B. 

**f** TRAIN WHISTLE - ALL Sop. Alto

WOO WOO WOO WOO WOO

ch ch ch ch ch ch ch ch ch ch ch ch ch ch



*8va* -----

264

S.A.

WOO WOO WOO WOO

T.B.

ch ch ch ch ch ch ch ch ch ch ch

*8va*

269

S.A.

*f* ALL (steam escaping)

shh...

T.B.

*f* ALL (steam escaping)

shh...

*8va*

*ff*

THE END